

This is it... The Culture Challenge Tool Kit. It's a series of handy documents that will make using **The Culture Challenge** that little bit easier and has been designed for both cultural practitioners and teachers. And don't worry – there aren't reams of pages to wade through. Instead, you'll find **The Culture Challenge** Tool Kit has been designed so that you can dip in and out of it, and pick and choose the bits you need. **Print it** off, download it, or bookmark it online – it's up to you. So what have you got…?

The Culture Challenge Code of Conduct

This is where you'll find everything that a creative or cultural provider with **The Culture Challenge** signs up to. It details your commitment to quality, professionalism, creativity, safety and inclusion. Use it as a checklist, reminder, and – even – a confidence boost.

If you're a teacher, a quick skim of this will show you exactly the level of professionalism, quality, and experience you can expect when you make a booking with one of **The Culture Challenge** providers.

The Culture Challenge Commitment to Quality

Find out more about our quality checks and what **The Culture Challenge** Verified Provider logo means and the ways these help schools book cultural provision with confidence and ease.

The Culture Challenge Planning Form

Before you book a provider, you can work through this form to help you clarify what sort of practitioner and activity you're looking for. It will also help the practitioner understand all of the specific elements of the booking. This form can be used by teachers alone, or to help with those early planning conversations.

The Culture Challenge Booking Form

A neat, easy-to-follow, booking form that can be used by **The Culture Challenge** providers and by schools, during planning conversations. It's a helpful tool where you can store important information all in one place, plus you'll find questions that will help with planning.

The Culture Challenge Communications Best Practice Guide for Providers

From voicemail to thank you notes - make sure the communications side of your work is up to scratch. This practical guide pinpoints things you can do to showcase yourself in the best possible light, and ultimately help you achieve those bookings.

The Culture Challenge Evaluation Documents

Want to really understand how your workshop went, figure out ways to improve, or how you could adjust the experience to suit a specific set of people? Forget guesswork – it's all about evaluation. Here you'll find a pool of evaluation documents that will help you dig a little deeper and understand what worked, what didn't, and what you can do about it. It includes everything from simple telephone interview guides, to ideas for creative evaluation exercises you can incorporate into your event.





ENGE CODE OF CONDUCT

The Culture Challenge providers are...

Professional

- We clearly communicate our services to schools and are upfront about charging a professional fee.
- ∇ We confirm bookings and provide relevant information to schools in a timely manner.
- ∇ We talk to teachers about what they hope to achieve and we manage expectations.
- ∇ We operate our business matters in a legal way.

Reflective

- ∇ We actively seek feedback from teachers about our work.
- ∇ We listen to young people and teachers, and learn and adapt as practitioners as a result.
- ∇ We welcome observations from teachers and The Culture Challenge team.
- ∇ We regularly review and update our offer to young people and schools.

Safe

- ∇ We take the physical safety of young people seriously, providing risk assessments if needed.
- ∇ We take safeguarding of young people seriously.
- ∇ We hold appropriate public liability insurance.

Excellent

- We are experienced in what we do and are committed to our own professional development.
- ∇ We share our knowledge and expertise to build the skills and confidence of young people.
- ∇ We have high expectations of what young people can achieve and we encourage progress.
- ∇ We have experience of working with young people and can provide references.

Creative

- ∇ We create learning experiences that enable young people to try new things and excel in new ways.
- ▼ We provide a safe, non-judgmental arena that values the creative process as much as the outcome.
- ∀ We recognise that all people learn and grow in different ways.

Inclusive

- ∀ We enjoy working with young people and do not discriminate on gender, sexuality, belief, ability, or ethnicity.
- ▼ We work with teachers to adapt activities for the different needs of the young people we work with.
- ▼ We firmly believe that all young people have a right to enjoy, explore and create arts and culture.





TURE COMMITMENT ENGE TO QUALITY

The Culture Challenge directory only lists creative or cultural providers who have signed up to our code of conduct. This means that everyone on our directory is excellent at what they do, experienced at working with young people, are insured and have a safeguarding policy or current DBS check, and can prove it. All our providers are asked to provide the contact details for two referees and to confirm they are insured and are committed to safeguarding.

