

Quality Principles toolkit

Resources to develop the quality of children
and young people's arts and cultural experiences.

www.culturebridgenortheast.org.uk

what are the Quality Principles?

The seven Quality Principles are:

- ① Striving for excellence and innovation
- ② Being authentic
- ③ Being exciting, inspiring and engaging
- ④ Ensuring a positive and inclusive experience
- ⑤ Actively involving children and young people
- ⑥ Enabling personal progression
- ⑦ Developing belonging and ownership

The Quality Principles give you the tools to review, develop, plan and evaluate your work. They were developed by Arts Council England to help raise the quality of arts and culture by, with, and for young people.

The resources in this toolkit were created by participants of Culture Bridge North East's EQiPP (Exploring Quality in Peer Practice) programme. This peer mentoring programme brings together colleagues from schools and cultural organisations to explore how the Quality Principles are most relevant to them and their work.



What do the Quality Principles look like?

1. Striving for excellence and innovation

Having a clear vision and striving for excellence, through providing high-quality arts work and experiences, to achieve the best possible outcomes for children and young people.

2. Being authentic

Being authentic in every aspect of the work, through offering as real and meaningful an artistic experience or product as possible, to help young people develop artistic and aesthetic awareness, understanding and skills.

3. Being exciting, inspiring and engaging

Being exciting and engaging, through providing inspiring and relevant opportunities that stretch, challenge and excite children and young people, both to foster positive dispositions towards the arts, and to enhance their self-esteem, wider aspirations and life and career choices.

4. Ensuring a positive and inclusive experience

Ensuring a positive, child-centred experience for all children and young people, through having the passion, commitment, knowledge and skills for work involving children and young people, helping them to develop as confident individuals and celebrating their achievements. This would include encouraging individual contributions and valuing diversity.

5. Actively involving children and young people

Emphasising the active involvement of children and young people, through interactive opportunities – hands-on participation, direct collaboration, creative responses, or other interaction – to develop children and young people's skills and creativity.

6. Enabling personal progression

Taking account of children and young people's individual needs, through recognising their different starting points, experiences and achievements; enabling them to achieve their potential, and progress on to next steps in their learning and achievement.

7. Developing belonging and ownership

Focusing on children and young people's sense of ownership and sense of belonging, through encouraging choice, autonomy, decision-making and creative responses, so that young people can make an informed judgement about 'this is, or could be, or isn't for me'.

In this toolkit

The Quality Principles can be used at any or all stages of programme development.
The resources in this toolkit are grouped to follow a review-identify-plan-evaluate reflection cycle.

Each section of the toolkit consists of a range of resources that will support you in your chosen stage of the cycle. Focus on one area, or use a range of tools to develop a project from start to finish.

Use the two sample journeys opposite to understand how you could use the resources in this toolkit.

Editable versions of the resources available in this toolkit can be found at
www.culturebridgenortheast.org.uk/quality

Review current practice (pg 6)
What are you already doing?

Identify gaps & opportunities (pg 10)
How can you address these?

Evaluate work carried out (pg 24)
How can the Quality Principles measure success?

Plan new programmes/projects (pg 18)
How can you build in the Quality Principles from the beginning?

Sample journey:
The Example Arts Company

Review

The Example Arts Company uses the confidence wheels (pg 7) in a staff meeting to identify that their strength lies in providing authentic experiences, but they are less confident in actively involving children and young people in planning.

Identify

They develop the enquiry question “how can we use the Quality Principles to open up dialogue with the children and young people we work with?”, and decide to use this to pilot some new approaches over the summer holidays.

Plan

They work with a group of young people to develop definitions of what each Quality Principle looks like in their setting, then use the planning template (pg 20) from the toolkit to plan a new participatory project with the young people.

Evaluate

Throughout the project, they ask participating young people to reflect and evaluate on the process, using the framework they developed in the planning stage. This feedback is then used to inform future work.

Sample journey:
Anytown Primary School

Review

Anytown Primary School look at the whole-school art and design curriculum. Staff use the reflection grid (pg 8) to plot where the curriculum in each year group aligns strongly with each of the Quality Principles, and from this see that there are gaps in year 4 around authenticity.

Identify

The art co-ordinator works with the year 4 teacher to consider what an authentic visual art experience would look like for pupils. They use the 'Next steps with Quality Principles' table (pg 12-13) to articulate what pupils' experience would be at an emerging level, and then at a confident and then expert level, to develop a plan of action for teaching across the year.

Plan

The school develop a partnership with the local art gallery. Staff from the gallery come into school and work with the year 4 teacher to plan a project together that gives pupils a chance to visit a new exhibition and take part in a workshop led by the artist. Pupils create their own artwork in response, which is displayed in the gallery.

