



**Competence Report**  
**Culture volunteering**  
**in sparsely populated areas**



## Competence Report – Culture volunteering in sparsely populated areas

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# Preface

By Bente von Schindel, General Secretary, The National Association of Cultural Councils in Denmark

There is throughout the EU a tendency, which means that people in the last decades have fled from rural areas to the big cities. Thereby, many villages and sparsely populated areas have been drained for residents and the areas are not attractive places for new residents, businesses or tourists.

Lots of people – politicians, administrators, researchers etc. have tried to figure out what makes the areas more attractive for residents, businesses and tourists. Also NGOs - special in the field of arts and culture - have been involved in this development of ideas and they have come to the conclusion that they can play a role in these efforts. By being involved in arts and culture it seems that people are strengthened civic participation, community bonding and local identity. Where such activities have taken place, it can be seen that it can help to save a village or an rural area from being rendered meaningless.

The activities could be building a common culture centre which creates a framework for cultural activities, and thereby creates community and a breeding ground for more activities. Or it can be to get individual residents of the area - as cultural guides - to inspire others to participate in cultural activities such as amateur choirs, amateur theatres and the like, or it can be an annual recurring event such as a festival, where local residents year round are involved in the preparations. But in order to do so we need to strengthen the "citizen help citizen" or "peer to peer approach", where civil society associations from the cross-cultural sector of voluntary culture and heritage are engaged.

In this project the overall aim is therefore to improve the competences of the voluntary associations and their volunteers to provide enlivening arts and culture opportunities in the sparsely populated communities with an added value for civic and democratic participation, community bonding and local identity.

In order to fulfil this aim we have completed local field surveys of the current competence profiles of culture volunteering to get a baseline as well as state of the art examples for the succeeding development work. From there we can develop an integrated curricula frame for culture volunteers as well as culture managers to provide enlivening cross-culture activities with added community values.

Below you can see the result of this survey work done by all partners in the project!

# Used methodology

In this project the overall aim is to improve the competences of the voluntary associations and their volunteers to provide enlivening arts and culture opportunities in the sparsely populated communities with an added value for civic and democratic participation, community bonding and local identity.

In order to reach the aim a survey in English was prepared by Interfolk and The National Association of Cultural Councils in Denmark and afterward issued in all 5 partner countries.

The questionnaires were translated to the languages of the 5 partner countries before it was broadcasted. Each partner then found their 3 groups of respondents. The questionnaire was designed as an online tool (Google) on the web that could be reached via a link sent by mail, but as it created problems for more persons, it was also sent by mail,

The ways of responding were different from country to country. The most used method was sending the questionnaires to the agreed groups by mail. In one country however it was possible to answer digitally, and in two countries the results were to a certain extent used from previously issued questionnaires and supplemented with the remaining questions.

The series of field surveys included qualitative and quantitative data by using questionnaires as well as interviews.

## 1. The respondent groups

The five surveys targeted the following respondent groups:

**Learning providers** (e.g. the managers and lead staff of culture and heritage associations in the partners' own organisations and in related networks). This was in each country

- Questionnaires: 25-30 respondents
- Qualitative interviews: 3-5 respondents

**Learners** (e.g. active members who to some degree already are/or can be engaged as volunteer staff in the sector of cross-cultural activities). Complete in each country

- Questionnaires: 25-30 respondents
- Qualitative interviews: 3-5 respondents

**Other stakeholders** (e.g. local NGO organisations from other sectors than culture, the culture department of the municipality, local culture institutions, the local business and commerce associations, the tourist bureau, local media, etc.). Complete in each country

- Questionnaires: 25-30 respondents
- Qualitative interviews: 3-5 respondents

The number of respondents in each project country was approx. 140 – 175. In total for the whole survey approx. 500 respondents.

## 2. The questionnaire

The questionnaire consisted of 6 parts:

1. Background information (sex, age, education, occupation etc.)
2. Clarifying key competence for currently successful culture volunteers
3. Clarifying best ways of outreach and engaging of new culture volunteers
4. Clarifying best training programme for culture volunteers
5. Clarifying needed support from key stakeholders to the volunteers
6. Comments to the questionnaire.

The questionnaire was common to all partners. However, each partner was able to add some questions that were specific to their country. Only Poland had two additional questions under the item “Clarifying best ways of outreach and engaging of new culture volunteers” The questions were

- 2.11. The culture organisations should offer a written Agreement of Cooperation, ensuring rights and duties of a volunteer and the organization.
- 2.12. The cultural organisations should give the volunteer written recommendations/certificate after finishing his/her activities for the benefit of the organisation.

In the questionnaire, a five-point Likert scale was used in issues regarding attitude. The scale had the following assessment options:

- Very low degree
- Low degree
- Some degree
- High degree
- Very high degree
- Don't know

The results of the questionnaire can be seen in reports of each individual partner.

## 3. Interviews

The questionnaires were followed up by interviews with learners, learning providers and stakeholders. The results of the interviews can also be seen in reports of each individual partner.

## 4. The reports

Each partner has made a summary of the qualitative as well as quantitative results, with 4-6 pages summarising the questionnaires, and 4-6 pages summarising the interviews. In total 8 – 12 pages for the full local survey.

The feeds are presented in own language by each organisation for own use, and translated into English for common use.

## 5. Recommendations of the surveys

The main recommendations from the series of local surveys were:

- Pilot work and training courses must meet the specific situations and needs of the involved local communities.
- The project leaders and trainers need to know the local situations and needs.
- The volunteers need to be known and recognised in the local communities
- New initiatives need to use personal contacts and networks in the local communities.



# I. Denmark

Prepared by:

Bente von Schindel, Secretary General, National Associations of Cultural Councils  
Hans Jørgen Vodsgaard, Chief Executive, Interfolk – Institute for Civil Society

Copenhagen, 20<sup>th</sup> March 2017

## 1. Applied methodology

After issuing the questionnaire it was translated into Danish and released. The questionnaire was designed as an online tool on the web (using Google Form) that could be reached via a link sent by mail, but when it created problems for more persons to fill-in online, it was also sent by mail.

### Receivers

The questionnaire was sent to all 43 cultural councils in Denmark. They again sent it on to their member associations. Moreover, it was sent to 40 municipalities and 30 national organisations. In the accompanying text the purpose of the survey was explained.

### The questionnaire

The questionnaire consisted of 6 parts all with 10 closed answers and a space for open answers. The questions referred to:

- Clarifying key competence for currently successful culture volunteers
- Clarifying best ways of outreach and engaging of new culture volunteers
- Clarifying best training programme for culture volunteers
- Clarifying needed support from key stakeholders to the volunteers

There was a possibility of adding questions but there was no need for that.

### The interviews

The interviews were made with 6 people from a project that The National Association of Voluntary Cultural Councils has in the south of Denmark. The project is about culture volunteers in sparsely populated areas. 5 persons were learners and learning providers and the 6th was the culture administrator in the municipality and he was as such representing the stakeholders.

## 2. Learners

### Learners' status in the survey

The learners - in total 12 men and 13 women (all Danish) are all members of local associations in the following municipalities: Fanø, Gladsaxe, Guldborgsund, Halsnæs, Høje Taastrup, København, Lemvig, Mariagerfjord, Rødovre, Slagelse, Svendborg, Tønder and Vejen. Besides members of the local cultural councils the learners were members of the following local cultural associations: Foreningen for Permanent Skulptur på Gedser Odde, Gedser foredragskreds, Gedser Fyrstival, Rødovre Lokal-historiske Forening, Brugergruppen ved Formidlingshuset Marinestationen, Gedser Odde and Gladsaxe Symfoniorkester.

### Age of the learners

There are no persons under 40 years, which is not unexpected. Most of the people in the cultural field in Denmark are women, but as the surveys were sent to the contact person of the local cultural councils it might have been handed to the members of the boards and here the men are dominating.

Age	Male	Female
40 - 49	1	2
50 - 59	2	4
60 - 69	3	4
70 - 79	3	1
80 - 99	3	2

### Educational background

10 of the learners have a higher education, 12 have medium length higher educations, 1 has no education after high school and 2 have no education after elementary school.

### Occupation

From the statistics we know that you will find more people from the public sector amongst the volunteers - especially in the cultural field, so therefore it is surprising that most of the learners in this survey are in the private sector. But it is not surprising that you will not find any younger people (full time students) among the learners.

Occupation	Male	Female
Private sector	6	5
Public sector	0	2
Civil society (Associations or institutions)	1	1
Full time student	0	0
Out of work (retirement etc)	6	4

## 1. Key competence for successful culture volunteers

Clarify key competence for currently successful culture volunteers							
Here we wish to outline the key competences, which a good culture volunteer need to have to be a good culture volunteer in sparsely populated areas.							
The questions asked about key competences: (Indicate to what degree you find the statements about key competences important or relevant for being a successful culture volunteers in sparsely populated communities?)		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
1.1	The volunteer needs to have knowledge of the influence of cultural activities in sparsely populated areas.		3	4	9	4	5
1.2	The volunteer needs to have knowledge of the local civil society activities as part of the overall activities in the municipality.	2	4	3	10	5	1
1.3	The volunteer needs to know good practise on how culture volunteering can promote civic participation, community bonding and local identity in sparsely populated areas			6	9	6	4
1.4	The volunteer needs to have knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality.		2	8	7	5	3
1.5	The volunteer needs to know the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.		2	6	8	4	5
1.6	The volunteer needs to have enhanced social and communication skills to engage and involve different social groups in the local municipalities.		3	4	12	4	2
1.7	The volunteer needs to have enhanced skills in planning and managing cross-culture activities and events in the local community.		2	5	6	4	8
1.8	The volunteer needs to have knowledge of working with social media and internet communication?		1	2	6	8	8
1.9	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.	2		2	8	3	10
1.10	The volunteer needs to have knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities.	3			8	4	10
Open question: Important competences to be successful cultures volunteer in sparsely populated areas.							
<p>Openness - Commitment</p> <p>Being: Cooperative, interested, a network-builder, flexible, able to make contact, able to fund raise</p> <p>Having: Fantasy, local knowledge, good ideas, composure, the ability to be inclusion, perseverance, knowledge of the area, visions, engagement in the general cultural local life, many contacts, ability to match specific needs, academic and social engagement, a sense of quality, respect</p> <p>There are not many differences in the answers given by males from the answers given by females, but there is a tendency that women tend to mention social competences like cooperation and inclusion, where several of the men answer the ability to fundraise.</p>							

## 2. Best ways of outreach and engaging new culture volunteers

Clarify best ways of outreach and engaging of new culture volunteers							
Here we wish to outline good practise for outreach and delivery by culture associations to recruit and engage culture new volunteers in sparsely populated areas.							
Assess statements about outreach and recruitment of volunteers		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about outreach and recruitment of volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
2.1	The culture organisations need to provide elaborated presentation materials, where the possible tasks as culture volunteer are presented.	2	4	5	5	7	2
2.2	The culture organisations should emphasise that the volunteer tasks is important for the local community and the common good (using an idealistic appeal)		2	4	6	10	3
2.3	The culture organisations should emphasise that the volunteer tasks will strengthen the social network of the volunteer (using a social appeal)			4	9	9	3
2.4	The culture organisations should emphasise that the tasks as volunteer brings personal competence development and an improved CV by offering extra training courses, mentoring, etc (personal <b>career</b> appeal)		3	5	7	8	2
2.5	The best way to recruit culture volunteers is by more traditional announcement means in the local news media and at notice boards in shops, libraries and community centres.	3	3	8	4	4	3
2.6	The best way to recruit culture volunteers is by using the new social media, where key persons from the culture associations use their own social media network.			6	10	6	3
2.7	The best way to recruit culture volunteers is to let the key persons in the local voluntary culture associations use their own contact lists and personal network.		5	8	3	6	3
2.8	No, the best way is to involve other local NGO's in the recruitment, because then we get contacts to new groups which may have an interest to be engaged in the culture work.		3	9	7	4	2
2.9	The culture organisations that try to engage new volunteers should mention a personal contact, which interested volunteers can call by phone or mail.			6	8	6	5
2.10	The culture organisations that try to engage new volunteers should use an online enrolment site at their organisation's website s the first step.		7	4	6	4	4
<b>Open question:</b> Mention 1 – 3 competences to be a successful culture volunteer in sparsely populated areas?							
	Knowledge sharing Outreach Tell about the importance of the activity Inform at meetings Social Media Events Personal contact Talk about being a volunteer and give positive statements Tell about the value is has for a person to be a volunteer						

### 3. Best training programme for culture volunteers

Clarify best training programme for culture volunteers							
Here we wish to outline good training programmes for culture volunteers that wish to or already work as volunteers in sparsely populated areas.							
Assess statements about training programmes for culture volunteers		Not at all important	Slightly important	Moderately important	Very important	Extremely important	Don't know
Indicate to what degree you find the statements about the training programmes for volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
3.1	The volunteers must learn to recognise and assess their key competence profile as culture volunteer (their strength and weaknesses)		4	7	7	3	3
3.2	The volunteers must learn to articulate their possible needs and priorities for extra training events to gain the needed extra competences.		3	5	9	5	3
3.3	The volunteers must have a clear well-argued opinion on the main challenges for our sparsely areas to counter the trend for movement to the bigger cities.		3	7	7	8	
3.4	The volunteers must have well argued opinion on why the voluntary culture associations and their volunteers make a difference.		3	6	8	7	1
3.5	The volunteers must know the relations between improved culture activities and promotion of civic participation, community bonding and local identity		4	5	7	9	
3.6	The volunteers must know the main activities of voluntary culture associations and their interactions with other main stakeholders in the local communities.		2	5	9	9	
3.7	The volunteer needs to know the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.		3	9	8	5	
3.8	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.		2	7	5	7	4
3.9	The volunteer needs to have enhanced skills in working with social media and internet communication?		4	4	6	7	4
3.10	The volunteer needs to have enhanced skills as project leaders in planning and managing cross-culture activities and events		3	6	7	5	4
<b>Open question:</b>							
Mention 1 – 3 elements to include in training programmes for culture volunteer in sparsely populated areas?							
	Fundraising Cooperate with other associations Team building Positive leadership Arranging events Planning						

## 4. Needed support from key stakeholders to the volunteers

Clarify needed support from key stakeholders to the volunteers							
Here we wish to clarify the needs for different forms of support to the volunteers from the local voluntary culture associations.							
Assess statements of key competences		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about the needed support important or relevant for promoting culture volunteering in sparsely populated communities?							
4.1	The volunteer needs support to complete fund-raising to get support to cost demanding activities.		3	4	8	8	2
4.2	The volunteers needs help to secure the book-keeping, payments and accountant of the activities.		4	5	6	10	
4.3	The volunteer needs support to solve some more practical tasks as rent of venues, making pr-materials, distribution materials, etc.		5	4	9	8	
4.4	The (new) volunteer needs some personal mentoring from more experienced culture volunteers or managers or consultants from voluntary associations.		3	4	7	10	1
4.5	The volunteer needs help to contact local authorities and get the wanted agreements or support from the municipality		5	7	7	6	1
4.6	The volunteer needs help to contact local culture institutions and to get the wanted agreements about support or collaboration about specific activities.		2	9	6	7	1
4.7	The volunteer needs help to contact local business and commerce associations, tourist bureau, or local media and to start collaboration.		5	6	4	6	4
4.8	The volunteer needs help to get contacts with similar initiatives in other municipalities to exchange experiences and learn from each other.		6	6	4	6	3
4.9	The volunteer needs help to find and contact the appropriate nation-wide experts, speakers and advisers in the field.		3	4	4	7	7
4.10	The volunteer needs help to efficient promotion and dissemination of results to other stakeholders outside the municipality and wider national audiences.		5	4	5	6	5
<b>Open questions:</b>							
Mention 1 – 3 areas of support from key stakeholders you find important to be a successful culture volunteer							
<p>More flexibility from officials in relation to initiatives that breaks with the criteria in support programs etc.            Support from the cultural department of the municipality, sparring partner for cooperation with the municipality            The strong organization in the cooperation should support the weaker part            Sponsorship from local banks, supermarkets, etc., the municipality should support the economy            Openness and willingness in public institutions to co-creation (schools, museums etc.).            The local politicians turn up at events that are relevant to them.            Generally show respect and recognition, Knowledge sharing, openness, Insight            Cooperation across municipality and associations, Building on existing opportunities            Support in contact with the media, help for exchange of experience and publicity            Marketing and fundraising, Joint meetings, Role models</p>							

### 3. Learning providers

#### The status of the learning providers in the survey

The learning providers - in total 9 men and 16 women (all Danish) are all members of national associations either as employees or board members.

The national organisations represented were: Amatørernes Kunst og Kultur Samråd (AKKS), Kulturhusene i Danmark (KHID), Kulturelle Samråd i Danmark (KSD), Dansk Lokalthistorisk Forening (DLF), Danske Børne- og Ungdomsfilmklubber (DaBUF), Sammenslutningen af Danske Kunstforeninger and Sammenslutningen af Museumsforeninger i Danmark.

