

# Introduction

## Arts Council National Lottery Project Grants

**We will ask you questions about different parts of your activity:**

- Some basic details about your project – when it's happening, what it's called
- What you want to do, why, and what you want it to achieve (we call this 'Quality')
- Who your project will engage, and how they'll engage with it (we call this 'Public engagement')
- How you will manage the project
- The budget for the project

**We will use the information you give us in this application to decide whether we will offer you a grant.**

**The first few screens are autofilled with information you have already provided in your applicant profile. If you need to make any amendments, go back to the 'Applicants' section and edit your applicant profile.**

**Throughout Grantium, any questions marked with an asterisk (\*) must be answered otherwise you won't be able to submit your form.**

**All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.**

## Applicant details

**Applicant name:** eQuality Time

**Applicant number:** 54598247

**Applicant type:** Organisation

**What is your organisation's legal name?** eQuality Time Ltd

**What name is your bank account registered in?** eQuality Time Ltd

**Please give any other names your organisation uses:**

**Which option most closely describes your organisation?** Community group

**Which option most closely describes your organisation's status?** Company limited by guarantee

**Which category most closely describes your organisation?** Amateur or voluntary organisation

**Are you a registered charity?** Yes

**What is your charity number?** 1177233

**Are you based within the European Union?** Yes

## Address information

Non-UK address or address not found:

Address name or number: 68

Street: Truro Gardens

Locality:

Town / city: LUTON

Postcode: LU3 2AP

Main contact number: 07703 683028

Email address: joe@equalitytime.co.uk  
(Organisation email address  
if applicant is an organisation)

Website address: <http://equalitytime.co.uk>

Fax number:

## Your contact information

Contact type	Main contact	First name	Last name	Primary contact number	Email
Grant administrator	Yes	Joseph	Reddington	07703683028	joe@equalitytime....

## Contact details

**Contact type:** Grant administrator

**Is this the main contact for the applicant?**

**First name:** Joseph

**Middle name:**

**Last name:** Reddington

**Position:** Director

**Primary contact number:** 07703683028

**Alternate contact number:**

**Mobile phone number:**

**Email address:** joe@equalitytime.co.uk

**Fax number:**

## Financial background

**In what year was your organisation formed?** 2014

**What is your organisation's company number?** 9197133  
(if applicable)

**What was your organisation's turnover in the last full financial year? (£)** £49,150

If you are a new organisation, please estimate your income for the first year.

Actual

## Basic details

### Please give us a short summary of your project.

We'd like to know what your project is, what will happen and who it is aimed at. You can use up to 600 characters to answer this

During a time when publishing is seen as slow, unrepresentative, and in danger of collapse, 20 of the best young British writers will team up create two topical novels that are relevant to the changes in life in 2018/2019. They will go from blank pages on Monday morning to a publication on Sunday night. eQuality Time will select these writers for their words and their ability to speak to audiences whose voices aren't heard in mainstream publishing. Audiences will be hit by the twin shock of characters that are both like them and are reacting to events that they themselves are still processing.

### Amount requested

Tell us the total amount you are applying to us for, including any personal access costs\* (£): £18,000

How much of this request is for your / your collaborators' personal access costs?\* (£): £0

**\*If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.**

**If your personal access costs take your request over £15,000 we will still treat your application as an application for £15,000 and under, and make a decision within six weeks.**

**To find out more about personal access costs, please read the information sheet Access support.**

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

**Project dates**

**Tell us the start and end dates for your project.**

**Make sure you allow enough time:**

- for us to process your application
- for us to make a payment before your start date, if your application is successful
- to deliver all the stages of your project

**The dates you give here should be the dates for the full project you're applying for.**

**We need twelve weeks to process applications for over £15,000.**

**Project start date:** 17/09/2018

**Project end date:** 13/05/2019



## **Quality: what we want to know**

**Quality is one of our four criteria**

**In this section, we want you to tell us in more detail about the project you would like to do, how it will help you or your organisation develop, and what you want to achieve by doing it. We also ask about any other artists or practitioners you may be working with, what their role is, and why you have chosen to work with them.**