Evaluate

The school and gallery use the target wheels (pg 27-28) to collect opinions from pupils, teachers and creative practitioners before the project starts, then use the results to inform their planning. They repeat the exercise at the end to measure impact on all participants.

Review

current practice

This section looks at how the Quality Principles can be used to review your existing work. What are you already doing that aligns to the principles?

Quality Principles confidence wheel (pg 7)

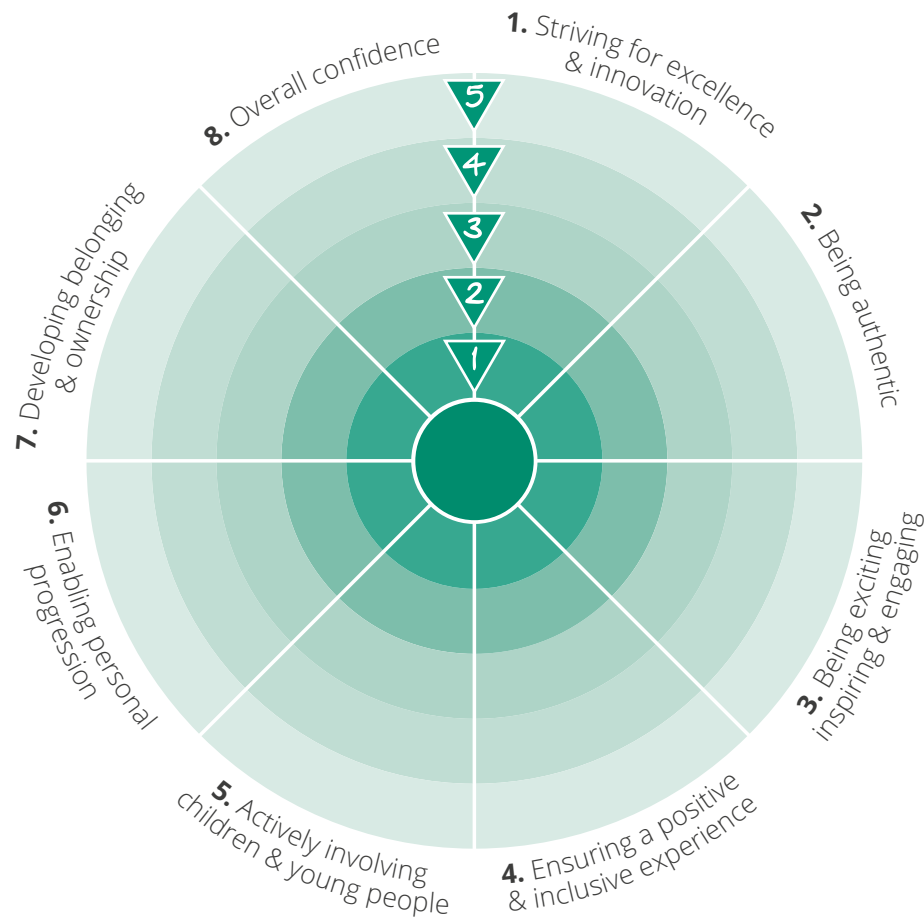
Consider your practice as a whole, in relation to working with children and young people. Rate how well you feel your current work embodies each of the Quality Principles (the closer to the bullseye, the more confident you feel). Why do you think this? What are your next steps for each one?

Quality Principles reflection grid (pg 8-9)

List key elements of your programme down the left hand side of the grid (e.g. specific projects; ongoing elements of your offer; long-running clubs or groups for young people), then complete the grid to show how each element links to each of the Quality Principles. Not every box will be filled for every project; this is more about looking at your programme as a whole.

This works well as a team exercise in a staff meeting, to take everyone's perspective into account. Where are the gaps? Are there any elements of your work that are stronger than others? Any principles that you particularly need to focus on? What can you change or create to ensure a better balance?

Quality Principles confidence wheel



KEY

- | | |
|------------------------|-----------------------|
| 1 Very high confidence | 4 Low confidence |
| 2 High confidence | 5 Very low confidence |
| 3 Medium confidence | |

Next steps?

1. Striving for excellence & innovation

2. Being authentic

3. Being exciting, inspiring & engaging

4. Ensuring a positive & inclusive experience

5. Actively involving children & young people

6. Enabling personal progression

7. Developing belonging & ownership

8. Overall confidence

Quality Principles reflection grid – Culture Bridge North East. This resource is available as a PDF download from www.culturebridgenortheast.org.uk/quality

Members encouraged to take ownership of productions, develop own roles, etc

Identify

gaps & opportunities

This section supports the use of the Quality Principles in identifying gaps in your provision and taking steps to address these.