Some providers have opted to become Verified Culture Challenge Providers and this means that The Culture Challenge has undertaken a dedicated DBS check, seen their insurance documents, seen evidence of their right to work in the UK, gathered and published two references and confirmed that they have undertaken some relevant professional development in the last two years. Verified providers are also committed to The Culture Challenge Communications Best Practice to ensure that all bookings can take place with confidence. Verified Culture Challenge Providers can be identified by the logo below on their profile, which is valid for two years.



Verified Provider

When you see this logo it means that the provider has had:

- □ DBS check (individual) undertaken by The Culture □ Challenge team or safeguarding policy (venue) seen and checked by The Culture Challenge Team
- ▼ Two references gathered and published on The Culture Challenge
- ∇ Relevant insurance documents seen and checked by The Culture Challenge Team
- Right to work in the UK documents seen and checked by The Culture Challenge Team
- ∇ Evidence of CPD in the past 2 years (related to creative practice or work with young people)
- □ A commitment to The Culture Challenge Communication
 □ Best Practice



ENGE PLANNING FORM

Before you book a cultural provider, you might want to consider a few options, so you can find the best activity for your school group. Here's a form to complete so you have all the information a provider might need to know to hand.

TYPE OF ACTIVITY What topic are you looking at covering?	
OUTCOMES What would you like to get from your activity? What skills would you like your pupils to gain?	
BUDGET What type of budget do you have, either as price per participant or total? Does this include materials or travel?	
PARTICIPANTS Age range of participants Number of participants	
DATES What days or dates are best for you?	
DURATION 1 workshop / an after school course / a full day carousel?	
VENUE Do you want a provider to come to your school, or are you looking for a field trip?	





TYPE OF VENUE What sort of venue do you have available? Theatre style, classroom, outdoors?	
PROVIDER VENUE Is there a maximum number of participants? Are support staff included in this? Is the venue accessible to everyone?	
SAFEGUARDING What type of documentation do you require from a cultural provider? Do you have a risk assessment template, or anything else you can provide?	
PAYMENT What are their payment terms? Do they fit with yours?	
EVALUATION What sort of evaluation or feedback will you be able to provide the provider?	
DOCUMENTATION How will you document the activity? Photographs / film / audio recording. Do you require photo release forms?	
SHARING/PR How will you share what you have learnt from this activity? - Outcomes with rest of school - Write a blog post - Create a research paper / case study	





ENGE BOOKING FORM

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CONTACT INFORMATION

CULTURAL PROVIDER		SCHOOL		
Contact Name		Contact Name		
Registered Address		Address		
Tel No.		Tel No.		
E-mail		E-mail		

PLANNING

Planning meeting / phone call scheduled	Date
Is a risk assessment needed? Who is responsible for the risk assessment?	
Safeguarding requirements from the Cultural Provider	
How is this activity to be evaluated? (Templates available on The Culture Challenge website)	
Feedback shared with provider / school / The Culture Challenge	
Debrief meeting / phone call scheduled	Date

PAYMENT

TOTAL COST:				
Payment Method (Invoice before or after event?)	Payment Terms			
School Finance Office Contact	School Purchase Order Number			







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LOGISTICS

Briefly state the nature of the workshop			
Date of workshop		Workshop venue	
Time of arrival		Start time	
Set up time		Finish time	
Parking		Age range of participants	
Number of participants		Number of support staff	
Do any participants have SEN requirements?	Please specify:		
What should the young people get out of participating in the workshop?			
Who is responsible for documenting work? (Photographs or filming)		Can the photos be shared? Are photo release forms required?	







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MATERIALS /SPECIALIST EQUIPMENT REQUIRED:

Materials	Quantity	Supplied by





COMMUNICATIONS BEST PRACTICE GUIDE FOR PROVIDERS

A brief guide...

Good communication goes a long way in building trusted relationships with schools. We encourage The Culture Challenge providers to be positive, professional and polite at all times. These simple tips can help you present your services in a professional way, and give schools confidence in booking you and recommending you to others.

- Ensure your contact details are up to date and correct
 Your public contact details should always be up to date. If you change your email or telephone number make sure they are updated on your website, your profile on The Culture Challenge, and anywhere else they are listed.
- Use your tools: voicemail, out of office reply and a professional email footer

Make sure you don't miss out on an enquiry. Activate your voicemail service and answering machine message, and ensure they state your name or your organisation's name in a friendly and professional manner. An 'out of office' reply can be useful if you work part-time or are often away from your desk. An email footer with your name, your organisation name, website and telephone number can also make things easier for anyone communicating with you.