#### Age of the learners

Age	Male	Female
40 - 49	2	4
50 - 59	4	5
60 - 69	2	4
70 - 79	1	3
80 - 99		

#### Educational background

15 of the learning providers have a higher education, 8 have medium length higher education, 1 has no education after primary school and 1 is a full time student (trainee).

#### Occupation

Most of the learning providers are in the civil society, but it is not surprising as the persons asked were employed or board members in national associations.

Occupation	Male	Female
Private sector		
Public sector	2	1
Civil society (Associations or institutions)	5	16
Full time student		
Out of work (retirement etc)	2	2

## 1. Key competence according to the learning providers

Clarify key competence for currently successful culture volunteers	
Here we wish to outline the key competences, which a good culture volunteer need to have to be a good culture volunteer in sparsely populated areas.	

The questions asked about key competences: (Indicate to what degree you find the statements about key competences important or relevant for being a successful culture volunteers in sparsely populated communities?)		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
1.1	The volunteer needs to have knowledge of the influence of cultural activities in sparsely populated areas.				25		
1.2	The volunteer needs to have knowledge of the local civil society activities as part of the overall activities in the municipality.				25		
1.3	The volunteer needs to know good practise on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity.			25			
1.4	The volunteer needs to have knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality.				12	13	
1.5	The volunteer needs to have knowledge of the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.			12		13	
1.6	The volunteer needs to have enhanced social and communication skills to engage and involve different social groups in the local municipalities.				12	6	7
1.7	The volunteer needs to have enhanced skills in planning and managing cross-culture activities and events in the local community.			7	18		
1.8	The volunteer needs to have knowledge of working with social media and internet communication?		1	6	18		
1.9	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.			3	22		
1.10	The volunteer needs to have knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities.			3	22		
<b>Open questions:</b> Competences that the learning providers found important to have to be a successful culture volunteer in sparsely populated areas.							
<ul style="list-style-type: none"> <li>• Time</li> <li>• Network</li> <li>• Ardour</li> <li>• Engagement</li> <li>• Perseverance</li> </ul>							



## 2. Best ways of outreach and engaging of new culture volunteers

Clarify best ways of outreach and engaging of new culture volunteers							
Here we wish to outline good practise for outreach and delivery by culture associations to recruit and engage new culture volunteers in sparsely populated areas.							
Assess statements about outreach and recruitment of volunteers		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about outreach and recruitment of volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
2.1	The culture organisations need to provide elaborated presentation materials, where the possible tasks as culture volunteer are presented.		5	9	5	6	
2.2	The culture organisations should emphasise that the volunteer tasks is important for the local community (using an idealistic appeal)	3			11	11	
2.3	The culture organisations should emphasise that the volunteer tasks will strengthen the social network of the volunteer (using a social appeal)			1	12	12	
2.4	The culture organisations should emphasise that the tasks as volunteer brings personal competence development and an improved CV by offering extra training courses, mentoring, etc (the personal career appeal)		2	2	2	19	
2.5	The best way to recruit culture volunteers is by more traditional announcement means in the local news media and at notice boards in shops, libraries and community centres.		2	3	20		
2.6	The best way to recruit culture volunteers is by using the new social media, where key persons from the associations use own social media network.			20	3	2	
2.7	The best way to recruit culture volunteers is to let the key persons in the local culture associations use their own contact lists and personal network.			2	20	2	1
2.8	No, the best way is to involve other local NGO's in the recruitment, because then we get contacts to new groups which may have an interest to be engaged in the culture work.		2	2	20		1
2.9	The culture organisations that try to engage new volunteers should mention a personal contact, which interested volunteers can call by phone or mail.		1		12	12	
2.10	The culture organisations that try to engage new volunteers should use an online enrolment site at their organisation's website s the first step.		23		1		1
<b>Open questions:</b>							
Mention 1 – 3 good ways of outreach learning providers found important to recruit new culture volunteer in sparsely populated areas?							
<ul style="list-style-type: none"> <li>• The baseline must be the volunteer's own interests and skills</li> <li>• Personal contact</li> <li>• Good social environment</li> <li>• Cultural denominator</li> <li>• Efforts directed toward retirees</li> <li>• Invite for gatherings, as many know each other in sparsely populated areas</li> <li>• Outreach</li> </ul>							

### 3. Best training programme for culture volunteers

Clarify best training programme for culture volunteers							
Here we wish to outline good training programmes for culture volunteers that wish to or already work as volunteers in sparsely populated areas.							
Assess statements about training programmes for culture volunteers		Not at all important	Slightly important	Moderately important	Very important	Extremely important	Don't know
Indicate to what degree you find the statements about the training programmes for volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
3.1	The volunteers must learn to recognise and assess their key competence profile as culture volunteer (their strength and weaknesses)		2	20	3		
3.2	The volunteers must learn to articulate their possible needs and priorities for extra training events to gain the needed extra competences.			20	2	3	
3.3	The volunteers must understand / have a clear well-argued opinion on the main challenges for our sparsely areas to counter the trend for movement to the bigger cities.		1	20		4	
3.4	The volunteers must understand/have wellargued opinion on why the voluntary culture associations and their volunteers make a difference.		11	11	2	1	
3.5	The volunteers must have knowledge of the positive relations between improved culture activities and promotion of civic participation, community bonding and local identity		11	11	2	1	
3.6	The volunteers must know the main activities of the voluntary culture associations and their interactions with other main stakeholders in the local communities.			12	12	1	
3.7	The volunteer needs to have knowledge of the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.			122	12		1
3.8	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.			11	1	12	1
3.9	The volunteer needs to have enhanced skills in working with social media and internet communication?			23		1	1
3.10	The volunteer needs to have enhanced skills as project leaders in planning and managing cross-culture activities and events			1	22	1	1
<b>Open questions:</b>							
Mention 1 – 3 elements that learning providers found important to include in training programmes for culture volunteer in sparsely populated areas?							
	<ul style="list-style-type: none"> <li>• The more practical and useful course offer, the better</li> <li>• Knowledge about legal matters - for example, rules about fire safety, building legislation, insurance, hygiene etc.</li> <li>• Good skills in finding extra money by fund-raising, seeking sponsors, etc.</li> <li>• Enhanced skills in working with social media and internet communication</li> <li>• Enhanced skills as project leaders in managing cross-culture activities and events</li> <li>• Fund-raising</li> <li>• Knowledge of accounts</li> </ul>						

## 4. Needed support from key stakeholders to the volunteers

Clarify needed support from key stakeholders to the volunteers							
Here we wish to clarify the needs for different forms of support to the volunteers from the local voluntary culture associations.							
Assess statements of key competences		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about the needed support important or relevant for promoting culture volunteering in sparsely populated communities?							
4.1	The volunteer needs support to complete fund-raising to get support to cost demanding activities.				11	1	
4.2	The volunteers needs help to secure the book-keeping, payments and accountant of the activities.	1			1	1	
4.3	The volunteer needs support to solve some more practical tasks as rent of venues, making pr-materials, distribution materials, etc.		1		1	1	
4.4	The (new) volunteer needs some personal sparring or mentoring from more experienced culture volunteers or managers or consultants from voluntary associations.				11	1	
4.5	The volunteer needs help to contact local authorities and get the wanted agreements or support from the municipality			11		1	
4.6	The volunteer needs help contact local culture institutions and get the agreements about support or collaboration about specific activities.			111			
4.7	The volunteer needs help to contact the local business and commerce associations, the tourist bureau, or local media and get the wanted support or collaboration.			111			
4.8	The volunteer needs help to get contacts with similar initiatives in other municipalities to exchange experiences and learn from each other.			1	11		
4.9	The volunteer needs help to find and contact the appropriate nationwide experts, speakers and advisers in the field.				111		
4.10	The volunteer needs help to secure an efficient promotion and dissemination of the results to other stakeholders outside the municipality and to the wider national audiences.			1	11		
<b>Open questions:</b>							
Mention 1 – 3 needed support from the learning providers found important to be a successful culture volunteer in sparsely populated areas?							
<ul style="list-style-type: none"> <li>• It is very important that the municipality support the project</li> <li>• All experience and directly contact with the relevant authorities and other stakeholders will be beneficial for the volunteers</li> <li>• Help support for direct contact with authorities and other actors</li> <li>• Knowing about role models</li> </ul>							

## 4. Stakeholders

### The status of the stakeholders in the survey

The stakeholders - in total 8 men and 9 women (all Danish) are but one are employed in municipalities. 1 is a curator at a museum (all Danish museums have volunteers).

The municipalities are: København, Rødovre, Slagelse, Mariagerfjord, Vejen, Lemvig and Guldborgsund. The museum is in Aalborg.

Unfortunately it wasn't possible to get 25 answers from stakeholders.

### Age of the stakeholders

Age	Male	Female
40 - 49	2	5
50 - 59	4	3
60 - 69	2	1
70 - 79		
80 - 99		

### Educational background

16 of the stakeholders have a higher education, 1 have medium length higher educations.

### Occupation

All the stakeholders are employed in the public sector.

Occupation	Male	Female
Private sector		
Public sector	8	9
Civil society (Associations or institutions)		
Full time student		
Out of work (retirement etc)		

## 1. Key competence for currently successful culture volunteers

Clarify key competence for currently successful culture volunteers							
Here we wish to outline the key competences, which a good culture volunteer need to have to be a good culture volunteer in sparsely populated areas.							
The questions asked about key competences: Indicate to what degree you find the statements about key competences important or relevant for being a successful culture volunteers in sparsely populated communities?		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
1.1	The volunteer needs to have <b>knowledge of the influence of cultural activities in sparsely populated areas.</b>	1			13	3	
1.2	The volunteer needs to have <b>knowledge of the local civil society activities</b> as part of the overall activities in the municipality.	1			12	4	
1.3	The volunteer needs to know good practise on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity.	1		1	12	2	
1.4	The volunteer needs to have knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality.	1			8	8	
1.5	The volunteer needs to have knowledge of the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.	1		1	7	7	
1.6	The volunteer needs to have enhanced social and communication skills to engage and involve different social groups in the local municipalities.	1			7	9	
1.7	The volunteer needs to have enhanced skills in planning and managing cross-culture activities and events in the local community.	1			7	9	
1.8	The volunteer needs to have knowledge of working with social media and internet communication?				14	1	2
1.9	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.			7	8	1	1
1.10	The volunteer needs to have knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities.			1	14	1	1
<b>Open questions</b> Competences that the stakeholders found important to have to be a successful culture volunteer in sparsely populated areas.							
<ul style="list-style-type: none"> <li>• Flexibility</li> <li>• Perspective on the issue</li> <li>• Fundraising</li> <li>• Sense of quality</li> <li>• Be able to cooperate</li> <li>• Respect</li> <li>• Perseverance</li> <li>• Enterprising</li> </ul>							

## 2. Best ways of outreach and engaging of new culture volunteers

Clarify best ways of outreach and engaging of new culture volunteers							
Here we wish to outline good practise for outreach and delivery by culture associations to recruit and engage culture new volunteers in sparsely populated areas.							
Assess statements about outreach and recruitment of volunteers		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about outreach and recruitment of volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
2.1	The culture organisations need to provide elaborated presentation materials, where the possible tasks as culture volunteer are presented.		6	5		6	
2.2	The culture organisations should emphasise that the volunteer tasks is important for the local community and the common good (using an idealistic appeal)		1	8		8	
2.3	The culture organisations should emphasise that the volunteer tasks will strengthen the social network of the volunteer (using a social appeal)		1	7	8	1	
2.4	The culture organisations should emphasise that the tasks as volunteer brings personal competence development and an improved CV by offering extra training courses, mentoring, etc (the personal career appeal)		1	8	8		1
2.5	The best way to recruit culture volunteers is by more traditional announcement means in the local news media and at notice boards in shops, libraries and community centres.		8		7	1	1
2.6	The best way to recruit culture volunteers is by using the new social media, where key persons from the culture associations use their own social media network.		1	1	7	8	
2.7	The best way to recruit culture volunteers is to let the key persons in the local voluntary culture associations use their own contact lists and personal network.		1		7	8	1
2.8	No, the best way is to involve other local NGO's in the recruitment, because then we get contacts to new groups which may have an interest to be engaged in the culture work.		7	8	1		1
2.9	The culture organisations that try to engage new volunteers should mention a personal contact, which interested volunteers can call by phone or mail.		1		8	7	1
2.10	The culture organisations that try to engage new volunteers should use an online enrolment site at their organisation's website s the first step.		8		11	1	
<b>Open questions:</b> Mention 1 – 3 good ways of outreach that the stakeholders found important to recruit new culture volunteer in sparsely populated areas?							
	<ul style="list-style-type: none"> <li>• Knowledge of the voluntary area</li> <li>• Build on the volunteers' own interests and skills</li> <li>• Personal contact</li> <li>• Positive social community</li> <li>• Good communication</li> <li>• Wide horizon locally</li> <li>• Newspaper coverage</li> </ul>						

### 3. Best training programme for culture volunteers

Clarify best training programme for culture volunteers							
Here we wish to outline good training programmes for culture volunteers that wish to or already work as volunteers in sparsely populated areas.							
Assess statements about training programmes for culture volunteers		Not at all important	Slightly important	Moderately important	Very important	Extremely important	Don't know
Indicate to what degree you find the statements about the training programmes for volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
3.1	The volunteers must learn to recognise and assess their key competence profile as culture volunteer (their strength and weaknesses)		2	20	3		
3.2	The volunteers must learn to articulate their possible needs and priorities for extra training events to gain the needed extra competences.			20	2	3	
3.3	The volunteers must understand / have a clear well-argued opinion on the main challenges for our sparsely areas to counter the trend for movement to the bigger cities.		1	20		4	
3.4	The volunteers must understand/have well argued opinion on why the voluntary culture associations and their volunteers make a difference.		11	11	2	1	
3.5	The volunteers must have knowledge of the positive relations between improved culture activities and promotion of civic participation, community bonding and local identity		11	11	2	1	
3.6	The volunteers must know the main activities of voluntary culture associations and their interactions with other main stakeholders in the local communities.			12	12	1	
3.7	The volunteer needs to have knowledge of other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.			122	12		1
3.8	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.			11	1	12	1
3.9	The volunteer needs to have enhanced skills in working with social media and internet communication?			23		1	1
3.10	The volunteer needs to have enhanced skills as project leaders in planning and managing cross-culture activities and events			1	22	1	1
<b>Open questions:</b>							
Mention 1 – 3 elements the stakeholders found important to include in training programmes for culture volunteer in sparsely populated areas?							
<ul style="list-style-type: none"> <li>• Knowledge of social media and Internet</li> <li>• Project management</li> <li>• Fundraising</li> <li>• Knowledge about legal matters - rules about fire safety, building legislation, KODA, insurance, hygiene.</li> <li>• Communication</li> <li>• Organization</li> <li>• How to follow-up</li> </ul>							

## 4. Needed support from key stakeholders to the volunteers

Clarify needed support from key stakeholders to the volunteers							
Here we wish to clarify the needs for different forms of support to the volunteers from the local voluntary culture associations.							
Assess statements of key competences		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about the needed support important or relevant for promoting culture volunteering in sparsely populated communities?							
4.1	The volunteer needs support to complete fund-raising to get support to cost demanding activities.				16	1	
4.2	The volunteers needs help to secure the book-keeping, payments and accountant of the activities.	5			6	6	
4.3	The volunteer needs support to solve some more practical tasks as rent of venues, making pr-materials, distribution materials, etc.		5		6	6	
4.4	The (new) volunteer needs some personal sparring or mentoring from more experienced culture volunteers or managers or consultants from voluntary associations.				16	1	
4.5	The volunteer needs help to contact local authorities and get the wanted agreements or support from the municipality			16		1	
4.6	The volunteer needs help contact local culture institutions and get the agreements about support or collaboration about specific activities.			17			
4.7	The volunteer needs help to contact the local business and commerce associations, the tourist bureau, or local media and get the wanted support or collaboration.			17			
4.8	The volunteer needs help to get contacts with similar initiatives in other municipalities to exchange experiences and learn from each other.			1	16		
4.9	The volunteer needs help to find and contact the appropriate nationwide experts, speakers and advisers in the field.				17		
4.10	The volunteer needs help to secure an efficient promotion and dissemination of the results to other stakeholders outside the municipality and to the wider national audiences.			1	16		
<b>Open questions:</b> Mention 1 – 3 needed support from key stakeholders found important to be a successful culture volunteer in sparsely populated areas?							
<ul style="list-style-type: none"> <li>• Help support with direct contact with authorities and other actors</li> <li>• It is very important that the municipality support the project</li> <li>• Structured joint meetings</li> <li>• Courses in cooperation, organization and follow-up</li> <li>• The municipality shall support economically</li> </ul>							



## Comments to the questionnaire

<p>If you have comments or critics of the questionnaire, or want to explain your answers, you are welcome to write them below</p>
<p><b>General comments to the questionnaire</b></p> <p>A bit "difficult" to answer.</p> <p>Difficult to answer some of the questions. For in the "best of world" you should indeed be well informed and prepared, and then have all the answers to the right. But less can do it; otherwise it becomes only the "elite" who can participate. Everyone must be able to work voluntarily with whatever they have to offer. And not everyone wants to participate in courses. But it will not appear on the responses.</p> <p>Too academic</p> <p>I like the open comment boxes. I feel the survey lacks something essential, without quite knowing what. Something with the motivation, how the identity is formed, opportunity to show individual responsibility, integrity ... to learn about leadership and collaboration, project planning ... volunteering is about people's inner feelings, darlings ... qualitative sizes, not quantitative.</p> <p>Some questions were difficult to understand</p> <p>Could maybe use the category "not relevant".</p>
<p><b>1. Comments to questions about key competences of culture volunteers</b></p> <p>No comments</p>
<p><b>2. Comments to questions about reach-out and recruitment of culture volunteers</b></p> <p>I am unsure whether, in the open questions, we had to prioritize and highlight some of the issues that were already formulated above or whether to add something new.</p> <p>I therefore have withheld me a little free of the answer</p>
<p><b>3. Comments to questions about best training offerings for culture volunteers</b></p> <p>No comments</p>
<p><b>4. Comments to questions about needed support from the culture associations</b></p> <p>No comments</p>
<p><b>5. Comments to questions about needed support from other local stakeholders</b></p> <p>No comments</p>

## 5. Interviews

The National Association of Voluntary Cultural Councils is currently working with 3 projects dealing with sparsely populated areas. Therefore it was natural to ask the persons participating in the projects what they think is required, when they work with volunteers in order to carry out such a project.