Next steps table (pg 12)

The Quality Principles aren't just a tick list of things to achieve – each one is a progression and it is always possible to develop practice around each principle. Use this tool to build a pathway and think about what the Quality Principles could look like in your work.

Choose the principle(s) you want to focus on, and think about what an emerging level of practice around this would look like – where are the starting points?

Then move to the next box – how would you know you were secure in your work around this principle, and were making solid links to it? Finally, what would best practice look like here? What could your aspirations be?

Your completed table will help you to see what your next steps are and what success will look like.

Developing an enquiry question (pg 14)

Using enquiry questions can help frame your work with the Quality Principles. What do you want to explore within your practice, and can the principles help you to do this? Use the sample list of enquiry questions, taken from those created by our EQiPP participants, to guide your own thinking, or create your own question to meet your needs.

Case studies

Getting parents on board (pg 15)

The Dales School
and New Writing North

Investing in staff development (pg 17)

Beamish, the North of
England Open Air Museum



Next steps with Quality Principles

Art form: Drama		Emerging Description of evidence	Confident Description of evidence	Expert Description of evidence
1. Striving for excellence and innovation				
Example	2. Being authentic	Children get the opportunity to rehearse and then perform their work on stage to their peers. Authenticity is created through costume, make-up, props, set and basic technical provision.	Performances are contextualised within a professional setting – programmes, posters, tickets on sale. Professional vocabulary and milestones are adopted (“dress”, “tech”, “the half”). Lighting/sound and setting are given more prominence.	Offer includes visits to regional and nationally acclaimed venues; children get the opportunity to perform to the public in well-orchestrated events that echo those of the professional world. Children develop greater understanding of roles within the theatre and are signposted to careers within theatre. Children work with a range of professional artists.
3. Being exciting, inspiring and engaging				

Art form: Drama	Emerging	Confident	Expert
	Description of evidence	Description of evidence	Description of evidence
	4. Ensuring a positive and inclusive experience		
	5. Actively involving children and young people		
	6. Enabling personal progression		
7. Developing belonging and ownership			

Developing an enquiry question

EQiPP participants were asked to develop an enquiry question to focus their work around the Quality Principles and aid exploration of what the Principles mean in practice to the cultural and education sectors.

The questions provided a starting point for participants' conversations with their partner organisation, and enabled action research to take place. Through the development of these questions, clear focus areas began to take shape.

Quality Principles for evaluation

How do we develop an evaluation framework that truly reflects and influences the work that we are doing?

How can the Quality Principles be embedded into existing evaluation frameworks?

Quality Principles for inclusion

How do we empower young people to engage with our venue and programmes?

How can we influence our stakeholders to value, invest in, and advocate more strongly for our work with young people?

How do we record progression so that learning experiences can be personalised?

Quality Principles for young people's ownership of programmes

How can children and young people influence and mould the programmes designed to serve them?

How do children and young people really have their say in curriculum design?

Quality Principles for staff development

How can the Quality Principles be used in staff training to develop a shared and owned peer observation format which will improve learning delivery?

Could the Quality Principles be a useful tool for lesson observations?

Can the Quality Principles be used by all staff across the school/organisation?

Quality Principles for demonstrating impact

Can the Quality Principles help articulate the value of the arts?

How do we showcase to our stakeholders how our learning programmes demonstrate impact?

How can we create an identity for children and young people's work within the wider organisation?



"It's clear that using the Quality Principles to plan work with schools and cultural partners is a great starting point, providing a common and transferable language across ages, groups and sectors."

Tracey Hutchinson, Teacher at The Dales School

Case study: Getting parents on board

The Dales School
and New Writing North

The project

When The Dales School were paired for their EQiPP project with New Writing North, teacher Tracey Hutchinson saw this as a great opportunity to engage more parents in the life of the school.

Together, they created the 'A Good Day Out' project, using the Quality Principles as a framework for planning, delivery and review. Parents and carers were invited to join their children on a visit to the beach with a writer, then come back to school and respond to their visit through visual art and creative writing. The young people and the parents each wrote a group poem, and the parents' poem was laid over a canvas painted by their children. Tracey then used the language of the Quality Principles to review the process with parents and consider how to replicate it for other family engagement work.

Outcomes and next steps

The group's artwork is now displayed in the entrance of the school to inspire other parents and carers. Alongside this is a noticeboard, where other trips and visits are listed and families are encouraged to sign up. They can also recommend places to visit to one another by placing their own notices. The work has opened up dialogue with parents around the difficulties that can face parents with additional needs when accessing cultural offers; New Writing North intend to use these findings to inform their own programming for under-represented groups.