Always get back to people

If a teacher calls or emails please ensure you get back to them. If you cannot help them with their enquiry or request, it is best practice to let them know. You want every interaction with a school or teacher to be positive and professional, even when it does not lead directly to a booking.

Be professional and to the point

When responding to a brief, try to show you have understood the nature of the project, give a concise outline of your response, and signpost to other similar projects you have done. We don't expect you to plan an entire project before you are selected for a job, but a succinct and thoughtful response helps teachers pick you with confidence.

If you have a website, include case studies and testimonials from schools – show potential clients how happy your past clients are. Examples of how you have worked in other settings can help potential clients imagine how you might work with them. When responding to briefs or approaching schools, add links to your online case studies. Provide The Culture Challenge with testimonials – we'll add them to your profile.





COMMUNICATIONS BEST PRACTICE GUIDE FOR PROVIDERS

A brief guide...

Confirm bookings

Once you have been booked by a school make sure you confirm the booking. Our guidance document can help, and you are invited to use The Culture Challenge Booking form. Once you have clarified all the details of the booking, write it down (on email or using our form) and email it to the teacher. It is in your best interest to make sure all the important details are covered before your session. Professional communications with the teacher who booked you will put their mind at rest. Where possible, contain all the confirmation details in one email. The day before your visit, drop them a line to let them know all is well. Trust us, this is very welcome! Request and listen to feedback.

We have provided a range of evaluation templates and guides to help you gather feedback. All feedback whether positive or negative is useful. If a session went brilliantly, ask for feedback and celebrate your success through a case study or testimonial. If your work in a school did not go as well as hoped, or if you have some feedback for the school, then share it in a professional manner, focusing on what you could do differently next time. If you are not selected for a job try not to take it personally but do ask for feedback in a positive manner. Take each knockback as an opportunity for learning. We encourage The Culture Challenge providers to be reflective professionals and listening to feedback is a key part of this. We are all learning.

Shout about your success – but keep young people safe

We fully encourage you to celebrate and share the good work you do with young people, but before you take or share photographs of young people always check with the school that it is ok to do so. Photo permissions are an important part of the pre-booking conversation (use our planning guidance form to help).

⊘ Say thank you

A quick email to say thank you to the teacher who booked you will take a matter of minutes. This is a great way to show you're professional, polite, and appreciative of the work. Plus, it will put your name back into the teacher's mind - which could ultimately lead to another booking.





TOOLS & TEMPLATES

An Introduction

This series of evaluation tools is supplied for you to use for Culture Challenge workshops and events. You are welcome to adapt them for other types of event and to suit your own purposes.

Why Evaluate?

The arguments for evaluating are well-rehearsed, but here is a summary of the reasons why you should seek feedback from participants and teachers:

- Quality control improving and keeping up the standard of your work
- · Finding out what works and what doesn't, and why
- Finding out what teachers are looking for in the future and how you might ensure that you continue to get bookings
- · Gaining testimonials for your work to show to other prospective bookers
- · Making the case to funders and other collaborators for supporting or working with you
- Supporting your own motivation for doing the work.

Getting it done

Evaluation can seem like a chore, and one that many people really don't want to do. However, people are constantly asked for feedback and to rate their experiences in the commercial sector and elsewhere, and are becoming more used to the idea of giving feedback on a regular basis.

You can also make feedback part of a contract or work plan.

It's also possible to enmesh evaluation and feedback into your work so that it becomes part of the creative process. This requires you to develop some observational and workshop techniques which you can adapt to your working content and style.

Types of evaluation activity

ACTIVITY	DESCRIPTION	PARTICULARLY SUITABLE FOR		
Creative feedback exercises	Using props, games and other set-ups to elicit feedback from participants as part of the workshop. Examples are given below.	 Children – especially those who might need to have a run around in between tasks. Situations where you don't want to disrupt the flow of the workshop. 		
Interviews and vox-pop/video box	Ask participants to record their comments. Use open, journalist-style questions to elicit spontaneous responses. You can teach participants to do this for each other.	 Free-flowing workshops where participants and drop out for five minutes to give feedback. Participants with reasonable levels of confidence (it can be torture for someone with anxiety or nerves). 		
Surveys: one-to-one	Asking a set series of questions either face-to-face or by telephone.	People who hate writing or who cannot write.Time-poor people such as teachers.		