**Please read the Quality section of our How to Apply guidance for help on how to answer these questions.**

**When we look at your answers to these questions we will think about:**

**- how strong your idea is, and how clearly you have expressed your aims;- if you have demonstrated that your project is likely to achieve its ambition;- if the project will strongly develop the work/skills of the people/organisations involved;- if you have demonstrated that you or the people you are working with have a track record in delivering good quality work;- the quality of the experience for the people taking part in the project; and- whether the artists/organisations involved are high quality in the context you are working in.**

**As you are applying for over £15,000:**

**- If you have thought about how your project could help you to make a contribution to the Creative Case for Diversity.**

# Quality

## Tell us about your (or your organisation’s) relevant work and experience.

You can use up to 1500 characters to answer this.

eQuality Time's recent achievements include:  
 winning the 2015 Inclusive Technology Prize  
 being named in the 2016 Nominet top 100, alongside projects like  
 #blacklivesmatter and Well Told Story.  
 Producing over 80 novels with 800 young people with our creative writing  
 intervention White Water Writers ([whitewaterwriters.com](http://whitewaterwriters.com)).  
 Winning and delivering the tender for providing an artistic installation for Bath  
 Spa’s MIX conference on the theme of creative writing.  
 The key team members for this project, who will also interview and select the  
 project’s writers are:  
 Dr Joe Reddington, a designer with a focus on inclusion and creativity. His art  
 projects include the 418 teapot (<http://goo.gl/Wf3056>), and Flowers for Turing  
 (<http://goo.gl/nNrdf>). He pioneered group novel writing interventions to improve  
 outcomes. In the process he produced over 80 novels with groups from schools,  
 universities, hospices, and special units, developing the software and honing  
 the techniques to be used in the BATTLECRY project.  
 Dr Douglas Cowie is an American novelist and senior lecturer in creative writing  
 at Royal Holloway, University of London. He is the author of Owen Noone and  
 the Marauder (Canongate 2005), Sing for Life: Tin Pan Alley (Black Hill Press  
 2013), Sing for Life: Away, You Rolling River (Black Hill Press 2014), and Noon  
 in Paris, Eight in Chicago (Myriad Editions 2016).  
 Francesca Baker is a journalist, events organiser, and marketer. She is founder  
 and creator of Let’s Tell Stories, a space to read and write to inspire and learn  
 and produced the book Eating and Living (2016).

## Tell us more about your project and what you want it to achieve.

We want to know what you aim to do and why, including the ideas behind your project.  
You can use up to 1500 characters to answer this.

The 2015 report: 'Writing the Future: Black and Asian Writers and Publishers in the UK Market Place' found that BAME authors were less likely to be published or have an agent and were pushed to have their characters match cultural stereotypes. The 2015 Diversity Baseline Survey Results found massive underrepresentation for disability at all levels in the publishing industry, At the same time, writers are more likely to be privately educated and older. The results are novels far from the perspective of most UK readers, losing sales in a world that puts more and more value on 'now' and 'real'.

Our project is the answer. Twenty of the best young British writers will team up to create a topical novel that is relevant to the changes in life in 2016/2017. They will go from blank pages on Monday morning to a publication on Sunday night and show that the long-form novel remains a reflection of life rather than a memory of it.

eQuality Time will select these writers for their words and for their ability to speak to audiences that feel their voices aren't heard in mainstream publishing. Audiences will be hit by the twin shock of characters that both like them and are reacting to events that they themselves are still processing.

This is a 'time to write' project, compensating two groups of ten professional-standard writers for the time over week-long periods to produce two full length literary works on topics in the 'now'. It is supported by industry figures whose testimonials are attached and our methodology and has been shown to produce spectacularly strong, heartfelt work with writers from primary school age to university students.

You can use up to 1500 characters to answer this.

# Recruitment of Artists

Last time we applied for Arts Council funding part of the feedback was that we should include information on the artists we plan to work with and how we will select them. We rang the Arts Council to ask were to put that information and a nice person called Micheal told us that we should use the spare space here for it. (This information is a shortened version of the content in the Audience Development Plan, which is attached).