Case study: Investing in staff development

Beamish, the North of
England Open Air Museum

The project

Beamish used their experience as part of the first cohort of EQiPP organisations to create a framework for staff development. Sessions for schools are delivered by a large team of learning engagers, who were brought together to agree what quality meant to them within the context of the museum. The Quality Principles offered an opportunity to explore and discuss factors that had not been discussed previously.

These conversations were then used to create a framework to support peer observations, and those made by line managers, in order to standardise visiting schools' experiences. The Quality Principles offered an opportunity to explore and discuss factors that had not been looked at previously.

Outcomes and next steps

Using the Quality Principles has given the education team a chance to consider how delivery happens at the museum, what the guiding principles of that delivery should be, and what the factors are that lead to high quality. This means that there is now an agreed structured evaluation framework for on-site education experiences.

Work using the new observation structure has shown noticeable patterns, enabling the team to identify clear areas for ongoing staff development and to take steps to address these. A planned programme of peer to peer observations will also support this ongoing work.

The learning team plan to revisit the principles on a regular basis to ensure that all visiting schools take part in a high-quality experience, no matter which activity or staff member they work with. The exploration of quality, and what this looks like for Beamish, will continue into the outreach, family learning and adult education teams in the future.



Plan

new programmes & projects

The tools in this section are designed to help with the planning of new projects and programmes. The inclusion of the Quality Principles right from the beginning of this planning stage increases the likelihood of them becoming embedded right across your work.

Quality Principles planning template (pg 20)

Plan projects, units of work, or individual workshops or lessons against the Quality Principles, thinking carefully about how the work can embody each one. Use the prompts for each principle to ensure you have covered all angles.

If you are working in partnership with an arts organisation or school, having everybody contribute to this plan gives clear shared goals. This structure of planning also makes it easy to reflect afterwards on successes and potential improvements.

Case studies

Through young people's eyes (pg 22)
St Joseph's RCVA Primary School and Juice Festival

Including all voices (pg 23)
Priory Woods School



Quality Principles planning template

Activity/Project: Islands project – visiting the museum (linked to The Tempest)

1. Striving for excellence and innovation

What resources can you use?
Are you using high quality materials?
How can you give the learning space the 'wow' factor?
How much time does this project need?

2. Being authentic

What spaces and environments can be used?
When will professional artists be involved and what will they contribute?
Does the activity relate to or can it be adapted to relate to the pupil's world?

3. Being exciting, inspiring and engaging

How is it introduced (key messages, etc)?
How is activity differentiated for abilities/learning styles?
What might you use as an inspirational/engaging introduction?

Plan The day will be introduced from the viewpoint of Miranda, a character pupils have met in the Tempest story. Museum staff will take on the first person character and help the pupils to engage with her story and dilemma (leaving the island to travel to Italy with her husband-to-be, Ferdinand).

The sensory and object based nature of the trail and workshop activities will allow pupils to engage at different levels. Museum staff and teachers can support pupils to experience different parts of the island trail from Miranda's viewpoint. Quotes from Miranda and action prompts could be left at key points to allow for differentiated pace in the trail activity.

Example

Activity/Project: Islands project – visiting the museum (linked to The Tempest)

4. Ensuring a positive and inclusive experience

Is it participatory?

Are there opportunities to be an audience?

Is the activity pitched appropriately?

5. Actively involving children and young people

Are the pupils involved in the initial planning/decision making?

Are there opportunities for the pupils to take a lead?

Are there opportunities for collaboration between pupils, staff and artists?

6. Enabling personal progression

Will the activity involve access to any relevant external venues/additional stimulus to promote personal progression?

Are there opportunities for self-assessment before, during and after the activity?

Will the activity allow for cross-curricular progression?

7. Developing belonging and ownership

In what ways could the activity be showcased to others to enhance the sense of belonging/ownership for the pupils?

Case study: Through young people's eyes St Joseph's RCVA Primary School and Juice Festival

The project

Juice Festival already had a strong partnership with St Joseph's RCVA Primary School when they signed up to take part in EQiPP. They had just begun to work together on a new Arts Award project, where St Joseph's would also work alongside staff at Highfield Community Primary School to share learning, and so chose to embed the Quality Principles within this.

St Joseph's year 3 pupils were tasked with creating their own, child-friendly, version of the Quality Principles as part of a guided reading lesson; children worked in groups to analyse each principle and to get to the heart of their real meaning. They then used their version of the principles to devise an evaluation sheet for them to use during an upcoming workshop at the Baltic Centre for Contemporary Art.

Outcomes and next steps

Children thoroughly enjoyed this opportunity to explore and unpick new words, and used it as a chance to think about all the work they had done so far with Juice and how this relates to their wider lives at school and at home. Familiarity with the Quality Principles meant the children kept them at the forefront of their minds as they took part in the workshop. As a result, the children were much more honest and critical of their experiences. Year 3's version of the Quality Principles was shared with pupils at Highfield Primary, and has become a valuable tool for peer to peer learning and understanding for both schools.