The interviewed group included 3 learners, 2 learning providers and 1 stakeholder.

### The respondents

The 3 learners and 2 learning providers are all volunteers in a project called "Cultural Track". The project is taking place in the island of Falster in the south of Denmark. The two learning providers are women aged +55; and the 3 learners are men of the same age. The stakeholder is culture administrator in the municipality.

Both the three women and the two men are volunteers at the local pumping station, transformed into a museum. In this museum you can see how the many floods in the old days damaged the area and they had to build pumping station. The pumping station is part of the defaulted heritage site and it is this heritage, the volunteers now want to rebuild, so both new residents and tourists want to live on the island. And the residents being already there, all want to stay and have something which can get the community to grow.

In addition, the two women are members of the local cultural council, which together with the National Association of Voluntary Cultural Councils is the initiator of the project.

### Views and perspectives

The 2 learning providers will make sure that the volunteers get the tools needed for the project. They have both made some thoughts on what it takes to implement such a project.

First of all, they believe that it is important to be locally based, and that one would like to do something to the place where one lives. It must continue to be attractive and also to attract new residents. It is therefore important for them that there are volunteers, who can get good ideas on how to meet these requirements, and that there are one or more persons who are doing enough to embark on the task. It must be one or more people, who believe in the idea and who are not afraid to spread it. It is also important for them that it is the persons concerned themselves, who will build up the project and that it is not a project that is dictated from above. This gives you greater ownership of the project.

What subsequently are required for the project to succeed can be things that the volunteers not previously have been in contact with and therefore need to learn more about. It can be recruiting, fund-raising, lobbyism, etc. Therefore, they early in the project held a seminar, where many of these things were discussed.

First and foremost, you must inform the volunteers about the ideas, individuals have had about the project: What do they consist of, why it is important for residents and since

there is heritage, it is important to tell the story behind. Therefore, a local historian was invited to this point.

In addition, it is also important that not only the people that should form the project are heard, but that all volunteers are heard. Therefore, creativity is an important thing to be in possession of; and in this phase also social skills, respect for the views of others and a democratic setting are important.

After lunch (the meal can be an important hub) the participants were distributed in workshops and were divided according to roles in the project; and here some presenters told what each part of the project required. Not all volunteers have the needed skills and knowledge of the project, so it is important they can complement each other's knowledge and thereby get a good outcome.

The stakeholder, who was the culture administrator in the municipality assessed (based on the experience he had of the volunteers) that the municipality was very interested in the project and would support it financially.

## II. England

### **- Mapping essential competencies for Culture Guide Volunteers in sparsely populated areas in East Lancashire, England**

Prepared by:

Laraine Winning, Up for Arts director and Development Officer of Voluntary Arts England

Liverpool, 16<sup>th</sup> March 2017

### **1. Applied Methodologies**

This research has been undertaken to determine the necessary competencies required by volunteer Culture Guides investigating and promoting art and culture activities in sparsely populated areas of Pennine Lancashire, England, UK.

The research aimed to identify areas of training needed to equip the volunteers to be able to provide local communities with opportunities of accessing and appreciating genres of art and culture participation. The research also identified volunteer progression routes for personal growth, fulfilment and learning.

#### **Aim and Objectives of the survey**

The overall aim was to map the essential conditions for successful culture volunteering in the sector of amateur arts, voluntary culture and heritage in sparsely populated areas to provide cross-disciplinary arts and culture opportunities for the local communities with an added value for civic participation, community bonding and local identity.

The objectives were:

- To outline the key competences of currently successful culture volunteers
- To outline good practice on how to engage cultural volunteers in sparsely populated areas
- To outline good practice on how to train culture volunteers in sparsely populated areas
- To outline good support from voluntary culture associations to the culture volunteers, including best practice standards.
- To outline good support from other local stakeholders to culture volunteering

## Key respondents to the survey

**Learning providers** (the managers and lead staff of the voluntary arts, culture and heritage associations in the partners' own organisations and related networks)

- Super Slow Way (Creative People and Place programme, funded by the Arts Council in England)
- Canal & River Trust (environmental charity)
- Voluntary Arts England (charity)

The below did not participate in the survey directly through questionnaires but through documentation provided previously. We have included their findings within the paper, given their broad remit around life-long learning and volunteering.

- Amateur arts and craft organisations (guilds, associations, societies – art and craft form related).
- Further Education colleges or learning providers such as Workers Education Association.
- Govt learning networks across England such as the Learning and Enterprise Partnerships (LEP's).
- Lancashire County Council – Arts Service.
- BBC Radio Lancashire / Up for Arts

**b) Learners** (active members who to some degree already are/or can be engaged as volunteer staff in the sector of cross-cultural activities).

- All registered and potential volunteers with Super Slow Way
- New volunteers – The Civic Arts Centre Oswaldtwistle
- BBC Radio Lancashire – new volunteers inspired by radio features and inspirational case studies or personal testimony.
- Volunteers referred to the programme from Volunteer Centres/Bureaux or national online networks such as Do It.

**c) Other stakeholders** (Local NGO organisations from other sectors than culture, the culture department of the municipality, local culture institutions, the local business and commerce associations, the tourist bureau, local media).

- Blackburn with Darwen Borough Council
- Blackburn and Darwen Volunteer Centre
- Voluntary Arts England
- Burnley Library
- Cultural Centres, including local museums and galleries
- Third sector organisations: Age Concern, RVS, Shelter, BCTV, Groundwork Trust.
- National Council for Voluntary Organisations
- ACRE – Action with Communities in Rural England.

## 2. Results of the questionnaire

Background Information							
This information can help us to valuate, if factors such as nationality, gender, age, social background and education implies clear differences in the answers on the subsequent questions about culture volunteering in sparsely populated areas							
A	My nationality	United Kingdom	Denmark	Hungary	Poland	Portugal	Other
	I live in... (tick one box)	100%					
B	My status in this survey	Learner: culture volunteer	Learning provider: in culture NGO-org. <sup>1</sup>	Stakeholder 1: Other NGO-associations	Stakeholder 2: municipality or institution	<b>Stakeholder 3:</b> business, or media	Stakeholder 4: Other type:
	I represent (tick one box)	39%	35%	11%	15%		
C	Gender					Male	Female
	I am .. (tick one box)					33%	67%
D	Age	18 – 29 years	30 – 39 years	40 – 49 years	50 – 59 years	60 – 69 years	70 – 99 years
	My age is .. (tick one box)	17%	30%	26%	21%	5%	1%
E	Educational background	Gymnasium	Technical vocational education	Short higher education: 1 – 2 years)	Middle high education: 3 – 4 years	Longer Higher education (5+ years)	Other
	My highest education is .(tick one box)	-	14%		35%	50%	1%
F	Occupation	Private sector	Public sector	Civil society (Associations or institutions)	Full time student	Out of work (retirement etc)	Other
	My occupation is... (Tick one box)	15%	15%	50%		20%	

<sup>1</sup> Amateur art or volunteers within art and heritage (=Active Participation in Cultural Activities)

## 1. Key competence for currently successful culture volunteers

Clarify key competence for currently successful culture volunteers							
Here we wish to outline the key competences, which a good culture volunteer need to have to be a good culture volunteer in sparsely populated areas.							
Assess statements of key competences		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about key competences important or relevant for being a successful culture volunteers in sparsely populated communities?							
1.1	The volunteer needs to have knowledge of the influence of cultural activities in sparsely populated areas.			50%	50%		
1.2	The volunteer needs to have knowledge of the local civil society activities as part of the overall activities in the municipality.			50%	29%	21%	
1.3	The volunteer needs to know good practice on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity.			31%	31%	38%	
1.4	The volunteer needs to have knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality.		10%	14%	22%	54%	
1.5	The volunteer needs to have knowledge of the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.			33%	28%	39%	
1.6	The volunteer needs to have enhanced social and communication skills to engage and involve different social groups in the local municipalities.			22%	25%	53%	
1.7	The volunteer needs to have enhanced skills in planning and managing cross-culture activities and events in the local community.		15%	10%	21%	54%	
1.8	The volunteer needs to have knowledge of working with social media and internet communication?		9%	64%	27%		
1.9	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.		26%	21%	24%	29%	
1.10	The volunteer needs to have knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities.		15%	34%	14%	37%	
<b>Open questions:</b>							
Mention 1 – 3 competences you find important be a successful culture volunteer in sparsely populated areas?							
	<ul style="list-style-type: none"> <li>• Other competences that were noted in interviews and group discussions:</li> <li>• Communication skills were of paramount importance, particularly how to communicate effectively (written, spoken word) and moreover, how to use the right approach and tone to communicate with different people from diverse socio economic backgrounds.</li> <li>• Soft skills: How individuals can improve their own confidence/self-esteem which will give them the necessary interpersonal skills to engage more effectively with hard to reach communities and communities of interest.</li> <li>• Research skills – how to find out what they need to know about the local area so they can provide appropriate advice/guidance. Being linked to online networks and informal networks was felt as important as</li> </ul>						

	<p>building trust with local communities, as well as developing relationships with community activists, community workers, faith networks and local politicians and councillors.</p> <ul style="list-style-type: none"> <li>• Impact measurement – for volunteers to recognise the methods and tools for doing this, which would aid them in assessing outputs and outcomes.</li> <li>• Feedback – for volunteers to recognise the importance of, gathering feedback from primary and secondary sources e.g. desk research, focus groups, sampling, formal questionnaires, interviews, filmed material – video diaries, quotes, photographs.</li> <li>• Evaluation – for volunteers to recognise the need for evaluation and how they can use collated findings to better plan activities. Included in the mix would be e.g. qualitative and quantitative data, case studies, formal and informal research (anecdotes) including personal testimony.</li> <li>• Networking – activities that help volunteers to form useful and supportive alliances to multi-sector networks e.g. bame networks, health and wellbeing, learning etc.</li> <li>• Knowledge of the cross-culture of the sectors of communities – knowledge of different cultures, their customs and faiths.</li> <li>• Open-mindedness and willingness to learn new things, to have a positive attitude to encourage and motivate others to be willing to give new things a try.</li> <li>• Recognising the benefits of participating in art and cultural activities and the personal benefits this can have for an individual's health and wellbeing. At the same time, the barriers that stop or prohibit people participating should also be recognised and appropriate solutions found.</li> <li>• Travelling and training in different areas – given that services are dispersed and some communities quite isolated (transport is a key issue). Volunteers need to be willing and able to travel</li> <li>• Managing trips with groups of people – culture guides need to be able to take responsibility for small groups of people on experiential visits to art and culture events.</li> <li>• That risk assessments need to be carried out to assess all aspects of a visit or attendance at an event, including providing detailed information on accessibility, cost, timing, transport, subsistence and what support services (do we need specialist help for individuals who have a disability?) are needed to enable cultural visits to take place.</li> <li>• That volunteers have suitable support processes in place e.g. standards, handbook, reviews, exit strategy, guidelines, volunteer expense forms, awareness of their rights and responsibilities and those of their partner organisations, health &amp; safety, grievance procedures.</li> </ul>
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### **Feedback from the interviews and discussions with respondents**

1.2 /1.4- it was believed that no one could know everything that was happening in an area so it was more important that everyone knew something and shared information with other volunteers. The strength would be in team work

1.7 Volunteers believed they would be supported in event planning and management by the programme Co-ordinator

1.8 It was believed it wasn't necessary for all volunteers to know of social media and the internet as some volunteers with those skills would take responsibility for this area, while others were not particularly interested in social media or the internet

1.9 It was thought that volunteers would be supported in fundraising raising activities by the programme Co-ordinator, although training on and knowledge of fundraising and supporting new initiatives was thought to be beneficial

1.10 Capacity building support, fundraising and training was felt to be the role of the managing agent.



## 2. Best ways of outreach and engaging of new culture volunteers

Clarify best ways of outreach and engaging of new culture volunteers							
Here we wish to outline good practice for outreach and delivery by culture associations to recruit and engage culture new volunteers in sparsely populated areas.							
Assess statements about outreach and recruitment of volunteers		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about outreach and recruitment of volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
2.1	The culture organisations need to provide elaborated presentation materials, where the possible tasks as culture volunteer are presented.		7%	44%		44%	5%
2.2	The culture organisations should emphasise that the volunteer tasks are important for the local community and the common good (using an idealistic appeal)			31%	30%	39%	
2.3	The culture organisations should emphasise the volunteer tasks will strengthen the social network of the volunteer (using a social appeal)			31%	31%	38%	
2.4	The culture organisations should emphasise that the tasks as volunteer brings personal competence development and an improved CV by offering extra training courses, mentoring, etc (the personal career appeal)			22%	38%	40%	
2.5	The best way to recruit culture volunteers is by more traditional announcement means in the local news media and at notice boards in shops, libraries and community centres.			12%	23%	65%	
2.6	The best way to recruit culture volunteers is by using the new social media, where key persons from the culture associations use their own social media network.			12%	37%	51%	
2.7	The best way to recruit culture volunteers is to let the key persons in the local voluntary culture associations use their own contact lists and personal network.			37%	14%	49%	
2.8	No, the best way is to involve other local NGO's in the recruitment, because then we get contacts to new groups which may have an interest to be engaged in the culture work.			36%	14%	50%	
2.9	The culture organisations that try to engage new volunteers should mention a <b>personal contact</b> , which interested volunteers can call by phone or mail.			21%	32%	47%	
2.10	The culture organisations that try to engage new volunteers should use an online enrolment site at their organisation's website as the first step.	5%	7%	15%	38%		11%

### Notes

2.1 There existed some ambiguity with respondents about this question and what is being asked e.g. is this about producing elaborate presentation materials or the confidence to deliver presentations (delivery skills).

2.9 It is not the policy of partners or considered to be good working practice in general, for volunteers to give their personal contact details.

2.10 Locally volunteers are not generally recruited on websites or by electronic means across the patch. It is far more likely that they would be recruited directly in person or by word of mouth or by attending taster events or activities.