An Introduction

ACTIVITY	DESCRIPTION	PARTICULARLY SUITABLE FOR
Surveys - written	Asking a set series of questions on paper. Note: You can input the results into an online survey tool later if you want to, which is good for generating reports quickly.	 Events where you do not have participants' contact details and therefore cannot phone or send an online survey. Events where you want a 'quick and dirty' response and would not have time to follow
		up afterwards.
Surveys - online	Asking a set series of questions via a link to online software such as Survey Monkey, Survey	Where you have contact information for participants and follow up easily.
	Gizmo, Smart Survey, etc.	Where you are doing research not linked to a specific event.
		 Where you have technology available at the event and can ask people to feed back on the spot using e.g. a tablet or phone (giving a ink via a QR code is helpful here).
Focus group	Asking people to attend a specific, structured discussion about your work. This often works best with an independent facilitator.	 Where you have committed and interested participants/bookers over a period of time. Where you are working with other artists and can therefore use this time-heavy method to cover a good number of issues.
In-workshop discussion	Make time within the workshop schedule to sit down and discuss/vote on/ rate parts of he workshop.	Almost any group can respond to this kind of evaluation as you can tailor it to the people you are working with.
		 Situations where you can make notes quickly and accurately.
Observation sheets	Create a feedback form for yourself and the teacher and any helpers to jot down observations in a semi-structured way.	Events where teachers are taking part or observing, or where you have support staff/ youth workers/other staff in attendance who can offer useful feedback.

Types of questions

Please forgive the relatively basic nature of this section - writers and playwrights will already have covered this!

There are two basic types of question: open and closed.

Open questions use the why/where/what/how format, and elicit varied information of varying lengths.

E.g.: "What did you most enjoy about this workshop?"

Closed questions invite a yes/no/don't know answer.

E.g. "Did you enjoy this workshop?"

You can also do rated questions, e.g.: "On a scale of 1-5, how much did you enjoy this workshop?"





TOOLS & TEMPLATES

An Introduction

Any closed question can be followed up with a further question such as "Please explain your answer" or "Please add any comments".

Closed questions are often easy and quick to answer, and you will get a higher percentage of people answering them. If you add a comment box, you will also get more nuanced feedback.

Question formats

These are the four most frequently used formats in questionnaires and surveys. Less experienced evaluators tend to rely on 'essay box' questions, but deploying other types of simple question format can enormously enhance the information that you can elicit.

TYPE OF QUESTIONS	TYPE OF INFO IT WILL GENERATE	PROS	CONS
Essay box	Qualitative	Generates very individual responses. Can be used to enrich 'tick-box' or rating questions.	Requires people to write, which some dislike. Can result in one-word answers. Questions must be carefully framed to elicit useful responses.
l I		Quick and easy to respond to. Can include simple 'yes-no' answers.	Does not give space for ndividual opinions.
Rating (1-5 or 1-4)	Qualitative and quantitative	Can be used to rate statements, or simply give marks out of four or five for specific things.	Does not give space for individual opinions.
Ranking (putting statements in order)	Quantitative	Allows people to respond very specifically to a range of options.	The results this type of question generates can be complex to interpret.

The hierarchy of surveys

How many questions can you ask? This is important, as you are asking people for their time and effort. This is a basic rule of thumb.

- 1. For off-the-cuff, 'quick-and-dirty' surveys, ask a maximum of 6 questions.
- 2. For project or workshop participants, ask a maximum of 10 questions. If the respondents are very young, rule 1 applies.
- 3. For people who have specifically agreed to in-depth evaluation, ask a maximum of 20 questions. If the respondents are very young, rule 1 applies.





EVALUATION DOCUMENTS

Creative Evaluation Exercises

Creative evaluation using props, games and other set-ups to elicit feedback from participants as part of the workshop can be fun and can give you both immediate and longer-term feedback. You will need to invest a little time and preparation in advance to do such exercises, but they often save time and effort in the end.