Both Juice Festival and St Joseph's are looking at ways they can develop this work in the future and embed the principles in their planning of further projects.



Case study: Including all voices Priory Woods School

The project

Priory Woods School were matched with two cultural organisations for their EQiPP work: Sunderland Museum & Winter Gardens, and the Northern Gallery for Contemporary Art. They took a group of children on separate visits to each venue, planning as a group and linking them together through their school topic of "Islands", inspired by Shakespeare's *The Tempest*.

"Working with a professional artist provided an authentic and rich experience for the pupils. The session at the National Glass Centre was particularly inspiring to watch as the pupils became immersed in the process of devising and playing music together, resulting in some quite magical moments."

Kathryn Brame, Northern Gallery for Contemporary Art

Part 1: working with Sunderland Museum & Winter Gardens

Staff used the Quality Principles planning template (see pg 20) to devise a day of island-themed activities at the museum. Using the principles encouraged the team to focus on how to make the session sensory, exciting and engaging for the students, and to build in time for children to make independent choices and explore at their own pace. Placing pupil voice at the heart from the outset gave teachers the licence to continue the adventure back in school, picking up children's favourite elements such as introducing costumed characters, exploring mystery objects, leading role play opportunities and planning plenty of hands-on art activities to bring *The Tempest* to life.

Part 2: working with the Northern Gallery for Contemporary Art (NGCA)

A glass percussionist delivered two practical music workshops for pupils, resulting in a short performance. Again, the school and NGCA used the Quality Principles planning template to ensure that all the principles had been considered ahead of the sessions. Pupils played glass instruments alone and as a group, composing new pieces based on *The Tempest*. Every child had the opportunity to express themselves individually, whilst also listening, watching and responding to one another, creating the atmosphere of the enchanted island through music.

Outcomes and next steps

Using storytelling to introduce the topic and then moving through history, drama, visual art and music created a real cross-curricular approach, which was welcomed by both teachers and pupils. The resources and spaces at the museum and gallery really inspired and engaged the children and enabled them all to thrive.

The planning template gave school, museum and gallery staff the opportunity to plan together and consider how the project would be experienced by the pupils; all partners intend to continue using this template in the future to devise new programmes. The template was complemented by the evaluation target wheels (see pg 27-28), which were used to chart pupil progress. NGCA now aim to explore evaluative methods in more detail and look at how more qualitative data can be collected around the Quality Principles.

The school held a celebration event at the end of the project which was well attended by families, who had been hearing about the work at home – a mark of the project's success in engaging and inspiring each child.

Evaluate the work

The tools in this section demonstrate ways in which the Quality Principles can be used to structure evaluation and measure success.

Evaluation framework (pg 25)

Use the statements as starting points for evaluation discussions as a simple way to measure the impact your work is having against the Quality Principles. How much do participating young people agree or disagree with each statement? Do their viewpoints change during the project?

Target wheels (pg 27-28)

Use these to measure progression during a project, by asking all project partners and participants to complete them at the beginning, and then again at the end of the work. Wheels for pupils and staff ensure that everyone's voice is heard. Use the wheels completed at the beginning of the project to help shape its direction; do you want this work to fill gaps? Or play to strengths?

Family activity feedback form (pg 29)

This form is an example of how the Quality Principles can be used in the evaluation of less formal drop-in activities as well as longer, more structured projects. Use the statements to collect information from your audiences.

Sharing your Arts Award experience sheet (pg 31)

Align the Quality Principles more closely with your Arts Award work by including this sheet in your Discover and Explore portfolios. Use it to encourage the children and young people you are working with to reflect upon their experiences and consider their own personal development.