Open questions: Mention 1 – 3 competences you find important to be a successful culture volunteer in sparsely populated areas?	
2a	<p>The following points were noted as being the most appropriate way to conduct outreach activities in rural or sparsely populated areas.</p> <ul style="list-style-type: none"> <li>• Good communication and interpersonal skills – it is essential to have good, clear writing and verbal skills and be aware of the most appropriate way of communicating with community groups to foster a sense of trust, acceptance and commitment.</li> <li>• Knowledge of the local press and its readership – knowing what local publications exist and how to access them e.g. free press, circulars, newsletters, social media groups, editorial &amp; free advertising.</li> <li>• Using social media and various platforms to build virtual online ‘volunteer’ communities to showcase opportunities and inspire others.</li> <li>• Methods in place to engage with local service groups, clubs, centres, priority groups – knowing how to make the first approach with the most effective results and sustaining these links overtime.</li> <li>• Working as part of a team – to utilise people’s individual talents and support each other in the community, managing risk and health and safety and levering in new skills and talents to plug gaps in provision.</li> <li>• Disseminating information – how to cascade information in the most effective and efficient way and updating announcements.</li> <li>• Press releases – how to write a positive, engaging and motivating press release – one that tells a story.</li> <li>• Being aware of national quality assurance guidelines e.g. Investors in Volunteers, Compact Code of Good Practice, Equality Bill, VA’s Volunteering in the Arts Toolkit and learning materials, local authority strategies on involving volunteers.</li> <li>• Being cognisant of safeguarding issues, including processes for vetting and barring (police checks) and recognised policies and standards for working with vulnerable adults and young people.</li> <li>• Being fully aware of what motivates people to volunteer and what stops them e.g. image, opportunities, funding, time, confidence.</li> <li>• Mapping and scoping current barriers that exist for those on welfare benefits who want to volunteer but feel that they can’t because of the pressure to find and secure work e.g. pressure from Job Centre staff, targets, new initiatives, civil servants not understanding the benefits of volunteering.</li> <li>• Recognising issues around service substitution and job substitution.</li> <li>• Identifying training support that is already in existence e.g. pro bono.</li> <li>• Showcasing achievements and celebrating the benefits of volunteering e.g. International Volunteer Day.</li> </ul>

### 3. Best training programme for culture volunteers

Clarify best training programme for culture volunteers							
Here we wish to outline good training programmes for culture volunteers that wish to or already work as volunteers in sparsely populated areas.							
Assess statements about training programmes for culture volunteers		Not at all important	Slightly important	Moderately important	Very important	Extremely important	Don't know
Indicate to what degree you find the statements about the training programmes for volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
3.1	The volunteers must learn to recognise and assess their key competence profile as culture volunteer (their strength and weaknesses)		9%	17%	29%	45%	
3.2	The volunteers must learn to articulate their needs and priorities for extra training events to gain the needed extra competences.			8%	40%	52%	
3.3	The volunteers must have well-argued opinion on main challenges for our sparsely areas to counter the movement to the bigger cities.		5%	25%	34%	36%	
3.4	The volunteers must have a clear well-argued opinion on why the voluntary culture associations and their volunteers can make a difference.		7%	30%	31%	32%	
3.5	The volunteers must know of the positive relations between improved culture activities and promotion of civic participation, community bonding and local identity		5%	19%	35%	41%	
3.6	The volunteers must know the voluntary culture associations and their interactions with other main stakeholders in the local communities.			49%		51%	
3.7	The volunteer needs to know the other sectors of voluntary work, such as the social, humanitarian, welfare, and sport associations.		6%	8%	43%	45%	
3.8	The volunteer needs to have good skills in finding extra money by fundraising, seeking sponsors, etc.		29%	30%		41%	
3.9	The volunteer needs to have enhanced skills in working with social media and internet communication?		31%	25%	22%	22%	
3.10	The volunteer needs to have enhanced skills as project leaders in planning and managing cross-culture activities and events.		25%	24%	24%	27%	
<b>Open questions:</b>							
Mention 1 – 3 competences you find important to be a successful culture volunteer in sparsely populated areas?							
3a	<ul style="list-style-type: none"> <li>• Desired training and learning opportunities to provide extra competencies to Culture Guides.</li> <li>• Working effectively as part of a team</li> <li>• Good communication and interpersonal skills</li> <li>• Good working practices and risk management</li> <li>• How to use voluntary experiences in CV's to strengthen job applications.</li> <li>• Gaining volunteer work placements for personal development and growth.</li> <li>• Recognising one's own strengths and weaknesses.</li> <li>• Identify training to improve one's one knowledge base</li> <li>• Enterprise skills – fund raising, bid writing, and creating a constituted group</li> <li>• Marketing and promotion as well as media training and social media training</li> </ul>						

## 4. Needed support from key stakeholders to the volunteers

Clarify needed support from key stakeholders to the volunteers							
Here we wish to clarify the needs for different forms of support to the volunteers from the local voluntary culture associations.							
Assess statements of key competences		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about the needed support important or relevant for promoting culture volunteering in sparsely populated communities?							
4.1	The volunteer needs support to complete fund-raising to get support to cost demanding activities.		5%		60%	35%	
4.2	The volunteers need help to secure the book-keeping, payments and accountant of the activities.		6%	11%	64%	19%	
4.3	The volunteer needs support to solve some more practical tasks as rent of venues, making PR-materials, distribution materials, etc.		5%	5%	59%	31%	
4.4	The (new) volunteer needs personal mentoring from more experienced volunteers or managers from voluntary associations.		5%	10%	75%	10%	
4.5	The volunteer needs help to contact local authorities and get the wanted agreements or support from the municipality	4%		6%	81%	9%	
4.6	The volunteer needs help to contact local culture institutions to get agreements about support or collaboration about specific activities.		5%	21%	57%	17%	
4.7	The volunteer needs help to contact the local business, the tourist bureau, or local media to get the wanted support or collaboration.	5%		15%	38%	42%	
4.8	The volunteer needs help to contacts with similar initiatives in other municipalities to exchange experiences and learn from each other.		5%		65%	31%	
4.9	The volunteer needs help to find and contact the appropriate nationwide experts, speakers and advisers in the field.		4%		54%	42%	
4.10	The volunteer needs help to secure dissemination of results to stakeholders outside the municipality and to the wider national audiences.		5%	15%	44%	36%	
<b>Open questions:</b>							
Mention 1 – 3 competences you find important to be a successful culture volunteer in sparsely populated areas?							
4a	<ul style="list-style-type: none"> <li>• Offer training and workshops around promotional or communication skills: media training, communication skills, interpersonal skills, presentation skills, risk assessments. These could incentivise interested parties to participate.</li> <li>• Organise trips to visit different places to experience different genres of art and culture and meet different people who are involved in the same kind of projects (social aspect of volunteering – meeting new people and having fun experiences).</li> <li>• Help the group with enterprise &amp; fundraising skills to be able to raise their own funds in order to be able to undertake more activities.</li> <li>• Create a constituted group to be able to bid for funding</li> <li>• Do team building exercises to help the group bond and function better together</li> <li>• Support Culture Guides individual personal development</li> <li>• Help to develop working relationships with other art and culture groups, clubs, organisations</li> <li>• Explore possible concessions to help the programme afford activities</li> <li>• Build a network of volunteers who befriend and support new recruits.</li> <li>• Have a network or calendar of social events to celebrate the work of volunteers</li> <li>• Recognise the contribution of volunteers in a formal way e.g. events, training, accreditation, awards.</li> </ul>						

## Comments to the questionnaire

<p>If you have comments or critics of the questionnaire, or want to explain your answers, you are welcome to write them below</p>
<p><b>General comments:</b> The questionnaire was thought to be quite complex and difficult to complete. Not all the question areas had relevant answers. e.g. educational background question and occupation didn't include 3<sup>rd</sup> sector option.</p>
<p><b>Comments to the questions about key competences of culture volunteers</b> Some of the key competencies for Culture Volunteers that the questionnaire didn't mention were Interpersonal skills, risk management, communication skills, research skills, media skills, team building, mentoring, befriending, coaching, leadership, equality &amp; diversity, multi-cultural awareness, disability awareness, event management, social media safety, confidentiality, data protection and boundaries, health and safety, risk awareness.  It was also thought to be very important that volunteers are aware of feedback, evaluation and impact measurement – given their role in gathering relevant data.</p>
<p><b>Comments to questions about ways of reach-out and recruitment of culture volunteers</b> Some of the competences involved in working in the community and recruiting other Culture Volunteers that were not mentioned were:</p> <ul style="list-style-type: none"> <li>• Safe working practices in the community, being aware of lone-working procedures and team working practices</li> <li>• Managing one's own personal values and beliefs – how to be impartial, positive and non-judgemental to encourage and motivate others.</li> <li>• Adopting an inclusive and accepting attitude.</li> <li>• Interpersonal skills – how to approach and communicate appropriately with people from different backgrounds and cultures, including refugees, migrants, travellers.</li> <li>• Working effectively in a team to support each other, utilising individual skills, talents and contacts</li> <li>• Engaging in diverse cultural activities – being prepared to step outside one's comfort zone to be involved in new and different activities which may be part of another culture, without embarrassment.</li> <li>• Widening participation - engaging effectively with community groups, clubs, centres – linking to groups already active in these areas who can support you with this approach.</li> <li>• How to build trust and be accepting of the a group's rules, activities, ethos.</li> <li>• How to share information professionally and safely using data protection, confidentiality, personal safety, lone working policies and procedures.</li> </ul>
<p><b>Comments to questions about best training offerings for culture volunteers</b></p> <ul style="list-style-type: none"> <li>• Team working – how to be a good team member, each person playing their role and contributing to the team,</li> <li>• Event management – the processes in planning, delivering, facilitating and evaluating community events safely</li> <li>• Communication skills – NLP (Neuro Linguistic Programming)</li> <li>• Appreciation of fundraising and bid writing – knowing the necessary structures and processes to be able to be or to form a constituted group and being able to bid for funding</li> <li>• Personal Development – how to appreciate and utilise peer to peer learning skills.</li> <li>• Enterprise opportunities – how to market what you do</li> <li>• Safe working practices, including Health and Safety and Risk Management</li> </ul>
<p><b>Comments to questions about needed support from the local culture associations to the culture volunteers</b></p> <ul style="list-style-type: none"> <li>• Signposting – how to refer and match participants to local opportunities.</li> <li>• Fundraising and bid writing – knowing how to write bids, raise bids and form constituted groups to be able to share information with community groups</li> </ul>

- Partnership working - how to work appropriately with other people and organisations, which organisations to work with, how to contact them and what information to share with them
- Corporate Social Responsibility – understanding how businesses can provide support or funding or encourage their staff to volunteer.
- Mentoring – to mentor and coach volunteers through initial stages, offering support and guidance.
- Leadership – benchmarking the project against other similar initiatives and developing leadership support mechanisms for 'key volunteers'

#### Comments to questions about needed support from other local stakeholders

- Levering-in training or learning support ... either paid for or pro bono
- Identifying relevant volunteer strategies or charters.
- Mapping and scoping volunteering opportunities.
- Accessing buildings, resources, kit, equipment, transport.
- Lobbying and advocating for better support
- Giving sparsely populated areas a voice – challenging public opinion.

## 3. Reporting on Interviews – Comparison

### Interviews with Volunteers

Interviews with respondents who were volunteers tended to generate more of the lower degrees of responses, although volunteers were very positive and enthusiastic in interviews and group discussions.

### Interviews with professionals

Interviews with respondents who were professionals tended to generate more of the high and very high degrees of responses.

## 4. Results and common results

Responses were not different from other major research studies carried out about volunteering, although key points noted about sparsely populated areas indicated that there are problems with rural isolation, transport issues and supply/demand of volunteer opportunities and placement providers (in that you have to go outside the area to find challenging volunteering opportunities).

# III. Hungary

Prepared by:

The team of HFHSS: Katalin Varga, Tünde Tóth and János Szigeti Tóth

Budapest, 20<sup>th</sup> March 2017

## 1. Applied Methodologies

This research has been undertaken to determine the necessary competences required by volunteer investigating and promoting art and culture activities in sparsely populated areas of Hungary. The research aimed to identify areas of training needed to equip the volunteers to be able to provide local communities with opportunities of accessing and appreciating genres of art and culture participation. The research also identified volunteer progression routes for personal growth, fulfilment and learning.

### Aim and Objectives of the survey

The overall aim was to map the essential conditions for successful culture volunteering in the sector of amateur arts, voluntary culture and heritage in sparsely populated areas to provide cross-disciplinary arts and culture opportunities for the local communities with an added value for civic participation, community bonding and local identity.

The objectives were:

- To outline the key competences of currently successful culture volunteers
- To outline good practice on how to engage cultural volunteers in sparsely populated areas
- To outline good practice on how to train culture volunteers in sparsely populated areas
- To outline good support from voluntary culture associations to the culture volunteers, including best practice standards.
- To outline good support from other local stakeholders to culture volunteering

### Respondents of the survey

#### a. Learning providers:

The following adult learning providers were involved:

- all member organizations of the Budapest Környéki Népfőiskolai Szövetség, Budapest, Pest county, Central Hungary region
- members, volunteers, learners of Magyary Zoltán Népfőiskolai Társaság, Komárom county, Central Transdanubia region
- Zalai Népfőiskolai Egyesület (members of the association and folk high school students), Zala county, Western Transdanubia region
- Bedekovits Lőrinc Népfőiskolai Társaság, Jászfényszarú, Jász-Nagykun-Szolnok county, Northern Great Plain region
- Bihari Szabadművelődési és Népfőiskolai Egyesület, Berettyóújfalu, Hajdú-Bihar county, Northern Great Plain region
- Bibó István Népfőiskolai Alapítvány, Kővágóörs, Veszprém county, Central Transdanubia region

### b. Learners:

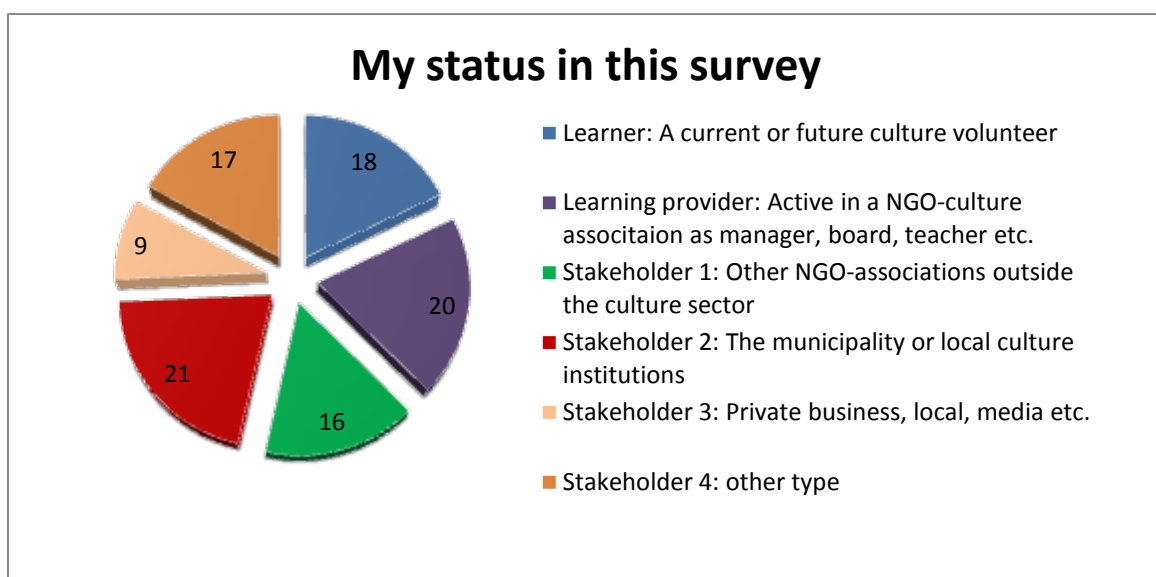
individuals, members, volunteers, learners of the above listed organizations were invited.

### c. Other stakeholders:

representatives of local governments, cultural centres, libraries, local parish, fire fighters association as a civil society organisation, university students

## 2. The results of the questionnaires

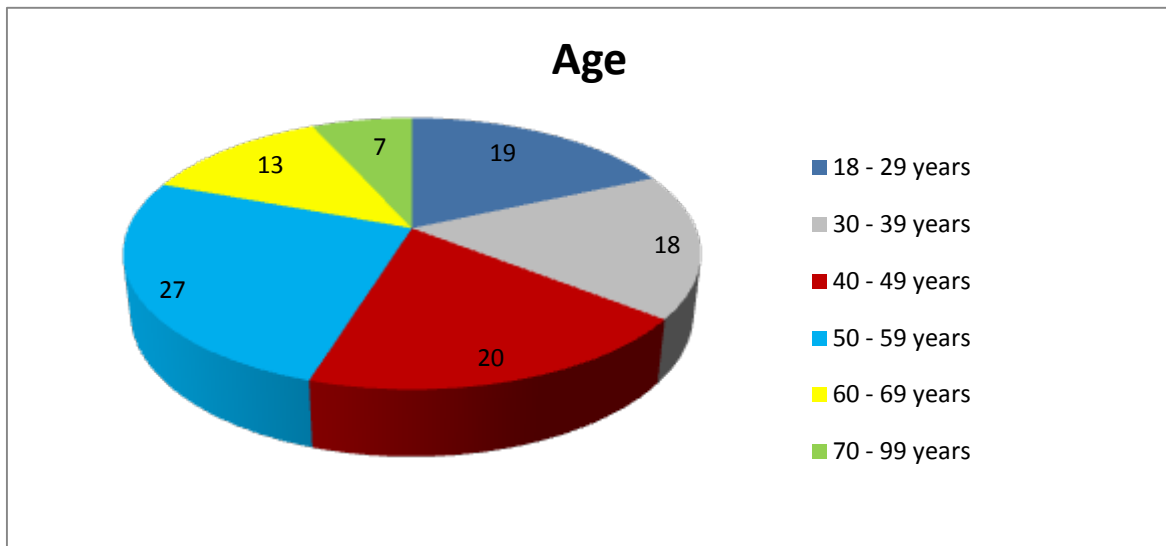
The questionnaires were filled out by 109 respondents in total, and the vast majority were Hungarian citizens. The status of the respondents was quite even. The number of private business representatives was the lowest (9%), the number of local government representatives (21%) and local cultural institutions was the highest.