There are several organisations that specialize in fiction produced by writers from diverse backgrounds. We have had firm commitments from the following organisations to help us recruit writers for the project:

- Inclusive Minds
- Spread The Word
- Common Word
- Letterbox Library
- The Writes of Woman

In addition, communities of potential writers will be reached by a program of carefully targeted advertisements in more mainstream outlets. (See the Audience Development Plan for our initial list of organisations

From here interested writers will be invited to apply by sending short fiction pieces as CVs. Writers will be shortlisted by a panel consisting of Dr Reddington, Dr Cowie, and Ms Baker (Cowie and Baker in their capacity as professional writers), and 38 will be invited to a selection day designed to both only identify the best team of writers for the full novel and also develop the talents of all of the shortlisted writers.

We will select these writers for their words and for their ability to speak to audiences that feel their voices aren't heard in mainstream publishing. Audiences will be hit by the twin shock of characters that both like them and are reacting to events that they themselves are still processing.

**Tell us how this project will help to develop your work.**

You can use up to 1500 characters to answer this.

A core goal is the development of the selected writers. The writers will work in a way that is entirely new to them - with group structures in place to help them focus their creativity onto their work. By working in a highly collaborative environment with nine other writers, they can influence, and be influenced by the other writers think about writing, rather than only viewing each other's work at clearly defined stages.

We believe that one of the great tragedies in literature is that the modern commercial environment accepts only the 'complete package' - there are writers who craft breathtaking narrative but who are let down by their dialogue; writers who can give a world utter realism, but who have underdeveloped characterization. By putting writers in a highly collaborative environment, we give them the space to really exercise their skills, creating an extremely strong narrative, but also the experience to strengthen their weaker areas and become more acceptable to publishing outlets.

A second core goal is to push the boundaries of collaborative published fiction as an art form. The project will demand more from the writers than they have ever delivered before. The result of our work will challenge the art communities', and the public's perception of what the relationship between author and work should be. Indeed, an advantage of the process is that the novel can be set astonishingly close to the time it's read, and respond to political and cultural events that may have only happened a couple of weeks ago from the reader's perspective.

You can use up to 1500 characters to answer this.

## **Project focus**

**\*What will your project focus on?**

**If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.**

**Pick as many as you feel are relevant to your project.**

**This project will focus on:** undertaking professional development, trying out new approaches, creating or commissioning new work, working with new people

## Who else is involved

### Artists, creatives and museum specialists

If your project involves working with additional artists, creatives and museum specialists, list them and tell us a bit about them using the tool below. You can include up to ten. You don't need to include yourself.

If you are working with anyone who is helping to deliver or manage your project, please tell us about them later in the separate Partners section.

Please read the quality section of our How to Apply guidance for information on how to complete this section.

To add a name

To add names, click the 'Add new item' icon on the left of the screen to add names. To add more than one name, use the 'Save and Add Another' button.

Artist, creative or museum specialist's name	Role in project	Confirmed or expected	What will they be doing?
This list contains no items			

## **Public engagement: What we want to know**

**Public engagement is one of our four criteria.**

**In this section, we want you to tell us who your project is aimed at, how they will experience and engage with it, and how you're going to make sure your project reaches people.**

**Please read the Public engagement section of our How to Apply guidance for help on how to answer these questions.**

**When we look at your answers to these questions we will think about:**

- how strong the case for public engagement with the activity is;
- if the target audiences for the activity are clearly identified;
- if the activity increases opportunities for people who don't currently get involved in the arts and culture or are involved a little in arts and cultural activity;
- if the activity increase opportunities for people already engaged in arts activity;
- if plans to market the activity to audiences/participants are well defined, and are likely to achieve your aims;
- if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and
- where relevant, whether access and diversity been considered effectively.



## Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

- Tick here if your activity is specifically aimed at any particular age group.
- Tick here if your activity is specifically aimed at any identified ethnic groups.
- Tick here if your activity is specifically aimed at disabled people.
- Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity.
- Tick here if your activity is specifically aimed at either male, female or trans people.

## Public engagement

**Please read the Public engagement section of our How to Apply guidance for information on how to complete this section.**

### Who will engage with your project?

Think about the audiences or the people who will take part. You can use up to 1000 characters to answer this.

Readers of contemporary fiction who buy fewer than five books a year will engage with this activity by reading the novels that our project produces. To ensure that we are matching their needs, we will be running several focus groups (we did not record the focus group participants as activity participants because we they are gaining no long-term benefit from the activity) shortly before our writing weeks to identify the ‘missing stories’. This is our chance to find out:

- How these readers like to be challenged
- The recent world events that they are talking and thinking about - The ‘missing stories’ that these readers want to see more of.

The audience development plan goes into much more detail on this and discusses how we tread the line between giving our writers complete artistic freedom and allowing our audience research to shape the narrative.

From a 2014 YouGov survey, 39% of the publish public buy fewer than five books in a year, but the vast majority of them do buy some. (Source, YouGov). These are people who do read, but rarely. Finding ways to increase book sales in these groups would significantly grow the market.

### How will people engage with your project and what experience do you want them to have?

Tell us about the ways audiences or people taking part will engage, and what they will get from your project.

You can use up to 1000 characters to answer this.

(A full audience development plan is attached to this application)

We will deliver to this audience a novel that more accurately voices the diversity of the modern UK and also reflects recent events. Audiences will be hit by the twin shock of characters that both like them and are reacting to events that they themselves are still processing.

### Tell us how you will make sure your project reaches people.

We want to know how you will make sure that the people you plan to engage will be able to experience your project. You can tell us about any planned marketing activities if this is relevant. You can use up to 1000 characters to answer this.

(A full audience development plan is attached to this application)  
Because the writers are completing the novel in such a short space of time, we can take serious advantage of that in our audience development. The week before our writers start work, we'll be running focus groups with representative samples of UK readers who buy less than five books in a year. Focus groups only give direction on the 'setting' – things like location, time period, events to include (at the time of writing, this might include the collapse of Carillion), and a small set of comments about potential viewpoints to include. All narrative-related information is stripped out before the information reaches the writers who will build stories that appeal to the target audiences around events and places that are cultural touchstones. We'll be using this information to start our marketing before the book is fully completed while our staff test potential names for the work, along with the design of covers.

We'll be co-ordinating our press strategy with the aid of Consilium Communications.

You can use up to 2000 characters to answer this.

## In numbers: people benefiting from your project

Estimate how many people will engage with your project.

### People who will benefit from your project

Beneficiary Type	How many people will benefit from this project?
Artists/ creatives/ museum specialists	20
Participants	0
Audience (live)	0
Audience (broadcast, online, in writing)	1,200
<b>Total</b>	<b>1,220</b>

## Finance: what we want to know

Finance is one of our four criteria.

In this section we will ask you to fill in a budget for your project, and to answer some questions about how you have put your budget together. We'll also ask about how you will manage your budget. We understand that budgets can change over the life of a project, but we need to see that you have planned your budget.

Please read the Finance section of our How to Apply guidance for help on how to answer these questions.

Key things to remember about budgets:

- Your budget has to balance, so your income needs to be the same as your expenditure
- We expect you to find at least 10% of the total cost of your project from sources other than the Arts Council
- We need to be able to see how you have worked your figures out
- Your budget should be for the total cost of the project you are applying to do

When we look at your answers to these questions we will think about:

- whether the budget is appropriate for the activity that is planned (for example; is the amount of money being asked for suitable for the scale and type of activity? And how appropriate are the areas of income and spending?);
- whether all items in the budget are relevant and reasonable (for example; are fees or wages appropriate to the context? And have quotes for assets been appropriately researched for any asset purchases?); and
- whether the application demonstrates that the activity is attracting income from other sources; is any other income confirmed? If not, do potential income sources seem realistic?