Case study

Ensuring quality in Arts Award (pg 32)
The Customs House

An evaluation framework using the Quality Principles

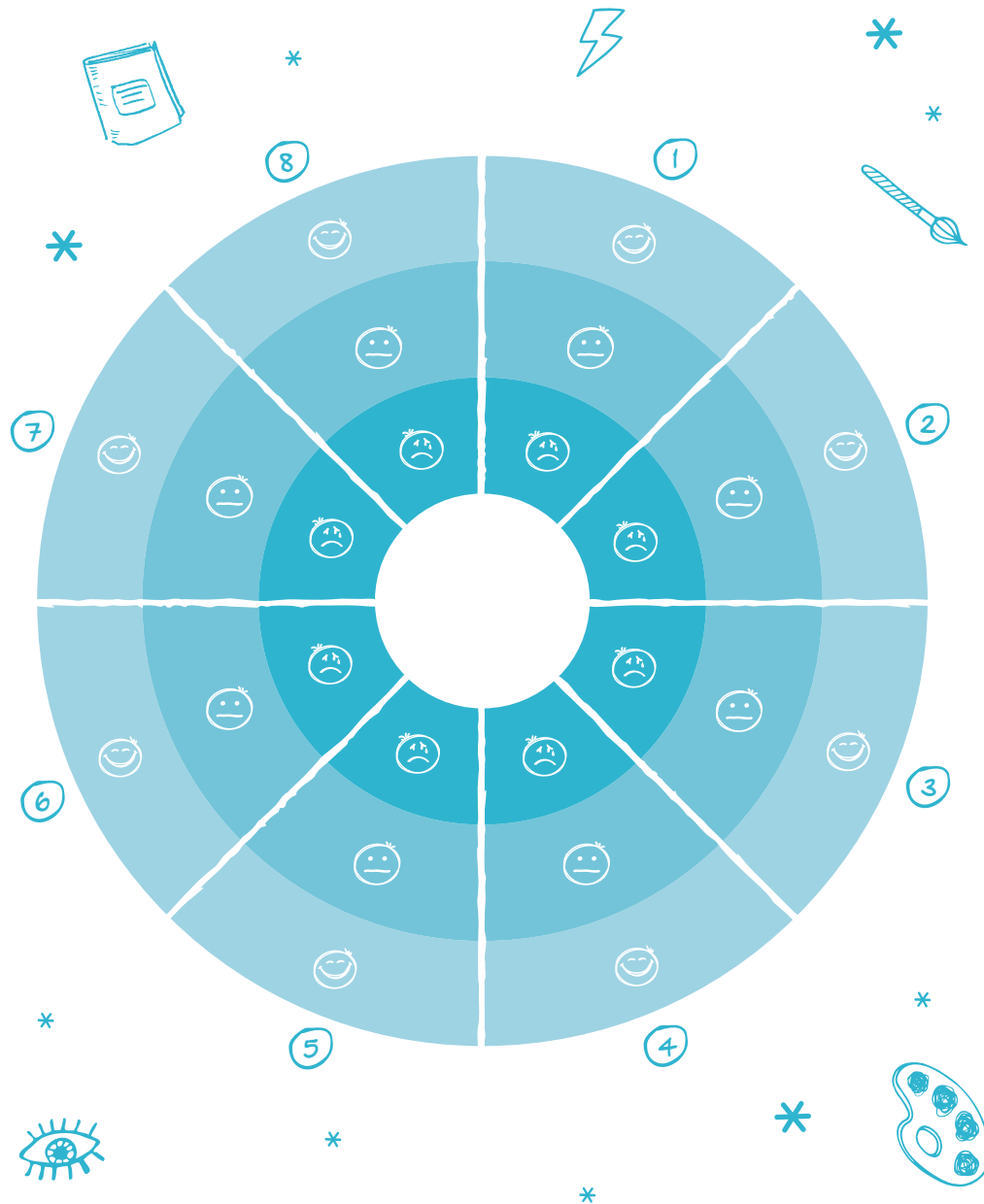
Use the statements below to create evaluation materials to measure success against the Quality Principles. Some statements can work for more than one principle; in this table they are in the box which is the 'best fit', but numbers in brackets indicate links to other principles.

These statements have been taken from Arts Council England's Participatory Metrics outcomes. You can find out more on the Arts Council website.

Quality Principles	Statements
1. Striving for excellence and innovation	<ul style="list-style-type: none"> The project was well organised. I was amazed by what I/ we achieved. (6) I feel happy taking part in arts projects.
2. Being authentic	<ul style="list-style-type: none"> It felt like a real artistic experience. I like working with artists/practitioners/experts.
3. Being exciting, inspiring and engaging	<ul style="list-style-type: none"> It helped me understand something new about the world. I feel motivated to do more creative things in the future. I had a good time. I'm excited to try a new experience.
4. Ensuring a positive and inclusive experience	<ul style="list-style-type: none"> The organisers responded well to the needs of the group. People in the group supported each other. I felt like I could be myself. It helped me understand other people's points of view. I got to know people who are different to me. (3) I was treated as an equal. (2) My ideas were taken seriously. (2) I enjoy working as part of a group.
5. Actively involving children and young people	<ul style="list-style-type: none"> I felt deeply involved in the process. I was clear about what we were all here to do. I felt like my contribution mattered. (2) I feel my ideas are listened to.
6. Enabling personal progression	<ul style="list-style-type: none"> I did something I didn't know I was capable of. I feel more confident about doing new things. The project opened up new opportunities for me. I gained new skills/ I improved my artistic skills. I got helpful feedback. (2) I feel more able to express myself creatively. (3) I felt comfortable trying new things. (4) I'm confident I can complete all the activities we're asked to do.
7. Developing belonging and ownership	<ul style="list-style-type: none"> I felt close to other people involved in the project. They helped me to feel part of [company/project/group]. They made me feel part of the team. (5) I'm proud of what my class/group achieves together.



