



LevelUp:

Securing Quality in Managing Volunteers

Results from a survey and qualitative interviews with museum professionals in Sweden, Denmark, Norway and Finland

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WERSTAS
The Finnish Labour Museum



MUSEENE I
SØR-TRØNDELAG



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Volunteers at Jamtli Museum Östersund, Sweden

Introduction

About the project

The project “Level Up: Securing Quality in Managing Volunteers” (project ID number NPAD-2016/10064) was co-financed from 2016-2018 by a Nordplus Adult grant. It focused on the practices of Nordic museums in managing volunteers.

A previous study has shown that participating in volunteering activities at museums has positive impacts on health, well-being and furthers life-long learning.¹ However, there is a plurality in practices when it comes to managing and recruiting volunteers at museums. The project LevelUp aimed at closing knowledge gaps by giving guidelines and examples for good practice in managing volunteers.

LevelUp built on the results of a previous project, also co-funded by Nordplus from 2014-2015, called “Pride, Joy and Surplus Value. Volunteers in Museums in Denmark, Sweden and Norway” (project ID number NPAD-2014/10163) the results of which are published in a comparative report and in a “Toolkit for Recruiting and Managing Volunteers in Museums across the Nordic Region”.²

¹ Christidou – Hansen, *Pride, Joy and Surplus Value* (2015).

² http://nckultur.org/wp-content/uploads/2014/10/Survey-rapport_final.pdf; <http://nckultur.org/wp-content/uploads/2014/10/03.-PJS-toolkit.pdf>. See also bibliography at the end of this document.

Background (Dimitra Christidou)

There are few studies on volunteers in the Nordic region, and those few existing are mainly based on individual initiatives. There is no structured, systematic study on how to address volunteers more efficiently and how to facilitate their experiences. LevelUp was a project designed to address current societal changes, as the EU encourages more and wider audiences to be involved in volunteering activities. It thus focused on new emerging forms of citizenship and lifelong learning. It furthermore addressed an identified gap in having clear guidelines and infrastructures for museums to manage and recruit volunteers. Through the results and discussions taking place during the Pride Joy and Surplus Value project, the partners argued that there is no specific provision for volunteers when it comes to their management. They further underlined the need to have one contact person for volunteers who will be held responsible for their training, health and safety while at the museum. Furthermore, volunteer management is often implemented based on the organisation's needs and agenda and does not address the volunteers' needs sufficiently.

The LevelUp project focused on the existing infrastructures in Norway, Denmark, Sweden and Finland in a systematic attempt for museums to become better facilitators of informal learning. By mapping the existent practices, LevelUp sought to leverage the quality of work carried out by museums when it comes to having volunteers – which is a new type of active citizenship. It thus bridged the existing working practices with adult learning in a twofold way: it created lifelong learning opportunities for the museum staff, who then in turn are responsible for adult learning at their own institutions. In other words, the project aimed at 'educating the educators', allowing museum managers and personnel as lifelong learning educators to meet the challenges of their job.

Level Up sought to secure high quality through the provision of a framework for facilitating volunteering and active citizenship. The project partners conducted national surveys asking museums to identify their current practices and framework for managing volunteers with the help from the museum associations in the participating countries. These surveys were collected in a type of Nordic database, allowing comparisons at a national and Nordic level. In a next step, the project turned to international examples and studies so as to explore successful or unsuccessful models of practice, and different models of infrastructure when it comes to volunteering. The main project objectives were:

1. To strengthen adults key competences and recognition of adult informal and non-formal learning
2. To support adult education and learning to meet the challenges of modern citizenship
3. To strengthen the link between adult learning and working life



A volunteer at Sverresborg/ Museums in Sør-Trøndelag builds crates for herbs in support of the museum's garden group



Meet some of the project partners (from left to right): Per Lunde Lauridsen, AnnSiri Hegseth Garberg, Lowissa Wallgren Frånberg, Kalle Kallio.

Partners

The partnership of the LevelUp project builds upon the partnership of the Pride, Joy and Surplus Value project, funded by Nordplus Adult (2014 -2015), and extends it by including Finland as a partner. The project has received the full support from the national Museum Associations who have very kindly contributed to the survey's dissemination.

The project had five main partners from Sweden, Denmark, Finland and Norway.

1) Jamtli, Östersund, Sweden is a museum comprised of an indoor museum with art exhibitions and historical artefacts, and an open air museum with heritage buildings. The museum offers several activities and learning opportunities for people of all ages. Living history and historical re-enactment are important features of the museum, as well as programmes for school children, seniors, people with mental illness, and other disadvantaged groups. The aim is not just learning about cultural heritage, but to learn through cultural heritage. Jamtli, apart from being a place for informal learning, is also very active in research. Through participation in several Nordic and EU projects, Jamtli is participating in conferences, seminars, and courses. Developing skills and competences is at the heart of the museum's agenda when it comes to its employees. Jamtli works with volunteers, mainly through their "friend of the museum organization" (Jamtli's Gynnare). However, there is need to transfer the knowledge and skills from the Friends- of-the-museum-organization to the museum's manager of volunteers. Jamtli has been the coordinating institution during the project. Jamtli, apart from its role in the region's creative and financial development, is the first Swedish museum which has created a paid, full time job for a volunteer manager. Jamtli wishes to extend the collaboration with volunteers and to explore how their learning experience can be enhanced in an informal setting.

2) The Nordic Centre of Heritage Learning and Creativity AB (NCK), Östersund, Sweden is a Nordic-Baltic centre for learning through cultural heritage. NCK perceives cultural heritage as a valuable resource that can help in creating a sustainable and inclusive society where learning is a lifelong process. NCK works with lifelong learning and conducts research, method development and policy analyses in cooperation with cultural heritage institutions, universities and regions in the Nordic countries and Europe. In addition to this, NCK arrange courses, conferences and workshops on a regular basis. Over the years, NCK has been involved in several projects, both as project coordinator and as participant, and has received financial support from different national and international funds. NCK has considerable knowledge of volunteering policies and practices. Over the last years, NCK has carried out research on different aspects of volunteering, for example volunteering as an informal learning experience, senior citizens' volunteering, and case studies of volunteering at cultural heritage institutions. The results from these studies have been disseminated through several publications (see bibliography at the end of this document). NCK has contributed to this project by providing research skills and competences in the analysis of the data and the compilation of the reports.

3) Ringkøbing-Skjern Museum, Ringkøbing, Denmark is a collaboration between fourteen museums in the municipality of Ringkøbing-Skjern. It is an ecomuseum, which offers lots of outdoor experiences and activities. The basic idea is to preserve local buildings, monuments and landmarks with respect to landscape and the original context. The museum works closely with the local population and involves a great number of volunteers in the organisation. An important volunteer task is to help bring to life the various historical workshops and assist in the conduct of major events, which often require large staffing. Ringkøbing-Skjern Museum has been working with volunteers in a systematic way for many years, inspired by international standards and practices. The museum's volunteer organisation holds seminars, courses and practices in the museum setting. Additionally, the museum offers a number of educational programs for both children and adults where the visitors can learn about society, history, culture and arts through the museum's exhibitions and collections.

4) Museums in Sør-Trøndelag (MiST) in Trøndelag, Norway are a merger between nine museums in the southern part of Trøndelag. The museums focus on contents ranging from

industrial and maritime history to the arts and musical heritage. The basic idea is to strengthen local commitment to cultural history and cultural heritage, to offer exhibitions, collections, conservation, research and education of high quality, and to make the museum's collection and expertise available to the public in new and innovating ways. Several units of MiST already engage volunteers in different activities, but the museums want to expand and diversify their volunteer activities. In 2012, MiST carried out a study on volunteering in open air museums in Norway, which concluded that there is a strong need for joint methods and recommendations for Norwegian cultural heritage institutions working with volunteers (Ann Siri Hegseth Garberg, "Frivillige i friluftsmuseer", 2012; Ann Siri Hegseth Garberg, "Ledelse av frivillige i museer - en håndbok, 2014). MiST have a strong focus on pedagogical work and employ an experienced team of educators. The project's contact person, Ann Siri Hegseth Garberg, has a pedagogical education and a long experience as an educator that won her NCK's pedagogical award. MiST will be part of the museum group that will define the volunteer management course topics, support the pedagogical team in creating the courses, and be a crucial partner in the evaluation of both courses. It will also use its networks to disseminate knowledge about the project and offer the courses when they are finished.

5) The Finnish Labour Museum Werstas is a museum in Tampere, Finland. The museum specialises in social history as well as in recording, researching and exhibiting the history of work and workers. Admission to Werstas is always free. Werstas records the history of work throughout Finland, and its exhibitions deal with working life and civil society in a multifaceted manner. It operates on the principle of "history for all" as reflected by its free admission policy. The collections at Werstas possess a long history that partially extends to the pre-war times. Today, Werstas' recording eras extend far: from the history of the workers and working life to the questions and margins of social history. The museum joined forces with the Finnish Museum of the Deaf in 2012 and with the Lenin Museum in 2014. The museum hosts around 40,000 visitors every year, including about 3,000 schoolchildren and students. In the 2010s, it has focused increasingly on encouraging participation and "hands-on" activities. Werstas has participated in many pedagogical projects. For example, Werstas developed activity-based, multisensory museum pedagogy for upper-secondary-level students in vocational education programmes. Werstas runs a volunteer programme for enthusiasts, *Museosakki*, translated "Museum Nuts". The programme was launched in 2013 and currently involves 24 volunteers who are mainly older people or people who are not in employment right now. The volunteers work at a variety of tasks, for example in exhibitions, collections and organizing events.



A volunteer at Werstas helping with the construction of exhibitions. Photo: Werstas.

Design of the online survey

The questionnaire for this survey was designed by Sara Grut and Berit Hildebrandt/NCK, in close collaboration with Lowissa Wallgren Frånberg/Jamtli and the other project partners, namely AnnSiri Hegseth Garberg, Per Lunde Lauridsen and Kalle Kallio.

The online survey was open from 15.03.2017 until 12.07.2017. The Museum Associations in Sweden, Finland, Denmark and Norway kindly helped to send out the link to the museums on their lists. Therefore and because the link was also shared individually among museum professionals, the exact number of museum professionals reached cannot be established. The accompanying text addressed the directors of the institutions and asked them for their point of view, but it must be assumed that very often the link was forwarded to the person(s) in the organisations who were considered the most apt to answer the questions.

The questionnaire was divided into eight large sets of question: On the first page, all participants of the survey were asked to give information about their museums. On the second page, only those who gave the information that they do not have volunteers were asked to tell more about the reasons. On page three to seven, only those who said that they already have volunteers were asked to give more information about: their volunteers (page three), their museum's management of volunteer work (page four), how they get new volunteers (page five), what they

offer their volunteers (page six) and the formal framework for volunteers at their museum (page seven). On the last page, both those who answered that they already have volunteers and those who said that they do not, but would be interested in having them, were asked what would help them to facilitate volunteer work at their museum.

Appendix III in this document gives an overview over all questions of the survey and also specifies where the persons who answered were automatically sent to another page (e.g. according to whether they do or do not have volunteers). It also indicates which questions were mandatory and needed to be answered, which ones could be skipped, where a field named “other” allowed to give further information that was not listed in the standard answers, where a “comment” section or a particular open question was added, and where multiple choices were possible.



Jamtli Museum’s volunteers with volunteer manager Lowissa Wallgren Frånberg (left).



At our second meeting at Ringkøbing-Skjern Museum’s Volunteer Academy with Per Lunde Lauridsen (here pictured to the right, with the Danish minister of culture) as our host we discussed our project’s results. Read on to learn more about them!

Main results of the online survey and the qualitative interviews about volunteer management at museums in Sweden, Norway, Denmark and Finland

The following chapter lists the main findings of the survey. A detailed report of the answers from each country can be found in Appendix I.

The results presented mirror the opinions of the persons who chose to answer our survey and agreed to take part in qualitative interviews. They cannot be generalized to all Scandinavian museums.

Which kind of museums answered?

The Museum Associations of Sweden, Denmark, Norway and Finland kindly helped to distribute the link to the online survey among the museums in their address register. The accompanying mail was directed to the museum directors who were asked to answer. However, they might have chosen to forward the link to other persons in their organization who work with volunteers. All in all, 211 persons from 199 museums answered the survey (13 museums had each two persons answering). 76 answers came from Sweden, 49 from Denmark, 41 from Norway, 41 from Finland and 4 from Åland, Grönland and the Faroe Islands.

More than two third of these persons (66%) work in museums that focus on cultural history, 14% in those with a focus on art, and only 2% respectively in museums for natural history and science. Another large number, 15%, chose the “other option” and explained that they work in between disciplines, for example History and Science.

Nearly half (45%) work in museums that are rather small, with 1-10 employees, 38% in medium-sized ones with 11-50 employees, and only 17% in big museums with 51-100 employees or more.³ This might indicate that smaller museums are more open to having volunteers because they only have limited staff resources.

Asked whether they have volunteers, two thirds (67%) indicated that they do, and one third (33%) that they don't.

Why do museums NOT have volunteers?

The persons who answered that they do not have volunteers were asked for the reasons, and whether they would generally be interested in having volunteers.

67 persons chose to give reasons. They were able to choose between different statements and rank them in three categories (“plays a huge role”, “plays a role to some extent”, “plays no role”).

The list was headed by the lack of resources to supervise volunteers that plays a huge role or a role to some extent for 82% of those who answered. This is also indirectly a sign that working with volunteers might not be prioritized in many museums compared to other tasks like research. Another strong reason for not having volunteers was “we do not get requests from potential volunteers” that plays a huge role or a role to some extent for 76%. This statement shows a kind of passivity on the side of the museums who wait for the volunteers to approach

³ 6 persons chose not to answer this question. Either they do not have employees because they are, for example, led by volunteers, or they did not know in which category their museum belongs.

them instead of actively making offers themselves. A third reason are “safety issues” that worried 73% a lot or to some extent. In this category belong also insurance questions like who pays if a volunteers hurts her-/himself during the time at the museum. As will be shown later, many museum do not have fixed rules on how to deal with volunteer safety which creates insecurity both for the volunteers and the museum personnel.

Reasons that were rather seen as only true to some extent or not important were a lack of suitable tasks for volunteers and that volunteers interfere with the professional staff’s work. In other words, there would be tasks for volunteers, which was also supported by the 29% who found that a “Friends-of-the-museum” organization that contributes voluntary work (and thus makes further volunteers redundant) plays no role in not having volunteers, and that also the reason that there could be clashes between the tasks of the professional personal and the volunteers is not seen as playing a huge role by the majority of those who answered. The latter answer is underlined by the 73% who answered that the fear that “volunteers make the professional staff redundant” “plays no role” for them.

This is, however, somehow contradicted by the answers to the next question where the survey participants were asked to specify other reasons for not having volunteers. Here, a considerable number, especially from Sweden, gave the “disapproval” of the Unions as an explicit reason for not having volunteers (18%), or pointed directly or indirectly to the conflict of interests between volunteers who “work for free” and paid staff or young persons in job training (an additional 21%). In other words, 39% of the answers expressed a concern about “employing” persons for free instead of hiring someone for a salary, with 69% of those who chose these answers coming from Sweden, and only 15% from Norway and 8% each from Denmark and Finland.

In order to find out more about the Union’s view on volunteer work in Sweden, the Union representatives of one of the huge museums in the survey were asked for their comments on this result. Two could not give an answer, while one said that volunteer work is no problem for the Union as long as volunteers have tasks that are not central to the museum work, but rather an addition. Since the delineations between central and additional work can shift with tasks and over time, and also with the type of museum (here the museums that were built up by volunteers and then turned into “regular”, publicly funded institutions were mentioned) the necessity to have a forum for a constant dialogue was stressed. It seems therefore that having volunteers is not so much a problem for the Unions *per se*, but rather for those museums who try to fix a tight personnel situation with volunteers. One person in the survey even explicitly said that “volunteers should be educated personal ..., (b)ut if they are professionals, they must also be payed”. Two museums indicated that they do not need volunteers because they get enough funding, in one case from Sweden from the government, and one from Denmark that said that they are funded by a Foundation so that they “can afford to hire new staff if needed”.

The question which tasks are appropriate for volunteers will be dealt with at the end of this chapter.

Other reasons for not having volunteers included a lack of resources on different levels, profound changes in the organization at the time of the survey and high security measures that prevented participation of persons from outside, but also a perceived lack of tradition or “culture”. This was most pronouncedly mentioned by Norwegian museums, but also by persons

in Sweden and Greenland. Finally, one answer stated “we see no apparent benefits”, while others pointed out that it is hard to find new volunteers after old ones retired.

The overall impression is that the reasons for not having volunteers depends to a large degree on the individual museum’s view on them that can well be influenced by a lack of knowledge about why one should have volunteers and how they should be managed. Where volunteers are seen as often less educated and/or unpaid staff members who are even more difficult to handle because of safety issues, the probability is low that staff work time will be dedicated for volunteer management. Many arguments also show a strong focus on the museum’s perspective (“what is in it for us”) instead of the volunteers’ perspective (“what is in it for them”/”how can we be meaningful for them”).

Despite all skepticism, 69% of the 70 museums who said that they do not have volunteers were interested in having volunteers in the future. Only 31% said that they were not interested.



A volunteer book flea market at Werstas. Photo: Werstas



Volunteers at Jamtli Museum preparing delicious food

Why DO museums have volunteers?

The 141 persons who said that their museum already has volunteers were asked to elaborate the reasons. They were able to give more than one answer. The overwhelming majority (116 answers) said that they “contribute important tasks” at their museums. Again, this answer points in the direction of the previous questions that showed how close staff and volunteer work can get sometimes. The second most popular answer was that the volunteers “create added value” (108 answers). The third most common answer, took the volunteers’ perspective: “We want to create meaningful activities for people who are more interested than the average visitor” (89 answers) and “we see them (=the volunteers) as part of our mission” (86 answers), though it turned out that Finnish museums are generally better on taking on this perspective than the other Scandinavian museums. Other answers like “they are good for our image” or “they were already here when I started my work” (58 and 57 answers) show again a rather museum-centered approach and point out the challenge of “inheriting” a position at a museum that comes with volunteer work although – as will be shown later – most museums do not have fixed rules and procedures for volunteer work. This can shape a considerable insecurity among staff. This can become even stronger if the museum is encouraged externally to have volunteers, which might not mean that they get help in implementing good practice in volunteer management: 29 persons said that they are encouraged by “governmental/regional/municipal authorities” to have volunteers or that they are “part of funded projects” at their museums (14 answers). The focus on volunteers as persons with knowledge who do not need to be paid was also repeated in the “other option” and comments sections. Two answers also pointed out that their museums were started by volunteers, which shows that it is important to divide clearly between volunteer and staff tasks.

When asked how many hour the volunteers contribute to the museum per year, most museums said “less than 500 hours” (35%) or “501-1500 hours” (28%). Only 19% said 1501-5000 hours, 13% more than 5000 hours. 5% chose the “other” option in order to indicate that their volunteers work either less or more than the numbers given, or that they did not know how to answer the question. The majority of the museums which have volunteers who work less than 500 hours come from Sweden (37%), while most of those whose volunteers contribute 501-1500 hours come from Finland and Denmark (36 and 33%). Most of the museums with volunteer hours between 1501-5000 hours are located in Denmark (63%), while those whose volunteers work more than 5000 hours per year are in Norway (37%) and Denmark (32%), with one additional Danish Museum saying that their volunteers contribute “about 30.000 hours”. It looks as if the low number of volunteer work hours in Swedish museums is related to the fact that many of those who answered were small museums with less than 11 employees, which could mean that they also have not so many volunteers as bigger museums. Another reason might be the fear to collide with the Unions and therefore limit worktime.

In the next question, museums were asked how they usually choose the volunteers’ tasks and to pick the answer that comes closest to their practice. Nearly all answered the question (140). 42% tell the volunteers what they need and the volunteers choose from their list of tasks. 24% have the volunteers tell them what they want and try to find a task that comes close, 16% put the volunteers where they need them, 5% follow the wishes of their volunteers, and 13% opted for the “other option”, elaborating that they usually use a mix of different options, also depending on the volunteers and the situation at the museum. From all the possible answers given, the most popular answer (that there is a list of tasks to choose from) minimizes stress for

the museum: the tasks can be chosen with regard to the resources available, including supervision for the volunteers, and still the volunteers' wishes and ideas can be accommodated to a certain degree. Of course, listening to volunteers and potential volunteers and their wishes can also inspire the museum to try new tasks.

The next question asked about the differences between volunteers and regular staff. Several answers were possible. All museums with volunteers answered. 34% described the volunteers' tasks as more limited in scope and time, 31% respectively said that they have special tasks for volunteers and that the staff has more responsibility, and only 2% said that there are not many differences in the tasks or that either all museum staff members are volunteers or that the line is drawn between paid staff and volunteer tasks. The staff needs to complete their work and the volunteers do not.

From the 137 persons who answered the question how long the volunteers usually stay active at their museum, the overwhelming majority (91%) said "for years", while only 7% said "for some months" and 2% "only once or a few times". This result confirms the already mentioned study "Pride, Joy and Surplus Value" that showed that most of the volunteers are seniors who are active in a museum over many years. That also means that younger persons with very limited time to dedicate to volunteering activities can find volunteering at museums unattractive because it is not flexible enough to fit into their busy lives. Interestingly, two of the three museums who had such short-term volunteer option came from Finland, and the third from Sweden. Though the numbers are by no means high enough to be generalized, they might underline the volunteer-centred approach that many Finnish museums show. Among those museums that had volunteers for some months, the Swedish museums were in majority. The reason may be that many small museums need additional hands through the summer season.