# Income

Enter all your cash income on this page, as well as any Support in kind you will receive.

Use the tool at the bottom of the page. Make sure that you show how your figures have been calculated in the 'Description' field, for example:

**Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360**

The table at the top of the page is a snapshot of the information you enter, and will calculate your total income for you as you work. This table is not editable. The table already includes the amount you are requesting from Arts Council England so you do not need to add this.

To add an income line  
 To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of income, use the 'Save and Add another' button.

## Income summary

Income heading	% Project value	Amount (£)
Earned income	15.85%	£4,333
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	18.29%	£5,000
<b>Income total (cash)</b>	<b>34.15%</b>	<b>£9,333</b>
Support in kind	0.00%	£0
<b>Arts Council England Funding</b>	<b>65.85%</b>	<b>£18,000</b>
<b>Income total</b>	<b>100.00%</b>	<b>£27,333</b>

## Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	46.43%	£4,333
Confirmed	53.57%	£5,000
<b>Income total</b>	<b>100.00%</b>	<b>£9,333</b>

**Please tick the box if you have less than 10% funding from sources other than the Arts Council.**

<b>Income heading</b>	<b>Description</b>	<b>Expected or confirmed</b>	<b>Amount</b>
Earned income	Delivery of children's workshops	Expected	£4,333
Private income	Finance raised by eQuality Time	Confirmed	£5,000

## **Income details**

**Income heading:** Earned income

**Description:** Delivery of children's workshops

**Expected or confirmed:** Expected

**Amount (£):** £4,333

## **Income details**

**Income heading:** Private income

**Description:** Finance raised by eQuality Time

**Expected or confirmed:** Confirmed

**Amount (£):** £5,000



## Income questions

**Tell us how you have raised, or plan to raise, the income from other sources you have included in the income table.**

This is to help us understand how realistic your budget is, and the partnership support that is in place. Income from other sources could include other grant applications, donations or crowdfunding.

Don't include any income that won't be used specifically for this project.

You can use up to 1500 characters to answer this.

To raise funds for this project we have been charging schools and community groups to deliver similar creative writing projects with their underprivileged children. So far we have raised £7,000 and are on course to raise the remaining £4,300 in the next few months. These amounts, in combination with a grant from the Arts Council, will allow us to carry out the project.

## Expenditure

Please enter all your cash expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable. The table already includes any Support in kind you added on the Income screen so you do not need to add this.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line

To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

### Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	72.84%	£19,908
Making your work accessible	0.00%	£0
Developing your organisation and people	9.09%	£2,485
Marketing and developing audiences	5.12%	£1,400
Overheads	7.83%	£2,140
Assets - buildings, equipment, instruments and vehicles	5.12%	£1,400
Other	0.00%	£0
Personal access costs	0.00%	£0
<b>Expenditure total (cash)</b>	100.00%	£27,333
<b>Support in kind</b>	0.00%	£0
<b>Expenditure total</b>	100.00%	£27,333

**Total income (for information): £27,333**

Expenditure	Description	Amount
Artistic and creative costs	Payment for artists during process	£11,440
Marketing and developing audiences	Brand design & production of print adverts	£400
Artistic and creative costs	Artist Selection Day and training	£880
Artistic and creative costs	Focus Groups and consultation with professionals in publishing	£1,600
Artistic and creative costs	Venue hire (selection day and writing days)	£1,500

Marketing and developing audiences	Publisher engagement and media ( Consilium Communications)	£1,000
Artistic and creative costs	Project manager 0.5FT (6months)	£4,488
Overheads	Insurance	£500
Assets - buildings, equipment, instruments and vehicles	Equipment	£1,400
Overheads	Office costs; phone, internet, printing, sundries	£900
Overheads	Accounting	£740
Developing your organisation and people	Core costs	£2,485

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Payment for artists during process

**Amount (£):** £11,440

## Expenditure details

**Expenditure heading:** Marketing and developing audiences

**Description:** Brand design & production of print adverts

**Amount (£):** £400

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Artist Selection Day and training