It's useful to have a camera to hand to record the fleeting moments where the exercises show results. This also means that you can use photos in any reports you, your collaborators or your funders are writing. Make sure you get photo permission if your photos show patricipants.

Here are some examples...

1. Spatial placing exercises

a) Use the room

Ask the participants to move around the space to show what they think about the activity.

E.g: "Those of you who really like this activity, go to that end of the room. Those of you who really don't like this activity, go to the other end of the room. If you're not sure, stay in the middle!"

You can then take a (literal and metaphorical) snap-shot of the response, and also asked questions.

E.g: "Why don't you like it?" "What do you specifically like about it?"

b) Use a string, tape or roll of paper

Unroll a string or roll of paper on the floor. Use it as a sliding scale. You can mark it with numbers at intervals so that it become a giant rating scale. Ask the participants to place themselves along the scale in response to your questions.

E.g: "How confident do you feel about singing? One for not at all, ten for very confident. Find your place on the scale!"

You can repeat this exercise several times during a workshop, and show the impact of the workshop as it progresses. For example, someone might start off at a three and finish on a six – a big win!

2. Post-its are your friend

Post-it notes (other brands are available) are extremely useful for feedback, and you can use different colours and different shapes for different things (though shapes are expensive).

Use sheets of flip-chart paper stuck to the wall with the names of different exercises on them. (note: you can get flipchart paper which is made up of a pad of giant Post-it notes.) Give the participants Post-it notes and ask them to go round the room and stick them on the sheets to indicate certain types of feedback.



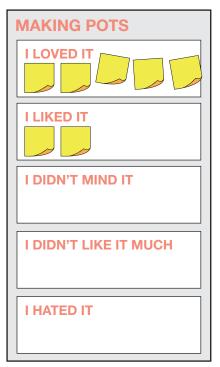


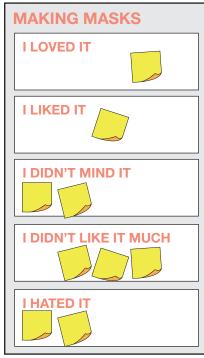
EVALUATION

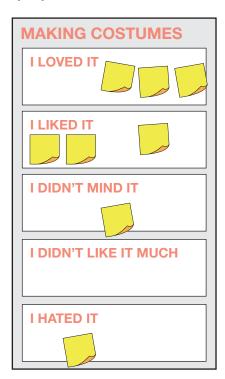
Creative Evaluation Exercises

Example sheets:

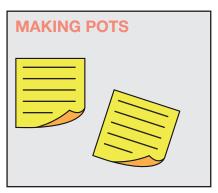
a) Indicating enjoyment or otherwise - you can see very quickly what people like or disliked.







b) Giving actual comments - people can jot down a few words which gives valuable information. You can ask for 'the three words that describe what you think', or 'one line to describe what you think'. In addition to limiting the effort the participants have to put it, this also makes them think before writing. (Note: you need bigger Post-its for this.)







You can play about with this a lot - using different shapes such as concentric circles (the closer to the middle, the more you liked it), etc. You may also want to use smaller sheets with little stickers, or ask people to write directly on the paper.





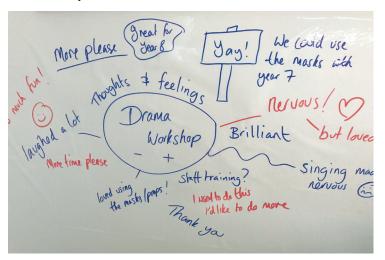
EVALUATION DOCUMENTS

Creative Evaluation Exercises

3. Grafitti boards

You can be as elaborate or as simple as you like with this. The basics are...

- Provide a board, flipchart paper or card of some kind
- Provide pens, pencils, Post-its, other craft materials to enable people to leave their ideas and impressions



You can do this **BEFORE** and **AFTER** the workshop – which works better for longer workshops – or do one per workshop for a series of workshops. You can see development of ideas and engagement.

You can also ask a specific question on the board – for example, if you are using one at the start of a longer project, you can ask "What do you think about (artform)?" and the last one you can ask "What did you learn about (artform)?"