Christmas time at Bundsbaek Mølle in Danmark with the volunteers

[How is volunteer work managed at the museums?](#)

The next question asked was how the volunteers are structurally connected to the museums. The answers were mandatory, so all 141 persons who worked in museums who have volunteers answered. Several answers were possible. Most (88 answers) said that the volunteers are

“individuals attached to the museum through their volunteering”. This implies that the museum has an overview over its volunteers. The second-highest number of answers was “they are part of the friends-of-the-museum group” (72 answers) or “they are part of clubs or associations outside of our museum which we cooperate with”. These answers indicate that the overview over the volunteers lies outside of the museum. Here the risk is higher that the museum lacks a complete overview of what is going on in its volunteer work. Only 15% of the answers explained that the volunteers are part of the museum’s own volunteer organization, showing at the same time the rather informal structures in volunteer management in Scandinavian museums. However, within the group who had their own volunteer organisations, the Danish museums occupied rank one with 20 out of 36 answers, 7 from Norway, 5 from Finland, 3 from Sweden and one from Åland. One answer indicated that they have “mostly students doing internships”. In the comments section, some explained that their volunteers can belong to both a “friends-of-the-museum” organization and/or another association, but in several cases they still made a volunteer contract with the museum. One museum worked with “individual” volunteers ... who are closely and individually connected to a department and its staff” and groups who “come to the museum of a special and shared interest” and are not as frequently there as the individuals. One museum said that they are thinking about contracts in the future in order to “creat(e) responsibility and transparency both ways”, with the contracts being “in line with ICOM friends org.”⁴

The importance of formalized agreements that is also underlined by ICOM becomes clear in the next question where museums were asked whether they have a database or list of all their volunteers, with addresses, tasks, hours etc. Of 141 answers, only 76 (54%) have such a list, while 65 (46%) do not. That means that nearly half of the museums with volunteers do not have a clear overview over who is active at their museum, what they are doing, how they are doing, and how to reach them. However, in the comments section, 20 persons chose to elaborate that they have address lists that are sometimes splitted into different groups and that often also contain information about the interests of the volunteer in question. Some museums have the contact data of the most active volunteers who act as links to other volunteers.

There are several databases for volunteer management available.⁵

The next question was also aimed at the volunteer management structure at the different museums respectively, in particular who organizes volunteer work at the museum. It was possible to give more than one answer.

51 out of 141 persons said that the responsibility lies with several staff members who are assigned to different group of volunteers. 39 said that it is the “friends of the museum” organization. 38 indicated that a member of staff assigned to individual volunteers organizes activities, while 13% said that it is different members of staff on an informal, ad-hoc base. The next two options point to administration outside of the museum: for 30 persons, it is the volunteers themselves, 27 the leader of an association the volunteer are connected to. Only 14

⁴ ICOM Code of Ethics for Museums in the version of 2017 recommends a written policy: 1.17 “Museum Personnel and Volunteers”, p. 6 and that volunteers “are fully conversant with the ICOM Code of Ethics for Museums” as well as “other applicable codes and laws” (1.18 “Volunteers and Ethics”: ibd.

⁵ The following databases have not been tested by the authors of this article. They serve merely as examples: Three Rings (<https://www.threerings.org.uk/>); Volunteer Management Open Source software (<https://sourceforge.net/projects/vmoss/>); Volgistics Volunteer Logistics (<https://www.volgistics.com/volunteer-database.htm>).

answers said a volunteer manager with other staff members, 11 a museum volunteer manager. 5 gave as another option the bosses of the museum or archive respectively (3 answers), one said they have a “member of staff volunteer manager” that seems to fall into the category of a volunteer manager at the museum. One said that “the museum” is responsible, but did not give any further information. In the comments section, some persons explained the different responsibilities for volunteer work at their museum that might include persons among the staff as well as leaders of associations outside of the museum. The different persons involved attest to the often multi-faceted and decentralized organization of volunteer both in- and outside of the museum. Their tasks range from administrative ones in order to keep an overview over all volunteers to the coordination of activities between museum and volunteers and different associations and contact persons at the museum. The many different persons involved in volunteer management and confusion about who holds the main responsibility for the volunteers’ stay at the museum might also account for the safety and insurance issues that museums who do not have volunteers named as one of their biggest concerns.

The rather decentralized and often also informal approach to volunteer management is also highlighted by the answers to the next question, whether museums have a reporting system for volunteers. 78 out of 140 said that they do not have such a system. 46 said that the volunteers speak with the person who is responsible for them on a regular base which is also a rather informal tool if there are not protocols about the communications. Only 15 said that their volunteers register their time. However, this poses the question how the numbers given in question 10 about the annual hours of volunteers were calculated. They might partly rely on guesses. In the comments-section to this question, some chose to point out that some of their volunteers register time while other do not, that they deduce the time spent at the museum from their own schedule or projects where volunteer activities are registered, and one museum is currently working on an App for time registration. It seems that reporting is often rather informally organized and can vary even within museums, including oral and written feedback on regular and irregular bases. This is in accordance that even less, 6 persons, said that their volunteers deliver written work reports, with three Norwegian, two Swedish and one Finnish museum. Two comments in particular showed (directly and indirectly) the benefits of a regular contact between staff and volunteers. One referred to times of absence that can be better understood when the museum knows the reasons (e.g. illness or other obligations). Another person said that he/she does not know what the “friends-of-the-museum” or other volunteer associations do. This implies that there is no overview on the museum’s side which also means that it is difficult to plan ahead new volunteer activities.

Though reports mean work both on the volunteers’ and on the staff’s side, they are a very good resource when a museum is applying for external project funding. If both the staff and the volunteers would be informed about the benefits of regular reports, the time investment might be easier to accept.

The next set of questions was aimed at finding out more about volunteer recruiting and diversity strategies.

Regarding how they find new volunteers, the vast majority - 99 out of 140 - said “through word of mouth”. This was followed by 83 who specified that they recruit through the friends-of-the-museum organization. The museum’s website (45) and social media (40) were the next-popular, followed by associations and clubs (36), organisations helping people who want to volunteer

(18), the local newspaper (16) or brochures/leaflets (16). This points to a high degree to recruiting persons from communities and groups who are already connected to the museum. Outreach via websites and social media as well as printed information might give a chance for new groups to become attentive to the possibilities of volunteering at a museum, but there is also a chance that those who already have a connection respond most often. The “inbreeding” is also mirrored in the comments to this question that named “friends of the staff” and museums who “handpick” volunteers for specific tasks. Six said that they are approached by persons who wish to become volunteers, with one two specifying that they are visitors and one that they get requests after a weekly workshops they held. Only one museum verbalized self-critically that their strategy includes some “self-recruitment”, but that they want to change this. One remarked that it is particularly challenging to attract young people since many of their volunteers are older persons, which indirectly shows that problems in relying on already known collaborations and channels of communication. Of course recruiting through “friends-of-the-museum” organization, associations and clubs can also have advantages for the museums since the administrative work is taken over by external partners who can also train the new volunteers.

However, these practices are often not meeting equality standards as is also evidenced by the answers to the next question. When asked how they choose new volunteers, 74 out of 140 said that they do not have fixed procedures. 58 have an informal chat with interested persons and 55 rely on recommendations from other volunteers and staff. Only 16 said they have a formal interview, and only 6 have formal applications. Among the answers to the question in the comment section which topics a procedure in choosing volunteers (in the cases where it is in place) includes was information that the museum chooses to collaborate with certain associations, or that the friends-of-the-museum association chooses the volunteers themselves. One said that the procedures vary according to the department of the museum. One stressed that it is important for them that the volunteers are motivated and have technical knowledge. One mentioned educational activities, leaving it open whether these are used to train volunteers or to attract new interested persons. Only one museum stressed that “everyone is welcome”.

These findings match the answers to the question “Do you have a strategy for securing volunteer diversity (with regard to age, education, ethnicity etc.)?”. 94% (133 out of 141 persons) answered with “no” and only 6% (8 persons) with “yes”, the latter coming mostly from Denmark (4), followed by Finland (2) and Norway and Sweden (each 1). Those who had chosen “yes” were asked to tell more about their diversity strategy. Three museums are currently working on their strategy or try to pay attention to diversity. Two related “diversity” to different skills (although the question asked for diversity strategies in education), listing for example different craft techniques they wished the volunteers to know and one stating explicitly: “We co-operate only with people who have a professional background. They should be [specialized craftspeople]. Persons who are just interested in museum topics or collectors are not enough for us.” However, another Finnish museum related to diversity in all its different aspects by confirming: “In all our work and strategies we focus to pay attention to all age groups, genders, ethnicities etc. In volunteer work especially older people, disabled groups, immigrants and unemployed persons are more attainable”.

It can be concluded that the definition of “diversity” is not always known to museum personnel and that it is important to create awareness about its meanings as well as diversity policies on national and international levels.



The garden group at Sverresborg / MiST. Photo: Gunnar Törud.

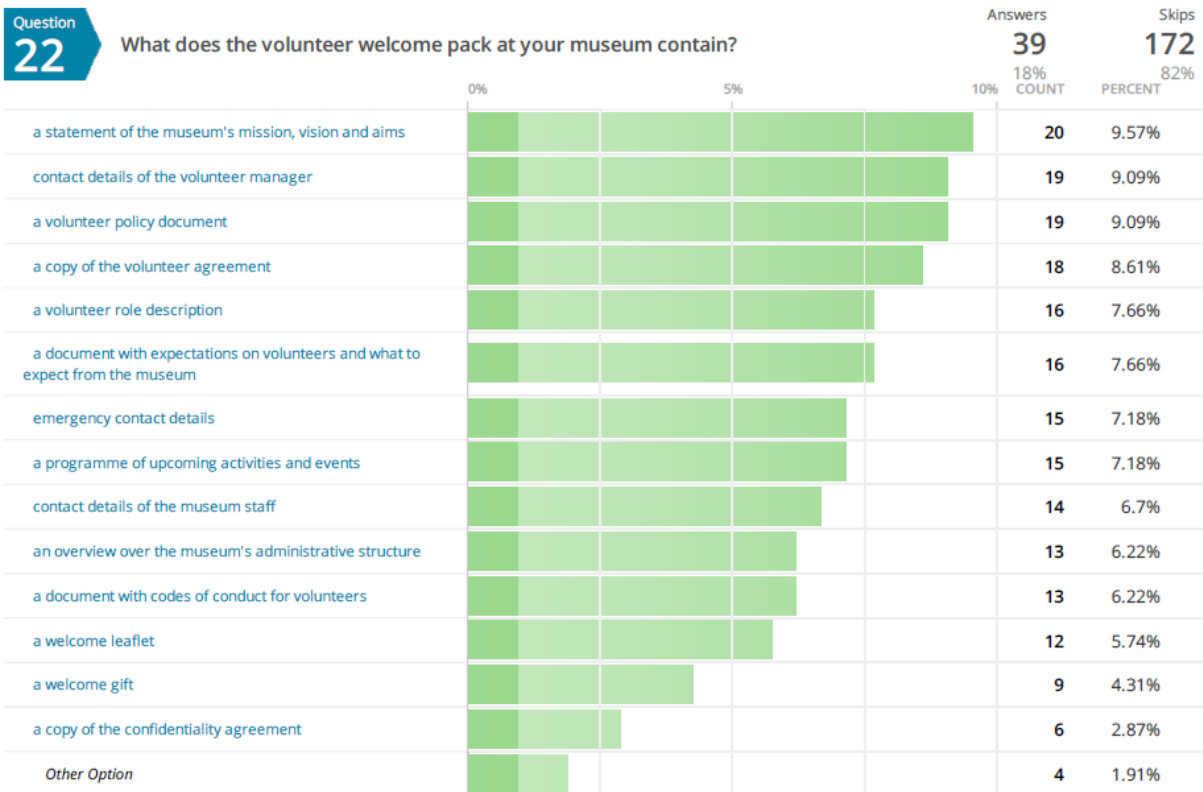
What do museums offer their volunteers

The next set of questions was aimed at learning more about the museums' rewards for their volunteers.

The rather informal way of dealing with volunteers is also mirrored in this part of the survey. 38 out of 139 persons said that their museum offer their volunteers a welcome pack of some sort (that might, for example, contain information or gifts), while 101 (73%) said that they do not have a kind of welcome pack.

As can be seen from the diagram of the next question, no. 22, these welcome packs can contain a variety of information and other things like little gifts.⁶

⁶ 39 persons have answered this question. That means one more than in the previous one where only 38 said that they offer welcome packs at all. Since both questions were not mandatory, it is possible that the first answer was inadvertently skipped, or that someone who said that they do not have welcome packs, but did not skip this question as requested could nevertheless answer it, meaning that the idea and definition of a "welcome pack" might vary.



20 out of 39 answered that they give a statement about the museum’s mission, vision and aims, followed by contact details of the volunteer manager and a volunteer policy document. Other documents that ranked high in welcome packs were a copy of the volunteer agreement, a volunteer role description and a document with mutual expectations and responsibilities as well as emergency and museum staff contacts, programmes, an administrative overview over the museum, codes of conduct, or a copy of confidentiality agreements where applicable. It showed that items like a welcome leaflet or a welcome gift ranked rather low, with the practical and legal information being much more prominent. However, two museums said that they have T-Shirts for their new volunteers, one offered a course to them, and one specified that they also get information about their insurance during volunteering. One also specified that they give out the welcome packs only to the volunteers of their biggest annual event, one commented that a welcome pack for volunteers was expected by communal organisations, and one said they also have special events for their volunteers that they get a list of. One also specified that their packs contain “a list of privileges, free access, reduced prices etc., the yearbook” (these items were also the focus of the next question).

The answers show that less than one fifth of those who answered have welcome packs that mainly contain information about the museum, activities and conditions for collaboration.

Rewards for the volunteers’ contribution at the museum were the topic of the next question. 60% of all persons participating in the survey answered.

As can be seen from the table below, the most popular reward is free entrance to the museum (100 answers), followed by free coffee and/or meals during their worktime at the museum, free entrance to the museum’s events (68) and a volunteer party or dinner (67). All these rewards are not dependent on the museum’s size and facilities which could account for their popularity. Further down the scale a discount in the museum shop (42) or discount in the museum café (18)

were mentioned, as well as access to the museum’s library, excursions to other interesting places (38) and also exclusive guided tours through the museum (35), training opportunities (34) and pre-views of new exhibitions (17). The latter three could all be subsumed under training for volunteers and thus double as lifelong learning activities. 19 also said their volunteers get a gift. Those who chose the “other” category explained for example that their volunteers’ rewards depend on the volunteer group they are in. Some give gifts at special occasions like Christmas, or invite the volunteers certain times a year to a meeting with food and drinks that can be exclusively for volunteers or also for staff. One said their volunteer guides get free copies of publications and another specified that their volunteers are also part of ongoing research, which can be defined as lifelong learning activities. One said they pay their volunteers “mostly” (but left it open for which tasks, for example guiding”, another said they pay the metro tickets for their volunteers to get to the museum. With regard to diversity strategies, this is particularly important for refugees who often live at the outskirts of cities and have a very low daily allowance that does not permit them to travel regularly, not even by public transport. To offer reimbursement for transport and food during the time at the museum can be crucial for attracting new groups.



Volunteers recording a flag from the collections at Werstas. Photo: Werstas.

Question
23

Do your volunteers get rewards for their contributions?

Answers
127
60%

Skips
84
40%

	0%	9%	18%	COUNT	PERCENT
free entrance to the museum				100	18%
free coffee and/or meals during their worktime at the museum				75	13%
free entrance to the museum's events (conferences, seminars, activities etc.)				68	12%
a volunteer party or dinner				67	12%
discount in the museum shop				42	7%
free access to the museum's library				39	7%
excursions to other interesting museums or places				38	7%
exclusive guided tours through the museum				35	6%
training opportunities				34	6%
a gift				19	3%
discount in the museum café				18	3%
pre-views of new exhibitions				17	3%
Other Option				11	2%

Those museums who could not say that they offer rewards were encouraged to go to the next question where they could choose from several answers how they acknowledge their volunteers' work.

Nearly all museums who have volunteers (140 out of 141) answered. The first three ranks are occupied by thanking the volunteers, either personally (126 answers), at public museum events (100) or during their breaks (55). This was followed by acknowledging them on social media like Twitter, Facebook or Blogs (55) and on the museum's website (36) or in the newspaper(s) (29). 6 put up notes on the museum's noticeboard. Other possibilities were thanking them orally at seasonal events like annual dinners or at annual meetings of academic societies (in the case of museums with specialized topics) or in writing through Christmas cards, acknowledging their contribution to research in academic publications or in the museum's yearbook. One museum also reported that they talk about the importance of their volunteers to politicians and visitors, while another wrote that their "friends-of-the-museum" association takes over this task.

The previous study "Pride, Joy and Surplus Value" has shown that for many volunteers the social aspect of their activities is the most important incentive to volunteer.⁷ Therefore the many different ways of acknowledging their contributions and of thanking them should be considered a priority.

In the next question, museums were asked whether their volunteers have their own room or space at the museum. 139 answered, with 107 saying "no" and 32 "yes".

As just said, the study "Pride, Joy and Surplus Value" stressed the importance for volunteers of mingling with other people and enjoying social contacts, and this could be supported by providing a room for meeting other people. Some museums have craft workshops where volunteers meet, while others focus on spaces where one can mingle. Museums have to take

⁷ See bibliography at the end of this document.

into consideration that places where volunteers can meet other volunteers and staff can also help to avoid “self-governing” and exclusive groups at the museum, but at the same time need to consider the practicalities of rooms within or outside of their museums with regard to alarm systems and opening hours.

Finally, the museums were asked which kind of training they offer their volunteers.

The graph below shows that the first 8 answers fall into the category of introduction to their work at the museum in the widest sense, ranging from an introduction to the museum organization, guided tours, regular updates on the museum, skill training for their task, introduction to their work space, security and safety training (though this is not a high number with 54 out of 134 answers) to information on the museum’s codes of conduct. The next bunch of answers can be subsumed under “development” or “lifelong learning”. It starts with peer-to-peer learning among the volunteers, specialist courses on different topics, job shadowing of experienced volunteers or staff, and individual development opportunities connected to their tasks. However, as can be seen below, this kind of training is by far not as strong as the one connected to the introduction to the museum. Further down the scale, information on work areas subject to confidentiality, personal development meeting, rules for registering volunteer work, information on reimbursement rules, information on equal opportunities and diversity, rules for reporting volunteer work (only 7 out of 134 answers) and conflict management are mentioned. Two museums stressed that their volunteers are either specialized and skilled workers (and in the comments section, some museums explained that that was why they were chosen as volunteers in the first place), or are trained in certain skills and crafts for activities (one museum)

It becomes very clear that the reporting of volunteer work does not play a huge role, which was also visible in previous answers.



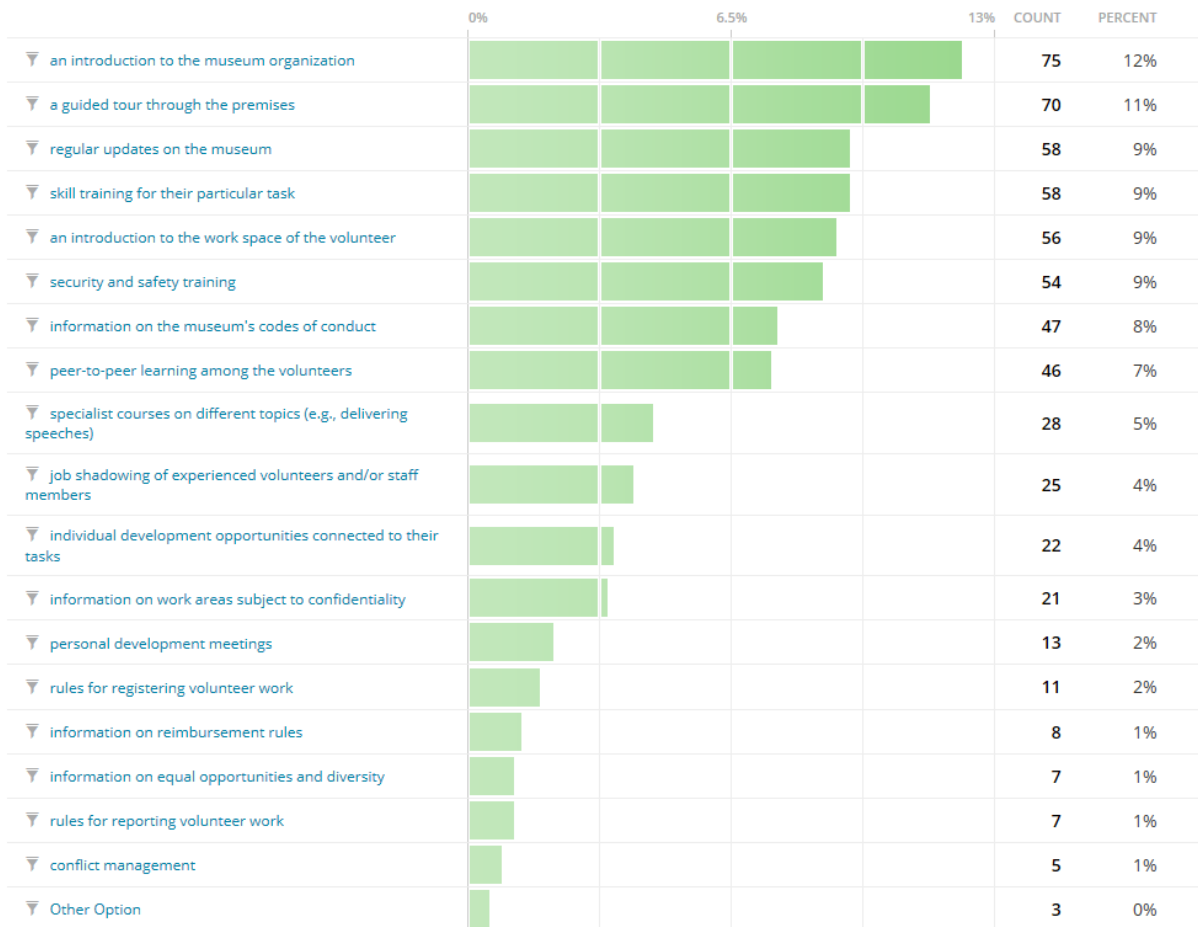
A doctor working as a volunteer at MiST, documenting medical equipment in the collections at Sverresborg

Question
26

Which kind of training do you offer your volunteers?

Answers
134
64%

Skips
77
36%



What is the formal framework for volunteers at Nordic museums?