**Amount (£):** £880

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Focus Groups and consultation with professionals in publishing

**Amount (£):** £1,600

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Venue hire (selection day and writing days)

**Amount (£):** £1,500

## Expenditure details

**Expenditure heading:** Marketing and developing audiences

**Description:** Publisher engagement and media ( Consilium Communications)

**Amount (£):** £1,000

## Expenditure details

**Expenditure heading:** Artistic and creative costs

**Description:** Project manager 0.5FT (6months)

**Amount (£):** £4,488

## Expenditure details

**Expenditure heading:** Overheads

**Description:** Insurance

**Amount (£):** £500

## Expenditure details

**Expenditure heading:** Assets - buildings, equipment, instruments and vehicles

**Description:** Equipment

**Amount (£):** £1,400

## Expenditure details

**Expenditure heading:** Overheads

**Description:** Office costs; phone, internet, printing, sundries

**Amount (£):** £900

## Expenditure details

**Expenditure heading:** Overheads

**Description:** Accounting

**Amount (£):** £740

## Expenditure details

**Expenditure heading:** Developing your organisation and people

**Description:** Core costs

**Amount (£):** £2,485

## Expenditure questions

### Tell us how you will manage the budget for this project, and about your previous experience of managing budgets.

You can use up to 1500 characters to answer this.

Equality Time was awarded grant funding of £34k in 2014 and £50k in 2015 and receives an increasing amount of earned income as projects mature and become sustainable.

Equality Time has a mix of restricted and unrestricted funding. Overhead costs are clearly identified and we aim to apply 'full cost recovery' in all cases. Core costs are apportioned to projects and 20% of invoiced income is allocated to overheads.

Prior to joining eQuality Time our treasurer had experience of budgeting in the social enterprise sector, having founded and run West Lancs Positive Living (charity) EnDevA (CIC) and Phil the Box (Co ltd by guarantee) and is currently legal and financial officer with Burscough Parish Council managing an income of over £100,000 pa which is subject to strict budget controls and external audit. Accounts are prepared using a spreadsheet, and all income and expenditure is allocated to a budget heading and to a fund. A bank reconciliation and analysis of variation from budget is completed monthly so that we always know that expenditure is on track. All expenditure decisions are decided at committee meetings and all payments require two signatories. Financial controls are robust.

At the outset, Equality Time invested in the services of an accountant (TLL) who has specialist knowledge of the third sector, so that as we grow we are confident that our accounting systems are capable of growing with us and that we always have access to sound advice.

### Tell us how you have worked out the costs in your project budget, including the costs of any purchases.

You can use up to 1500 characters to answer this.

Our Insurance cost is a policy quote from <http://insuranceoctopus.co.uk/>  
We have used the median Non-profit Project Manager Salary (United Kingdom) £29,923 [http://www.payscale.com/research/UK/Job=Program\\_Manager,\\_Non-Profit\\_Organization/Salary](http://www.payscale.com/research/UK/Job=Program_Manager,_Non-Profit_Organization/Salary) as the basis for project manager salary. We have also used the Society of Authors guidelines on paying artists to come to a writer payment of £11 per hour. The accounts cost is from a quote from our accountant and all other costs were estimated from our records on previous similar projects.

### Fair pay

**We are committed to making sure that those who work in arts and culture are properly and fairly paid.**

**Please read the fair pay section of our How to Apply guidance for more information.**

**Have you used any recognised pay guidelines to work out pay for those involved in your project (including you)?** Yes – if so, which guidelines have you used?

**Please explain in more detail.**

**You can use up to 600 characters to answer this.**

We have also used the Society of Authors guidelines on paying artists to come to a writer payment of £11 per hour.

**If there are other people included in the delivery of my project, as workers or volunteers, I am aware of my statutory responsibilities.**

X

**The latest government guidance on employing people is here.**



## Management: what we want to know

Management is one of our four criteria.

In this section we want you to tell us how you will manage your project. We will ask you to tell us about any partners involved in the project, where it will be taking place and how you will evaluate the project. We will ask you to fill in a timeline of the key stages of your project, and tell us about the planning you've done to date.