You can also use graffiti boards as part of the structure of your workshops.

You can ask participants to draw or write things they are concerned about or interested in. Later you can get them to re-visit the board and see whether the things they've written or drawn have been addressed in some way and how. It's a useful tool to evoke thought and reflection.

Another style of this kind of feedback is the What's On Your Plate exercise. Hand out paper plates and craft materials and ask people to create a picture of what they're thinking about and doing at the moment.

You can also ask participants to draw a face to show how they are feeling at a particular moment.

4. Postcards

Here are two ways of using postcards in workshops.

a) Reflection/call to action

This exercise is about following up workshops so that people reflect on what they've done and perhaps manage to do more.

- Hand out blank postcards. Ask people to put their own address on the address side.
- Use the other side to ask specific questions or list goals, e.g.:
 - By next week I will... / By next month I will... /In six months' time I will...
 - Go to an art gallery/Draw a picture/Research an artist in the library





EVALUATION DOCUMENTS

Creative Evaluation Exercises

b) Reflection/provoking thoughts

I keep a huge collection of postcards with interesting images on them. I have amassed them over a number of years and they include purchases, free gifts, greetings cards with the back cut off and images cut from magazines.



Spread them out on a large table and ask people to pick an image that particularly resonates with them. E.g., it might be the most beautiful image, the image that expresses their state of mind, the image that shows what they want to do or be in life, and so on.

For adult training sessions, I often use this exercise to get adults to talk about their work, asking them to pick the image that represents how they feel about the work they do.

Feedback on this can be in several ways:

- Ask them to discuss the pictures in pairs or small groups (this is low-stress for people who find sharing difficult).
- Use paper or Post-it notes and ask people to jot down their thoughts.
- Ask for feedback in a circle or large group (which can be a bit stressful for some people).





EACHER OBSERVATION

Name:	Date:	Group:
the participants. These migh participants. In each box, we	vations that can help us to record p t be general observations, or specif e have listed criteria which are of int uding perhaps quoting what particip	fic instances concerning individual erest to us. Please jot down anything
ENJOYMENT:		
ENGAGEMENT: (E.G. HOW V	VELL PARTICIPANTS JOINED IN OR	RESPONDED)
SUITABILITY OF WORKSHO	P CONTENT FOR THE GROUP:	
'LIGHTBULB' MOMENTS: (IN	IDIVIDUAL OR GROUP)	
CREATIVE/ARTISTIC RESPO	NISE TO EXEDCISES:	
ONEATIVE/AITHORIO NEOF	HOL TO EXENDIDED.	
OTHER:		





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YOUR NAME	
YOUR SCHOOL	
YEAR GROUP(S) YOU TEACH	
SUBJECT(S) YOU TEACH	

2. Please tell us about the children's response to the event.

	DISAGREE STRONGLY	DISAGREE SOMEWHAT	NEITHER AGREE OR DISAGREE	AGREE SOMEWHAT	AGREE STRONGLY
The children were engaged in the session					
The session leader(s) was/were good at engaging and working with the children					
The children learned a lot from the session					

Were there any highlights, 'lightbulb moments' or unexpected outcomes for the children?





3. Was the session helpful to you as a teacher?

	DISAGREE STRONGLY	DISAGREE SOMEWHAT	NEITHER AGREE OR DISAGREE	AGREE SOMEWHAT	AGREE STRONGLY
The session addressed curriculum needs					
The session covered techniques/ artform(s) which we could not otherwise do					
I learned things that I can put into practice myself					

Was there anything else you found helpful or useful?

4. Please help us to improve our future workshops

What was the best thing about the session?
Is there anything that would have improved the session?
to allote ally alling that would have improved the decision.

What other types of session are you interested in?