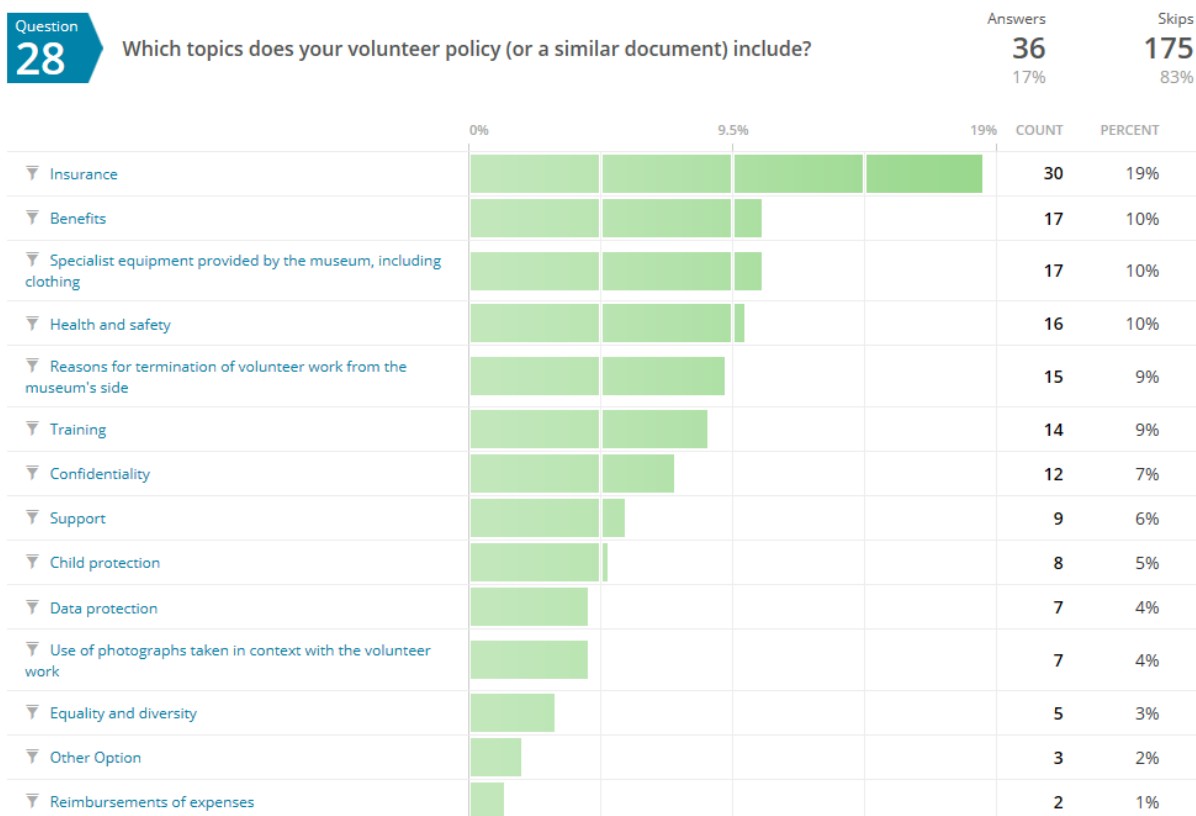
In the following questions, the museums who have volunteers were asked to share more information about the formal framework for volunteers at their museum.

105 out of 141 persons (74%) who answered said that they have no written policy or a similar document for their volunteers, while only 36 said that they do have such a document. This again shows the rather informal way many museums deal with their volunteers, where agreements are often made orally and not written down.

Those who have a policy where asked which topics their policy (or a similar document) includes. It turned out that the majority (30 out of 36) have information about the insurance volunteers have at their museum, 17 respectively talk about benefits and specialist equipment provided by the museum, including clothing, 16 about health and safety, 15 about the reasons for termination of volunteer work from the museum's side, 14 about training, 12 about confidentiality, followed by support, child protection, data protection, the use of photographs taken in context with volunteer work, equality and diversity, and the reimbursement of expenses. Some added missions and values, expectations and responsibilities.

It has to be stressed that seemingly unimportant topics like the use of photographs taken during volunteer activities can have a great impact when it comes to outreach and dissemination, but

also to reporting projects to funding institutions: the pictures can give a very lively impression about the museum's volunteer work and its relevance within society.



With regard to questions of health and security of volunteers, 63 out of 121 who answered said that their museums provide insurances, that is 44%, and 14% answered that they offer training courses and provide insurances. That would mean that nearly 60% take care of the volunteers' health and security through insurances. However, 20% said that they ask their volunteers to keep their own insurance updated, which means that the museum does not take responsibility for accidents during the volunteers' time on their premises. 13% said that they offer training courses, leaving open whether another organization like that of the friends-of-the-museum provide an insurance or whether it is the volunteers themselves. Sometimes also the municipality took responsibility for providing insurances.

The differences between the laws in the different Nordic countries became clear in the next question about volunteer work with children and whether a *børneattest* (Denmark), *vandelsattest* (Norway), *uttdrag från strafferegistret* (Sweden) or *rikosrekisteriote lasten kanssa työskentelemiseksi* (Finland) is required by the museum. The majority (70%, meaning 80 out of 115 answers) said that they do not ask for such a document, while 30% said that they do. However, if one looks at the answers from the different countries, it becomes clear that it is mostly museums in Denmark who ask for such a certificate due to the legal framework in which they operate. This shows how important it is to be aware of the legal situation in one's own country.

An even higher percentage (95%, meaning 131 out of 138) said that they do not ask their volunteers for a criminal record while only 5% said that they did. Again, these were mostly Danish museums. A criminal record can also serve as an obstacle to diversity, although where

one is needed for different reasons, one could probably try to find tasks that would not depend on the outcome of such a record.

With regard to ending a volunteering relationship, the same informality that was already visible in many of the previous answers prevailed again. It was possible to choose more than one answer. 76 % (116 out of 135) said that they do not have a formal procedure. Only 9% said that they have confidential interviews in case there are issues, 7% have a follow-up via e-mail or phone if the volunteer is not available in person, 5% provide an exit interview, while only 2% follow a standardized procedure (1 answer from Norway, 2 from Sweden).

In the final page, the participants were asked what would help them to facilitate volunteer work at their museum. They could choose more than one answer. For most (99 out of 176 answers), a clear volunteer policy would be a huge help (see also examples at the end of this document), but also a network of colleagues, project funding, a toolkit for managing volunteers, management training and courses or mentoring by an experienced colleague (in this order).

In the last question, everyone could give free feedback on the question which difference volunteers make to their museum. The answers were very positive and stressed the beneficial learning effects both for volunteers and the staff. They also gave good examples for work areas where the responsibilities of employed staff and volunteers complement each other and do not interfere, for example the volunteers' support at huge events or during the main season in open air museums, also as actors in costumes, their help with extended opening hours, their valuable work and life experience, especially when they are seniors, their enthusiasm in greeting visitors that makes the museum a welcoming place and also attracts different part of communities.



Volunteers at Bork Viking harbor in Denmark.

Summary

The great majority of museums who answered the survey showed an interest in having volunteers and in developing their volunteer work.

Among the benefits of having volunteers, the museums in all countries stressed unanimously the positive energy that volunteers bring to the museum, and their networks into the communities around the museum that make the museum more socially relevant. Another much appreciated contribution was the volunteers' knowledge and their skills, as well as their support of the museum during huge events in many different roles and for additional opening hours.

However, some also named obstacles for working with volunteers. A very pronounced worry especially in Sweden was that volunteer work meets the disapproval of the Unions. However, this fear seems to be mainly based on a perception of volunteer work that puts it in very close vicinity to the work of employed staff. In fact, many museums stressed that they could not really function without the work contribution of volunteers. There were, however, important differences in the special tasks assigned to volunteers: Some museums offered volunteers activities that were rather a supplement to the day-to-day activities of the museum, like special events, visitor care and particularly as extras in reenactments. Finnish museums show a very strong awareness of these differences between volunteers and staff. Another valuable addition that volunteers bring with them and that many museums in all Scandinavian countries stressed is their specialist knowledge, especially when it comes to technical and historical knowledge and the maintenance of the connected collections. In a talk with a representative of one of the Swedish Unions, this representative said that according to his/her opinion, the problems arise when volunteer work falls into the category of central museum tasks among which he/she would also list maintenance of cultural heritage by specialized crafts persons. The lack of funding in many museums, especially smaller ones, was acknowledged as a big problem, but it was advised to rather try to find a strategy to raise money to give necessary tasks to paid employees. As an exception were seen those museums who were started by volunteers and are mainly run by volunteers. The Swedish union representative stressed the importance of a forum where museum staff and volunteers can discuss tasks and the "grey zones" where volunteer work may indeed risk to be used as a free alternative for paid staff work.

The underlying assumption that volunteers are rather a concurrence to the staff than an addition might also be mirrored in the perspective "what's in it for the museums". In this perspective, the knowledge and pecuniary advantage that free work brings to the museums stands in the focus, which automatically seems to direct volunteer work into the premises of professional staff's tasks.

In contrast, many museums have a strong focus on being socially purposeful museums that ask what they can offer the interested public, particularly in Finland. These museums see volunteer work as part of their mission and duty to contribute to society by offering meaningful activities.

Still, the recruiting and selection process of volunteers seems to be strongly dominated by already known groups and persons who often recommend new volunteers to the museum. This strategy brings a kind of security for the museums, especially for understaffed museums with very small funds, who can assume with a huge probability that their new volunteers share their

values and fit into their team. However, it provides a considerable obstacle for those groups who are not yet connected to the museum and who are simply not reached by such strategies.

This “self-recruitment”, as one museum self-critically termed it, may also be responsible for the fact that the collaboration between museums and volunteers is in the vast majority of cases rather informal or only formal to a certain degree, without complete databases, elaborate policies, background checks and standardized procedures: if I mainly recruit from persons personally known to me or close colleagues or collaborators from e.g. associations, I might not feel the need to make sure that this person does not pose a threat to him-/herself or others when working at the museum.

The downside of this hiring strategy is that no real diversity with regard to gender, age and ethnicity can be achieved, as was also confirmed by the answers to this question. In order to reach out into all kinds of different communities, museums need to use online presentations and calls and other public outreach strategies to a much larger degree than hitherto done. The reliance on other associations and clubs provides a huge relief especially for understaffed museums, but also means that a lot of influence on volunteer work is outsourced. Here, close collaboration between volunteer organizations and museums might provide a more balanced collaboration.

With new groups of persons among the volunteers who might not be members of the associations or clubs connected to the museum, official records about previous crimes, a clear policy and especially insurances and safety measurements will become more important. At the same time, supervision of these more diverse volunteer groups by a trained member of the museum staff who has an overview over the volunteers, their needs and their activities will become crucial, as will development and training programs both for volunteers and for staff when cultures, religions, different age groups and genders meet at the museum.

Security issues can be addressed by providing insurances and training courses.

However, the many different forms of acknowledging volunteers’ work that are already existing in all museums who partook in this survey point to a solid fundament for collaboration between museum staff and volunteers.



Jamtli
Museum’s
Gynnare.

Examples from other European countries

In 2016, a German Master thesis written by Franziska Goetz was published that analyses the activities of volunteers at German museums.⁸ Around half of the German museums have volunteers in a growing sector where every year 30 new museums start working with volunteers.⁹ The study stresses the advantages of having a professionally organized volunteer management in order to be attractive for volunteers who can pick and choose between a growing number of museums and other institutions on an “event market”.¹⁰ As in the Scandinavian countries, most of the volunteers are senior citizens. The study was able to show that those museums who have a negative opinion about volunteers at museums were most often those museums who have no experience with volunteers (even the fears resembled those of the Scandinavian countries, for example that volunteers make paid staff redundant). Their opinion is thus based on a lack of experience. Other important factors were also the type and funding of the museum. Again, the study shows the importance of gathering and publishing information about the benefits of volunteering and the necessity to inform the museum personnel about the legal framework in their country.

The policies from British and US museums and other heritage institutions collected below confirms that the specific social and legal context of an institution plays a huge role for the involvement of volunteers. Since, for example, any kind of payment in Great Britain can support the claim to have a work contract, this is a topic British museums need to consider very thoroughly when working with volunteers. At the same time, the many ethnic communities and their expectations and needs need to be addressed and rules for correct comportment need to be established since it cannot be expected that everyone works based on the same values and assumptions.

This is also true for the United States where the question on how to behave in a museum or other heritage institution context takes a lot of space, while the interviews with the Finnish museums (see below), as a contrast, showed that many museums prefer to keep the collaboration as informal as possible, without policies, to avoid the feeling of pressure. This seems to work in a small country with rules that are tacitly respected by a vast minority of its inhabitants, but cannot work where rules constantly need to be negotiated in a widely diverse society.

⁸ Franziska Götz, Der Einsatz von ehrenamtlichen Mitarbeitern in deutschen Museen, Opusculum Nr. 91, Maecenata Institut fuer Philanthropie und Zivilgesellschaft, März 2016, accessible online via: https://web.maecenata.eu/images/resources/2016_op91Goetz.pdf.

⁹ Götz (2016) 5-6.

¹⁰ Götz (2016) 6.



Volunteers at the forge of Ringkøbing-Skjern Museum

Suggestions for future volunteer work

These suggestions are the result of the LevelUp survey and the qualitative interviews that can be found below. See also the examples of volunteer policies at the end of this document for inspiration on what to think about when managing volunteers.

They might need to be modified according to the laws of each country and the framework in which the individual museum works. As previously said, factors like the diversity within a society or community can play a huge role in establishing guidelines and creating policies to ensure that everyone follows the same set of rules.

- ✚ Including and managing volunteers in your museum activities will require resources, but your museum will also get a lot back.
- ✚ Many employees seem to fear that volunteers bring a lot of problems, e.g. with regard to security issues or by threatening jobs at museums through “working for free”; information about the benefits of volunteers are important for all museum staff, not only for the volunteer managers.
- ✚ Be clear in your expectations and responsibilities towards your volunteers by creating a policy. Do not forget information about the volunteers’ insurance during their time at your museum.
- ✚ Find a way to get and maintain an overview over your volunteer activities, do not outsource everything to external partners – being able to prove your relevance for your community might also help you in arguing against financial cuts.
- ✚ If your museum wants to be socially relevant, you need to consider what you can offer potential volunteers, and not only what volunteers can do for your museum.

- ✚ Be active, do not wait for the volunteers to come to you.
- ✚ Don't narrow volunteers down to their expert skills (e.g. as crafts persons), see them as highly motivated additional support and ambassadors for your activities and as bridges to new communities.
- ✚ Be creative, e.g. in letting them help new visitor groups to find their way around the museum (the interviews with Finnish museums show some good examples, you find them below)
- ✚ Show volunteers your appreciation and create a positive work atmosphere and possibilities for them to mingle with other like-minded persons.
- ✚ Don't forget training opportunities for your volunteers – they are both in their and in your interest.
- ✚ Think about areas where volunteers' tasks do not interfere with the professional staffs work – then you will also avoid problems with your Unions. As a rule of thumb, everything that exceeds assistance or support crosses the line (this is also taken up in the interviews with Norwegian museums below).
- ✚ Try to spread information about your volunteering offers widely in order to guarantee diversity in age, gender, ethnicity and education.
- ✚ Be aware that more diversity might mean very clear rules and policies to make sure everyone acts according to the same rules and expectations – the British and US policies you find below give you some examples.
- ✚ For a greater diversity, you can also choose experienced collaboration partners like the Red Cross (see the interview with the Swedish Skansen museum)
- ✚ If you don't have volunteers because you are lacking resources, try to find a way to get external funding for projects with volunteers – the more relevant your museum becomes for society, the more chances you will have to find financial support for new activities.



Volunteers at Sverresborg / MiST restoring veteran cars.

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Volunteers at the Museum of Liberty at Werstas.
Photo: Werstas

Appendix I: Detailed results of the online survey

In all, the survey got 210 responses from museum professionals in Sweden, Norway, Denmark and Finland.

Sweden

76 Swedish museums answered the survey.

48 of these museums are working in the field of cultural history, 11 with art, 1 with natural history and 1 with science. 15 museums chose the “other” option and explained that they are: specializing in a certain area of history (1), dedicated to one historically prominent person (1), working at the intersection of technology and history (4) or at the intersection of science and history, including medicine and biology (6). One commented that they work with art history and art, one specified that their focus lies on “human rights” and one works with “migration and the inclusive cultural heritage” in particular.

3 out of 73 museums skipped the answer of how many people worked at their museum. Of those who answered, nearly 51% were small museums with 1-10 employees, 32% medium-size museums with 11-50 employees, and 12% museums with 51-100 employees. Only 4 museums, equaling 5%, indicated that they had 101 and more employees: Skansen Foundation, Statens Maritima Museer, The National Museums of World Culture and Jamtli Foundation.

The majority of museums (55%, equaling 42 answers) had no volunteers, while 45% (34 answers) said that they have volunteers. That means that museums of all sizes employ volunteers in Sweden, but that the majority consists of smaller museums with a number of 1-50 employees.

When asked which reasons play a role in not having volunteers, 19 out of 40 museums pointed out that it plays “a huge role” for them that they don’t have resources to supervise volunteers. 16 said that they do not get requests from potential volunteers, and 15 were afraid that volunteer work comes with safety issues. Reasons that played a role “to some extent” were a lack of suitable tasks for volunteers (16 answers), a lack of resources for supervising volunteers (17 answers) and concerns that volunteers’ work could interfere with professional staff’s work (15 answers). Among the reasons that were considered least influential were that volunteers may make the professional staff redundant (31 answers), that a “friends-of-the-museum” organization already contributes voluntary work (25 answers) or that the volunteers interfere with the professional staff’s work (21 answers). It can thus be stated that there is no unanimous opinion about the benefits and challenges of having volunteers, and that the question of whether a factor is beneficial or not depends very much on the conditions and framework of the particular museums.

It is interesting that there seems to be quite a strong perception that the initiative must be taken by the potential volunteers rather than by the museums.

When given the possibility to specify other reasons for not having volunteers, 19 museums allowed insights into their motivations.

It turned out that for 5 museums, worries about the Unions’ disapproval of having volunteers played an important role. One museum explained that it is an “accepted perception” that volunteer work reduces opportunities for part-time employed museum staff. The idea that volunteers substitute paid museum staff is probably also mirrored in another statement, that the

need for volunteers is not big because the museum has “support from the government”. The issue of unpaid vs. paid staff was also explicitly addressed by two other museums who explained that they aim at employing young persons on an hourly base since the museum is located in a poor region, and that volunteers are seen as “work for free”, so that “it would be unethical to employ skilled professionals and not paying them”.

All these answers have the underlying assumption that volunteers’ work is competing with that of the museum staff.

Other answers to this question reflected directly or indirectly on the use that museums could get out of the volunteer work. One person answered that volunteers have “not been an issue” for his or her museum, another stated “we see no apparent benefits”, while another addressed the problem of finding “suitable persons”. Yet another said that they are a company, but without specifying why this impeded having volunteers. One museum said that rather than on volunteers, they “focus on internships for higher education and trainees/interns through the national Labour Office’s programs”.

Another set of answers showed directly or indirectly that the age of the volunteers - and to a lesser degree previous occupations of pensioner volunteers and their skills that can contribute knowledge about the museums’ collections - played an important role for not having volunteers: One person stated in the comments section that their “friends-of-the-museum” organization had terminated their work, but that they would very much like a new group. Another said that their volunteers were very old (Swedish match workers), and one explained that it is difficult to motivate new volunteers who are willing to spend their free time at the museum, but that their museum collaborates with their Hembygdsförening and the scouts.

A third group of answers addressed a lack of resources to adequately supervise volunteers, both in terms of time, work supervision, and “safety issues”.

Of the 42 museums who answered the questions whether would like to have volunteers in the future, 26 said yes and 16 said no.

The reasons for why museums have volunteers echo to some extent the arguments in the previous questions. Among the reasons given, the benefits for museums in having volunteers played an important role. 28 said that volunteers contribute to important tasks at the museum and 26 said that they create added value and/or that they are good for the museums’ image (9 answers). 18 of the museums explained that they wanted to create meaningful activities for people who are more interested than the average visitor, 16 see them as part of their mission, 6 said that they are encouraged by governmental/regional or municipal authorities to have volunteers, and 2 explained that they are part of funded projects at the museum.

The latter set of answers seems to take the volunteers’ perspective and ask what the museums can offer them as opposed to what they can offer the museum.

10 museums said that the volunteers were already there when he/she started his/her work. 2 chose the other option, explaining that the volunteers are part of the lifelong learning program at their museum and that they can add knowledge and skills the staff lacks. In the comments section, one museum specified that their volunteers are part of the supporting non-profit museum association, another that the whole museum is led by volunteers, and yet another that they would urgently need volunteers, but do not have the organizational structures.

Usually, the volunteers in Sweden contribute less than 500 hours of work to the museum (18 out of 34 answers). 5 museums said that their volunteers contribute between 501-1500 hours, 4 respectively said that they work 1501-5000 hours or more than 5000 hours, and 3 chose the “other option”, explaining that they either have no volunteers, or do not know how many hours they work or are unsure as to how to answer this question.

The volunteers’ tasks are usually chosen by the volunteers who express wishes while the museum tries to find a task that comes close (10 out of 33 answers). 9 persons respectively answered that their museum either tells the volunteers what the museum needs and that the volunteers can choose from a list of tasks or that they put the volunteers where they need them. 1 answered that the museum follows the volunteers’ wishes. 4 pointed out other options, saying that they choose volunteers’ tasks by including all factors mentioned, or that they use a combination of trying to find a task that matches the volunteers’ interests and putting them where the museum needs them, based on their skills and what they can do. Others explained that they choose the tasks for volunteer groups, as opposed to individual volunteers who get to choose their tasks mostly themselves.

Asked what the differences between volunteers and regular staff are, 18 out of 56 museums answered that volunteers’ tasks are more limited in scope and time, 17 said that the staff has more responsibility, and 16 that they have special tasks for volunteers. Only 2 said that there are not many differences in the tasks. Among the latter were are a museums with a quite specialized topic with a strong technical component, and another with 1-10 employees where one can assume that retired specialists can indeed bring as much knowledge to the exhibition as a museum curator. 3 persons chose the “other option” and pointed out that their museums have no regular staff and consist only of volunteers.

Volunteers usually stay active for years at a museum (27 out of 33 answers), or at least for some months (5 answers); only one museum said that they come only once or for a few times, this being a Länsmuseum (regional museum). Another Länsmuseum had chosen the option that their volunteers stay “for some months” and explained in the comment section that the volunteers “mostly help ... at special occasions as the opening of exhibitions or special events”.

When asked how the volunteers are structurally connected to the museum, 17 out of 45 persons answered that their volunteers are individuals who are attached to the museum through their volunteering, 16 said that they are part of their “friends of the museum” group, 8 said that they are part of clubs or associations outside of the museum, 3 said they are part of the museum’s own volunteer organization and 1 chose the “other option”, indicating that the volunteers are mostly students who do their internships at the museum. One large Länsmuseum added that most of their volunteers are part of the museum’s volunteer organization, while some are members of other associations and some are single persons who participate in different projects.

These results point to a generally rather low level of formalization of organizing volunteers. This becomes also apparent in the answers to the next questions.