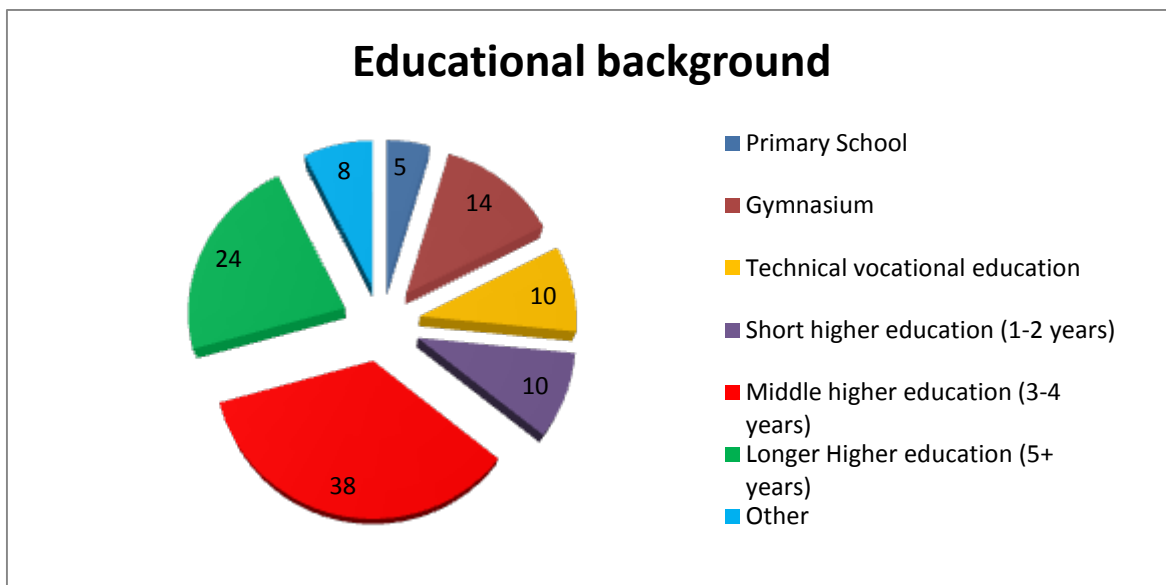


A greater number of women filled out the questionnaires, with the proportion 67% –33% in favour of women.

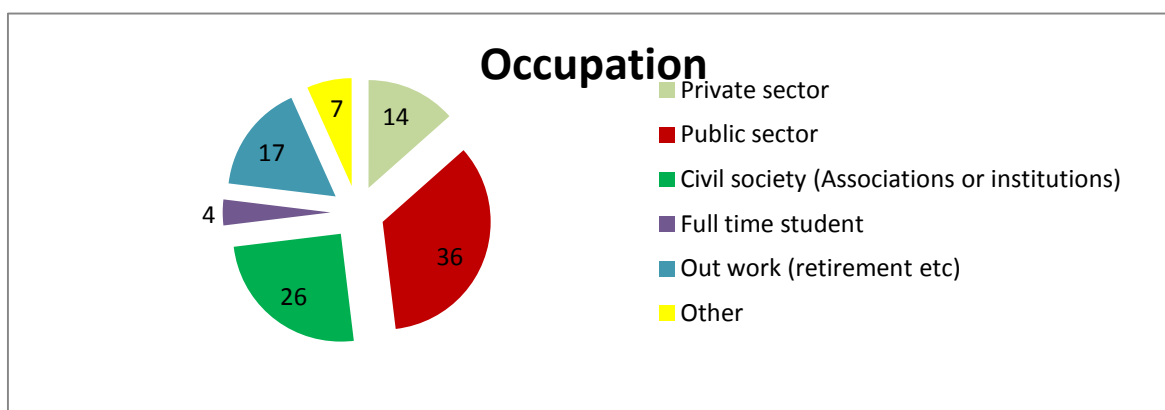
In terms of age-group, most of the respondents (27%) belonged to the 50 – 59 age-group, followed by respondents from the 40 – 49 age-group with 20%, and the respondents from the 18 – 29 age-group came third with 19%. Overall, it can be stated that we received most of the responses from middle-aged or older respondents, although a good number of individuals from the 18–29 age-group also filled out the questionnaires.



In terms of educational background, the rate of respondents with higher education was the highest with a total of 62%. (Middle higher education 38 %, longer higher education 24%.) The rate of respondents with secondary school education at 24% is not insignificant either.

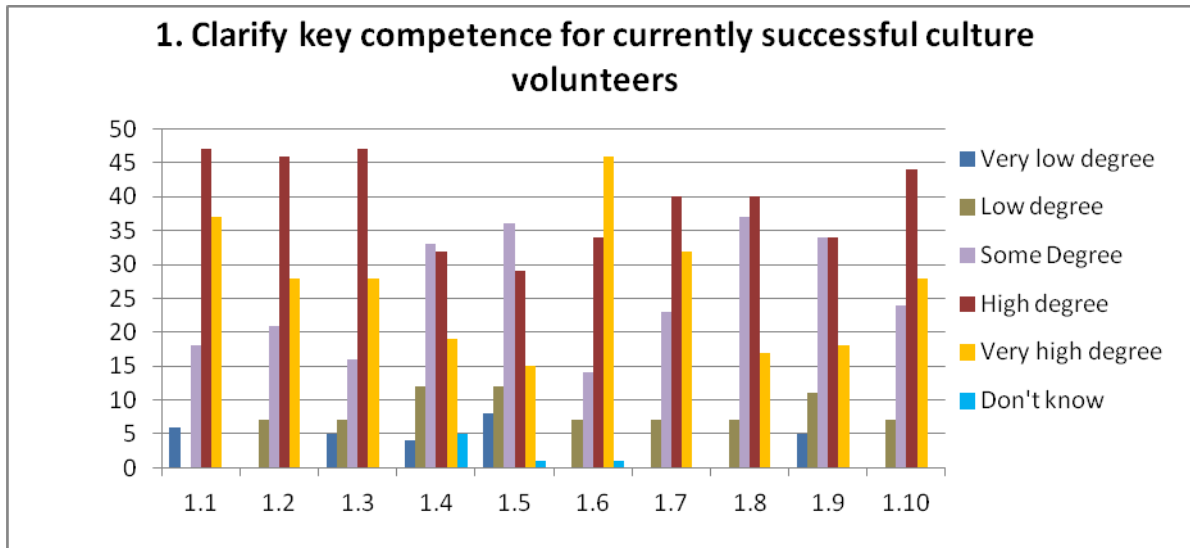


Regarding occupation, the two largest groups come from the public sector (36%) and from the civil society sector (26%), but the rate of respondents in retirement (17%) is also notable.



## Key competences for successful culture volunteers

Assess statements of key competences Indicate to what degree you find the statements about key competences important or relevant for being a successful culture volunteers in sparsely populated communities? (Tick one box for each statement).		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
1.1	The volunteer needs to have knowledge of the influence of cultural activities in sparsely populated areas.	6		18	47	37	
1.2	The volunteer needs to have knowledge of the local civil society activities as part of the overall activities in the municipality.		7	21	46	28	
1.3	The volunteer needs to know good practise on how culture volunteering can promote civic participation, community bonding and local identity in sparsely populated areas	5	7	16	47	28	
1.4	The volunteer needs to have knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality.	4	12	33	32	19	5
1.5	The volunteer needs knowledge of the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.	8	12	36	29	15	1
1.6	The volunteer needs to have enhanced social and communication skills to engage and involve different social groups in the local municipalities.		7	14	34	46	1
1.7	The volunteer needs to have enhanced skills in planning and managing cross-culture activities and events in the local community.		7	23	40	32	
1.8	The volunteer needs to have knowledge of working with social media and internet communication?		7	37	40	17	
1.9	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.	5	11	34	34	18	
1.10	The volunteer needs to have knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities.		7	24	44	28	



Responses reveal that respondents think that volunteers should be in possession of enhanced social and communication skills in order to be able to address different social groups living in the local community. 80% of the respondents highlighted this competence.

The interviews also revealed that respondents believed it was also important that potential volunteers should be equipped with the ability to involve people (convincing skills).

Next in the priority of key competences is the awareness of volunteers of what influence of the cultural activity has on the place where they live. Respondents ranked enhanced skills in planning and managing activities as the third most important key competence volunteers should possess. When we look at the number of respondents and the competences they regard as important to “a very high degree” then this category is ranked high.

It may be concluded from the above that key competences listed in this section cover competences that are considered to be the most relevant. As shown above, there are three competences that were rated the highest: social and communication skills, knowledge of the local area, and organising skills. On the basis of experience it can be confirmed that art and cultural groups play an important role in creating local identity in sparsely populated rural areas.

### Comments:

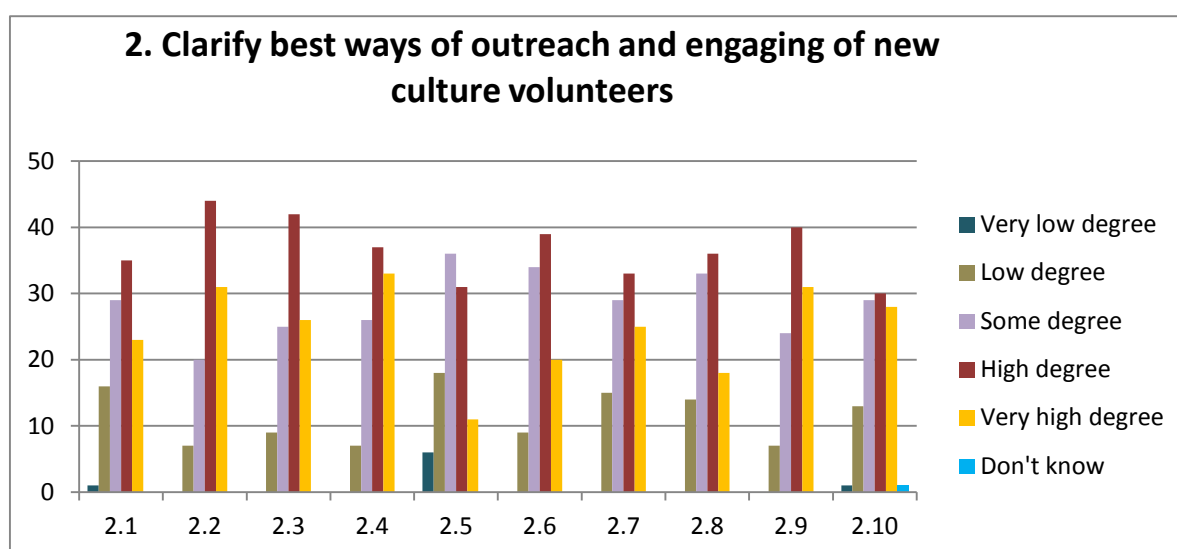
Open comments added to the section of successful key competences show profound understanding, as well as include repetitions and amendments, which also came up in the interviews. It would be worth reconsidering our selection of competences and see which key competences should perhaps be included:

- Cultural awareness
- Ability to organise
- Enthusiasm and the wish to take action
- Taking a role in team work

- Commitment to community life
- Curiosity
- Social sensitiveness
- Contact building skills
- Professional knowledge of the cultural work delivered
- Commitment to take action for the community
- Professional expertise and the knowledge of the local area
- Ability to adhere to and transmit authentically general social norms
- Respectfulness of values
- Foreign language skills
- Active citizenship
- Keen interest or even research in culture
- Openness, tolerance, flexibility, and courage
- Openness towards a variety of cultural activities
- Openness to accept other people's ideas even if these ideas differ from his/her conviction
- Adequate level of motivation
- Dedication
- Knowledge of the human character
- Easy adaptation to changing life situations
- Ability to receive criticism and conflict management skills
- Being unprejudiced
- Volunteers should have knowledge of voluntary activities in the cross-cultural sector of amateur art and cultural heritage in a specific local area.
- Possession of up to date information of a variety of cultural fields
- Creativity
- Innovation
- Adequate level of general culture
- Adequate level of general and background knowledge
- Problem solving skills
- Tolerant and integrative personality
- Empathy towards representatives of different social groups
- Ability to cooperate
- Practical skills in the use of social media and communication on the internet
- Ability to pass on experiences
- Ability to abandon old practice and adapt activities to emerging needs
- Inclusion, ability to address all age-groups
- Knowledge of relevant legal and financial issues
- Sense of aesthetics
- Willingness to cooperate with and some humility towards local organisations that have a long past in the local area in order to establish efficient and long-term co-operation

## Recruitment of volunteers

Assess statements about outreach and recruitment of volunteers		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about outreach and recruitment of volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
2.1	The culture organisations need to provide elaborated presentation materials, where the possible tasks as culture volunteer are presented.	1	16	29	35	23	
2.2	The culture organisations should emphasise the volunteer tasks is important for the local community and the common good (using an idealistic appeal)		7	20	44	31	
2.3	The culture organisations should emphasise that the volunteer tasks will strengthen the social network of the volunteer (using a social appeal)		9	25	42	26	
2.4	The culture organisations should emphasise that the tasks as volunteer brings personal competence development and an improved CV by offering extra training courses, mentoring, etc (the personal career appeal)		7	26	37	33	
2.5	The best way to recruit culture volunteers is by more traditional announcement means in the local news media and at notice boards in shops, libraries and community centres	6	18	36	31	11	
2.6	The best way to recruit culture volunteers is by using the new social media, where key persons of culture associations use their social media network		9	34	39	20	
2.7	The best way to recruit culture volunteers is to let key persons in local voluntary culture associations use their own contact lists and personal network		15	29	33	25	
2.8	The best way is to involve other local NGO's in the recruitment, so we get contacts to new groups with an interest to be engaged in the culture work.		14	33	36	18	
2.9	The culture organisations that try to engage new volunteers should mention a personal contact, which interested volunteers can call by phone or mail.		7	24	40	31	
2.10	The culture organisations that try to engage new volunteers should use an online enrolment site at their organisation's website s the first step.	1	13	29	30	28	1



The respondents chose two statements as most important in this section, where the combined rate of responses reached 70-80%. There are three important messages from the respondents:

1. Respondents find it important that future volunteers should be made aware that their personal competences will develop and they will have an improved CV. This can be regarded as an important motivational factor.
2. Respondents feel that it should be emphasised that volunteer activities are extremely important for the well-being of the local community. Some of the elements how common well-being could be strengthened were mentioned in the open comments: e.g. tackling problems young people face, collaboration, community building.
3. Respondents believe that it is important to be in informal touch with a contact person, that is a relationship based on personal trust has an important role in the recruitment of volunteers.