YOUR NAME					
YOUR SCHO	OL				
YOUR YEAR	GROUP				
			01		
		workshop?			
Not very good	I 🔛 AII	right G	iood	Excellent	t [_]
My favourite pa	rt was			My least fa	vourite part was
What did you le	arn from the	workshop?			
			you fee		Tick as many as you like.
l. How did	the work			or think?	
I. How did	the work	kshop make			
I. How did Happy Bored	the work	shop make			
4. How did Happy Bored Excited	the work	Sad Interested			
Happy Bored Excited Confused	the work	Sad Interested Frightened Tired of arts and	✓ crafts v	Any other	r words?
Happy Bored Excited Confused What oth	the work	Sad Interested Frightened Tired	✓ crafts v	Any other	r words?
Happy Bored Excited Confused What oth	the work	Sad Interested Frightened Tired of arts and	✓ crafts v	Any other	r words?
Happy Bored Excited Confused	the work	Sad Interested Frightened Tired of arts and	✓ crafts v	Any other	r words?
Happy Bored Excited Confused What oth	the work	Sad Interested Frightened Tired of arts and	✓ crafts v	Any other	r words?
Happy Bored Excited Confused What oth Music Visual art Dance	the work	Sad Interested Frightened Tired of arts and	✓ crafts v	Any other	r words?





1. About you						
YOUR NAME						
YOUR SCHOO	L					
YOUR YEAR G	ROUP					
2. Did you en	_	worksho	op? Choo:	se one answ		
My favourite part	was			My least fav	ourite part was	
B. Did you do				orkshop?		
res No	I d					
	_	on't know				
What did you lear	n from the					
	n from the					
	n from the					
	n from the					
	n from the					
	n from the					
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear		workshop?		the workshop	o? Did it give	you any ideas?
What did you lear	ve any o	workshop?	ts about t	the workshop		you any ideas?
What did you lear	ve any o	workshop?	ts about t	s would you l		
What did you lear 1. Do you hav 5. What other	ve any o	workshop?	ts about t	s would you l	ke to try?	
What did you lear 1. Do you have 5. What other Music Visual art	ve any o	workshop?	ts about t	s would you l	ke to try?	
What did you lear 4. Do you hav 5. What other Music Visual art Dance	ve any o	workshop?	ts about t	s would you l	ke to try?	
What did you lear 4. Do you hav 5. What other Music Visual art Dance Drama	ve any o	workshop?	ts about t	s would you l	ke to try?	
What did you lear 1. Do you hav 5. What other Music Visual art Dance	ve any o	workshop?	ts about t	s would you l	ke to try?	





TELEPHONE INTERVIEW GUIDE

Before you start:

- Establish a time which is mutually convenient. You may have to rearrange and be persistent
- Decide on a way of recording what is said. You can:
 - Write notes by hand.
 - Type notes as you talk. It's useful to have a hands-free phone or a headset.
 - Record your conversation on your phone or using a voice recording device.

A note on recording:

- You must ask permission to record the person you are talking to. Make sure they know that the recording is only for your use.
- Do not use the recording for anything other than to remind you what was said. Do not upload any of it online or play it to anyone else.
- Transcription is dull and time-consuming, and your calls might be quite long. You do not have to transcribe but bear in mind whether you think you will need to.
- If you are going to use anything that is said you to for e.g. a report or testimonial, you should ask the person you're talk to for permission, and share with them what you're going to use.
- Prepare questions in advance.
- Use open questions (where, what, why, how, etc.)
- If you ask extra, spontaneous questions, make a note of what you asked.
- Do not ask too many questions.
- Listen. Do not talk too much, except to ask for clarification.
- If the person you're speaking to gives you some negative feedback, it's a good opportunity to explain, apologise if necessary, provide restitution if necessary (e.g. a discount) and thank them for their help in spotting a weakness.





TELEPHONE INTERVIEW GUIDE

Suggested Questions:

You will probably have questions specific to your practice and to the event (for instance, if something went wrong, or something unusual happened), but these are some suggestions to gain an overview of opinion.

QUESTION	NOTES
"What do you think the impact of the workshop was?"	This goes beyond whether they enjoyed it – it's about what effect the workshop had on the participants.
"Was the workshop useful for your curriculum aims, and if so, how? How can I improve that?"	
"Was the level of activity suitable for your group? Was it too easy or too hard?"	
"Can you give me any guidance on how to improve my workshops? Can I improve my workshop leadership skills?"	Bear in mind that the answers to this question can be very specific to the participant group.
"Were there any moments that surprised you?" E.g. the way a particular participant responded, or the results they achieved?	Unexpected outcomes can provide very valuable information. E.g. You may find your work gets through to particular types of participant with issues such as confidence, literacy issues, learning difficulties, and so on.