The majority of museums does not have a database or a list of all volunteers with addresses, tasks, hours etc. (22 out of 34) – only 12 answered that they have such an overview. Two added that all volunteers are part of their non-profit museum association, probably indicating that those associations have an overview over their members, and two said that they have not one list with all names, but lists related to particular tasks or projects where volunteers are involved.

One museum had a list of those volunteers who are part of more regular activities. Another said that they only have “two or three persons” who are more active, and one said that they have a list, but without tasks or hours; the latter museum also had a volunteer manager and used volunteers mostly as guides when needed, with a work plan that is created in monthly meetings where all volunteer guides participate.

At the same time, the management of volunteers is also often not formalized. 21% museums (equaling 12 out of 56 answers in all) said that their “friends of the museum group” organizes the volunteer work. 9 respectively said that the volunteers organize themselves or are organized by different members of staff on an informal, ad-hoc base. Each 7 said that it is either the leader of an association the volunteers are connected to or a member of the museum staff assigned to individual volunteers, or several staff members of the museum assigned to different groups of volunteers (5 answers) who organize the volunteer work. Only 3 museums respectively said that they have a museum volunteer manager or a museum volunteer manager who works together with other staff members. One museum chose the “other option”, explaining that a member of staff is also working as a volunteer manager. Another museum commented that the manager for the volunteers at the museum develops volunteer work and serves as a link between the volunteers and the museum staff, while the volunteers organize themselves through their own organization that consists of a board, work groups and group leaders.

Asked whether they have a reporting system for volunteers, the majority of museums (50%, equaling 18 answers) said no. 11 reported that their volunteers talk to the person responsible for them at the museum on a regular basis. Only 3 said that the volunteers register their time or deliver written work reports (2 answers). Two museums pointed out that their volunteers are part of a schedule that shows how much they work and when or that they prepare a guide report after each visit.

The hiring of new volunteers follows to a large degree already established communication channels: 18 out of 67 museums say that they find new volunteers through “word of mouth” (one specifying in the comments section that they find volunteers through friends of the staff), 17 through the “friends of the museum organization”, 10 through social media, 8 through associations or clubs or through the museum’s website respectively, 2 through organizations helping people who want to volunteer, and 1 respectively through the local newspaper or brochures. One museum added under “comments” that they also find new volunteers through their information leaflet.

In most of the cases, the choice of new volunteers is not a fixed procedure (56% out of 43 answers). 7 museums follow recommendations from other volunteers and staff, 6 have an informal chat, and only 3 a formal interview, or a formal application (2 answers). One commented that the “friends of the museum” choose the volunteers themselves, and another specified that in their procedure in choosing volunteers, their museum “states what qualifications (they) want for each task”.

When asked whether they have a strategy for securing volunteer diversity (with regard to age, education, ethnicity and other factors), only 1 out of 34 said yes, all others said no. However, two museums answered that they are working on this or are “currently looking into this and are forming a strategy”.

Equally informal are the processes to welcome new volunteers into the museums.

27 out of 34 museums said that they have no kind of volunteer welcome pack with information, gifts and other items, while only 7 answered that they have them.

In the answers to the next question it was possible to specify what a volunteer welcome pack at one's museum contains. 5 answered that the volunteers get contact details of the volunteer manager, 4 respectively said that the volunteers receive a statement of the museum's mission, vision and aims, contact details of the museum staff, emergency contact details and a document with codes of conduct for volunteers. 3 respectively said that their museum gives an overview of the museum's administrative structure, a copy of the volunteer agreement, a volunteer policy document and/or a document with expectations on volunteers and what to expect from the museum. 2 answers respectively confirmed that volunteers got a program for upcoming activities and events, a volunteer role description and a welcome gift. Only one museum provided a copy of a confidentiality agreement. Another said under "other option" that they also add "information about the insurance covering their time in the museum". None had a specific welcome leaflet.

When it comes to rewards for the volunteers, the most popular answer was free entrance to the museum (22 out of 117 answers). 14 museums said that they offer the volunteers free coffee and/or meals during the worktime. 13 have a volunteer party or dinner, 12 offer free entrance to the museum's events like conferences, seminars and other activities, 10 give discount in the museum shop, 9 respectively allow free access to the museum's library and/or provide training opportunities, 7 give exclusive guided tours through the museum, 6 respectively offer previews of new exhibitions and/or excursions to other interesting museums or places, 4 give gifts, 3 a discount in the museum café and one said that their volunteers "get paid mostly" for their work. Another museum specified that several of the volunteers work as guides and get free entrance to the museum, but did not explain how this task influences their rewards and whether there are other volunteers who get other benefits.

Other ways of acknowledging the volunteers' contributions are personally thanking them (35% of 84 answers in all), or thanking them at public museum events (26%), acknowledging them on social media (12%) and to a lesser degree acknowledging them on the museum's website (8%), thanking them during their breaks (6%), acknowledging them in the newspaper (4%) or through notes on the museum noticeboard (2%). Some explained in the comments section that they acknowledge their volunteers through their "friends-of-the-museum" association, "through talking about the importance of their (i.e. the volunteers') work to politicians, to our visitors etc" or more specifically at the annual meeting of the section for the history of pharmacy within the Academy of Pharmaceutical Sciences (Apotekarsocieteten).

With regards to other benefits like a museum room or space particularly for the volunteers, 24 out of 34 museums said that their volunteers don't have their own room or space, while 10 said that they do. One open air museum said that they have a volunteer workshop, and that one café on the museum grounds and a bakery are mostly used by the volunteers. Another museum said that a part of the volunteers has their own space, but this museum did not explain which part and which space. Yet another museum said that the volunteers who are connected to an association have their own place, but left open whether it was a space at their association or at the museum.

Training offers for volunteers include mostly guided tours through the museum premises (13%, equaling 19 out of 152 answers), an introduction to the museum organization (12%), skill

training for their particular task (11%), regular updates on the museum (11%) as well as security and safety training (10%). Between 5 to 9% of the answers gave an introduction to the work space, information on the museum's codes of conduct, peer-to-peer learning among the volunteers, and specialist courses on different topics like delivering speeches. Under 5% of museums mentioned job shadowing of experienced volunteers and/or staff members, personal development meetings, individual development opportunities, information on reimbursement rules, information on equal opportunities and diversity, rules for registering and reporting work or conflict management under the training opportunities. In the comments section, one museum said that "most of our volunteers are specialists in their tasks at the museum", for example "pharmacists from industry, academia, authorities or pharmacies". Another museum added that they also have "bonus days, member meetings and board meetings with the volunteers".

The majority of museums (27 out of 34) do not have a written policy or a similar document for their volunteers, only 7 said they have a policy at all. Two commented that they have a written agreement with the leaders of the "friends of the museum" association who in turn inform the new volunteers about their policies. One museum said that they call this kind of document a "welcome letter", because they do not think that volunteers like to sign a "policy" – a hint that a different use of terminology and naming practices might distort the results of the survey to a certain degree.

The policies, where they exist, include mostly information about insurance (7 out of 34 answers), followed by specialist equipment provided by the museum (6), including clothing, health and safety (4), benefits (4), training, support and reasons for the termination of volunteer work from the museum's side (each 3), and to a lower degree equality and diversity, confidentiality and the use of photographs taken in the context of volunteer work (each 1). Another museum explained under "other" that their policy regards "education and safety issues".

With regard to questions of health and security for volunteers, 14 out of 32 museums who answered said that they provide insurances for their volunteers, 6 offer training courses related to health and security, 6 ask their volunteers to keep their own insurance updated, while 3 offer training courses and insurances. Three museums explained in the "other" section that they deal with these questions through the "friends of the museum" association who have their own insurances for their members while the museum only insures its own staff.

With regard to the security of vulnerable visitor groups, only one museum said that their volunteers are asked to provide an attest when they work with children. 8 museums explained that their volunteers do not work with children and one pointed out that on the rare occasions that they do, like events, the volunteers do not work on their own. Another museum said that the children who are visiting their museum are always accompanied by parents or teachers, and one answered that they know their volunteers.

At the same time, none of the museums who answered (33 in all) asked for a criminal record of their volunteers, one commenting that all volunteers are well-known colleagues for years.

With regard to ending a volunteering relationship, 28 out of 34 museums who answered do not have a formal procedure. Only 2 said that they have a standard procedure, and 2 follow up via e-mail or phone if a volunteer is not available in person. Only one museum respectively said that they have an exit interview or confidential interviews in case that there are issues with the

volunteer. Another added that at the end of a volunteers' work at the museum they have a gathering of the staff with coffee and cake where the volunteer is given flowers and a gift.

The challenges of the often rather informal volunteer management that transpired in the previous questions are mirrored in the answers to the next question, what would help the museums to facilitate volunteer management at their museum. 21% out of 180 who answered wished for a clear volunteer policy, 19% for a toolkit, 16% for a network of colleagues, 14% for project funding to develop volunteering and volunteer management training, 8% for mentoring by an experienced colleague or courses about volunteers and their needs (7%). One stated that they do not need help. In the comments section, one museum explained that volunteer work is unexplored territory at their museum, but that they want to think about how volunteer work could look like, and to discuss volunteering with the union representatives. Another said that they are working on a policy and a toolkit. Another found that "time and money are the biggest issue". One remarked that it "could be good to know what to do when it doesn't work". Another pointed out that volunteer work also needs to be approved of and accepted by society, which could point to the perception that volunteers do work that would otherwise have been done by paid staff.

Finally, museums could give their opinion on which difference volunteers make at their museum. 38 chose to answer this question. A huge part (37%) stressed the positive effects of the professional competence and experience of their volunteers, especially in collections that include machines and require technical knowledge in order to understand the objects. Other topics where the volunteers' life and work experience were particularly valued were, for example, the Swedish army and local history. Volunteers contribute to the documentation of collections and also share their knowledge with the staff members so it can be used for the development of the museum. Another even more important issue, especially for museums with very limited resources, was the support of volunteers to keep the museum open and running (53 % of the answers). Volunteers take care of the premises like the museum garden and the houses in the museum area and contribute their work time on weekends and in the evening, allowing the museum to have longer opening hours. They also often support the museum at special, staff-intensive events like fairs or group visits. Several answers also highlighted the positive personal touch that volunteers can give a museum by investing their time "unconditionally", greeting visitors personally and taking care of them, making them feel special and adding value to the museum and the importance of its work. Several museums also pointed out that the volunteers have networks that they can use to attract new or more visitors to the museums. Finally, some answers pointed out that volunteers can also be perceived as the link between the museum in its capacity as a public institution and the community and its different organizations, helping to make the museum "more integrated, democratic and including" and "more alive". One commentator stated "it is for them (i.e., the persons from outside of the museum who participate in the museum's work as volunteers) we are there". The perspective of the volunteers and their benefits from working in a museum was also motivating another answer that pointed out that the museum could offer the volunteer a nice community, a point that was considered very important by the volunteers themselves in a previous study.¹¹

¹¹ Pride, Joy and Surplus Value, see also bibliography.

Norway

41 Norwegian museums have answered the survey. 22 of them are cultural history museums, 10 focus on art, one on natural history and one on science. 7 chose the “other option”, explaining that they work in between different areas, e.g. with technical history (“industry, railway, mine”, “aviation history”, “photography”), “both science and cultural history” or literature or certain areas of history, like ski history or the history of the Nobel Peace Prize.

The majority (18 answers) has 11-50 employees, 12 have 1-10 employees, 6 have 51-100 and only 4 employ 101 and more persons, meaning that $\frac{3}{4}$ of those who answered are smaller or medium-sized museums.

27 of them have volunteers, 14 do not.

The museums who do not have volunteers were asked why this is so. In contrast to, e.g., Sweden, they focused on reasons that did not play “a huge role” rather than on reasons that play a “huge role”. Among the three factors that played “a huge role” in not having volunteers, most museums said that they are not getting requests from potential volunteers (5 answers), four saying that they lack resources to supervise volunteers, and three quoting safety issues. The factors that played a role “to some extent” were safety issues (8 answers), a lack of requests from potential volunteers (7) and a lack of resources to supervise them (6) – in other words the same factors that also played “a huge role” for other museums. The factors that were considered least important are a “friends-of-the-museum” association that already provides volunteer work, a lack of suitable tasks for the volunteers (each 10 answers), that volunteers make the professional staff redundant (7), or that that volunteers interfere with the professional staff’s work (6).

Other reasons for not having volunteers were elaborated on in the answers to the next question. Three museums felt that there is no “culture” or “tradition” for having volunteers. The lack of space and time to follow up and plan volunteer work was mentioned in two instances. One museum said that the lack of a legal framework was detrimental, and one also mentioned the strong unions in Norway who want to secure a fair salary for work. However, one museum added that they are currently working on a program that allows them to have volunteers.

Correspondingly, 13 museums said that they would be interested in having volunteers in the future, while only one said that they would not be interested.

Those museums who already have volunteers were asked about the reasons. The strongest reason (24%) is that volunteers contribute important tasks at the museum, followed by the perception that they create added value (19%) and that they are seen as part of the museums’ mission (17%). 13% museums said that they want to create meaningful activities for interested people by offering volunteering opportunities, while 10% respectively said that volunteers are good for the museum’s image and/or were already there when the person who answered the questions started his/her work. 5% said that they are encouraged by authorities to have volunteers, and 2% answered that volunteers are part of funded project at the museum. One museum added that it was started by volunteers who also helped running it, while another commented that they were “very young and founded by volunteers”, with many of the founders still involved in voluntary tasks. Another said that volunteers provide good PR for the museum and are in turn given an interesting meeting place, and yet another commented that their volunteers are even included in their governing bodies.

Interestingly, volunteers in Norway either work less than 500 hours (10 answers out of 27) or more than 5000 hours (7 answers), in other words either contribute very little or very much time. 5 answers respectively covered the middle range in saying that their volunteers work 501-1500 hours or 1501-5000 hours.

The volunteers' tasks are usually chosen according to the needs of the museum that are translated into a list of tasks the volunteers can choose from (10 out of 27 answers). 8 museums let the volunteers tell what they want and try to find a task that comes close, while 4 put the volunteers where they need them and 3 let the volunteers decide. One museum said that they both tell the volunteers about tasks that the museum needs to be done and the volunteers get to choose from these, or that they put volunteers where they need them. Another museum said that their volunteers "also tell us what they want to do", leaving it open whether they are then choosing their tasks freely and the museum follows their wishes or whether they choose in collaboration with the museum staff.

The differences between volunteers and regular staff are mostly seen in that volunteers' tasks are more limited in scope and time (19 out of 52 answers), that the staff has more responsibility (18 answers) and that volunteers perform special tasks (12). Only two said that there are not many differences in the tasks, while one explained that the volunteers "do not deal with the professional aspects of our staff". This points to Norwegian museums having quite a clear division between volunteers and paid staff.

With regard to their time at a museum, the majority of museums answered that their volunteers stay for years (25), while only two said that their volunteers only work for some months. None had volunteers who come only once or a few times. One museum commented that they just started up their volunteer program, so can only guess the correct answer. One explained that some volunteers come only for some months because they are connected to certain museum projects. Another gave the information that they have many older people among their volunteers who have been volunteering since the 1980ies, and that their museum was "build on volunteer work". One added that their volunteers help with documenting objects and registering photos.

With regard to the question how the volunteers are structurally connected to the museum, 31% respectively answered that they are part of the "friends of the museum" group or individuals attached to the museum through their volunteering, 25% indicated that they are part of clubs or associations outside of the museum which they cooperate with, and 13% said that they are part of the museum's own volunteer organization. One museum commented that they also invite other clubs to take part and that there are other "friends" organizations that contribute volunteer time to their museum.

When it comes to a database or a list of all volunteers with addresses, tasks, hours etc., only 14 museums said that they have such a list, and 13 said that they don't. One specified that they have a list for the largest volunteer groups, like the "Friends of the Botanical Garden". One referred to a list of members of the "friends of the museum" groups with contact information. Another pointed out that they just had started their volunteer program, and that earlier volunteers had been part of a project that was limited in time. Another museum explained that they get a list with names, addresses and activities of the volunteers at the beginning of the summer season and that this list is compiled by three different associations. Yet another museum said that they have only 4-5 volunteers who sometimes help, and that they know them well.

The volunteer work is organized mainly by the “friends of the museum” (23%), followed by different members of staff on an informal, ad-hoc base (19%) or several staff members assigned to different groups of volunteers (18%) or the leader of an association the volunteers are connected to (16%). Other museums have a member of staff assigned to individual volunteers (12%), the volunteers themselves (9%) while only 4% employ a museum volunteer manager. One museum added that the “friend group” is an independent organization with an independent economy.

As informal as the organizing structures for volunteer work are in the majority of cases, as informal are the reporting systems. 35% of the museums who answered said that they do not have a reporting system, while at least 29% said that the volunteers talk to their responsible on a regular base. 12% even said that the volunteers register their time at the museum, and 9% said that their volunteers regularly deliver written work reports. 15% chose the “other option”, stating that different parts of their museum also have a different practice, or that the volunteer time is summed up once a year for the group as a whole or that some register their time and that all work that they have done is registered in the annual museum report. Two said that of the four “friends of the museum” groups that are connected to their museum only the most active group registers their time, while another museum said that they do not know what the associations or the friends of the museums do, insinuating that the volunteer work registration at the museum lies with those groups.

When it comes to finding new volunteers, the most favored recruitment strategy is through the “friends of the museum” organization (31%), followed by word of mouth with 23%, through associations or clubs with 18%, social media (8%), organizations helping people who want to volunteer (6%), the museum’s webpage (4%), the local newspaper (3%) or brochures (1%). Four museums chose the “other” option, explaining that they contact some volunteers directly, asking them to volunteer for special arrangements, or that the volunteers contact them (2 museums). One said that it is a “big problem to find younger people” since their volunteers are “rather old” and they need younger people to join.

With regard to choosing new volunteers, most museums answered that they have no fixed procedure (40%). 29% rely on recommendations from other volunteers and staff, 24% on an informal chat, and only one museum said that they conduct a formal interview. Two museums chose the “other” option, with one explaining that they choose the associations or “friends” groups they want to work with, while the other added that different parts of their museum have different practices.

The vast majority has no strategy for securing volunteer diversity with regard to age, education and ethnicity (26 answers); only one museum said that they have such a strategy.

With regard to the volunteers’ work start at the museum, 4 museums said that they have prepared a kind of volunteer welcome pack with information, gifts etc. while 23 museums said that they do not have such a thing.

The welcome packs contain mostly a welcome leaflet (3 answers), a program of upcoming activities and events, a volunteer role description and a welcome gift (each 2 answers), a statement of the museum’s mission, vision and aims, contact details of the volunteer manager, emergency contact details, a copy of the volunteer agreement, a document with codes of conduct for volunteers and/or a copy of the confidentiality agreement (each 1 answer). One

museum added that they offer an introduction course, and one pointed out that their pack contains “a list of privileges, free access to the museum, reduced prices etc. and the yearbook”.

In terms of rewards for their contribution, volunteers get mostly free entrance to the museum (21%), free coffee and/or meals during their worktime at the museum (14%), a volunteer party or dinner (13%), free access to the museum’s library (11%), free entrance to the museum’s events (10%), excursions to other interesting museums or places (9%), exclusive guided tours through the museum (6%), a discount in the museum shop or a gift (each 4%), a discount in the museum café (3%) and training opportunities and pre-views of new exhibitions (each 1%). One museum added that their volunteers get free metro tickets.

The volunteers’ contributions are mainly acknowledged through thanking them personally (25%), thanking them at public events (22%), thanking them during their breaks (15%) and acknowledging them on social media (14%). Other options were to acknowledge them in the local newspaper (10%), on the museum’s webpage (8%) or through notes on the museum’s noticeboard (2%). 4 museums added that they thank their volunteers through acknowledgement in scientific papers. One museum chooses seasonal events like Christmas for acknowledgements, another said that they have a big Christmas luncheon for all, while yet another museum said the volunteers are invited to an annual volunteer party in their museum organization.

The majority of museums does not have a room or space that is only used by the volunteers (58%), but 42% have such a room or space. Two museums commented that they “almost” have such a room, probably hinting at a room that is mainly used by volunteers. Another gave the information that the current volunteer group works at an archive where they have designated work spaces.

When it comes to the training of volunteers, the kind of training offered most is security and safety training (14%). Following with 10% respectively are a guided tour through the premises, information on the museum’s codes of conduct and skill training for their particular task. 9% offer an introduction to the museum organization, 8% peer-to-peer learning among the volunteers, 7% an introduction to the work space of the volunteer, 5% personal development meetings, and 4% respectively regular updates on the museum, job shadowing of experienced volunteers and/or staff members, specialist courses on different topics (e.g., delivering speeches) or individual development opportunities connected to their tasks. 3% respectively were informed about the rules for registering volunteer work and information on work areas subject to confidentiality, and 2% got information on reimbursement rules. One museum added that most of the courses their volunteers are offered are not held at the museum. Another said that for certain tasks the volunteers bring the necessary knowledge with them, and that that is the reason why they are asked to support the museum, probably indicating that from their perspective, persons with certain skills do not need further training. The latter perspective focuses strongly on the museum’s needs.

Only 7 out of 27 museums have a written policy or a similar document, while 20 do not have one. One museum said that they have such a document “for some of the volunteer group”, leaving open which group and why.

The topics of these volunteer policies or similar documents include first and foremost insurance questions (21%), specialist equipment provided by the museum, including clothing (18%),

health and safety (14%), training and confidentiality (each 11%), data protection and use of photographs taken in context with the volunteer work (each 7%) as well as reimbursements of expenses, child protection and reasons for the termination of volunteer work from the museum's side (each 4%). None of the policies includes equality and diversity issues, benefits or support. One museum added that the topics of insurance and specialist equipment only regard their Friends-of-the-Botanical-Garden group.

With regard to the health and security of volunteers, most museums ask their volunteers to keep their own insurance updated (26%), 22% respectively offer training courses and provide insurances or provide only insurances, while 19% offer only training courses. Another explained under "other option" that their health and security measures apply for their "Geo-volunteers friend group", while two other museums answered that none of the options apply for them.

Only one museum out of 20 said that they ask volunteers who are working with children for a special certificate that confirms that there are no known indictments or other conditions that would prevent them from working with vulnerable persons (*vandelsattest* in Norwegian). However, six museums said that the question was not applicable for them since the volunteers do not (or in one case: not usually) work with children.

At the same time, 26 museums said that they do not ask for a criminal record, while none said that they did.

When a volunteering relationship is ending, most museums do not have a formal procedure (23 out of 29 answers). 3 follow up via email or phone if a volunteer is not available in person, while only one said respectively that they have a standardized procedure or a confidential interview in case there are issues with the volunteer. One gave as other option that the volunteers are thanked with cake and coffee. Two commented that there are different practices for different groups, and that the volunteer contract states that both parties can leave at any given time without obligations to the other.