The pupil target wheel



Notes

1. I feel happy taking part in arts projects

2. I like working with artists/practitioners/experts

3. I'm excited to try a new experience

4. I enjoy working as part of a group

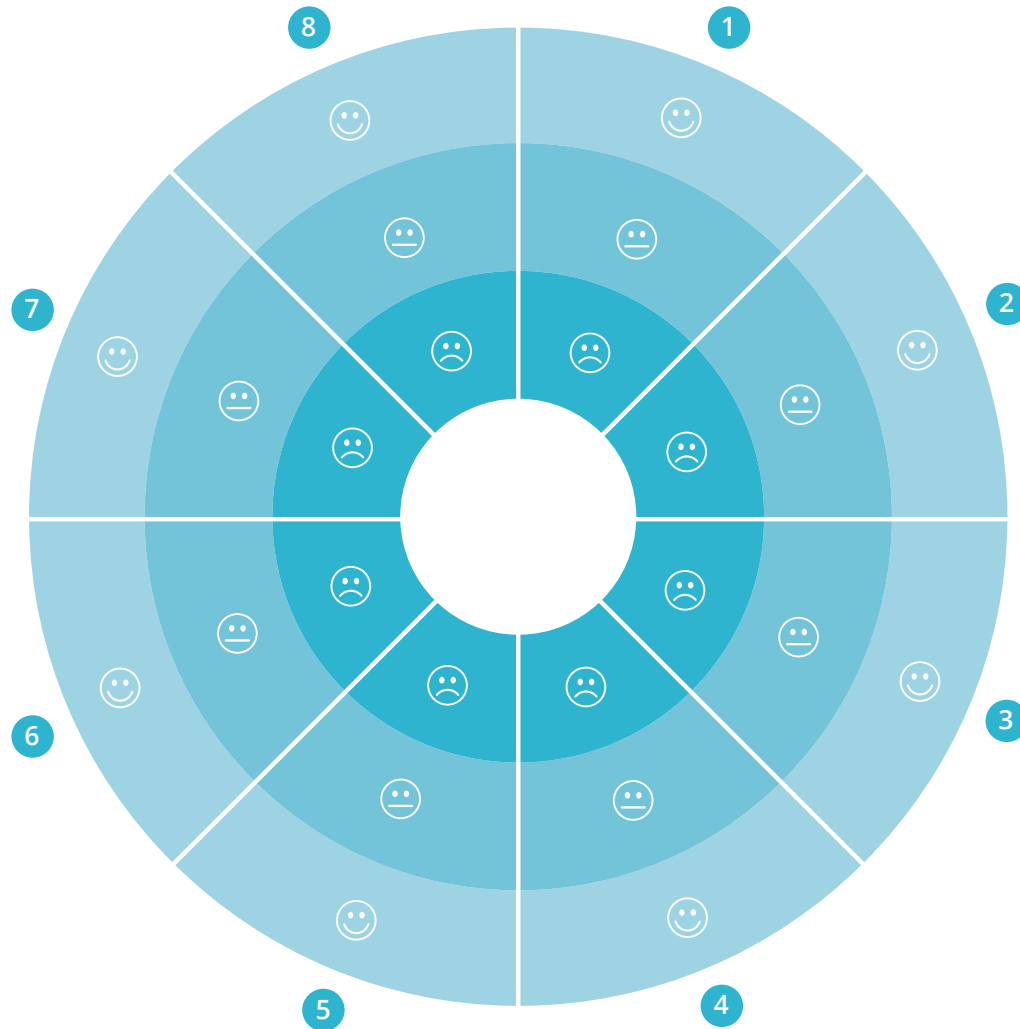
5. I feel my ideas are listened to

6. I'm confident I can complete all the activities we're asked to do

7. I'm proud of what my class/group achieves together

8. My target is

Teacher/cultural practitioner target wheel



Notes

1. My sessions are well planned and organised

2. I feel confident in my subject knowledge for this project

3. I use different teaching styles to support learning

4. The activities I design are appropriate for pupils' needs and interests

5. I listen to pupils' feedback to shape my future planning

6. I make space and opportunities for pupils' personal progression

7. I plan opportunities for sharing, performance and peer assessment

8. My target is

Family activity feedback

Please read the statements below and tick those that you feel are most appropriate to your family

We had a good time

We developed new skills

We felt like our contribution mattered

We feel motivated to do more creative things in future

We got helpful feedback

We felt comfortable trying new things

It felt like a real artistic experience

We were amazed by what we achieved

The session was well organised

We did something we didn't know we were capable of

We feel more able to express ourselves creatively

We feel more confident about doing new things

What three words best describe how you felt about the activity?