Additional comments given in this section highlight the following as essential:

To a very high degree:

- Interactive discussions
- Presentation of examples of good practice
- Acceptance, exchange, and utilisation of experiences
- Special attention to themes and problems relevant to young people
- Self-fulfilment
- Defining goals relevant to age-groups
- Issues relevant to a variety of social groups should be in the focus
- Involvement of younger age-groups (school students, young adults)
- High quality activities that address issues relevant to people living in the local area
- Organisations should regard voluntary work as something really valuable
- Cultural (civil society) organisations are to set examples, pass on values, be personal and authentic
- Keeping in touch in person and good partnership
- Opportunity for volunteers to present their work
- Activeness and right disposition
- Creativity
- Global awareness to be drawn to the importance of culture and voluntary work
- Delivery of lectures and motivation intellectually
- Own network of connections of the staff of cultural institutions
- Collaboration and community building

To a high degree:

- Knowledge of the local area
- Communication skills
- Meetings
- Widening the network of connections

- Discussions
- Flexibility
- Knowledge of people's personalities
- Involvement and gaining commitment of leaders of the local church
- Gradual contact building with the local community and organisations, or own ideas cannot be "forced" to be accepted by the other partner straight away

To some degree:

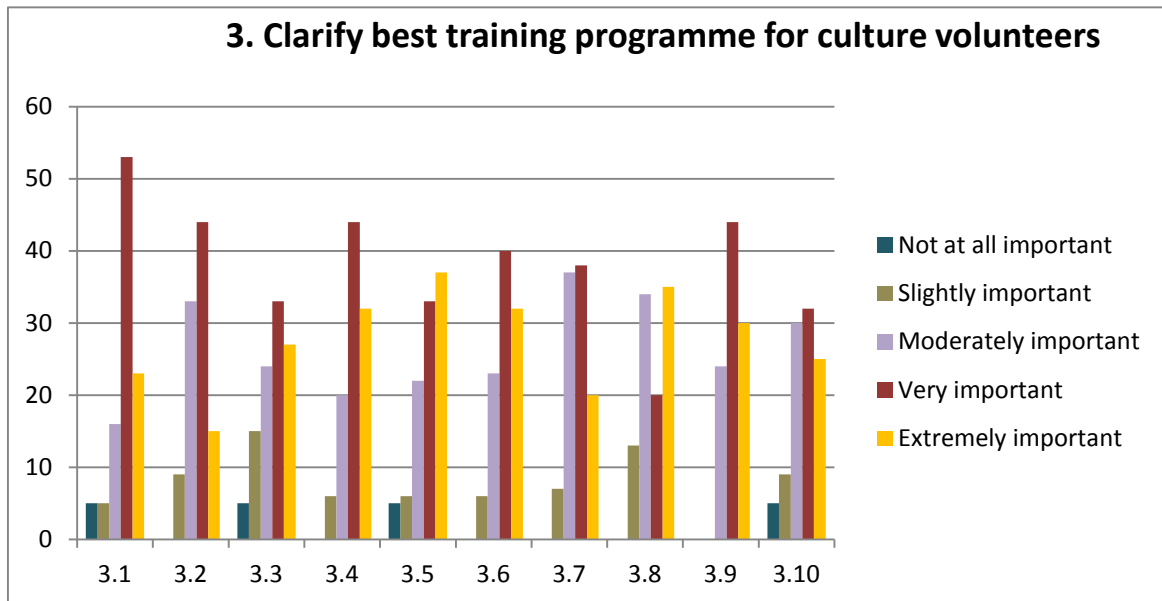
- Professional practice

Additional aspects in recruitment that were not rated include:

- Personal discussions with potential volunteers
- Vision for volunteers
- Work practice for university students
- Highlighting the importance of the connection network
- Importance of learning

## Training programme

Assess statements about training programmes for culture volunteers		Not at all important	Slightly important	Moderately important	Very important	Extremely important	Don't know
Indicate to what degree you find the statements about the training programmes for volunteers important or relevant for promoting culture volunteering in sparsely populated communities?							
3.1	The volunteers must learn to recognise and assess their key competence profile as culture volunteer (their strength and weaknesses)	5	5	16	53	23	
3.2	The volunteers must learn to articulate their possible needs and priorities for extra training events to gain the needed extra competences.		9	33	44	15	
3.3	The volunteers must have a clear well-argued opinion on the main challenges for our sparsely areas to counter the trend for movement to the bigger cities.	5	15	24	33	27	
3.4	The volunteers must understand / have a clear well-argued opinion on why the voluntary culture associations and their volunteers can make a difference.		6	20	44	32	
3.5	The volunteers must know the relations between improved culture activities and promotion of civic participation, community bonding and local identity	5	6	22	33	37	
3.6	The volunteers must know the main activities of voluntary culture associations and their interactions with other main stakeholders in the local communities.		6	23	40	32	
3.7	The volunteer needs to know the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations.		7	37	38	20	
3.8	The volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc.		13	34	20	35	
3.9	The volunteer needs to have enhanced skills in working with social media and internet communication?			24	44	30	
3.10	The volunteer needs to have enhanced skills as project leaders in planning and managing cross-culture activities and events.	5	9	30	32	25	



Respondents highlight three important factors in their expectations related to training programmes for volunteers.

They consider it important to stress how training for volunteers can strengthen local identity; and to be able to analyse how local cultural associations and volunteers can make a difference. These two responses place the focus on reinforcing local identity (permanence) and changing the local community at the same time.

The third factor responses reveal as important highlights that volunteers need to be able to assess their own key competence profiles clearly in order to improve competences efficiently. Thus clear self-knowledge is indispensable for the training programme.

It is a new, surprising and positive finding that respondents also consider it to be important to improve skills in fund-raising and seeking out funds.

### Support needed by volunteers

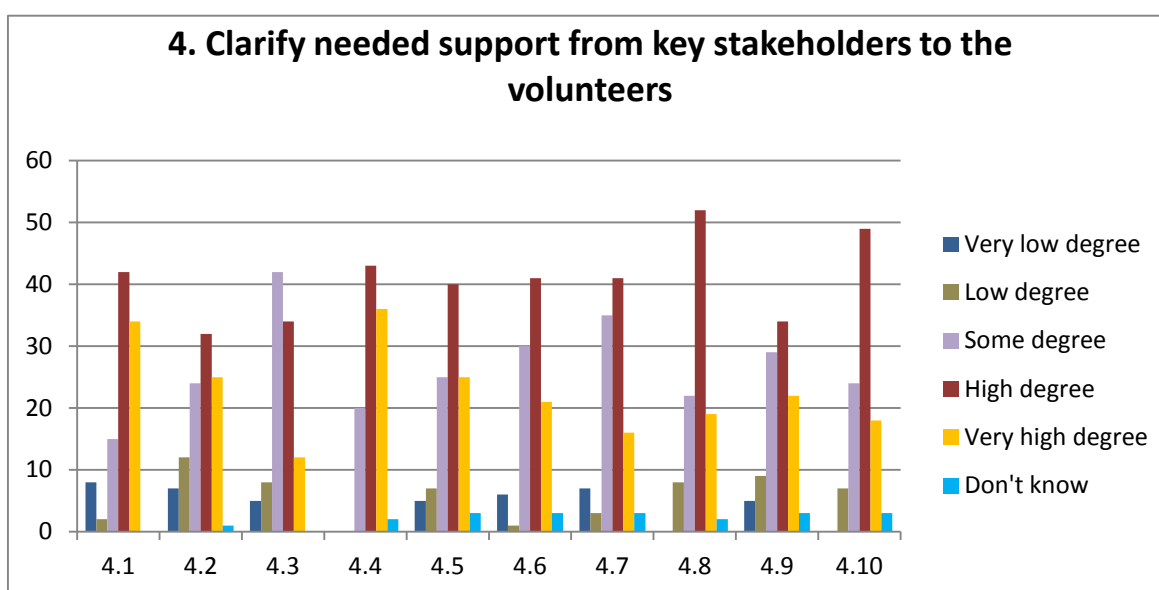
As seen in the diagrams below, the overall pattern of the responses indicate the respondents think that voluntary work is variegated and manifold and therefore requires variegated and manifold forms of support.

This is also reflected by the rate of responses. However, responses tend to reveal three aspects here as well.

- Firstly, mentoring from more experienced volunteers can be very valuable help to volunteers.
- Secondly, it is important and necessary to have support in the form of fund-raising to finance cost demanding activities.
- Thirdly, it is important to secure the support of the local government (local authorities in general), which can be closely related to the second factor.



Assess statements of key competences		Very low degree	Low degree	Some degree	High degree	Very high degree	Don't know
Indicate to what degree you find the statements about the needed support important or relevant for promoting culture volunteering in sparsely populated communities?							
4.1	The volunteer needs support to complete fund-raising to get support to cost demanding activities.	8	2	15	42	34	
4.2	The volunteers needs help to secure the book-keeping, payments and accountant of the activities.	7	12	24	32	25	1
4.3	The volunteer needs support to solve some more practical tasks as rent of venues, making pr-materials, distribution materials, etc.	5	8	42	34	12	
4.4	The (new) volunteer needs some personal sparring or mentoring from more experienced culture volunteers or managers or consultants from voluntary associations.			20	43	36	2
4.5	The volunteer needs help to contact local authorities and get the wanted agreements or support from the municipality	5	7	25	40	25	3
4.6	The volunteer needs help to contact local culture institutions and to get the wanted agreements about support or collaboration about specific activities.	6	1	30	41	21	3
4.7	The volunteer needs help to contact the local business and commerce associations, the tourist bureau, or local media and get the wanted support or collaboration.	7	3	35	41	16	3
4.8	The volunteer needs help to get contacts with similar initiatives in other municipalities to exchange experiences and learn from each other.		8	22	52	19	2
4.9	The volunteer needs help to find and contact the appropriate nationwide experts, speakers and advisers in the field.	5	9	29	34	22	3
4.10	The volunteer needs help to secure an efficient promotion and dissemination of the results to other stakeholders outside the municipality and to the wider national audiences.		7	24	49	18	3



### 3. Reporting on the interviews

#### General remarks:

- The questionnaire formulates essential questions. The number of variables could be reduced.
- Such surveys are necessary in my opinion. (Values of responses may shift due to the understanding of the concept of culture volunteering.)
- It is important to clarify the concept of culture volunteering as it is not obvious to everyone.
- The “Background Information” section is not inspiring to individuals who volunteer to fill out the questionnaire. For instance, an introductory sentence saying that “Your opinion is important to us, please help us with your responses”, etc.
- The questions go into too many details.
- The questions sound too “expertly” (too professional in character). At the same time some types of questions related to e.g. empathy, contact-building ability, etc. are missing.
- It would be helpful to have an introduction to tell what the survey is about, and to have an address to send the questionnaire back (we might get a lot more responses).
- I did not know exactly what tasks and responsibilities would be delegated to potential culture volunteers.

#### Key competences for successful culture volunteers

- Requirements are important, and they develop and strengthen with good practice.
- Necessary competences depend on the type of tasks volunteers would be involved in. Some volunteers can only be involved in performing simple tasks, but they will do their tasks in an excellent way while others can be involved in more complex tasks. It is important to include everyone and to find the right activity they can perform. Therefore it is not possible to talk about general competences.
- The competences that are needed depend on the task to be performed.
- First of all the versatility and personality of individuals should be brought to the surface, should be developed, enriched, and polished. Anyone can become a cultural volunteer; it is only a matter of attitude. It is essential to perceive and understand things otherwise you are not authentic. It is only possible to reinforce and improve competences after these foundations have been laid.
- It would be a good idea to have classifications for volunteers so that volunteers could contribution would meet the needs of a particular institution.
- Knowledge of the characteristics of various ethnic groups and generations.
- More details of tasks and profiles would have been helpful to determine competences more accurately.

## Recruitment of volunteers

- Personal connections and contacts could be important in this respect.
- It is forbidden to force anything, it is important to convince, to proceed gradually. To do well requires a lot of work and discipline.
- Recruitment is rarely successful through public announcements. Involvement in voluntary work is mostly successful through personal contacts. It is much harder to engage younger generations than those over 50. It is important to identify personal motivation (e.g. through the individual's children or friends) in order to try to involve an individual in voluntary work. Typically, it is communities that are good at creating values where adults are open to perform voluntary activities.
- The opportunity, way, and form of recognition for the work volunteers perform are missing.
- The positive effect of voluntary work on personal development cannot be stressed enough.
- Greater emphasis should be put on the psychological well-being of individuals who do voluntary work.
- Currently face-book offers one of the best forums.

## Training

- Training programmes should not be compared to form education.
- The ideal training programme for volunteers improves all the skills formulated in the questions, but it is not possible to put such training into practice. The majority of individuals who do voluntary work do not attend any training programmes, they draw on their existing knowledge.
- The questions asked are only partially adequate to map training needs. It is a fundamental question what kind of volunteers we are talking about. It makes a difference whether we are talking about a volunteer who performs minor tasks in an association or about a volunteer who contributes to the management of an entire organisation by being e.g. a board member and/or an office holder.

## What support is needed by volunteers?

- Collaboration is indispensable to achieve common goals.
- Support for volunteers is good if results show it.
- It is important to create and organise work conditions for volunteers, to identify tasks that fit their personal competences otherwise volunteers will not feel happy with the activities they need to perform. It is also important to provide accurate description of tasks beforehand and to give positive feedback, evaluation, and a feeling of belonging to a community.
- It is not the task and responsibility of volunteers to keep contact with authorities or to raise funds.

## 4. Summary and proposals:

### Respondents:

The majority of respondents were women; mostly middle-aged; they are employed by government institutions or the representatives civil society organisations or pensioners; mostly in possession of higher qualifications.

On the basis of the presumptions of the questionnaire and the responses given, the training programme to be developed should take many factors into consideration.

### Essential messages

A summary of what respondents highlighted in our case is given below:

#### 1. Successful competences:

- social and communication skills
- knowledge of the area where they live
- ability to plan and organise

#### 2. Successful recruitment

- highlighting personal development to motivate
- doing something for community well-being
- informal contact with an experienced mentor

#### 3. Training programme

- strengthening local identity
- making a difference
- awareness of one's own competence profile

#### 4. Support

- guidance of a more experienced volunteer
- financing cost-demanding activities
- supportive attitude of local governments and authorities

# IV. Poland

Prepared by: Agnieszka Dadak

Foundation of Alternative Educational Initiatives

Bielsko-Biała, 15<sup>th</sup> March 2017

## 1. Introduction to the methodology applied

The mapping in Poland was conducted in February and March 2017.

**The questionnaire** was translated into Polish and made available both on-line and in paper for all interested. Wide networks of the FAIE Foundation were invited to take part in the research, including specific associations, informal groups and other stakeholder representatives active in the field of culture on sparsely populated areas in the South and South-East Poland.

The research was also announced, among others, on the main all-Polish NGO sector directed Internet portal.

At the beginning of the questionnaire a short note describing the research goals, the project and its expected outcome was provided.

The questionnaire consisted of 6 parts: 1. Background information; 2. Clarifying key competence for currently successful culture volunteers; 3. Clarifying best ways of outreach and engaging of new culture volunteers; 4. Clarifying best training programme for culture volunteers; 5. Clarifying needed support from key stakeholders to the volunteers; 6. Comments to the questionnaire. There were both closed and open questions provided.

There were also 2 additional questions, specific for Poland, added to the second part: Clarifying best ways of outreach and engaging of new culture volunteers: 2.11. *The culture organisations should offer cooperation on the basis of a written Agreement of Cooperation, ensuring rights and duties of a volunteer and the organisation* and 2.12. *The cultural organisations should give the volunteer written Recommendations/ Certificate after finishing his/her activities for the benefit of the organisation.*

The terms “sparsely populated areas” and “culture sector organisation” were explained in the footnote.

**To the interviews** specific persons were invited:

- As representatives of the learning providers, the managers of the Spichlerz Association from Czernica, and a manager of the Foundation of Alternative Educational Initiatives (South of Poland) were invited.
- As learners the volunteers of an informal group from Góra Ropczycka in South-Eastern Poland and volunteers of the Spichlerz Association.
- As the representatives of other stakeholders: Local authorities representatives from Oświęcim, a cultural institution representatives from Lipnica Mała and businesswomen from Radziechowy, all active in rural communes of Southern Poland.

The interviewees were informed about the research goal, the project and expected outcomes. Most of the interviews were conducted by phone, 4 persons took part in a group interview; one was an e-mail interview. The group interview was recorded.

## 2. The results of the questionnaires

Concerning the background data, all the questionnaires gathered were filled by Polish citizens. There were, in sum 88 filled-in questionnaires gathered, 26 from the learning providers, 20 from volunteers and 42 from the other stakeholders.

More women (77,3%) than men (22,7%) filled in the questionnaire. Most of the respondents represented the age group 18-29 (27,3%) and 30-39 (25%); the smallest age group were persons between 40 and 49 years old (2,3%).

Most of the respondents completed middle higher education (40,9%), followed by technical vocational education (27,3%), longer higher education (18,2%) and gymnasium (9,1%). Concerning occupation, out of work respondents constituted 29,5%; full time students 22,7%; civil society organisations workers 18,2%; public and private sector 13,6% and others 2,3%.

### 2.1 Learning providers

For most Learning providers, **culture volunteers in sparsely populated areas should have the following key competences:**

- Knowing good practice on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity (90%);
- Have knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality (85%) and
- Have knowledge of the other sectors of voluntary work in the municipality, such as the social, humanitarian, welfare, and sport associations (85%).
- Lowest importance was assigned to the fact that the volunteer needs to have good skills in finding extra money by fund-raising, seeking sponsors, etc. (46% highly/very highly agreed).
- The remaining competences mentioned in the survey were classified, by most of the respondents of this group, as highly important.

For most Learning providers, **the best and most important ways to engage active citizens as volunteers are:**

- Emphasising that the tasks as volunteer brings personal competence development and an improved CV by offering extra training courses, mentoring, etc. (the personal career appeal, 92%),
- Followed by using the idealistic appeal (85%) and providing elaborated presentation materials where the possible tasks as culture volunteer are presented (85%).
- The least importance was assigned to engaging volunteers through traditional announcement means in the local news media and at notice boards in shops, libraries and community centres (36% highly/very highly agreed).

Regarding the **training programs**, most of the Learning Providers considered it extremely important that the volunteers must learn

- to recognise and assess their key competence profile as culture volunteer (their strength and weaknesses), and learn
- to articulate their possible needs and priorities for extra training events to gain the needed extra competences (over 90% of very/extremely important).
- Still high but least popular (61% positive answers), skills in finding extra money by fund-raising, seeking sponsors, etc. were assessed as slightly/moderately important by 39% of the respondents.