Among the factors that would help to facilitate volunteer work at their museum, a clear volunteer policy was named most often (20%), followed by project funding to develop volunteering (18%) and volunteer management training (17%) as well as a toolkit for managing volunteers, courses about volunteers and their needs and a network of colleagues working with volunteers (each 13%). 5% found mentoring by an experienced colleague useful, and two added that a "legal framework" and "a more principal debate between staff and volunteers how the two groups should cooperate" would help them. One museum commented that they would like to have volunteers because they have only few staff members and the museum is placed "outside of a small city", but that it is difficult to find volunteers who have knowledge and can be helpful for the museum.¹²

When asked which difference volunteers make – or could make – in their museum, a very large number of museums answered that they contribute valuable time (19 out of 26 answers) and help with museum activities that could in some cases otherwise not be offered, like opening the museum on weekends. Other activities mentioned are, e.g., family days and other public arrangements where volunteers support the museum in conducting activities, and where they

¹² One participant answered at this point that he or she would have wished to change some answers he/she had made earlier, which was not possible because of technical reasons.

“give life to empty houses”, an “extra dimension to ... events” by showing crafts as well as “baking, making waffles and coffee” or “providing homemade food” that benefit both visitors and museum staff. Further examples include “caring for the gardens, equipment, costumes and buildings” and also helping with security. In some cases, this work is organized by the museum’s friend organization, and is in one case explicitly termed as a “supplement” to the museum’s activities. Another important field for volunteers’ time investment is work with the collections. This can consist of maintaining and operating exhibition objects, like veteran boats in the Ryfylke Museum, or restoring aircrafts and the registration and collection of artifacts. Volunteers can also support the museum researchers by being given “simple but exact tasks” that are vital for the museum’s work, like handling valuable objects, thus allowing the museum staff to conduct research in a given timeframe. Several museums stressed the importance of the volunteers’ expert knowledge, especially with regard to technical questions and knowledge about crafts that can be subsumed under intangible heritage, e.g. in the restoration of aircrafts, that can also benefit the work of the professional staff. One museum mentioned that the replacement of volunteers who are quitting because of their age is difficult, and that the museum works on a “formal strategy” to find new volunteers. Also another museum situated in a small community with only 1400 inhabitants mentioned the challenge to find enough volunteers. Finally, a large number (8 answers) of museums stressed the importance of having volunteers who are often well-educated and good communicators as a communicative link between the museum and the society outside, making the museum “a social arena for local communities” and serving as a “connection” to communities. Some even called the volunteers “ambassadors” or “advocates” of the museum who make it visible in the local community. One museum said that their volunteers even provide funding. Only one museum thought that volunteers do not make a huge difference.

Denmark

49 museums from Denmark have answered the survey.

The majority has a focus on cultural history (40 answers), followed by art (3), natural history (2) and science (1). 3 chose the “other” option and explained that they are focused on agricultural history, are spanning different areas like art and natural history, and one was an archive.

Most of the museums were medium-sized with 11-50 employees (25 answers out of 48), 12 were smaller museums with 1-10 employees, 6 bigger museums with 51-100 employees, and 5 big institutions with 101 and more employees. Again, like in Sweden and Norway, smaller to medium-sized museums dominate.

47 said that they have volunteers at their museum, only 2 said that they do not.

The two museums who did not have volunteers gave among the reasons that play “a huge role” that volunteers interfere with the staff’s work (1 answer) and that volunteer work comes with safety issues (1 answer). To some extent, worries that volunteers could make the professional staff redundant (1) played a role, as well as a lack of resources to supervise them (1) and also a lack of requests from volunteers (1). Both museums said that it is not for a lack of suitable tasks that they don’t have volunteers, and contrary to Norway and Sweden it is also not for organizations like the “friends-of-the-museum” whose members contribute voluntary work.

Among the other reasons why the museums don't have volunteers, one said that "The museum is owned by a foundation, and we are so lucky that we can afford to hire new staff if needed". This answer is pointing in the same direction like some of the answer given above, that volunteers' work can easily interfere with museum staff's work or can even make professionals redundant.

Both museums who did not have volunteers yet were not interested in having them in the future.

Those museums who do have volunteers gave as strong reasons for having them that they create added value (19%, equaling 42 of 47 museums) and that they contribute to important tasks at the museum (19%, 41 out of 47 museums). These arguments were followed by wanting to create meaningful activities for people who are more interested than the average visitor, and that they see the volunteers as part of their museum's mission (each 31 answers), that volunteers are good for the museum's image or that they were already there when the person who answered the survey started his/her work (27). Some even said that they are encouraged by authorities to have volunteers (11). A small number (5) even explained that volunteers are a part of funded projects at their museum. One thought that the volunteers save them money, one that they have important specialist knowledge (regarding maritime history), and one said that they have "only handcraft people" since they are a museum for handcraft, explaining further that the volunteers show visitors the technical side of handcrafts and tell them about their expertise. Under the comments section, another museum explained that their volunteers' tasks differ; one said that they could not offer re-enactments without volunteers, while another confessed that as a small museum they could not accomplish their work without volunteers who do not need to be paid.

The Danish volunteers contribute a considerable amount of hours to the museum's work: 36% said that their volunteers work between 1501-5000 hours, 13 gave 501-1500 hours, 9 less than 500 hours, but 6 more than 5000 hours. One museum specified that their volunteers work even about 30.000 hours per year.

The volunteers' tasks are overwhelmingly chosen by the museum telling the volunteers what they need, and the volunteers choosing from that list of tasks (22 out of 47 answers). 9 put the volunteers where they need them, 8 say that the volunteers tell them what they want, and they try to find a task that comes close, while only one museum says that the volunteers say what they want and the museum follows their wishes. 7 museums chose the "other option", with 6 pointing out that they choose different options according to different volunteers who have different tasks and are also managed in a different way, while another said that they "handpick" volunteers for specific tasks.

All in all, the focus of Danish museums seems to lie to a huge degree on the needs of the museum, with the volunteers responding to these needs and finding their niche in which they contribute a considerable amount of their time and knowledge.

Asked which differences between volunteers and regular staff exist, 36 museums answered that the volunteers' tasks are more limited in scope and time, 30 said that they have special tasks for volunteers, 28 said that the staff has more responsibility, and only 1 saw not many differences between volunteers' and staff's tasks. One museum specified that the main difference lies in payment – the professionals get a salary while the volunteers who do their work as a leisure activity do not. Another said that the regular staff has to complete their work, while volunteers do not have to, which is a very important point.

The vast majority of museums (45) said that their volunteers stay with them for years. Only one said that they stay active just for some months, and none had volunteers who come only once or a few times. One museum added that the frequency varies from person to person, and while some only come one time, others stay active at the museum for their whole life. One gave the information that their oldest volunteer is 92 years old and has been with the museum for almost 40 years. Another celebrated the 30-year anniversary for one volunteer this year and added that many of their volunteers have been at the museum for 15 years and more. In contrast, another said that they are a very new museum and still have to make experiences with volunteers.

Structurally, the volunteers are connected to the museum as individuals through their volunteering (33 answers), while 26 are part of a “friends of the museum” group or part of the museum’s own volunteer organization (20). Only 11 were part of clubs or associations outside of the museum that cooperate with the museum. In one museum the volunteers are part of volunteer groups, with each group having a coordinator from the museum staff. Two other museums also have a mix of the above-mentioned possibilities. One has both volunteers who are organized in independent associations or come from the museum association, but also some with a personal connection to the museum or with a specific task like guiding. Another named two volunteer categories: individual volunteers (90 persons) “who are closely and individually connected to a department and its staff. They show up five days a month”, and groups (140 people) who come to the museum “because of a special and shared interest” who come five days a year. One museum commented that they have plans for establishing their own volunteer organization, and one said that they “will negotiate (volunteer) contracts with each individual in the future, creating responsibility and transparency both ways”, with the contract being “in line with ICOM friends org”.

29 out of 47 museums have a database or a list of all volunteers, while 18 do not have such a list. Some have just a list of addresses with contact details like phone numbers and mails that can also include the volunteers’ tasks and interests and their place of work at the museum or archive, while another museum has all volunteers sign a contract and provides them with an ID card. One said that they don’t have a database yet, but will change this from 2018 on. One said that they try to register their volunteers, but that this requires a lot of time that the staff does not usually have.

The volunteer work is mostly organized by several staff members who are assigned to different groups of volunteers (24 answers) or a member of staff assigned to individual volunteers (14). 12 said that the volunteers themselves organize their work, 8 respectively said that the “friends of the museum” take over this task or a museum volunteer manager with other staff members. 7 have the leader of an association the volunteers are connected to organize them or different members of staff on an informal, ad-hoc base, while 4 had a museum volunteer manager. 2 gave as other options that their museum leader organizes the volunteer work, or mainly the archive leader who handpicks people for specific tasks they are also trained for before they start. Most of the volunteers then do the same work for years, while being guided and supervised as needed. One institution said that they have a contact person among the staff who is sending the volunteers to the relevant project managers. All in all, the Danish volunteer management is often lead by museum staff, but seems to be rather decentralized.

The majority of museums (29 out of 49) do not have a reporting system for volunteers. 16 say that their volunteers talk to the person responsible for them on a regular base, while only one

said that they register their time. No museum received written work reports. 3 museums gave as “other option” that they have a meeting with the volunteers every three months that mostly serves for orientation. Otherwise, reporting is carried out in the form of project evaluations or through personal contact with the volunteers. One museum is working on an App to register volunteer time, but they have not done it yet. Another said that the volunteers inform the museum when they are sick or cannot come for other reasons so that the staff does not worry when they don’t show up.

When it comes to finding new volunteers, most museums rely on word of mouth (40 answers). Second comes the “friends of the museum” organization (28 answers). 18 said that they find new volunteers through the museum’s website, through social media (each 13), the local newspaper and brochures (each 9) or associations or clubs or organizations who help people who want to volunteer (each 8). Two said that they choose volunteers for specific tasks (one stated “we handpick people we think might be perfect for a specific task”). Another quite self-critically admitted that their practice is “self-recruitment to some degree, but this will change (when) we run campaigns in the future”. Yet another said that they find new volunteers “through visitors”, while Den Gamle By gave the information that they are mostly contacted by the potential volunteers who “wish to be a part of the museum”.

This distribution suggests that a lot of volunteers come from within the social circles that are already connected to or interested in the museum, which is also corroborated by the answers to the next questions.

The new volunteers are mostly chosen through recommendations from other volunteers and staff (27 answers, multiple answers were possible), 21 use an informal chat, 19 said that they do not have fixed procedures. Only 12 have a formal interview and 3 a formal application. One museum explicitly stated that “everyone is welcome”.

Those museums who have a procedure in choosing volunteers said that “they (i.e. the volunteers) must be educated in handcraft (and) good at talking to people” and that the museum monitors during the first month whether the volunteers are doing well and collaborating well with the rest of the volunteers. Another museum said that they have a list with wishes for volunteers who must not have a criminal record and need to provide an attest that shows that they are allowed to work with children. One museum said that they are working on “fixed procedures“ that they want to apply from 2018 on.

Accordingly, 43 answered that they do not have a strategy for securing diversity with regard to age, education or ethnicity, while only 4 said that they do. One museum explained that their diversity strategy regards “maritime interest, handcrafts, storytelling (and) technical knowledge”.

For those volunteers who finally start at the museum, 31 out of 46 museums have a kind of volunteer welcome pack, while 15 do not.

The welcome pack mostly consists of a volunteer policy document (14 answers), followed by a statement of the museum’s mission, vision and aims (10), the contact details of the volunteer manager (9), a welcome leaflet, a copy of the volunteer agreement and a document with expectations on volunteers and what to expect from the museum (each 8 answers). 7 museums add a volunteer role description, 6 a program of upcoming activities and events, and 5 respectively an overview over the museum’s administrative structure, contact details of the

museum staff, emergency contact details and/or a document with codes of conduct for volunteers. Only 3 museums have a welcome gift, and only 1 has a copy of a confidentiality agreement. One museum added that their policy “includes expectations a.s.o.”, leaving open which expectations they were thinking of in particular.

With regard to rewards for the volunteers’ contributions, highest up on the list is free entrance to the museum (39 answers), followed by free coffee and/or meals during their worktime (31), free entrance to the museum’s events (30) and a volunteer party or dinner (29). 20 said that they offer excursions to other interesting museums or places and 19 offer a discount in their museum shop. 15 museums give their volunteers training opportunities and exclusive guided tours through the museum. 14 also allow the volunteers free access to the museum’s library. 9 give a discount in the museum café, 7 a gift, and 6 a preview of new exhibitions. Two museums added that they give a gift at Christmas, while one gives free books to their volunteers who work as guides. Another invites them to two annual meetings with free food and drinks, while one said that 90 of their 230 adult volunteers “have a close connection to the museum” and are also invited to the staff parties. One organizes a free bus tour after the season, and one stated that they have different benefits for different volunteers.

Other ways of acknowledging the volunteers’ work comprise foremost thanking them personally (43 answers) and thanking them at public events (34) or during their breaks (20). 16 museums said that they acknowledge their volunteers on social media, 10 choose the local newspapers or the museum’s webpage as a medium, and 2 publish notes on the museum’s noticeboard. Two museums thank their volunteers at an annual dinner for volunteers and one in addition also through the year book, while one sends them a Christmas card with thanks.

In the vast majority of cases, the volunteers do not have their own room or space (39 answers), while only 7 museums said that they do. One said that the volunteers and the staff share spaces, while another museum writes that some volunteers do have their own room and others do not: for example those working at the local archive do, but not the individual volunteers. One museum said that some of the volunteers have their own lunch room. Another said that only some of their volunteer groups have their own rooms because of the lack of facilities.

When it comes to training opportunities for volunteers, most museums offer an introduction into the museum organization (28 answers), regular updates on the museum (26) and a guided tour through the premises (24). 22 museums give an introduction to the work space, and 21 offer skill training for their particular task. 18 say that they encourage peer-to-peer learning among their volunteers, 16 give information on the museum’s codes of conduct and 12 information on work areas subject to confidentiality. 11 have a security and safety training. Only 9 offered specialist courses on different topics like, e.g., delivering speeches, and only 8 respectively job shadowing of experienced volunteers and/or staff members or individual development opportunities connected to the volunteers’ tasks. Information on equal opportunities and diversity or conflict management played a minor role (each 3 answers), as do personal development meetings that only 2 museums had. 2 gave information on reimbursement roles, and only one rules for registering volunteer work and rules for reporting their work. One said that their volunteer training program will change in 2018 where they will implement a new strategy for their volunteers.

31 museums said that they do not have a written policy or a similar document for their volunteers, and only 16 said they do. One said that they are planning to implement a policy in the years to come, and also another museum is “working on it”.

Those who have a kind of policy document said that it mainly includes the topics benefits and insurance (11 answers), followed by reasons for the termination of volunteer work from the museum’s side (8), child protection (6), health and safety (5), training, confidentiality, support and specialist equipment provided by the museum, including clothing (each 4), equality and diversity and data protection (each 3), the reimbursement of expenses and the use of photographs taken in context with the volunteer work (each 1). Another museums added that they write about their “purpose of employing volunteers, (their) mission and values, expectations, responsibility”, while another pointed out that they address “rules for responsibility and off limit / no-go-areas” where extremely rare pieces of the collections are handled. One commented that they see clear agreements, a high level of information and communication as well as the integration of volunteers and payed staff as “key elements in successful work with volunteers”.

The health and security of volunteers are mostly addressed by insurances that the museums provide (28 answers), while only 8 answered that they ask their volunteers to keep their insurances updated. 7 said that they offer training courses and provide insurances, while 4 offer training courses. One museum added that their volunteers are not allowed to perform tasks that could be dangerous, two said that they do not deal with these issues or do not know yet how to deal with them, while one said that they keep track of an emergency backup for each volunteer. Another explained that they provide the volunteers with security clothes and goggles or other security equipment if needed.

Volunteers who work with children are in the majority of cases (29 out of 44 answers) asked to provide a document that proves that there are no known indictments that would speak against that (börneattest). 15 museums did not ask for such an attest. 7 commented that their volunteers do not work with children, with one adding that contact with children always includes their families or teachers. Another stated that it has checked with the authorities, but found out that such an attest is not necessary.

In contrast, only 6 museums asked for a criminal record, while 41 did not. One museum commented that “this is where the hand-picking comes in... We know people beforehand”.

The end of the volunteer relationship is in the majority of cases not accompanied by a formal procedure (40 out of 54 answers). 6 museums conduct confidential interviews in case that there are issues with the volunteer, 4 follow up via e-mail or phone if the volunteer is not available in person, 4 have an exit interview, but none had a standardized procedure. Two added that volunteer relationships are only very rarely ending, one adding “about once a year”. Another said that the volunteers usually stay “until they die or say they want to stop because of high age or illness”. One explained that they “let them (i.e. the volunteers) know how grateful we are for the job they have done for the museum” and that they receive a personal gift at the end of a volunteer relationship. One said that they are working on a more formalized volunteer program.

When asked what would be most helpful to facilitate work with volunteers at their museum, most museums (22) answered a network of colleagues working with volunteers, 20 wished for a volunteer management training, 19 wished for information about project funding to develop

volunteering and a clear volunteer policy, 18 a toolkit for managing volunteers, 17 courses about volunteers and their needs, 12 mentoring by experienced colleague, and two wished for a volunteer manager (and the money to employ him/her full time). One wished for time to focus on the volunteers, and another would like “a good network among the locals”.

When asked to fill in free text in which they explain which difference volunteers make in their museum, most chose answers that fall into three large categories: that volunteers perform work tasks that would otherwise not be done (24 out of 30 answers), that volunteers are a connection between the museum and the society outside and act as ambassadors (7 answers) and that they bring valuable knowledge and skills that the museum can use (7 answers). Some also mentioned the good energy that volunteers bring since they are working voluntarily and on tasks that they like. However, some museums also named challenges: one found that volunteers can also substitute and undermine the work of employees and that this can also influence the quality of the work. Another museum underlined that although the volunteers have a very positive impact on the museum, “it also takes a lot of work to employ volunteers”, from IT-training to their support on different levels. One felt that the volunteers might have a bigger impact if there were “clear guidelines and procedures to be manageable”. One even found that the volunteers “don’t make a difference”, adding that they have been a part of the museum “for many, many years”, which could point to the fact that the volunteers are already so much a part of the museum that their contribution cannot be singled out any more, which can be read both in a positive way (they are naturally belonging to the museum) and a negative (one cannot clearly see and appreciate their impact anymore because they have become a fixture). If the latter should apply, this could also point to the danger that volunteers are used for work that is substantial for the museum and thus crossing into the responsibilities of museum staff. Two museums stressed that the volunteers “do not replace normal staff” or are in concurrence with them, while others said in their description of work done by the volunteers that the museums could not do without them. In these work tasks, two groups of work become visible. On the one hand, there is work that is adding something to the museum’s existing offers, but that cannot be done by the employees for different reasons and that can be overviewed by the staff. Among the examples given were caring for old ships and often also archival work and registration in the collections. However, daily tasks that fall under the museum staff’s obligations are excluded. Other museums name big events where volunteers give a hand, are helping generally with visitors and learning activities or showing crafts and are re-enacting in the museum area and securing longer opening times. On the other hand, there are museums that rely heavily on volunteer work to function at all. One museum said that the volunteers do work they could otherwise not afford to pay for.

Finland

40 Finnish museums have answered the survey.

They are mostly museums of cultural history (26), with fewer focusing on art (6) and science (2). Two museums respectively indicated that they work with aviation or military history, one is an ethnographic museum and one works in between different disciplines.

Most of them are very small museums, with 29 out of 40 saying that they have 1-10 employees. 9 have 11-50 employees and two 51-100 employees, but none is larger than that.

In contrast, 31 have volunteers, while only 9 do not.

Those who do not have volunteers say that it plays a huge role that they don't have resources to supervise them (5 answers), while a lack of requests from potential volunteers, safety issues in volunteer work and a "friends-of-the-museum" organization who organizes the volunteer work play also a huge role (3 answers). Among those reasons who play a role to some extent are safety issues (6 answers) and a lack of suitable tasks for volunteers as well as a lack of requests (each 5 answers). 8 museums said that the fear that volunteers could make the professional staff redundant plays no role and that there was also no danger that volunteers' work could interfere with the staff's work (7 answers). 4 also said that the "friends-of-the-museum" group played no role in them not having volunteers.

Among other reasons for not having volunteers, two museums named structural reasons: they had made big changes in their organization and therefore not yet had the time to start with their volunteer program, while one said that they are about to move back to the Olympic Stadium in 2019 and don't have permanent premises at the time. One said that since they are working in a police organization and thus have "very tight safety and security regulations". One had volunteers working in projects, but not a regular program. Another museum said that they don't have volunteers at their museum, but that they collaborate with an association that also provides volunteers for events that the museum and the association jointly organize. Finally, one museum said that "volunteers should be educated personal so that we could use them in technical work, in guiding or in the client service. But if they are professionals, they must also be payed". Therefore they sometimes use the "friend-of-the-museum" members on days with free admittance to the museum where they help visitors, especially those who are new to the museum.

When asked whether they would be interested in having volunteers in the future, 7 museums answered with "yes", and only two with "no".

Asked why they do have volunteers at their museum, most said that they want to create meaningful activities for people who are more interested than the average visitor (24 out of 116 answers). 21 see volunteers as a part of their mission. 20 think that they contribute to important tasks at their museum. 19 say that they create added value. 10 think they are good for the museum's image, while the same number also said that volunteers were already there when he/she started their work at the museum. 7 have encouragement to have volunteers by authorities, and 5 have funded projects where volunteers are a part of. One commented that they could not arrange big events without their volunteers and need their specialist knowledge in the maintenance and use of trains. Another said that until now they have only used volunteers who are alumni of Helsinki University. All in all, it seems that in Finland the focus lies very much on the question what the museums can offer the volunteers.

In terms of work hours, most volunteers contribute 501-1500 hours (14 answers out of 31), 13 museums said they contribute less than 500 hours, while 2 said more than 5000 hours and one between 1501 and 5000 hours. One said that the number of volunteers' hours varies every year.