Please read the Management section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- if the activity is realistic and well planned (including having a realistic tour schedule, where appropriate);
- if the application shows your ability to manage the activity successfully;
- if the team delivering the project has a track record of managing similar activity;
- if the activity is supported by appropriate partnerships; and
- if plans to evaluate the activity are appropriate.

## Project partners

If you are working with other people or organisations to support the management and/or delivery of your project, we'd like to know about their role and whether their involvement is confirmed.

The table at the bottom of the page will populate with the information you enter about the partners involved in your project.

### Tell us about your, and your partners', recent experience in managing similar types of projects.

You can use up to 1500 characters to answer this.

This is a single organisation application and we take full responsibility for it: All members of the eQuality Time team have extensive experience of both event management and the novel writing process. Significantly, eQuality Time has produced over 80 novels with groups from schools, universities, hospices, and special units, developing the software and honing the techniques to be used in the BATTLECRY project, which will our first aimed at commercial and critical success (the others were aimed at writer development).

Regarding the media facing aspects of the work, we have dealt with a variety of significant media events in the past 12 months including being the winner of the £50,000 Nesta Inclusive Prize and being chosen as one of the 2016 Nominet 100 projects for social good. We have also budgeted for extra resources from a media agency we have close links with.

Our links with publishers and agents are evidenced by the recommendation letter attached to this application.

To add a partner

To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Partner name	Main contact	Email address	Role in project	Confirmed or expected
This list contains no items				

## Location

**We are interested in where the projects we support are happening, and whether they involve touring. It's important for deciding where we will make a decision on your application, and for getting a fuller picture about where our investment reaches. We report to our funders on where the activities we fund happen.**

**Activity that involves touring**

**A project that includes presenting the same programme of work in a number of different locations.**

**Activity that doesn't involve touring**

**A project that happens in just one place, that happens in several different places but isn't about touring work, or doesn't happen in any specific place (for example online work)**

**Some touring and other types of activity**

**A project that involves showing the same work in a number of locations, and some work that isn't touring (eg a tour and some organisational development work).**

**My project:** doesn't include any touring at all

## Non-touring

### Location details

Using the tool below, please enter the location(s) where your non-touring activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

If your project is not happening in a specific place, please enter your home postcode.

Name of the location	Local authority
The Office Group	Camden

## Non-touring location details

**Name of the location (e.g. Oneplace Arts Centre):** The Office Group

**Enter postcode:** N1C 4AX

**No postcode available:**

**Local authority:** Camden

**Have you received any advice from this local authority?** No

# Project plan

## Planning to date

Tell us about the planning and preparation you have already done.

This work should not be included as a cost in your budget; we cannot fund activity that has already taken place.

You can use up to 1500 characters to answer this.

eQuality Time has been working on this for three years. During this time, it has been one of our three main goals. Our steps so far include:

- writing a comprehensive Theory of Change on the topic of making publishing more modern and diverse: from there, building a project concept that met the needs of writers, readers, influencers, and funders.
- scouting of potential project locations; covering several cities and a number of implementation plans
- trialing the creative process with University Student groups at Royal Holloway, Keele University, and the University of Central Lancashire.
- creating 'IMPS', the bespoke software that allows the writers to collaborate effectively around the creative process.
- creating a detailed project risk assessment at strategic and tactical levels.
- developing relationships with organisations seeking to increase diversity in publishing.

### \* Project Timeline

Please use the table to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each part of the project.

Enter at least one stage, and add each project stage in order.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter.