Concerning **forms of support for volunteers**, most of the learning providers assigned high and very high importance to:

- Personal sparring or mentoring from more experienced culture volunteers or managers or consultants from voluntary associations, and
- help to find and contact the appropriate nationwide experts, speakers and advisers in the field (92%), followed by
- help to get contacts with similar initiatives in other municipalities to exchange experiences and learn from each other (85%).
- As least important support to solve some more practical tasks as rent of venues, making pr-materials, distribution materials, etc. was assessed.

Asked about 1 – 3 competences important to have to be a successful culture volunteer in sparsely populated areas, the learning providers named:

- Ability to work both in a team and individually, ability to cooperate with people;
- Knowledge about the local specifics: local history, events important for the local community and their common celebration, being present and participation;
- Solidarity, innovativeness, creativity;
- “Have the spine”, joy, courage and moral values;
- Ability to cope with difficult situations, keeping the others involved and engaged.

## 2.2 Learners

For most Learners, **culture volunteers in sparsely populated areas should have the following key competences:**

- Knowledge on good practise on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity (80%);
- Enhanced social and communication skills to engage and involve different social groups in the local municipalities and good skills in finding extra money by fund-raising, seeking sponsors etc. (70%).
- As least important knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities was assessed (40% High/very high degree).

According to the Learners, **the best and most important ways to engage active citizens as volunteers are:**

- The personal career appeal and offering cooperation on the basis of a written Agreement of Cooperation, ensuring rights and duties of a volunteer and the organisation (highly/ very highly important to 70%).
- Also idealistic and social appeals were seen relevant by most of the respondents, as well as reaching them through other NGOs and providing a personal contact, which interested volunteers can call by phone or mail.
- Least relevant way of recruitment for the present and potential volunteers is letting the key persons in the local voluntary culture associations use their own contact lists and personal network (20%).

Regarding the **training programs**, all the subjects proposed in the questionnaire were assessed as relevant, giving the highest importance to:

- Recognising and assessing one's own strengths and weaknesses, and
- Articulating possible needs and priorities for extra training events to gain the needed extra competences (90%).
- Having a well-argued opinion on the main challenges for our sparsely areas to counter the trend for movement to the bigger cities was assessed least important.

Concerning **forms of support for volunteers**, all the forms proposed were seen as important and relevant to a high/very high degree by the majority of respondents.

In the open question, the learners have also highlighted the key skills to be a good culture volunteer in sparsely populated areas:

- Being accountable, open, able initiate contacts;
- Having skills of working with children;
- Being communicative, helpful and demonstrating good willingness to work.



## 2.3 Other stakeholders

According to the other stakeholders, **culture volunteers in sparsely populated areas should primarily have the following key competences:**

- Knowing good practise on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity (85,7%);
- Enhanced social and communication skills to engage and involve different social groups in the local municipalities (80,9%);
- Knowledge of the local civil society activities as part of the overall activities in the municipality (76,2%).
- Enhanced skills in planning and managing cross-culture activities and events in the local community and good skills in finding extra money are seen as less important.

**The best and most important ways to reach and engage active citizens as volunteers are:**

- Using the social appeal, using the personal career appeal, where the key persons in the culture associations use their own personal network for recruitment (over 80% assigns high/very high degree of relevance).
- To the contrary – the traditional announcement means in the local news media and at notice boards in shops, libraries and community centres were seen as least relevant.
- Almost all the elements of the **training programmes** mentioned was seen as extremely/ very important. Relatively lowest score (but still high – important for 70%) was assigned to training in the field of finding extra money by fund-raising, seeking sponsors and skills of cross-cultural project leaders.

Concerning **forms of support for volunteers**, the most important for all respondents in this group was support to complete fund-raising to get support to cost demanding activities (over 90%), whilst support to find and contact the appropriate nationwide experts, speakers and advisers in the field was seen as least important (66% agreed).

To be a good culture volunteer in sparsely populated areas, it is also necessary to have key competences such as:

- Ability to build good relations with local authorities;
- Vocational skills to be applicable in the cultural sector;
- Being observant and “psychologist”, able to make relations;
- Competences to animate activities, designing cultural programmes;
- Having support of the others, knowledge about the local environment, openness, liking this kind of job – since it is not an easy one – to be able to have satisfaction.

### 3. The results of the interviews.

There were 5 interviews conducted with the learning providers, and 4 interviews both with the learners and key stakeholders from local communities representatives. In sum: 13 interviews.

#### 3.1 Learning providers

Asked about the **key competences of currently successful culture volunteers**, the learning providers especially stressed

- knowledge and orientation concerning the needs of the local community, and
- knowledge about the local community in general: it's history, economics, social composition combined with interest in the local people, ability to communicate on various levels – with various people from the community, being in touch with the local people.
- Also the organisational skills (leading a group and organising a group work) and competences were stressed.

Furthermore, the following competences were also named:

- Skills of acquiring funds for realising goals;
- Professional skills to be offered for the community (for ex. painting, writing, other artistic skills);
- Ability to remain calm in stressful situations, to “keep the blood cool”;
- Ability to work in a team of wide range of competences and ability to cooperate with other volunteers from other local organisations.

Concerning **characteristics of good practise on how to engage culture volunteers in sparsely populated areas**, it was underlined that it is not easy to enter a new group. Some way to encourage new-comers can be to present successful actions of the organisation, to report the activities realised in various forms.

Representatives from one association, very successful in engaging volunteers, said they have never conducted any formal recruitment. People interested in volunteering came themselves – after participating in some of the association's events.

Cooperation with local school, library, culture house or a parish at searching for new volunteers was also mentioned. If it is young people, the organisations are searching for, Internet announcements are a must.

Asked about **what characterises good practise on how to train culture volunteers to be successful in sparsely populated areas** – there were various opinions presented:

- One non-formal group leader said they did not organise any workshops or trainings, people just bring in the skills they already have.
- Formal and intensively locally working association managers underlined, that a volunteer should, for sure, receive a “local information kit”: who is who, who does

what, who to address with what etc. Since the association's regular work is based on wide partnerships, the new volunteer needs to learn the resources available. This should be supplemented by a "good practices kit", presenting key activities of the organisation, its history, the space for volunteers, the benefits for the volunteers.

- As a good idea was also named organising meetings for the new volunteers inviting local VIPs – like the village mayor or local celebrity – to show the volunteers they are important and appreciated.
- Training programme comprising current trends in culture, information and promotion tools, financing and documenting activities and project work were also mentioned.

Among the characteristics of **good support from voluntary culture associations to the culture volunteers**, were named:

- Assigning a contact - person, a tutor/mentor, who would show everything, would create good, friendly atmosphere – to create the feeling of participation and belonging;
- Assigning the tasks gradually, the way the volunteer wouldn't feel overloaded from the one side, and would feel needed from the other. The tasks assigned should be specific and based on the skills and interests of the volunteer - so the volunteer could show his/her potential, have a success, satisfaction. Feedback for the volunteer should be assured.
- Recognising the volunteers training needs and offering trainings answering them was also mentioned.

Asked about **what characterises good support from other key stakeholders in the local communities**, the learning providers underlined mutual benefits of cross-sector cooperation:

- Offering financial support – and receiving recognisability in return (especially the local businesses).
- While speaking with the other stakeholders, it is worth underlining that interesting cultural offer makes the place interesting for tourists. "Places networking" was mentioned – "there should be common for whole the region guidebooks for tourist published and disseminated, presenting, for example, all the castles in an area";
- Sharing, with the organisation and it's volunteers, knowledge from the specific field the given stakeholder specialises in; for example openness to organise study visits to share experience;
- The cooperation should be sustainable, regular. Loyalty packages and support at spreading information about the local organisations activities and events organised would be welcomed.

As the **final recommendations** the learning providers underlined:

- The local initiatives should be well thought over and well planned and should satisfy the local needs of the people they are directed to. Both the organisers and the participants should be satisfied. To be able to achieve this, the organisations should devote a lot of time to the people for whose benefit they work. To know the people, to be present where the people are. To adjust the work style to the local community habits, to constantly build relations.
- To cooperate with the formal and non-formal education sector is important. The cultural organisations should be present at schools, invite volunteers, and create development possibilities for the young people.

### 3.2 Learners

Asked about the **key competences of currently successful culture volunteers**, by all the interviewees the specific skills, something the volunteer is good at, to be offered to the local community, as well as openness to be involved in local activities were named. The following competences were also named:

- Leadership skills, ability to set goals and to realise them;
- Organisational and coordination skills;
- Skills to acquire financing;
- Ability to bringing in and present ideas and encourage others to realise them.
- The senior volunteers underlined the significance of passing the traditions, local knowledge and specific skills (cultural heritage) to the new generations.

Concerning characteristics of **good practise on how to engage culture volunteers** in sparsely populated areas, learners named:

- Make the volunteer interested in a specific project; there is no use to offer “general” cooperation;
- Underlining the project is prestigious, important;
- Use various channels for recruitment: schools, parishes, local media, Internet – to reach various people. “There are many channels available in small towns”;
- Underline that it is up to the volunteer how much he or she would like to be involved, and to respect this;
- Inviting potential volunteers to the events organised by the organisation – “the person would then see engaged people, will see they have fun – and will be interested to join”. So the solution is to “give a good example”, to “infect” with activity;

Asked about **what characterises good practise on how to train culture volunteers to be successful in sparsely populated areas** – the training programmes should include:

- Project work methodology: from an idea to action plan; including budgeting;
- Developing coordination skills ;
- Fundraising;
- Communication and negotiations, PR;

- Information on the cooperating organisation main activities, its offer for the volunteers, the rules for cooperation, the benefits for the volunteers.

Among the **characteristics of** good support from voluntary culture associations to the culture volunteers, named were:

- Professional and personal development opportunities offered to the volunteers (through trainings among others);
- Support at cooperation with other organisations;
- Support of the most experienced volunteers, cooperating with the organisation longer – by guiding, sharing experience with the new ones;
- Give the tools needed for work - “If I’m asked to paint, I should receive paint and brushes”;
- Underlining the care about the local citizens, reminding about the local history.

**What characterises good support from other key stakeholders in the local communities?** According to the learners group these are:

- Getting involved in common activities. School or local authorities should cooperate with the local organisations at delivering cultural offerings. This should be combined with promoting each other and informing about each other’s activities (the organisation promotes the school and the school the organisation). The schools shall be involved for the benefit of their students – who would develop their competences cooperating at the projects of the local cultural organisations. Local authorities should cooperate with the local citizens.
- The local media should get interested – they would receive interesting stories to present; should be willing to offer media patronages;
- Offering sponsoring (not only finances, but also in-kind).

As the **final recommendations** the learners offered:

- What is most important, the initiatives offered should always answer real, local needs. The culture sector organisations should be open for the local people ideas, should listen to the local people – if this condition is fulfilled – the local people will get involved;
- Cooperation with the local community should be conducted on equal conditions (for example a café in redecorated culture house was opened – and the local people were asked how to name the café);
- Everyone involved in cultural activities should have his/her specific role;
- Taking care of practical details is also important – for example ensuring transport for the seniors would like to participate in an event.

### 3.3 Other stakeholders

Asked about the **key competences of currently successful culture volunteers**, the following were named:

- Very good time management;
- Ability to set and realise goals; consequence at realising goals;
- Creativity, inventiveness;
- Involvement, passion;
- Interpersonal, social skills, good communication skills to communicate what one wants to achieve;
- Organisational skills, including risk assessment;
- Openness for new knowledge, participating in various trainings and schoolings;
- Involvement in local social life, knowing the local people; understanding local relations
- Knowledge how to acquire funds and cooperating with formal organisations – able to receive grants;
- Vocational competences in the field of culture;
- Public spirit, openness for voluntary work.

Concerning **characteristics of good practise on how to engage culture volunteers in sparsely populated areas**:

- As most effective was named showing what the organisation do and inviting to cooperation – when something is happening – to be able to give the volunteers specific tasks;
- Recruiting persons to specific tasks;
- Asking other actively working organisations for help at finding volunteers;
- As good places to search: the village council, the local school, Internet invitations, social media invitations were named;
- “Word of mouth” marketing – instead of formal recruitment – reaching the potential volunteers through personal contacts, personal networks was underlined;
- “Infecting”. One of the stakeholders was invited to one of the local events organised by the local organisation – she has experienced something - and she just “stayed” - is still cooperating with this organisation, having specific tasks assigned;
- Making it clear for the volunteer what benefits may he/she have from cooperation;
- For a culture institution – it is good to have some constant group of cooperating persons. Then – if any event planned – it is easier to choose/invite volunteers from among the people you already know.

Asked about **what characterises good practise on how to train culture volunteers to be successful in sparsely populated areas**, were named:

- Motivating to activity by explaining, “why are we doing what we are doing”, showing the importance of the activities;
- Legal and organisational aspects: acquiring finances, who and when/under what conditions you may make a photo of – so the volunteer wouldn’t make mistake at the very beginning;

- Specific competences trainings: fundraising, finding partners, preparing cooperation offers etc.;
- Administrative training (“how to do the papers”);
- Introductory training concerning the project being realised, the volunteer would participate in – it’s goals, results, potential risks, set of tasks to be realised...;
- “Sociology of the local environment” – all this that, locally, may influence the success/failure of the actions undertaken;
- It was also underlined, that the training needs depend on the tasks the volunteer would be responsible for. When it comes to general skills: workshop of assessing one’s own strengths and weaknesses; when it comes to the youth – addressing their vocational plans, dreams and goals.

Among **the characteristics of good support from voluntary culture associations to the culture volunteers** are:

- To give the new person a “pilot” – who would open doors, advice, deliver data needed for delivering the task; to offer friendship and support – so the volunteers even if little experienced could feel equal, valuable partners at realising the tasks.
- Offering trust, assigning tasks that the person may succeed at realising;
- Common work, some team building activities to integrate new persons – to show that the new person is a part of a team, may count on the others;
- Assigning specific task – so it would be clear for the volunteer what is his/her responsibility. Assigning tasks suited for a specific volunteer, his/her skills, abilities, and predispositions;
- Enabling the new ones to learning by doing – so they could learn as much as possible, get as much experience as possible.

Asked about **what characterises good support from other key stakeholders in the local communities**, the following characteristics were made:

- Inviting to events, including trainings, organised by the other stakeholders;
- Financial support from the successful local businesses; financing “own contributions” to the projects for the local organisations;
- Sponsors support – also in kind. For example the local bottle-water producer delivers drinks for the event organised by the local organisation; the businesswoman interviewed for example offers her artistic works for charity auctions; supporting with knowledge/good practices/advisory, organisational support, institutional support;
- Support at advertisement, “word of mouth” marketing - makes the most sense in small towns;
- Getting the local VIPs, local celebrities involved in volunteering – to serve as an example for the others;
- Encouraging to activity, showing what is possible, offering help

- Building partnership relations: the volunteer – the external stakeholder was strongly underlined.
- As **the final recommendations** the stakeholders offered:
- Recognition of the fact, that there are people working just for an idea, of public spirit, as volunteers – and to appreciate their activities;
- Awareness, that in some local communities, people need to get accustomed with cultural activities, that it takes time to get the local people to attend an exhibition. It is important to be regular, consequent, repeating activities and invitations. The event may not have a full public for the first time which shouldn't be discouraging. Both the organisers and the local people need to get accustomed to each other - and to the new offer;
- The volunteer should know what she/he should do, should not be engaged for "general" activities, but given specific tasks. The tasks entrusted to the volunteer should fit his/her competences and interests. The volunteer should also be offered some independence, "free hand"; the organisation should listen to the volunteers;
- The most important: passion and good atmosphere at the cultural activities. "You may infect with motivation under the condition you know what you want. It helps to overcome all sorts of problems".

## 4. The common key results and recommendations.

Concluding the quantitative results, most of the statements provided were assessed as relevant or highly relevant by all 3 respondents groups.

- **Knowing good practise** on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity are seen most important by all the 3 respondents groups.
- Good skills in finding extra money by **fundraising, seeking sponsors** etc. are very important for the learners, and least important of all the learning providers and the other stakeholders.
- To engage the volunteers, **the career appeal** was seen as very important both for the learning providers and the other stakeholders, to the contrary with the learners, who have seen it as least important.
- The **traditional announcement** in the local news media and at notice boards in shops, libraries and community centres were seen as least relevant both by other stakeholders and learning providers.
- Regarding the **training programs**, by both learners and learning providers, highest importance is given to: recognising and assessing one's own strengths and weaknesses and articulating possible needs and priorities for extra training to gain the needed extra competences. Training in the field of finding extra money by fund-raising, seeking sponsors was among the least important for learning providers and the other stakeholders.



- **Support** at finding and contacting the appropriate nationwide experts, speakers and advisers in the field was seen as least important by the other stakeholders, contrary to learning providers, who seen this aspect among the most relevant.