In Finland, the volunteers' tasks are usually chosen by the museums telling them what they need, and the volunteers choosing from a list of tasks (17 out of 31 answers). 7 said that their volunteers tell them what they want, and the museums try to find a task that comes close. 2 said that the volunteers tell them what they want and they follow their wishes, while one puts the volunteers where they need them. Two stressed that both sides need to find the task meaningful and that the ideas can come from both sides, one commented that the tasks are found in a

dialogue that explores the museum's interests and the volunteers' possible contributions, and one said that it depends on the situation – if someone approaches them and asks to participate in their volunteer work, they interview him/her and try to find a suitable task in their various volunteer groups, but that they also have specific projects for which they recruit volunteers and where the museum puts them where it needs them.

Asked what the differences between volunteers and the regular staff are, most museums said that they have special tasks for volunteers (22 out of 55 answers), 18 said that the staff has more responsibility, while 15 said that the volunteers' tasks are more limited in scope and time. None thought that there are not many differences in the tasks, again showing a strong focus on the volunteers as a group who get special tasks, and not so much tasks that the museum needs done and is recruiting volunteers for since Finnish laws do not allow that (see next paragraph).

The vast majority of the volunteers stay active for years at their museum (27 out of 30 answers), while only two museums said that they come only once or a few time, and only 1 had volunteers who come for some months. One museum commented that they had just started and could not give an answer, two said that the time varies from volunteer to volunteer and that many members of the regular volunteer groups participate for many years, while others only stay for the time of a project. One museum remarked that most volunteers work every year only during the summer season and big events, while one museum found “the position of volunteers in museums ... very complicated from the point of view of Finnish legislation” because “many jobs simply cannot be given to volunteers”.

With regard to the structural connection to the museum, most are individuals who are attached to the museum through their volunteering (43%), 26% are part of the “friends of the museum” group, 20% are part of clubs or associations outside of the museum that cooperate with the museum, while only 11% were part of the museum's own volunteer organization. Three museums commented that the “friends of the museum” group plays an important role in organizing daily tasks and providing volunteers, also in cases where the museum has just started its own volunteer organization that comes with signing contracts with the museum, while they are still members of the “friends” organization or other clubs. One museum said that they mostly cooperate with Helsinki University's alumni association and the association “the friends of the observatory”.

19 museums of 31 who answered the question have a database or a list of all their volunteers with addresses, tasks, hours etc., while 12 don't. One museum added that they nevertheless have a list of those who are most active and can collect a larger group.

The organization of the volunteer work is mostly taken over by several staff members who are assigned to different groups of volunteers (11 out of 46 answers), a member of staff assigned to individual volunteers (10), the “friends of the museum” (6), different members of staff on an informal, ad-hoc base (5), the leader of an association the volunteers are connected to or the volunteers themselves (each 4 answers), a museum volunteer manager with other staff member in only 3 and a museum volunteer manager in only 2 cases. One said that their museum director is leading the volunteers. One commented that they have nominated a volunteer coordinator in their staff who updates the volunteer register and is responsible for the communication with the volunteers. In addition, various volunteer groups are also managed by staff members who are responsible for certain work areas. The groups can also sometimes choose deputies among the members. In case of short-term projects, the responsible staff members are chosen on occasion.

Most of the museums do not have a reporting system for their volunteers (17 out of 37 answers). 9 said that the volunteers talk to the person responsible for volunteers on a regular base, 7 said their volunteers register their time, while only one received regularly written work reports. One museum said that their volunteers give feedback after the completion of almost every job they do, one said that they talk to the person responsible for volunteers on an irregular and informal base, while one said that different volunteer groups have different practices at their museum.

When it comes to finding new volunteers, most find them through word of mouth (23 out of 83 answers), through the “friends of the museum” organization (16), the museum’s website (15), social media (10), associations or clubs (7), organizations who are helping people who want to volunteer and the local newspaper or brochures (each 4 answers).

When asked how the new volunteers are chosen, most museums answered that they have an informal chat (21 out of 45 answers), 12 said that they do not have a fixed procedure, 9 rely on recommendations of other volunteers and staff, while only one asked for a formal application. 2 said that they “organize education” or that their volunteers need to have technical knowledge of and the motivation to work with tanks. Those who have a procedure in choosing volunteers said that the volunteer coordinator personally meets anyone who is interested, and that the meeting is informal, while another museum answered that interested persons are asked about their “past experiences and professional skills, personal interests and possible other factors affecting his or her participation” in an informal interview. The new volunteers are often already familiar with a member of the museum staff or another volunteer, so that also their recommendations are taken into consideration.

The rather informal structure in finding volunteers is mirrored in the answers to the next question, whether the museums have a strategy for securing volunteer diversity with regard to age, education, ethnicity etc.: 29 said that they don’t, and only two said that they do. In the comments section, one museum explained that they cooperate only with people who have a professional background as watchmakers or goldsmiths and that “a person who is just interested in the museum topic or a collector is not enough for us”. Another said that in all their strategies they focus on all age groups, genders, ethnicities etc. In volunteer work, they include mainly “older people, disabled groups, immigrants and unemployed persons” who are “more attainable”.

For those volunteers who start at the museum, 11 museums have a kind of volunteer pack with information and/or gifts ready, while 19 said that they do not.

Where a welcome pack exists, it mostly contains a copy of the volunteer agreement (6 out of 57 answers), an overview over the museum’s structure, a statement of the museum’s mission, vision and aims, contact details of the museum staff, emergency contact details, a volunteer role description and a document with expectations on volunteers and what to expect from the museum (each 5 answers). 4 museums respectively said that they provide contact details of the volunteer manager and a program of upcoming activities and events, three respectively a document with codes of conduct for volunteers and a copy of the confidentiality agreement, and two respectively a volunteer policy document and a welcome gift. One also had a special welcome leaflet. Two said that they have special T-shirts from the museum or its events. One museum pointed out that they have welcome packs only at their biggest summer event, and one said that the “communal organization” even expects a “welcome pack procedure” for all volunteers.

With regard to rewards for the volunteers' contribution, museums do mostly offer free entrance (18%), 14% respectively also free entrance to the museum's events like conferences, seminars and other activities, and a free coffee and/or meals during their worktime at the museum. 11% offer a volunteer party or dinner, 8% a discount in the museum shop, 7% exclusive guided tours in the museum, 6% training opportunities and free access to the museum's library, 4 % a gift or excursions of other interesting museums or places and 3% a discount in the museum café or pre-views of new exhibitions.

The volunteers' contributions are mostly acknowledged through thanking them personally (32%), through thanking them at public museum events (23%), through acknowledging them on social media (16%), through thanking them during their breaks (15%), through acknowledging them on the museum's website (11%) or in the newspaper (3%).

However, only four museums offer their volunteers a room or space of their own, while 27 do not have such a facility. One said that although the volunteers do not have their own room, they do have their own work station.

When it comes to training offers for volunteers, more museums give an introduction to the museum organization (20 answers out of 141), 17 offer a guided tour through the premises, 13 an introduction to the volunteer's work space and security and safety training, 12 give regular updates on the museum, 10 a skill training for the volunteers' particular tasks, 9 information on the museum's codes of conduct, 7 respectively job shadowing of experienced volunteers and/or staff members, or specialist courses on different topics like delivering speeches and peer-to-peer learning among the volunteers. 6 have information on work areas subject of confidentiality, 5 individual development opportunities connected to the volunteers' tasks, and 4 rules for registering and reporting volunteer work. Only two respectively answered that they have personal development meetings, information on reimbursement rules or information on equal opportunities and diversity. One offered training in conflict management.

Most museums (26 out of 31) do not have a written policy or a similar document while only five said that they have such a document. One museum commented that they are working on a written policy at the moment.

With regard to the topics that such a policy or similar document include, most museums said that they address insurance (5 answers out of 27), 4 confidentiality, 3 respectively training and reasons for the termination of volunteer work from the museum's side, 2 respectively health and safety, data protection, benefits and the use of photographs taken in context with the volunteer work, and each one support and equality and diversity.

More specifically, when it comes to questions of health and security, 15 out of 29 museums provide insurances, 7 ask their volunteers to keep their own insurance updated, 3 offer training courses and provide insurances, while two offer training courses. One museum said that their city takes care of health and security measures, while one pointed out that the museum expects the school or club or association the volunteers are part of to offer an insurance to them.

Most museums (21 out of 25 who answered this question) do not ask their volunteers for a certificate that confirms that they are fit to work with children (*rikosrekisteriote lasten kanssa työskentelemiseksi*). Only 4 required such a document. Four museums commented that their volunteers never work with children, one said that they would ask for such a document if there would be tasks where volunteers are alone with children, while one said that their volunteers

never work alone with children, but that they “should ask for it (the certificate) anyway – it is according to the law”. One said that the volunteers who are working with children are retired teachers, while another stated that “they are all older and well-known women”. The personal aspect was also stressed by yet another answer where it was stated “we know those volunteers whom we allow to work with children personally” and that the volunteer is never the only adult person present.

At the same time, only one museum asked for a criminal record, while 30 did not. One museum said that since they are located in a small town and know their volunteers. Another confirmed that they know their volunteers personally and that those volunteers are “generally known and reliable members of our society”.

When it comes to ending a volunteer relationship, most museums said that they do not have a formal procedure (24 out of 35 who answered this question). 5 have confidential interviews in case there are issues with the volunteer, 2 respectively have an exit interview or a follow-up via e-mail or phone if a volunteer is not available in person. One said that they have a discussion at the end of a project where the volunteer participated, and another said that they offer coffee, cake and a gift with a “thank you” and a shared discussion with the whole staff when a volunteer leaves. One museum said that they have just started, but they should think about this topic soon.

When asked what would help them to facilitate volunteer work at their museum, most answered that they would wish for a network of colleagues working with volunteers (22 out of 109 answers). 20 said that project funding to develop volunteering would be helpful. 19 named a clear volunteer policy and 15 a toolkit for managing volunteers. 13 wishes for volunteer management training, 10 for courses about volunteers and their needs and 9 for mentoring by an experienced colleague. 1 said that more staff who could specialize in volunteer management would be helpful. In the comments section, one museum said that outside their projects they lack money for a volunteer manager. Another said they were already cooperating with another museum that has more experience in volunteer work. One said that some structures to facilitate volunteer work are already existing at their place. Another person answered that he or she had started a volunteer program in the previous job where he/she created “all the necessary policies, documents and volunteer training programs” so that he/she thinks all the skills needed are already in place, so that the measures and structures just need to be implemented again. Another museum said that they conducted a project developing their volunteering in 2016 where they also developed their own volunteering policy and published a toolkit for other museums offering volunteer work. This project was conducted together with the umbrella organization of volunteers in Finland. Their current policies are still being implemented, and they thought “we probably have a lot of development work still ahead of us”.

With regard to the difference volunteers make at their museums, the Finnish museums stressed the very valuable contributions of the volunteers, especially at small museums, who help with visitors, guided tours, at huge events and also in the collections (14 answers out of 25) while still having their own tasks that differ from those of the professionals. Another important topic was the role volunteers play as outreach partners to the public and through their networks, e.g. with the “friends of the museum” association, and in making the museum more alive and welcoming for visitors with their enthusiasm and involvement as a kind of “living advertisement” for their museum (10 answers). Another aspect was the volunteers’ knowledge that was particularly valued in technical collections like aviation museums or with regard to

local history (6 answers). Several museums stressed that they also provide value for the volunteers in return by offering them “value, social contacts and contents in life”, and that the volunteers can feel at home at the museum through participating in its activities. Finally, one museum added that through their “friends of the museum” organization, the volunteers raise money that can be used to buy art for the museum. The general consensus was that volunteers are “absolutely essential” and “enrich us”. One answer stated that “volunteer work could be a great asset to the Finnish museum”, but felt that the country “lacks a tradition in volunteer work in public cultural institutions” and that the “goal must be to change this situation”. Here a network where existing good practices can be exchanged could be very helpful.

Other (Åland, Grönland and Faroe Islands)

Four museums from Åland, Grönland and the Faroe Islands have also answered the survey.

The museum of the Faroe Islands has a focus on natural history and has 11-50 employees. They do not have volunteers at their museum because they neither have requests from potential volunteers nor the resources to supervise them. They would also think of possibly interference between volunteer and the staff’s work and safety issues. However, the person who answered the questionnaire said that they had not yet thought about volunteers, but he or she could not say why – it had “just not been an area of focus”. However, she/he thought that to think about volunteers is “very interesting” and also indicated that they would be interested in having volunteers in the future. All options that were offered under the question what would help them to facilitate volunteer work at their museum were chosen, from project funding to develop volunteering and a clear volunteer policy and a toolkit for managing volunteers over volunteer management training, courses about volunteers and their needs to a network of colleagues and mentoring by an experienced colleague. The museum thought that volunteers “could bring us closer in touch with our public and help us find good ways to reach the public. I imagine that volunteers could bring enthusiasm which could rub off on us too” – in fact topics that museums who already work with volunteers have also named as important and actual added value.

One museum in Grönland works in the field of cultural history with 1-10 employees and has volunteers. These volunteers contribute important tasks to the museum and create added value. The museum also said that they have volunteers because they want to offer meaningful activities for interested people. These volunteers contribute around 501-1500 hours to the museum’s work. The volunteers are chosen for reenactment and learn skills for reconstruction work. The museum gives them special tasks. They are structurally connected through the “friends of the museum” group and are registered in the association’s database. Their work, however, is organized by the museum. There is no reporting system for volunteers. New volunteers are found through word of mouth and through weekly workshop activities. The museum has no fixed procedures in choosing new volunteers and also no strategy in securing diversity. The museum has a kind of welcome pack for new volunteers that consists of a program of upcoming activities and events including some special offers for members of the volunteers’ association. As rewards, volunteers are offered training opportunities, a volunteer party or dinner and free coffee and meals during their worktime at the museum as well as excursions to other interesting places or museums and participation in research and travel. The volunteers’ work is also acknowledged by thanking them at public museum events. The volunteers do not have their own room at the museum, but the museum commented that there is a separate building with a workshop for research and learning as well as for work with skin and crafts for the volunteers. The workshops take place 2 or 3 evenings per week. Volunteers are also invited to social events

at this workshop and if they are members of the volunteer/"friends" association, they get special access to the workshop. Because there are only 2 persons of the staff who work with these workshops, sometimes also the volunteers organize the training lessons among themselves. The museum offers its volunteers security and safety training, an introduction to the work space, rules for the registration of their work, specialist courses on different topics, individual development opportunities connected to their tasks, peer-to-peer learning among volunteers and learning special skills for reenacting, storytelling, drum dance, skin work and other activities. The museum commented that all reenactors are volunteers and have to be offered the possibility by the museum to learn skills and activities. With regard to a written policy or similar document, the museum said that they do have such a document and that everyone needs to confirm to take responsibility for their own health every season; for children, parents have to sign that they are allowed to participate in activities like bow shooting or kajaking. Accordingly, the volunteer policy addresses the topics of health and safety, training, child protection, insurance, specialist equipment provided by the museum and the use of photographs taken in context with volunteer work. The museum commented that volunteers are asked before a close-up photo of them is used, while parents have to give their consent before the museum uses photos of their children. With regard to the health and security of the volunteers, the museum offers training course, asks the volunteers to keep their own insurance updated and follows special rules for the bow shooting area that are confirmed by the authorities. With regard to facilitating volunteer work, the museum would find it helpful to have project funding to develop volunteering, volunteer management training, a network of colleagues working with volunteers and resources for recruiting volunteers from other towns. In the comment section, it pointed out that they can only recruit volunteers from their own town for a project because they are situated in a rather isolated area. If they had resources for travelling or digitalization, they could make their offers more known and include more volunteers. However, the person who answered the questions felt that volunteers do not make much difference at the museum itself, but make a huge difference in the reenactment project where they do a lot of practical work, conduct the reenactment and help with contacts to persons with knowledge about traditional crafts and skills, and they also collect raw materials for reconstruction work.

The other Greenlandic museum who answered had yet another perspective on volunteering. It is focused on cultural history with 11-50 employees. They do not have volunteers and said that this is mainly because they do not get requests from potential volunteers; safety issues also played some role. As another reason for not having volunteers the explanation "there is not tradition of being a volunteer at museums in Greenland" was given, but they would like to have volunteers in the future. In order to start work with volunteers, the museum wished for project funding to develop this work, and a volunteer managing training.

Finally, one cultural history museum in Åland with 1-10 employees has also answered the survey. They do have volunteers at their museum who contribute important tasks at the museum, create added value, are good for the museum's image and are seen as part of the museum's mission. The museum also wishes to create meaningful activities for interested persons. The volunteers contribute 501-1500 hours of work in tasks that the museum has listed and that they choose from. The difference between the volunteers' work in comparison to the staff's work is that the volunteers' tasks are more limited in scope and time and that they are special. The volunteers usually stay for years at the museum. Structurally, they are connected to the museum as a part of the museum's own volunteer organization, or part of clubs or associations outside of the museum that the museum cooperated with; some are also individuals

attached to the museum through their volunteering. The museum has a database or list of their volunteers. The volunteer work is organized by several staff members to whom different groups of volunteers are assigned and different members of staff on an informal, ad-hoc base. There is no reporting system for volunteers. New volunteers are found through the museum's website, through word of mouth and through social media. There are no fixed procedures when it comes to choosing volunteers, and there is also no diversity strategy. The museum does not have a special welcome pack for new volunteers. Among the rewards the volunteers get are however free entrance to the museum and its events, free access to the museum library, a volunteer party or dinner and free coffee or meals during their worktime at the museum. Their work is acknowledged through thanking them at public museum events, during their breaks, personally, through acknowledging them on social media in the newspaper and on the museum's website. They do not have their own room or space at the museum though. Their training opportunities mainly consist in information on the museum's codes of conduct and peer-to-peer-learning among the volunteers. The museum does not have a written policy. The museum does, however, offer training courses for security and health and provides insurances for its volunteers. They are not asked for a criminal record. There is no formal procedure in ending a volunteer relationship. When asked which difference volunteers make in their museum, the answer was that volunteer work makes a museum relevant for the community; the museum offers meaningful activities while they get the volunteers' knowledge, experience and joy in return.

Appendix II: Qualitative interviews with selected museums

Sweden (Lowissa Wallgren Frånberg)

Interview with Skansen Foundation

Jag har träffat Annika Johansson, handläggare för samarbetsparter. Hon jobbar med verksamheten i de kulturhistoriska miljöer där Skansen får hjälp med bemanningen av en extern part.

På Skansen är ca 300 volontärer aktiva. Dessa volontärer är knutna till organisationen i huvudsak genom ett antal olika föreningar och organisationer. För var och en av föreningarna har man olika avtal. Avtalen varierar vad gäller på vilket sätt den som engagerar sig i verksamheten är knutna till Skansen och organisationen. Den senaste gruppen volontärer som engagerats är Barnmorskor som genom Svenska Barnmorskeförbundet deltar som historisk barnmorska på området.

En utveckling man nu önskar är att engagera välkomnande volontärer. Personer klädda i historiska kläder som rör sig utomhus på området och kan ge information till besökare samt hänvisa dem till platser och aktiviteter på området.

Skansen strävar efter att formulera uppdrag för sina volontärer. Det finns olika uppdrag formulerade för olika verksamheter. Det är ett informationsblad som volontären får ta del av för att kunna avgöra om hen är intresserad av att delta. Det är inte ett avtal som volontären förväntas skriva under. Skansen använder inte avtal i sina överenskommelser med volontärer.

Just nu är Skansens volontärverksamhet placerad inom den pedagogiska enheten. Annika Johansson ser en framtid där verksamheten breddas. Det finns efterfrågan på volontäraktiviteter även inom andra delar av Skansen. Den som ska samordna volontärverksamheten behöver närmare koppling även till dessa avdelningar.

Skansen arbetar med att ta fram en volontärpolicy för verksamheten. Ett steg i det är att inventera nuvarande volontärverksamhet. En inventering pågår just nu över var volontärer är verksamma. Steg två menar Annika Johansson är att också inventera var i organisationen det finns uppdrag för volontärer. Det är viktigt att vara redo när någon frågar om de kan få göra något på museet.

Skansen ser också att man behöver vara proaktiv inåt mot den egna organisationen. Volontärverksamheten behöver förankras hos personalen.

Skansen vill också bredda fältet av volontärer. I dag är de flesta etniskt svenska stockholmare med en intellektuell bakgrund. För att nå nya grupper skulle man önska samarbeta med en tredje part. Liknande verksamheter har genomförts på andra museer, till exempel genom Berättarministeriet eller Rödakorset som tredje part.

Denmark (conducted by Per Lunde Lauritsen)

The interviews were conducted anonymously. Therefore, only summaries are given.

Telephone interviews: Questions

1. Museets status og tema
2. Baggrund medarbejder for organisering af frivillige
3. Ledelsen og styrelsens holdning til frivillige
4. Hvorfor har de frivillige engageret
5. Program og Organisation pt
6. Kommunikation til og mellem frivillige
7. Ønsker til organisering / koordinering
8. Ønsker til kompetenceudvikling - medarbejdere / frivillige
9. Procedure for afslutning af samarbejdet
10. Forholdet mellem museet og de frivillige
11. Økonomi og frivillige - off. tilskud, fonds, indtjening etc.
12. Timeregnskab
13. Lovgivning

Telefoninterview med frivilligkoordinator på et kunstmuseum

English summary: The museum works with a decentralised volunteering model. The goal is to assist the volunteers in organising their own tasks and work. They are mainly working in the galleries where they contribute to the safety of the exhibition area. The museum has a maximum number of volunteers and therefore a waiting list for people who want to be a part of the group. The museum is thinking about a volunteer policy.

Telefoninterview med frivilligkoordinator på et frilandsmuseum

English summary: The museum has many volunteer groups. These groups are well organized. The museum's board of directors is supporting the work with volunteers. This museum expressed the wish to learn more about volunteer management for all the members of staff who work with volunteers. They see communication with the volunteers as a high priority.

Telefoninterview med frivilligansvarlig på et naturhistorisk museum

English summary: The museum uses facebook in its communication with volunteers. They would like to be able to appoint a person with responsibility for volunteers – like a HR person. They thought that short courses for volunteer managers would be good.

Telefoninterview med museumsleder for kulturhistorisk museum

English summary: The museum has many volunteers with specific skills that they have gained during their professional life. They would like to have more courses for volunteer managers. Their focus lies on democratization in volunteering. They would like to be able to appoint a person with responsibility for volunteers.

Norway (Ann Siri Hegseth Garberg)

There has been a conversation/informal talk (phone call) with five Norwegian museums to elaborate some of the answers in the survey. We chose an art museum, a natural history museum and three cultural heritage museums - one small and two of mid-range size, all situated in the southern part of Norway. One of the cultural heritage museums chosen is a small unit in a merged organization. All of them have volunteers.