1.

2.

3.

Can you suggest any future family activities?





Sharing your Arts Award experience

Read these statements. How much or how little do you agree? Tick only one box!

How much do you agree?	I agree strongly	I agree	I disagree	I disagree strongly
I enjoyed and achieved.				
I am more likely to do arts activities/subjects.				
I could be myself. People respected my opinions and ideas.				
I got the help I needed as I tried new things.				
I worked as part of a team and my work mattered.				
I got helpful feedback and improved my skills.				
I know about more that I can do in the arts.				
I did something I didn't know I could.				
I made new friends/improved friendships.				
What went well?				
How could it be better?				



Case study: Ensuring quality in Arts Award The Customs House

The project

The Customs House chose to use their EQiPP experience to gain a deeper understanding of how the Quality Principles could shape planning and evaluation of their Arts Award delivery. The Learning and Participation Team adapted the 'Share' section of their log book for the Discover Arts Award to include questions derived from the Quality Principles (see pg 31). Working with Boldon School, they trialled this resource in a 'Discover in a Day' project inspired by Japanese Noh theatre, which included performing arts, visual arts, storytelling and music. The work focused on ways to build creativity across the curriculum to support development of communication and team building skills.

While this isn't the entirety of the 'Share' section of an Arts Award portfolio, the table contributes towards evidence that the young person has had a challenging and inspiring experience that has enabled their own personal progression.

Outcomes and next steps

Including the Quality Principles in the Arts Award log book encourages learners to think about their Arts Award outcomes in terms of skills, knowledge and understanding, communication and leadership, and emotional learning. The principles are a tool young people can use to think more critically about the quality of their experiences, and open up a dialogue between them and the organisation they're engaging with.

The Customs House were paired with Sunderland Museum & Winter Gardens as a peer mentor for the initial stages of EQiPP, which provided opportunities for staff to observe one another's workshops and reflect upon their own personal practice. Deeper conversations about the Quality Principles are now taking place with teachers as a result.



A big
Thank
you

Thanks to all who contributed resources and case studies to this toolkit:

Kathryn Brame, Northern Gallery for Contemporary Art
Bev Briggs, The Forge
Adam Featherstone, Priory Woods School
Rachel Hamer, Juice Festival
Tracey Hutchinson, The Dales School
Elizabeth Kane, Customs House
Jennie Lambert, Sunderland Museum & Winter Gardens
Linda McGrath, Priory Woods School
Lizzie Nixon, New Writing North
Aimee Robinson, Priory Woods School
Joanne Thompson, St Joseph's RC Primary
Simon Woolley, Beamish

And to all participants in the EQiPP programme:

Susannah Batey, Sage Gateshead
Chris Batstone, Juice Festival
Andy Bennett, Ovingham Middle School
Angela Bromage, Beamish: The North of England Open Air Museum
Ruth Brown, Duchess Community High School
Jo-Anne Cole, Hartlepool Museums
Kirsty Dinning, Brighton Avenue Primary School
Helen Ferguson, Mortal Fools
David Francis, Music Partnership North
Gwyneth Lamb, Musinc
Elinor Morgan, mima
Gemma Nardini, Northumberland Church of England Academy
Claire Newton, Alnwick Playhouse
Sarah Price, Durham Museums
Susan Robertson, Tees Valley Music Service
Virginia Wilkinson, Tyne & Wear Archives & Museums

And to **Mark Robinson** at Thinking Practice, for his facilitation of the EQiPP collaborative sessions.

The Quality Principles Toolkit has been created by Culture Bridge North East to support both schools and cultural organisations in using the Quality Principles.

The EQiPP story so far:

January 2016 – January 2017:

20 cultural organisations work in buddy pairs to explore enquiry questions linked to the Quality Principles.

May 2016 – July 2016:

7 Artsmark schools develop enquiry projects looking at the application of Quality Principles in a school context.

March 2017 – May 2017:

6 schools and 7 cultural organisations work in cross-sector pairings to develop work together, using the Quality Principles as a framework and a stimulus.

November 2017 – February 2018:

14 schools and 15 cultural organisations working in cross-sector pairs.



Editable versions of the resources in this toolkit can be found at
www.culturebridgenortheast.org.uk/quality

For further support with your work with the Quality Principles,
please contact the Culture Bridge North East team.

www.culturebridgenortheast.org.uk

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Culture Bridge North East is managed
by Tyne & Wear Archives & Museums
and funded by Arts Council England.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Bridge Organisation
Working with Arts Council England to connect
young people with great art and culture