**As for the qualitative results**, there are some common points visible in the essential conditions for successful culture volunteering in sparsely populated areas, named by all the three main research groups: learning providers, learners and the key stakeholders:

- The key seems to be the knowledge about the local community; being in touch with the local people; listening to them, answering their needs.
- To achieve this involvement in the community's social life is needed to be able to understand local relations. This is why it is worth to strengthen interpersonal, social skills: leadership, organizational etc. – also through training programs.
- The volunteer should be assigned specific tasks, fitted to her/his competences and interests.
- Essential for engaging new volunteers is making the organisations' activities visible, giving a good example, "infecting" by activity.
- Last but not least, cooperation with wide networks of stakeholders is desirable. Partnership relations with the key stakeholders should be constantly developed being aware that the cooperation brings mutual benefits.

# V. Portugal

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Lousada, 10th March 2017

## 1. Applied Methodology

The Research Report foresaw the essential conditions for the success of cultural volunteering in the amateur arts, voluntary culture and heritage areas in sparsely populated areas to provide local communities with multidisciplinary artistic and cultural opportunities with added value for civic participation, the connection with the community and the local identity.

### The respondent groups

The report foreseen that the field surveys will include the following respondents:

- A. Learning providers;
- B. Learners;
- C. Other stakeholders.

The Municipality of Lousada identified the local actors to be involved in each of these groups:

#### Learning providers:

Volunteers from the following cultural associations:

- Jangada Teatro;
- Instintos Filmes;
- Letras Sem Cessar;
- Vidas em Cena;
- Grupo de Teatro de Meinedo;
- Rancho de Romariz;
- Grupo de Teatro de Caíde.

#### Learners:

- All employees of the Municipal Library of Lousada.

#### Other interested parties:

- All employees of the Education and Culture Department of the Municipality of Lousada.

## The approach

Firstly, a detailed explanation of the project was presented to the respondents. After that it was agreed with them to respond the field surveys until the end of February. The materials for the field surveys were translated during January.

In February the data collection began. The deadline for submitting the completed surveys was February 24. The interviews were conducted in February, on different days for each respondent from each group.

## 2. Results of the questionnaires

### Group A – Learning providers

Group A, Learning Providers, was constituted by 25 participants, all with Portuguese nationality and most of them female. Most respondents were between 60-69 years old and were retired (Appendix 1).

For most Learning Providers, culture volunteers in sparsely populated areas should have the following key competencies:

- Social and communication skills;
- Planning and management skills of cultural activities and events;
- Have knowledge of working with local media and internet communication.

Learning Providers considered the possession of the abovementioned competences of very high importance. On the other hand, they attributed only some importance to the fact that the volunteer knows the influence of cultural activities in sparsely populated areas.

The remaining competences mentioned in the survey were classified, by most of the respondents of this group, as having a high importance (ex.: knowledge of the activities of local civil society, knowledge of the cultural sector of amateur arts, voluntary culture and heritage, skills to find funding, etc.).

For most Learning Providers, the best and most important forms of dissemination to engage active citizens as volunteers are:

- Emphasize that the volunteer tasks is important for the local community and the common good (idealistic appeal);
- Mention a personal contact of the organization (telephone or email) that interested volunteers can contact.

On the other hand, the majority of respondents in this group considered the involvement of other local NGOs in the recruitment of volunteers of very low importance.

Regarding the training programs, most of the Learning Providers considered it extremely important that the volunteers:

- Have a clear and well-argued opinion on the main challenges in sparsely populated areas;

- Have a clear well-argued opinion on why the voluntary culture associations and their volunteers can make a difference;
- Know the main activities of the voluntary culture associations and their interactions with other main stakeholders in the local communities.

For the most part, they considered it very important that volunteers are trained to:

- Learn to recognize and assess their key competence profile as culture volunteer (their strength and weaknesses);
- learn to articulate their possible needs and priorities;
- Know the positive relations between improved culture activities and promotion of civic participation, community bonding and local identity;
- Know the other sectors of voluntary work in the municipality and have good skills in finding funding;
- Have enhanced skills in working with social media and internet communication;
- Have enhanced skills as project leaders in planning and managing cross-culture activities and events.

As regards forms of support for volunteers, most of the members of group A considered support to be of very high importance:

- Complete fundraising to get support to cost demanding activities and help to secure payments and accountant of the activities;
- Contact local authorities and get the wanted agreements.

Most respondents also gave high importance to supporting volunteers to address more practical tasks (ex.: making and distributing materials), contacting local business and commerce associations, the tourist bureau, local media and local cultural institutions, etc.

Finally, the Learning Providers stated that to be a good volunteer of culture in sparsely populated areas, it is necessary to have key competences such as:

- Be dynamic and creative;
- Have availability and motivation;
- Be sociable and fun;
- Be supportive;
- Have confidence in work and be compliant.

## Group B – Learners

Group B - Learners was constituted by 25 participants of Portuguese nationality and most of them were male. Most of the members of this group were between 40 and 49 years old, were graduates and work in the public sector (Appendix 2).

The majority of learners emphasized as a key competency of very high importance that the volunteers have social and communication skills. They also highlighted as important competences:

- Knowledge of the influence of cultural activities in sparsely populated areas;

- Knowledge good practice on how culture volunteering in sparsely populated areas can promote civic participation, community bonding and local identity;
- Knowledge of the local civil society activities as part of the overall activities in the municipality;
- Knowledge of the cross-cultural sector of amateur arts, voluntary culture and heritage and their activities in the actual municipality;
- Knowledge of the other sectors of voluntary work in the municipality;
- Skills in planning and managing cross-culture activities and events;
- Knowledge of working with local social media and internet communication;
- Skills in finding funding;
- Knowledge of other local stakeholders that may support and/or be part of the cross-culture activities in the local communities.

For most Learners, the best and most important forms of dissemination and recruitment of new culture volunteers are:

- Emphasize that the tasks as volunteer brings personal competence development and an improved CV by offering training courses, mentoring, etc. (the personal career appeal);
- Mention a personal contact of the organization, which interested volunteers can call by phone or mail.

On the other hand, most elements of the Group B considered only of some importance providing presentation materials where are described the possible tasks of culture volunteers.

Regarding the different training possibilities presented in the survey, most of the learners considered them very important, not highlighting any of them in particular. Concerning support for volunteers, most of the members of this group emphasized as forms of support of very high importance:

- Support to complete fund-raising to get support to cost demanding activities and secure the payments and accountant of the activities;
- Support to contact local authorities and get the wanted agreements;
- Support to contact the local business and commerce associations, the tourist bureau, or local media;
- Help to find and contact the appropriate nationwide experts, speakers and advisers in the field.

In open response questions, learners have highlighted as key skills to be a good volunteer culture in sparsely populated areas:

- Have self-motivation (“Things do not always go well and that's why you have to be motivated to do better”);
- Be persistent and hardworking (“you must have willingness and availability to collaborate”);

- Be a good leader (“You have to be able to lead in order to move forward with the projects and form a united team”);
- Be dynamic (“Create diverse activities for different types of audience”), sociable, supportive and positive.

## Group C – Other stakeholders

Group C - Other Stakeholders consisted of 25 participants, all of Portuguese nationality. Most of the participants were female, aged between 40 - 49 years and work in the public sector (Appendix 3).

For most of elements of the Group C, the need of the volunteer have working knowledge with the local media and internet communication is a skill only with some importance. Regarding the other key competences presented in the survey, the majority of the elements of the group C considered them to be of high importance (ex.: knowledge of the cultural sector, social skills, planning skills and activity management).

The majority of elements of the group C, has given great importance to the reference, by cultural organizations trying to recruit volunteers, of a personal contact (email or telephone), to which interested volunteers can contact. On the other hand, most of the members of this group considered only of some importance the dissemination and recruitment of volunteers through more traditional advertisements (ex.: local media, notice boards in shops).

All the training programs presented in the survey are very important for most individuals in group C. Regarding the different forms of support for volunteers, it is of high importance to most of the constituents of this group:

- Support to volunteers to ensure the accounting and payments;
- Personal sparring or mentoring from more experienced culture volunteers or managers or consultants from voluntary associations.

The most part of members of the group C consider as main key competencies of a good volunteer of culture in sparsely populated areas:

- Be proactive and dynamic;
- Be sociable and have communicative skills;
- Be persistent (“Always believe”) and have availability;
- Be an entrepreneur (“Do not be afraid to get involved in new projects”);
- Know the population and the place where you will develop activities as a volunteer.

## Comparison of results between groups

### Clarify key competence for currently successful culture volunteers:

For most participants in group A (Learning Providers) and group B (Learners) it is of high importance that a culture volunteer has social and communication skills. For those in

Group C (Other Stakeholders), these competences are important, but they do not stand out from the other key competencies presented.

Most elements of the 3 groups indicated the high importance of the volunteer to know good practices on how cultural volunteering in sparsely populated areas can promote civic participation.

Most of the participants in Group A emphasized the ability to plan and manage cultural activities as a key competency of very high importance. On the other hand, most of the elements in groups B and C gave great importance to it, but do not stand out from the other competences presented.

Group A also emphasized as a key competency of high importance the volunteer to have knowledge of working with the local media and communication over the Internet. On the other hand, most of the participants in group C attributed this competence just some importance.

### **Clarify best ways of outreach and engaging of new culture volunteers:**

Most members of the 3 groups agreed that the use of idealistic appeal by cultural organizations is of great importance. They also emphasized the need for cultural organizations to mention a personal contact (telephone or email) that interested volunteers can contact.

For most members of group B, it is of very high importance that cultural organizations appeal to the personal careers of volunteers. In turn, most of the members of group A gave only some importance to this form of recruitment.

Group B also emphasized the publication of more traditional advertisements (ex.: local media, store notice boards) as an important way of recruiting volunteers. Most of the elements of groups A and C, however, considered this form of recruitment to be of only some importance.

Most of the members of group A considered the involvement of local NGOs in the recruitment of volunteers to be very low importance. On the other hand, most members of groups B and C considered this form of recruitment of high importance.

### **Clarify best training program for culture volunteers:**

Most members of groups A, B and C considered it very important that volunteers have a clear and well-argued view of the main challenges in sparsely populated areas and how voluntary culture associations and volunteers can make a difference. They also emphasized the importance of volunteers know the main activities of voluntary culture associations. A high level of agreement was found in the responses of the participants who constituted the 3 groups.

### **Clarify needed support from key stakeholders to the volunteers:**

For most participants in groups A, B and C, it is of very high importance that volunteers receive support, especially to complete fund-raising, to ensure accountability and payments of activities and to contact the local authorities.

The majority of the members of group A attributed only some importance to the volunteer's need for help to ensure efficient promotion and dissemination of results. In turn, most of the elements of groups B and C considered this need for support to be of high importance.

## **4. Results of the Interviews**

### **Key competences for successful volunteers**

In terms of the first question of the interview, where it was intended to understand the key competencies of successful cultural volunteers, the Learning Providers emphasized that volunteers must:

- “know very well the cultural sector of the surrounding area where they will volunteer”;
- have social and communication skills;
- be dynamic, available, and confident.

The Learners, faced with the same question, indicated that the volunteers:

- Must “know the cultural activities of the area where they will volunteer”;
- Must “know existing cultural organizations and associations”;
- Must be competent, organized, participatory, supportive, dynamic, persistent and good leaders.

The members of group C, on the other hand, have emphasized as key competences of the successful volunteers of the culture:

- Have motivation;
- Have “training in the area in which they will volunteer”;
- Be dynamic, sociable, interested, entrepreneur and available.

In summary, all three groups agree on what they consider to be the key competencies of a culture volunteer. This emphasized the importance of volunteers having social skills, knowledge of the local cultural sector, being dynamic and available.

### **How to engage volunteers**

In question 2, which characterizes good practices on how to engage culture volunteers in sparsely populated areas, the Learning Providers have emphasized as best practices:

- The associations explain all the possible tasks of the volunteer;



- The establishment of voluntary agreements (between the association and the volunteer);
- The associations respond quickly to the needs and/or difficulties of their volunteers.

Faced with this second question, Learners advised that volunteering in sparsely populated areas is difficult, especially in the area of culture. That's why they consider as good practices:

- A good reception of the new volunteer by the association and its members;
- Encouraging interaction between the volunteer and the community;
- Recognition of the volunteer's work as a form of encouragement and motivation.

Group C elements emphasized the best practices are to involve volunteers of culture in sparsely populated areas:

- Good management by the associations of their voluntary programs;
- Encouraging continuous qualification of volunteers;
- Recognition of volunteers' contribution (ex.: "one day per year a volunteer work recognition ceremony").

In this question, although there are some divergences of opinion, it is emphasized as good practice for the involvement of volunteers to have a clear definition of their tasks and recognition for their work.

## How to train volunteers

In the third question, about what characterizes good practices on how to train volunteers from the culture in sparsely populated areas, the members of group A, Learning Providers, highlighted:

- Making "awareness actions about the importance of voluntary work in sparsely populated areas";
- Making clarification sessions on the rights and duties of the volunteer;
- Training courses on communication and interpersonal skills.

Learners, on the other hand, emphasized that it is important to provide volunteers "enriching professional pathways", thereby defining good practices as:

- Training in expressive techniques and socio-cultural animation;
- Training in the area of leadership, communication and entrepreneurship;
- Designation by the association of a reference person to accompany and assist volunteers.

The members of group C stated that the volunteers of the culture must have "a constant updating of knowledge and continuous training", emphasized therefore as good practices:

- Training actions conducted by community leaders to provide volunteers with knowledge of the community, its traditions, customs and social and cultural habits;
- The "organization of visits to the community";

- The possibility for volunteers to have a “experimental period” before actually committing themselves to the organization;
- Promotion of reflection about the role of cultural volunteers in sparsely populated areas;
- Technical and specific training with professionals in the field of culture.

In this question it was found that all members of the 3 groups considered important that the associations provide training to their volunteers. The importance of training in communication, leadership and entrepreneurship was particularly emphasized.

### Support from voluntary culture associations

In relation to the fourth question of the interview, which characterizes the good support of voluntary culture associations to culture volunteers, Learning Providers emphasized:

- Support in the contact with the cultural institutions and main local authorities;
- Plan, along with the new volunteer, the activities that the volunteer will carry out;
- Help the volunteer to get funding.

In turn, learners pointed that good support from organizations to volunteers of culture involves:

- Support volunteers in the planning and organization of their tasks;
- Provide “adequate information so that the volunteer is able to perform his tasks without difficulty”;
- Allowing volunteers to participate in training to improve their skills.

For members of group C, these are good ways of supporting volunteers:

- Provide them with training;
- Ensure the necessary conditions for the performance of their tasks;
- Recognize the work of the volunteer (ex.: “certifying voluntary work”).

In this question, the volunteers' referred training and assistance in development and carrying out their tasks as good ways of supporting volunteers.

### Support from other stakeholders

Concerning the fifth question of the interview, which characterizes the good support of other stakeholders from local communities, Learning Providers noted:

- Appreciating the work of culture volunteers;
- Meetings with volunteers from other institutions to promote debate and sharing of experiences;
- The provision of help in the efficient dissemination and promotion of organized activities.

Learners mentioned as good ways of supporting volunteers:

- Good communication between stakeholders and culture associations and their volunteers;

- Recognize the work of culture volunteers (ex.: “thank you ceremonies to volunteers”);
- Give visibility to the volunteers' work (ex.: “local newspaper publications, dissemination activities”).

For the members of group C, they reported as main forms of support for volunteers from other stakeholders:

- Involve volunteers in some decision-making concerning them;
- Organize informal meetings among volunteers from various areas so they can share experiences;
- Provide technical support to volunteers so they can organize the accounting and payment of activities.

In this question, the members of the 3 groups emphasized the importance of other stakeholders to recognize and make visible the work of volunteers and organize meetings between volunteers.

## Recommendations

Finally, respondents from the 3 groups left some recommendations that cultural associations should prioritize in the future to promote successful cultural volunteering in sparsely populated areas.

Learning Providers said that the associations should mention that “volunteering is a development of personal skills, which allows curriculum enrichment at all levels”.

On the other hand, Learners considered that the most important thing is that the associations promote awareness-raising actions about the importance of volunteering in sparsely populated areas.

The members of Group C emphasized that it is essential that the associations allow for the continuous training of their volunteers and promote their proximity to the community where they will volunteer.



**Competence Report.  
Culture volunteering in sparsely populated  
areas**

**This survey has been made in the framework of the 2-year Erasmus plus project, 2016 – 2018, entitled: “Curricula for culture volunteers and managers in sparsely populated areas.”**

**The project idea is to engage culture volunteers and managers to promote cross-cultural activities in rural areas with an added value for civic participation, community bonding and local identity.**

**The project has been supported by Ecorys, the UK National Agency of the Erasmus plus programme of the European Union.**



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