We focused on questions about diversity and training. We also talked about their procedures to end a volunteer engagement and what do they consider as necessary to better facilitate volunteers?

Art museum

Among the ten art museums in Norway, which have answered the survey, just two of them have volunteers. There are many reasons why they do not want to have volunteers. Safety issues seem to be one of the major ones, but they also think volunteers may make the professional staff redundant and that the volunteers will interfere with the professional staff's work. Most of them also say that they get no requests from volunteers.

We decided to talk more with one of the two art museums, which has recently started to work with volunteers. This museum has 11 -50 employees and the volunteers work less than 500 hours a year. We talked with the administration manager. She was not the one who had answered the survey and seemed to be less positive to working with volunteers than the answers to the survey indicates.

She told that this is a wish from their regional authorities, and that a new regional plan for museums focuses on the importance of having volunteers. It seems that this is imposed from outside and not a wish from the museum itself. They are now trying this, but they think it is quite difficult seen from an administrative point of view and that working with volunteers is difficult for art museums as such. They are struggling in finding appropriate tasks for the volunteers and have put their volunteers to tasks, which are part of the institution's daily work. If the volunteers do not do their part of the job in time, the museum professionals have to wait to fulfil *their* tasks. From the interviewer's point of view, this also poses the risk that such a kind of voluntary work is not what it is meant to be, an added value.

This museum saw a lot of obstacles and challenges and was afraid that the volunteers will take the professional's jobs if they are going to sell tickets or work as technicians. The informant said that the art museum is a professional museum and a professional employer, and they need to have competent people. They cannot use volunteers as guides and it is especially difficult in the contemporary art department, because artists are demanding. She emphasizes that they want to be open for trying this, but she feels the legal framework is diffuse. They think there is not much, if any, literature in the field and they have been talking to the employers' organization to find out more about the legal framework. They were not aware of the handbooks and toolkits, which exist both in Norway and in the former Nordplus project: *Pride, Joy and Surplus Value*. Many challenging issues and needs were revealed through this conversation, which will be useful for this project to follow up.

A natural history museum

This is a university museum, with more than 101 employees. The volunteers work between 1501 and 5000 hours a year. This museum has several voluntary groups, connected to different departments in the museum and there is no common practice. They have not just one

coordinator for all volunteers, but several. A friendship organization manages the largest group – The Friends of the Botanical Garden, which does valuable work and provides funding. This group offers guided tours in the garden and sells plants and cuttings at special events. The museum regards them as a great resource. Most of these volunteers are ethnic Norwegian, adult women. There is mostly peer-to-peer learning, but a staff member is responsible. Other volunteers are individually attached to the museum or are connected to another voluntary organization. They are connected to different departments and some of the staff members are members of these voluntary organizations, too.

The friendship organization has a standardized procedure for ending a volunteering relationship, but the museum has not.

A senior consultant, working in the administration, has collected information from several people in her organization to answer the survey. She also emphasizes the lack of a legal framework when it comes to which tasks volunteers could carry out. This museum answers that it takes time and resources to manage volunteers, so they think project funding would help facilitating this kind of work.

Cultural Heritage Museums

We talked with the directors or a head of department in the cultural heritage museums. They were all very engaged in the subject and shared many reflections about working with volunteers and we discussed different issues. It was very useful for the conversation that we could exchange information and views due to my former experience as a volunteer manager.

Most museums working with cultural heritage in Norway have long traditions for involving volunteers; in fact, volunteers founded many of them.

Museum A: One of the regional heritage museums, with 11-50 employees, has departments run by volunteers for 30 years and they still do. Other volunteers are involved in different kinds of documentation projects. Most volunteers are 60+, but they have quite young volunteers with special interest in certain subjects: for instance the Second World War, or in local history, too. Volunteers work more than 5000 hours a year in this regional museum. They are connected in different ways to the museum departments, some are members in “the friends of the museum group”, some in clubs and associations and some individually attached to the museum departments.

The director thinks museums are developing to be more and more professional and the staff is getting more competent. That keeps some volunteers away and make them a bit afraid, and they think there are too many templates and reports. You should reduce the expectations to the volunteers, talking with them; let them contribute where they are “the best”, the director expresses. In the local communities, the volunteers make a great difference and they are able to get things done, which would have been impossible to manage for museum professionals. The local enthusiasm is extremely important. He reflects on how museums and volunteers can succeed in collaboration projects. You need a volunteer coordinator, who has the necessary skills in communication and dialogue.

He also sees a negative trend in society where people are not so much engaged in voluntary work anymore, it is getting harder to find people who are willing to be members of NGO boards, for instance. Another director also worries about this, and he mentions the fact that the museums

are getting more professional after the large “Museum Reform” in Norway where small museums were merged into larger units. Volunteers do not see their role any more, he claims.

Museum B: Just one of the Norwegian museums in the survey says it has a strategy for securing diversity. This is a small museum with just 1,5 positions. They cooperate with the asylum-centre, where the residents each spring do gardening at the museum. They are also aware of which persons in the community, would be nice to engage in different kinds of voluntary work. They pick people with the necessary expertise and resources and involve them in museum work when they become pensioners or if they know people who need to be engaged to get a better life. This museum needs volunteers to register objects and do cataloguing, which of course are regular tasks in a museum. Volunteers also run a café. As far as we know, it is quite common in small local museums in Norway to involve volunteers in regular museum work. The head of this museum says she works closely together with the volunteers and has a clear framework for their tasks. The volunteers are allowed to take part in courses and seminars together with her and she says they appreciate this a lot.

She is worried about the future of volunteering as well – partly due to the merged organizations and the ongoing professionalization which may push volunteers away and partly because there is a change of attitude in society regarding voluntary work.

Museum C: The third cultural heritage museum, with 11-50 employees, has four different groups of volunteers – quite self-going friendship organizations. One group works with the maintenance and operation of a veteran ship. They have about 20 active members. Here the director sees some challenges according to recruitment – which is far more difficult than in the 1990s. The museum allows the volunteers to take part in courses together with the staff, especially connected to health and safety-regulations. When running veteran boats, there are new laws and regulations from the authorities all the time. These laws are necessary to keep up with in order to getting the necessary certificates. The volunteers contribute between 501 and 1500 hours a year.

This museum has put the responsibility for voluntary work to the merged organization as an “umbrella responsibility”, but they are a little bit unsure if this is a smart thing to do. They have also employed a volunteer coordinator recently.

This museum has also a voluntary group, which runs an international café, but they do not regard them as volunteers really. This was the impression of the conversation with the director and also according to the museum’s website.

Diversity

As we have seen, just one museum had a strategy for diversity. This was, as far as we have understood, not a written strategy, but a rather informal one, partly due to the employee’s knowledge about the community – and partly because of the asylum-centre situated in the neighbourhood. Primarily, volunteers are ethnical Norwegians and senior citizen, with interest, time and effort to take part in voluntary work. This is what we have seen in former projects, too. (Garberg, 2012)

Training

There are different kinds of training offered. Most training is connected to health and safety (14 %). Guided tours through the premises are also quite usual (10 %), training for special tasks and information about the museum’s codes of conduct (10%). Two of the informants told that

they offer courses where volunteers take part together with the professional staff and regard this as very important. One informant works closely together with her volunteers most of the time.

How to end a volunteer engagement

79 % have no formal procedure. Some of the informants tell that the friendship organization has procedures and take care of their members. One informant says they serve coffee and cake, some follow up with a phone call or an e-mail and one museum has answered that they have a confidential interview.

To better facilitate volunteers:

Among the Norwegian museums, which have answered the survey, 20 % want a clear volunteer policy, while 18% want project funding to develop volunteering, while about 16% want volunteer management training. 14 % think a toolkit would be a good idea, 14% also want courses and 14% think a network would help to facilitate volunteers.

Some of the informants want an informal network, more like a closed facebook-group than a formal network, because this will take too much time and effort. In Norway, there are already many formal networks initiated and approved of by the Arts Council.

Several mentioned The Museum Association's website. They want to have literature, information about legal rights etc. put there. The Norwegian Museum Association has given a positive response to help with the distribution of information.

The survey reveals that many Norwegian museums (26% of the answers) do not pay insurance for their volunteers. This is not legal, according to the act regulating work environment. (Arbeidsmiljøloven)

Policy

Some museums answered in the survey that they have a volunteer policy. Two of them were asked by e-mail to share their policies, but they both answered that they did not actually have a written policy.

Literature:

Garberg, Ann Siri Hegseth; Frivillige i friluftsmuseer, NCK 2012.

Finland (Anni Rissanen)

Interviewed museums:

Finnish Labour Museum Werstas, Head of Visitor Services Ulla Rohunen

Gold Prospector Museum, Curator Hanna Mattila

Helsinki City Museum, Museum Educator Anna Finnilä and researcher Jere Jäppinen

Jyväskylä Art Museum, Museum Educator Sirpa Turpeinen and Art and Culture Companion Coordinator Hanne Laitinen

Amount of personnel and volunteers in the museums 2016 according to museotilasto.fi*:

Museums	Permanent, full-time personnel with museum education	Permanent, full-time personnel with other education	Part time or temporary personnel	Work contribution of volunteers (hours / year)
The Finnish Labour Museum Werstas	15	3	13	2231
The Gold Prospector Museum	2	3	1	1104
Helsinki City Museum	37	26	23	312
Jyväskylä Art Museum	6	5	4	305**

* About museotilasto.fi: see the end of this file.

** The work contribution of Art and Culture Companions isn't included. They did about 6000 visits to different destinations in Jyväskylä, mostly to museums.

Short introduction of the museums and their volunteer programs

The Finnish Labour Museum Werstas was opened for public in November 1993. The museum is owned by the Finnish Labour Museum Association. The museum specializes in social history as well as recording, researching and exhibiting the history of work and workers. From 2012 also the Finnish Museum of the Deaf (founded in 1907) in Helsinki and from 2014 the Lenin Museum (founded in 1946) in Tampere have been part of the Finnish Labour Museum Werstas.

Werstas' volunteer program is called *Museosakki* (“the Museum Nuts”). There are 20 active members of which about half are men and half women. All current members are retired but there have also been younger participants. Werstas has a written policy for volunteers and the program is coordinated by a volunteer manager along with her other duties. *Museosakki* can participate in all the aspects of museum work from organizing events to helping with the collections. *Museosakki* is an inseparable part of daily life of the museum.

The Gold Prospector Museum was founded in 1973 as a result of enthusiasm of an active individual. A local teacher from Sodankylä, Inkeri Syrjänen, convinced The Gold Prospectors

Association of Finnish Lapland that a museum of gold should be established. It was located in Tankavaara village, because there already was a well-known tourist attraction, a gold panning site, in the area. Today the Gold Prospector Museum is the only international museum in the world displaying past and present of gold panning and prospecting.

The museum's volunteering program could be described as traditional work parties. There is an actual work party two or three times a year on the museum area to maintain the surroundings of the museum. The museum also organizes twice a year a field research trip to the gold fields together with Metsähallitus Natural Heritage Services in Lapland. On the trips the volunteers help to gather information about the remaining buildings related to the history of gold in Finland and repair them. Anyone can volunteer to these work parties and field trips, but the most eager ones have participated for 15–20 years. There are both men and women from all over the country and some even abroad. The young ones are in their 30's and about half of the volunteers are retired. The volunteers' work parties are managed by the museum Director.

Helsinki City Museum is one of the most established museums in Finland. It's founded in 1911 and opened to public in 1912. It's also the Central Uusimaa Provincial Museum with responsibilities to promote the protection of the cultural environment in the municipalities and provide expert assistance and guidance on matters related to the cultural heritage in the region. Helsinki City Museum has exhibitions in five different attractions around the city: Helsinki City Museum and Children's Town, Hakasalmi Villa, Burgher's House, Worker Housing Museum and Tram Museum.

The volunteer program Museum Grannies started five years ago. They are retired women, and one man, who converse with the visitors in the part of Children's Town exhibition called the Grandma's Home. There are about 30 active volunteers at the moment. Recently the role of the volunteers has been broadened since the whole museum was renewed in 2016. Some new tasks of the volunteers are still at experimental state. The museum has chosen not to have a written policy for volunteers. The program is managed by two members of the staff among other duties. In the last few years the museum has been quite open-minded in experimenting with different kinds of volunteer programs and co-operation with different volunteer groups.

Jyväskylä Art Museum is the regional art museum of Central Finland. It was originally part of The Alvar Aalto Museum, which was founded in 1966, but they were separated in 1998. The mission of the museum is to show and collect visual art from Central Finland, Finnish and international printmaking and photography as well as other national and international artwork complementary to museum's collections. One of the museum's focus points is art and museum education.

Jyväskylä Art Museum has invented the Art and Culture Companion service in 2006, which is since adapted to more than 20 other districts in Finland. In the beginning the purpose of the Art and Culture Companions was to accompany people to museums and other culture services if they couldn't go there on their own for physical or mental reasons. The role of the Companions has since then broadened, for example they can participate in all aspects of museum work in different museums of Jyväskylä. They have also become very active citizens in Jyväskylä and are often volunteering in all kinds of city events. They have even made initiatives to the city government. The Companions are managed by a full time Art and Culture Companions Coordinator. There are about 50 active members at the moment, of which 90 % are women. Most of them are elderly, but there have been some students too.

Important aspects of volunteer management

Support of the owner organization is essential to volunteer management in museums whether it's a city or a foundation. The values of the organization have to meet with the values of volunteer program. Many cities in Finland, for example Helsinki and Jyväskylä, have recently started to emphasize active citizenship and voluntary work in their strategies. This has gradually started to show also in city museums. Ten years ago, when Jyväskylä Art Museum first introduced the idea of volunteer program to the city's Cultural Services, it didn't have a great reception. Since then the value of the volunteer program has been acknowledged and now the Art and Culture Companions are even mentioned explicitly in the City of Jyväskylä's strategy.

The volunteer program has to have **enough resources** so that it can be managed and, above all, developed. Werstas had a great fundament for its volunteer program due to project funding. Because of the extra money it was possible to think thoroughly how the program should be organized and managed. The City of Jyväskylä has hired a full time coordinator to the Art and Culture Companions program and given it own premises. The same has been done in the City of Tampere¹³. In some other districts that have adapted the Culture Companions program it is managed by a part-time or temporary coordinator, which is very challenging¹⁴. Also in the Helsinki City Museum the biggest threat of their volunteer program is the lack of time of the two staff members who have only a couple of hours per month to manage the volunteers.

All but the Gold Prospector Museum pointed out without asking that it's very important to have a **named contact person** for the volunteers and that she/he **knows the volunteers personally**. As stated above, in the best situation the volunteer manager has a permanent full time job in the museum and has enough time to concentrate on managing and organizing volunteer work. Helsinki City Museum had noticed that the **volunteers want to be treated as individuals**. Some of their volunteers had had bad experience of volunteer work elsewhere. In that other place the volunteering was a highly regulated process and like working on a conveyor belt. The volunteers were treated like an indifferent mass of people which made them feel like slaves. In all the museums that I interviewed the volunteers' skills and interests were taken into account. They could influence their tasks and sometimes the whole operation of the museum, and in Jyväskylä's case the whole city.

The right amount of active volunteers depends on the tasks the museum has to offer to volunteers and also how much time the volunteer manager can use to manage the program. In Jyväskylä's Art and Culture Companions there are about 50 active volunteers. For a full time coordinator that is a good amount. She is able to know everyone personally and keep in touch with them regularly. There is also enough to do for the volunteers because there's a lot of possible activities in the program. In comparison the City of Tampere's Culture Companions program has 25 active volunteers, but it hasn't as wide a range of tasks as Jyväskylä and the program has only existed for four years¹⁵. Helsinki City Museum also said that 50 would be the best amount of active members, because with 30 volunteers they can't always fill all the shifts the volunteers are supposed to do. Their Museum Grannie program is based on the idea that

13 Interview of Katri Leppisaari, the Coordinator of Culture Companions in Tampere

14 Nousiainen, Marko (2017): *Selvitys kulttuuri-, liikunta- ja ympäristöluotsitoiminnasta Suomessa*. (free translation: Report on culture-, sports- and environment companions activity in Finland)

15 Interview of Katri Leppisaari, the Coordinator of Culture Companions in Tampere

there should be a volunteer present at the exhibition every weekend. Managing a bigger group could be possible since the tasks of the volunteers don't change much and therefore they don't require much planning and organizing. Werstas has 20 active members in Museosakki and that is optimal for this program and museum this size. The volunteer manager is able to know everyone personally and there can be found enough meaningful tasks for everyone. The Gold Prospector Museum has about 10 volunteers participating to the work parties and field trips. For their purpose this is a good amount since the volunteers are offered food and accommodation during their stay. Much bigger group would be difficult to host for a small museum.

The work community's commitment for volunteer program is crucial. It has to be clear to everyone that the volunteers are valuable asset and not an annoyance. In Werstas the relationship between regular staff and volunteers was carefully thought from the beginning. It was decided that the volunteers should be inseparable part of the museum's daily life. That required a new way of thinking from the whole staff, but in the end the goal has been achieved. Helsinki City Museum was first opened to the idea of volunteers when they realized that the office workers of the museum could join the museum professionals to act as living history interpreters in the museum's events. The notion that all the work in the museum doesn't require higher education in museum subjects was groundbreaking. After setting up Museum Grannies and having such a good feedback from their work the museum has dared to try also other type of volunteer programs.

It's also fundamental to **plan the volunteer's tasks carefully and instruct them thoroughly**. This is where the effort of the whole staff is often needed and where the errors are most easily made if the planning is done in haste. Helsinki City Museum has both good and bad examples. When the renewed Helsinki City Museum was opened, the massive interest of the public came as surprise. In the middle of sudden flood of visitors the museum tried to use the volunteers as greeters at the entrance of the exhibition. This didn't work very well, since the volunteers didn't have the same knowledge as the regular staff but the public didn't know that. The staff members then ended up helping the volunteers and the visitors at the same time, which was frustrating to everyone. But on the other hand the volunteers were very valuable help when they were put in charge of specific tasks such as taking care of a buffet table or the crafts workshop. Also Werstas has similar experience: the problems have mostly occurred if the planning and instruction of the tasks have failed.

The planning and instructing should include also **unexpected situations**. In the Helsinki City Museum the nature of the work in the Grandma's Home suddenly changed when the amount of visitors increased drastically with the opening of the renewed museum. This has caused some of the grannies to quit because they were too exhausted by the crowds and the sudden need to act as a sort of security officers to control the masses. Otherwise Helsinki City Museum has managed quite well in discussing with the Museum Grannies beforehand for example about difficult customers they might encounter.

It shouldn't be surprising that the volunteers' **tasks and the age and gender** of the volunteers have an impact on one another. In Jyväskylä Art Museum's Art and Culture Companions program and Helsinki City Museum's Museum Grannies program most of the volunteers are

women. Both of the programs are based on socializing with other people, which generally interests more women than men. In Werstas and Gold Prospector Museum the tasks are more wide ranged so potentially everyone could find meaningful things to do. Werstas has noticed that volunteering suits the people best who aren't working at the moment since they have more time and motivation to commit for volunteering. The Gold Prospector Museum's volunteer programs require only temporary commitment, so it's easier for younger ones to join even if they have work and families.

Adapting existing volunteer programs is a good way to start organizing volunteer work in a museum. There's no need to start all the planning from the scratch. There are nowadays Culture Companions in one form or another in 20 districts in Finland, so quite many museums are involved with the program even if they aren't actively organizing it. The Culture Companions programs are benefiting each other when their coordinators meet and exchange good practices. So far there hasn't been much national co-operation between the districts, due to lack of resources, but the planning of such activity is in progress. In Jyväskylä and Tampere the Culture Companions are participating nowadays in many aspects of museum work, also the exhibitions and collections. Helsinki City Museum is planning to organize a volunteer program of their own, by the example of Culture Companions in Tampere, who are assisting with the collection of photographs. Helsinki City Museum is also starting Adopt a Monument program which was developed in Scotland in the 1990's and first adapted in Finland by Pirkanmaa Provincial Museum in Tampere in 2008¹⁶.

Should the volunteer program have a **written policy**? Of the four museums that were interviewed only Werstas has one. It seems that perfectly good volunteer programs can be managed without a written policy. Still a written policy might help both the volunteers and the staff to commit to the program as in Werstas' case. Helsinki City Museum on the other hand has chosen not to have a written policy or very strict rules of any kind. They want to keep the relationship with the volunteers casual and informal and the atmosphere relaxed. They fear that a written policy might change that. Both museums owned by a city, Jyväskylä Art Museum and Helsinki City Museum, have the instructions for volunteers defined by the city, though, and the contract with the volunteers are done for one year at the time. In Werstas the contract stands until the volunteer wants to end it.

Besides having their own volunteer programs all the museums **co-operate with a variety of volunteer groups**. This seems to be very typical form of having volunteers involved with the museums in Finland. All the museums that were interviewed serve occasionally as a platform to different events or performances executed by volunteers. Also the changing exhibitions might be done together with volunteer groups or organizations. The co-operation might last for years or be related to the current theme of the museum's exhibition.

What works well: All the museums that were interviewed told that the volunteers are very active and committed. There is good dialogue between volunteers and regular staff and the volunteers are able to realize their own ideas. It seems that all the museums have succeeded in keeping their volunteers happy. The museums and its operation is introduced to the volunteers

16 More about the program: <http://adoptoimonumentti.fi/?lang=en>

when they start. The volunteers can also participate in some courses or training programmes, they are offered coffee, food, regular meetings and excursions. The contents of these benefits vary a bit in different museums, but the principle is the same.

What should be developed: Recognizing the tasks that are suitable and meaningful to the volunteers was mentioned by Werstas and Helsinki City Museum. The museums whose volunteer programs include regular working with visitors (Helsinki City Museum and Jyväskylä Art Museum) would like to have an electric system for distributing shifts and collecting data. Communication and PR was a challenge to all the museums in one form or another. There should be better executed information to people who would be interested in volunteering (Helsinki City Museum), to volunteers that are already committed to the program (Werstas) or to customers (Jyväskylä Art Museum). Werstas and Helsinki City Museum also found aspects that they would like to develop in their volunteer programs such as clarifying the role of the volunteers (Helsinki City Museum) and setting goals for the volunteer program (Werstas). Werstas would like to have also a standardized procedure for ending volunteer relationship if necessary. So far there hasn't been need for that, but just in case. The possible problems with ending a volunteer relationship has also been thought about in Helsinki City Museum.