Start date	End date	Activity or task details	Task lead
24/09/2018	01/10/2018	Brand design & production of print adverts	Project Manager
01/10/2018	08/10/2018	Artist Recruitment starts	Project Manager
19/11/2018	02/12/2018	Shortlist artists	Interview Panel
03/12/2018	16/12/2018	Interview Artists	Interview Panel
10/12/2018	16/12/2018	Final selection of Artists	Interview Panel
31/12/2018	13/01/2019	Focus Groups for first novel and consultation with professionals in publishing	Project Manager
14/01/2019	27/01/2019	First novel written	Project Manager

28/01/2019	04/02/2019	Exit interviews for artists on 1st novel	Project Manager
11/03/2019	24/03/2019	Focus Groups for second novel	Project Manager
25/03/2019	06/04/2019	Second novel completed	Project Manager
08/04/2019	24/04/2019	Exit interview for second set of writers	Project Manager
15/04/2019	12/05/2019	Publishing Engagement	Project Manager

## Project plan details

**Start date:** 24/09/2018

**End date:** 01/10/2018

**Activity or task details:** Brand design & production of print adverts

**Task lead:** Project Manager

## Project plan details

**Start date:** 01/10/2018

**End date:** 08/10/2018

**Activity or task details:** Artist Recruitment starts

**Task lead:** Project Manager

## Project plan details

**Start date:** 19/11/2018

**End date:** 02/12/2018

**Activity or task details:** Shortlist artists

**Task lead:** Interview Panel

## Project plan details

**Start date:** 03/12/2018

**End date:** 16/12/2018

**Activity or task details:** Interview Artists

**Task lead:** Interview Panel



## Project plan details

**Start date:** 10/12/2018

**End date:** 16/12/2018

**Activity or task details:** Final selection of Artists

**Task lead:** Interview Panel

## Project plan details

**Start date:** 31/12/2018

**End date:** 13/01/2019

**Activity or task details:** Focus Groups for first novel and consultation with professionals in publishing

**Task lead:** Project Manager

## Project plan details

**Start date:** 14/01/2019

**End date:** 27/01/2019

**Activity or task details:** First novel written

**Task lead:** Project Manager

## Project plan details

**Start date:** 28/01/2019

**End date:** 04/02/2019

**Activity or task details:** Exit interviews for artists on 1st novel

**Task lead:** Project Manager

## Project plan details

**Start date:** 11/03/2019

**End date:** 24/03/2019

**Activity or task details:** Focus Groups for second novel

**Task lead:** Project Manager

## Project plan details

**Start date:** 25/03/2019

**End date:** 06/04/2019

**Activity or task details:** Second novel completed

**Task lead:** Project Manager

## Project plan details

**Start date:** 08/04/2019

**End date:** 24/04/2019

**Activity or task details:** Exit interview for second set of writers

**Task lead:** Project Manager

## Project plan details

**Start date:** 15/04/2019

**End date:** 12/05/2019

**Activity or task details:** Publishing Engagement

**Task lead:** Project Manager

# Evaluation

## Results of your project

Please estimate the results of your project in the categories below. Enter '0' (zero) for any item that is not relevant.

Project Results	Estimated
Number of new products or commissions	2
Period of employment for artists (in days)	100
Number of performance or exhibition days	0
Number of sessions for education, training or participation	0

Divide the day into three sessions (morning, afternoon and evening). A session is any one of these.

### Tell us how you will evaluate your project.

Tell us how you plan to monitor the progress of your project, and evaluate your outcomes throughout the project. Think about all the parts of your project, including quality, public engagement, finance and management. If we give you a grant, we will ask you to evaluate your work and fill in an activity report at the end of your project.

You can use up to 1500 characters to answer this.

Our audience development plan (attached) gives details of the specific audience and media engagement that we are tracking in order to achieve our targets in those areas. The quantitative data we shall be recording includes the engagement and reach of press coverage.

In terms of evaluation of the artistic output – in addition to critical evaluation, we will be collecting qualitative information from both our artists and members of the public by means of interviews, focus groups and other engagement activities associated with the performance. We have a particular focus on how the artists believe they have grown during the project.

In terms of using the information to monitor performance and achievements during the activity - Project management will involve informal and formal review meetings between Dr Reddington and the eQuality Time directors. Formal review meetings will be scheduled at the end of each month, with written reviews of progress at the end of each three-month period. These meetings and reports will each evaluate the status of the project against its indicators and relevant changes will be made where necessary.