Some statistics about volunteering in Finnish museums

Finland's National Board of Antiquities has been collecting data related to museum operations in Finland since 1975. The museotilasto.fi online service includes data on the finances, personnel and operation of museums from 2007 onwards. The online service allows you to search and view data also in Swedish and English. The museum statistics include information on all museums in Finland that are run on a full-time basis.

In Finland the museums are in general categorized into four groups: art museums, culturohistorical museums, specialized museums and scientific museums. The difference between culturohistorical and specialized museums is that the former deals usually with wider subjects, for example history of Helsinki, and the latter is more focused in specific subjects such as history of aviation, theater or architecture. The museums in Finland are most commonly owned by either a city or a foundation. Some are owned by the state, an association or, for example, university.

The amount of museums who had volunteers in 2016 according to museotilasto.fi:

	Art museums (total 50)	Culturohistorical museums (total 86)	Specialized museums (total 70)
Owned by city or state	18 %	43 %	54 %
Owned by foundation or association	12 %	27 %	43 %
All	16 %	37 %	47 %

I didn't take scientific museums into account in this case, because there are only few of them in Finland and, according to museotilasto.fi, none of them had volunteers last year. Of course the

data collected by National Board of Antiquities doesn't tell the whole story, because the definition of volunteer work may vary with the person filling the form (for example some count in collaboration with different volunteer organizations and some don't), but it gives the rough idea.

It's notable that the Finnish art museums have far less volunteers than culturohistorical and specialized museums. (I haven't found any research about the subject, but one possible reason is that many of the culturohistorical and specialized museums are originally established by volunteers. Also many of them are small local museums which are kept alive by surrounding communities.)

Against my original presumption there are more volunteers in the museums owned by a city than those owned by a foundation. Still, most of the museums, in which the volunteers have worked more than 1500 hours, are specialized museums owned by foundations. This is due to enthusiasts of very specified fields, such as aviation. (The Finnish Aviation Museum reported 10 322 hours of work done by volunteers last year, which is quite unique. The next biggest amount is 2720 reported by The Finnish Railway Museum.) In total, there are only 9 museums in which the volunteers have worked more than 1500 hours last year (none of them is an art museum). In most of the 73 museums, which have had volunteers last year; the volunteers have worked less than 500 hours, and in 29 of the museums less than 100 hours. For conclusion: in most Finnish museums organizing volunteer work has been quite small scale activity so far.

LevelUp survey



[Information given in italics was not visible in the online version of the survey]

Start Page

The project LevelUp seeks to collect information about current practices and frameworks in volunteer management across museums in Norway, Denmark, Sweden and Finland. Our aim is to develop a Nordic database that helps us identify best practices in managing volunteers and furthering active citizenship. The results will form the base of a "volunteer-management-tool kit" for museums. Thank you very much for taking the time to answer our questions!

Page 01

Page Header: Please give us some information about your museum.

Question 01

Which country are you based in?

[Question is mandatory]

- Denmark
- Norway
- Sweden
- Finland

Other: _____

Question 02

What is the name of your museum?

[Question is mandatory]

Question 03

What is the main focus of your museum?

[Question is mandatory]

- Cultural history
- Art
- Natural history
- Science

Other: _____

Question 04

How many people work at your museum?

[Question is NOT mandatory]

- 1-10 employees
- 11-50 employees
- 51-100 employees
- 101 and more employees

Question 05

Do you have volunteers* at your museum?

* The word "volunteer" has different meanings in different countries. We define "volunteers" as persons who carry out tasks in your museum on a voluntary base and without being paid for them.

[Question is mandatory]

- Yes *[If the user selects "yes", he/she will continue on page 3]*
- No *[If the user selects "no", he/she will continue on page 2]*

Page 02

Question 06

If you do not have volunteers at your museum, to what extent do the reasons below play a role? Plays a huge role / Plays a role to some extent / Plays no role

[Question is NOT mandatory]

Multiple choices possible. You can skip reasons that are not applicable to your museum.

- We don't have suitable tasks for volunteers to work with.
- Volunteers make the professional staff redundant.
- We don't have resources to supervise volunteers.
- Volunteers interfere with the professional staff's work.
- We do not get requests from potential volunteers.
- Volunteer work comes with safety issues.
- We have a "Friends-of-the-museum" organization that contributes voluntary work.

Question 07

[Question is NOT mandatory]

Please specify other reasons for not having volunteers at your museum:

Question 08

Would you be interested in having volunteers in the future?

[Question is mandatory]

- Yes *[If the user selects "yes", he/she will continue on page 8]*
- No *[If the user selects "no", the survey will finish]*

Page 03

Page header: Please tell us a bit more about your volunteers.

Question 09

Why do you have volunteers at your museum?

[Question is mandatory]

Multiple choices possible.

- They contribute to important tasks at our museum.
- They create added value.
- They are good for our image.
- They were already here when I started my work.
- We are encouraged by governmental/regional/municipal authorities to have them.
- They are part of funded projects at our museum.
- We want to create meaningful activities for people who are more interested than the average visitor.
- We see them as a part of our mission.

Other: _____

Comments: _____

Question 10

How many hours of work do volunteers contribute to your museum (on the whole)?

[Question is NOT mandatory]

- less than 500 hours
- 501 - 1500 hours
- 1501 – 5000 hours
- more than 5000 hours

Other: _____

Question 11

How do you usually choose the volunteer's tasks? Please select the answer that fits your museum's practice best.

[Question is NOT mandatory]

- The volunteers tell us what they want and we follow their wishes.
- The volunteers tell us what they want and we try to find a task that comes close.
- We tell the volunteers what we need and they choose from our list of tasks.
- We put the volunteers where we need them.

Other: _____

Question 12

What are the differences between volunteers and regular staff at your museum?

[Question is NOT mandatory]

Multiple choices possible.

- There are not many differences in the tasks.

- The staff has more responsibility.
- Volunteers' tasks are more limited in scope and time.
- We have special tasks for volunteers.

Other: _____

Question 13

How long do volunteers usually stay active in your museum?

[Question is NOT mandatory]

- for years
- for some months
- only once or a few times

Comments: _____

Page 04

Page Header: Please give us more information about your museum's management of volunteer work.

Question 14

How are the volunteers structurally connected to your museum?

[Question is mandatory]

Multiple choices possible.

- they are part of our museum's own volunteer organization
- they are part of the "friends of the museum" group
- they are part of clubs or associations outside of our museum which we cooperate with
- they are individuals attached to the museum through their volunteering

Other: _____

Comments: _____

Question 15

Do you have a database or a list of all your volunteers (with addresses, tasks, hours etc.)?

[Question is NOT mandatory]

- Yes
- No
- Comments: _____

Question 16

Who organises the volunteer work at your museum?

[Question is mandatory]

Multiple choices possible.

- the "friends of the museum"
- the leader of an association the volunteers are connected to

- the volunteers themselves
- a member of staff assigned to individual volunteers
- several staff members assigned to different groups of volunteers
- different members of staff on an informal, ad-hoc base
- a museum volunteer manager
- a museum volunteer manager with other staff members

Other: _____

Comments: _____

Question 17

Do you have a reporting system for volunteers?

[Question is NOT mandatory]

Multiple choices possible.

- No
- Yes, they register their time
- Yes, they regularly deliver written work reports
- Yes, they talk to the person responsible for volunteers on a regular base

Other: _____

Page 05

Page header: Please tell us more about how you get new volunteers.

Question 18

How do you find new volunteers?

[Question is NOT mandatory]

Multiple choices possible.

- through the "friends of the museum" organization
- through associations or clubs
- through organizations helping people who want to volunteer
- through the museum's website
- through the local newspaper
- through brochures
- through word of mouth
- through social media

Other: _____

Question 19

How do you choose new volunteers?

[Question is NOT mandatory]

Multiple choices possible.

- through recommendations from other volunteers and staff
- through a formal application

- through a formal interview
- through an informal chat
- we do not have fixed procedures

Other: _____

If you have a procedure in choosing volunteers, which topics does it include? _____

Question 20

Do you have a strategy for securing volunteer diversity (with regard to age, education, ethnicity etc.)?

[Question is NOT mandatory]

- No
- Yes

If you have chosen "yes", please tell us more about your diversity strategy:

Page 06

Page header: Please let us know what you offer your volunteers.

Question 21

Do you have a kind of volunteer welcome pack (with information, gifts etc.) at your museum?

[Question is NOT mandatory]

- Yes *[If you have selected this option, please continue with question 22]*
- No *[If you have selected this option, please continue with question 23]*

Question 22

What does the volunteer welcome pack at your museum contain?

[Question is NOT mandatory]

Multiple choices possible.

- a welcome leaflet
- an overview over the museum's administrative structure
- a statement of the museum's mission, vision and aims
- contact details of the museum staff
- contact details of the volunteer manager
- emergency contact details
- a copy of the volunteer agreement
- a volunteer policy document
- a document with codes of conduct for volunteers
- a programme of upcoming activities and events
- a volunteer role description
- a document with expectations on volunteers and what to expect from the museum
- a copy of the confidentiality agreement

- a welcome gift

Other: _____

Comments: _____

Question 23

Do your volunteers get rewards for their contributions?

If not, move forward to question 24. If yes, please choose one or more answers from the list below.

[Question is NOT mandatory]

- free entrance to the museum
- free entrance to the museum's events (conferences, seminars, activities etc.)
- free access to the museum's library
- discount in the museum café
- discount in the museum shop
- training opportunities
- a volunteer party or dinner
- free coffee and/or meals during their work time at the museum
- a gift
- pre-views of new exhibitions
- exclusive guided tours through the museum
- excursions to other interesting museums or places

Other: _____

Question 24

How do you acknowledge your volunteers' contributions?

[Question is NOT mandatory]

Multiple choices possible.

- through thanking them at public museum events
- through thanking them during their breaks
- through thanking them personally
- through acknowledging them on social media (Twitter, Facebook, blogs)
- through acknowledging them in our newspaper(s)
- through acknowledging them on the museum's website
- through notes on our museum noticeboard

Other: _____

Question 25

Do the volunteers have their own room or space at your museum?

[Question is NOT mandatory]

- Yes
- No

Comments: _____

Question 26

Which kind of training do you offer your volunteers?

[Question is NOT mandatory]

Skip answers that are not applicable. Multiple choices possible.

- an introduction to the museum organization
- a guided tour through the premises
- security and safety training
- information on the museum's codes of conduct
- personal development meetings
- information on reimbursement rules
- regular updates on the museum
- information on equal opportunities and diversity
- conflict management
- an introduction to the work space of the volunteer
- rules for registering volunteer work
- rules for reporting volunteer work
- skill training for their particular task
- information on work areas subject to confidentiality
- job shadowing of experienced volunteer and/or staff members
- specialist courses on different topics (e.g., delivering speeches)
- individual development opportunities connected to their tasks
- peer-to-peer learning among the volunteers

Other: _____

Comments: _____

Page 07

Page Header: Please let us know more about the formal framework for volunteers at your museum.

Question 27

Do you have a written policy (or a similar document) for volunteers?

[Question is mandatory]

- Yes *[If the user selects "yes", he/she will continue with question 28]*
- No *[If the user selects "no", he/she will continue with question 29]*

Comments: _____

Question 28

Which topics does your volunteer policy (or a similar document) include?

[Question is NOT mandatory]

Please skip if not applicable to your museum. Multiple choices possible.

- Health and safety

- Training
- Reimbursements of expenses
- Equality and diversity
- Child protection
- Confidentiality
- Data Protection
- Benefits
- Use of photographs taken in context with the volunteer work
- Insurance
- Support
- Specialist equipment provided by the museum, including clothing
- Reasons for termination of volunteer work from the museum's side

Other: _____

Comments: _____

Question 29

How does your museum deal with questions of health and security of volunteers?

[Question is NOT mandatory]

Multiple choices possible.

- We offer training courses.
- We provide insurances.
- We offer training courses and provide insurances.
- We ask our volunteers to keep their own insurance updated.

Other: _____

Question 30

If your volunteers work with children, do you ask them for a børneattest (Denmark)/ vandelsattest (Norway) /uttdrag från straffregistret (Sweden)/ rikosrekisteriote lasten kanssa työkentelemiseksi (Finland)?

[Question is NOT mandatory]

- Yes
- No

Comments: _____

Question 31

Do you ask your volunteers for a criminal record?

[Question is NOT mandatory]

- Yes
- No

Comments: _____

Question 32

How are you ending a volunteering relationship?

[Question is NOT mandatory]

Multiple choices possible.

- with a standardized procedure
- with an exit interview
- with a follow-up via e-mail or phone if volunteer is not available in person
- with confidential interviews in case there are issues with the volunteer
- we have no formal procedure

Other: _____

Comments: _____

Page 08

Question 33

What would help you to facilitate volunteer work at your museum?

[Question is NOT mandatory]

Multiple choices possible.

- project funding to develop volunteering
- a clear volunteer policy
- a toolkit for volunteer managing
- volunteer management training
- courses about volunteers and their needs
- a network of colleagues working with volunteers
- mentoring by an experienced colleague

Other: _____

Comments: _____

Question 34

In your opinion: Which difference do volunteers make in your museum?

[Question is NOT mandatory]

Finish message

Thank you for completing this survey.

Appendix IV: Examples for volunteer policies

Denmark (compiled by Per Lunde Lauridsen)

<http://www.vestmuseum.dk/Files//Filer/Frivillige/Frivilligpolitik.pdf>

<http://www.museumskanderborg.dk/frivilligpolitik>

http://museum.odense.dk/media/12745977/frivilligpolitik_OBM_endelig.pdf

http://adlbn.dk/?page_id=4362

<http://www.aabne-samlinger.dk/fuglsangkunstmuseum/information/museets-venner/frivilligpolitik/>

<https://hjerlhede.dk/sites/default/files/2017-folder%20-%20Frivilligpolitik%20p%C3%A5%20FHH.pdf>

<http://www.stormp.dk/images/pdf/frivilligpolitik.pdf>

http://jewmus.dk/fileadmin/files/webpage/documents/Om_museets/Frivillig_paa_Dansk_Joedisk_Museum.pdf

<https://www.cisternerne.dk/om-cisternerne/frivillig-i-cisternerne>

<http://www.ingerfair.dk/sectorer/frivillighed-pa-kulturomradet/>

Finland (compiled by Anni Rissanen)

Volunteer Policy of The Finnish Aviation Museum

Topics in English:

1. Voluntary
2. Openness
3. Commitment
4. Tasks
5. Responsibility
6. Confidentiality
7. Photographing in museum premises
8. Copyright of the material that is made during the voluntary work
9. Copyright of the museum collections
10. Insurances

The Volunteer Policy in Finnish:

1. Vapaaehtoisuus – Vapaaehtoinen osallistuu toimintaan omasta tahdostaan eikä siitä makseta hänelle palkkaa tai palkkiota.
2. Avoimuus – Vapaaehtoistoiminta on kaikille avointa. Vapaaehtoisten määrää voidaan tarvittaessa rajoittaa, ja joihinkin töihin voidaan edellyttää tehtävämukaista perusosaamista.

3. Sitoutuminen – Luottamus on vapaaehtoistoiminnan kulmakiviä. Sitoutuminen tarkoittaa, että vapaaehtoinen ja museo tekevät kuten yhdessä on sovittu. Vapaaehtoisella on halutessaan oikeus lopettaa tai pitää taukoa vapaaehtoistyöstä. Vapaaehtoinen ilmoittaa yhteystietojen muutoksista, pitkäaikaisista esteistä ja vapaaehtoistointaan osallistumisen lopettamisesta vapaaehtoistoiminnan yhteyshenkilölle tai vastaavalle työnohjaajalle. Kiireellisissä tapauksissa vapaaehtoinen ilmoittaa esteestä viivytyksettä suoraan vastaavalle työnohjaajalle.
4. Tehtävät – Vapaaehtoinen sopii etukäteen kyseessä olevan vapaaehtoisryhmän vastaavan työnohjaajan kanssa tehtävänkuvastaan ja siitä, milloin hän on käytettävissä. Vapaaehtoinen saa perehdytyksen vapaaehtoistehtäviinsä.
5. Vastuu – Suomen Ilmailumuseosäätiön henkilökunnalla on kokonaisvastuu museon toiminnasta. Vapaaehtoinen vastaa tehtäviensä suorittamisesta sovitusti. Vapaaehtoisen tulee noudattaa hänelle annettuja ohjeita ja työtapoja esimerkiksi museo-objektien käsittelyssä ja muissa työtehtävissä. Vapaaehtoisen tulee noudattaa työturvallisuutta koskevia ohjeita ja käyttää asianmukaisia suojavälineitä. Vapaaehtoinen ei voi myöntää kolmansille osapuolille pääsyä museon tiloihin. Vapaaehtoinen saa perehdytyksen ICOMin museotyön eettisiin periaatteisiin ja sitoutuu noudattamaan niitä.
6. Luottamuksellisuus – Vapaaehtoinen ei kerro ilman lupaa sivullisille Suomen Ilmailumuseota koskevia luottamuksellisia asioita, jotka liittyvät museon toimintaan, kokoelmiin, vapaaehtoiisiin, henkilöstöön, yhteistyökumppaneihin tai asiakkaisiin.
7. Kuvaaminen museon tiloissa – Museon yleisötiloissa (aula, ravintola, näyttelyt, kokous- ja simulaattoritilat) valokuvaaminen ja kuvien ei-kaupallinen julkaiseminen on museon yleisten asiakaskäytäntöjen mukaisesti lähtökohtaisesti sallittua, muiden museokävijöiden yksityisyyttä kunnioittaen. Ei-julkisissa tiloissa (kuten kokoelma- ja työskentelytilat) kuvaamisesta ja kuvien julkaisusta on sovittava erikseen museon henkilökunnan kanssa. Vapaaehtoiset eivät voi myöntää kuvaus- ja julkaisulupaa kolmansille osapuolille.
8. Vapaaehtoistoiminnassa syntyneen aineiston käyttö – Vapaaehtoistoiminta voi sisältää tekijän- tai lähioikeuden alaista ns. luovaa työtä, kuten valokuvaamista tai tehdyn työn raportointia. Vapaaehtoiisiin sovelletaan samoja sääntöjä kuin museon henkilökuntaan. Museolla on oikeus ilman erillistä korvausta käyttää viestinnässään, tallentaa kokoelmiinsa ja jakaa kolmannelle osapuolelle vapaaehtoistoiminnan aikana syntyneitä tuotoksia alkuperäinen tekijä mainiten ja isyysoikeutta kunnioittaen. Oikeus säilyy museolla vapaaehtoisuuteen päätyttyä eikä sulje pois vapaaehtoisen muuta käyttöä luomalleen aineistolle. Mahdolliset poikkeukset sovitaan vapaaehtoisten kanssa erikseen esimerkiksi isompien projektien kohdalla.
9. Kokoelmiin liittyvät oikeudet – Kokoelmaobjektien voimassa olevia tekijän- ja lähioikeuksia sekä käyttö lupia tulee noudattaa, jos aineistoa on esimerkiksi digitoituna päätyntä työtehtävän yhteydessä väliaikaisesti vapaaehtoisen haltuun. Materiaalia ei tule käyttää edelleen itsenäisesti ilman museon suostumusta
10. Vakuutukset – Vapaaehtoistyön aikana vapaaehtoinen kuuluu museon ottaman talkoovakuutuksen ja vastuuvakuutuksen piiriin.

[The Union of Academic Museum Employees in Finland](#)

The Union of Academic Museum Employees in Finland has been asked for a new position on volunteering; the previous statement is over 10 years old. Volunteering and its role in preserving the cultural heritage is still finding its place.

It is true that many museums were born out of volunteers' interest and passion to preserve and present valuable cultural heritage for the people of their own time and future generations. However, museum work has not been detached from the general vocation of professionalism and the differentiation of the various fields of expertise. Universities and polytechnics have already trained several generations that have led and maintained museums. And so must continue to be.

At present, in society and in the proposal for museum policy programme (published by Finland's Ministry of Education and Culture in 2017), emphasis is also placed on the importance of involving different actors and individuals. The Union of Academic Museum Employees in Finland fully shares this view. Museums succeed in their work when communities work in them and find them as their own. However, this development must not reduce the low number of jobs in the museum sector.

Co-operation laws require that the employer undergoes in a co-operation negotiations through the principles that are followed in the recruitment and the principles of the employment relationship. Volunteering should also be part of this common discussion, according to the spirit of the law. Leadership which follows good employer policy does not undermine anybody's interests or create unequal personnel groups in the workplace. Also, the employer should agree locally, when volunteering is such that it can also be accepted by staff at the workplace. The Union of Academic Museum Employees in Finland therefore urges museums to develop clear rules and co-operation agreements for volunteering. Volunteers need to be familiarized with agreed tasks, workplace community practice and occupational safety. It should be noted that volunteering must be guided and not replace professionals or cause losing shifts.

It is also important to distinguish between volunteer work and an internship. A student in a professional museum needs a work experience with an appropriate salary. An unemployed museum professional is also not a volunteer. If the museum requires the work of a museum professional, the necessary funding must be provided. Volunteering must not distort the labor market.

Sufficiently resourced and when following contracts voluntary work adds value to both the museum, the public and the volunteer. Museum Values 2030 mentioned in the proposal for museum policy programme: communality and interactivity are realized when rules and practices are agreed openly.

It is particularly important that the benefit of volunteering is not used in such a way as to circumvent insufficient resources of the museums.

[Werstas Volunteer Museum topics: an overview](#)

Rules of Museosakki (Friends of the Werstas Museum)

What is Museosakki?

What is The Finnish Labour Museum Werstas?

What is voluntary work?

How much work do you do in Museosakki?

How can you join Museosakki?

How do you resign from Museosakki?

What do you do in Museosakki?

When can I come to work?

Does Museosakki have a working station?

Where do you drink coffee?

When do you eat?

Who can I turn to for advice?

Can I touch the museum objects?

What can I tell to my neighbours?

How about the copyrights?

Oops, I had an accident!

Where can I take part as a member of Museosakki?

Be fair!

(time, place, signature, print name)

Affärsplan för Jamtlis volontärverksamhet 2018-03-05

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Åtgärdsplan i flera steg **Fel! Bokmärket är inte definierat.**



Affärsplan - Jamtlis volontärer

Tidsperiod

Denna plan gäller från år 2018 till år 2022.

Bakgrund

Historik

Stiftelsen Jämtlands läns museum bildades 1974 av fyra stiftare, Jämtlands läns landsting, Östersunds kommun, Heimbygda och Jämtlands läns konstförening. 2007 bytte stiftelsen namn till Stiftelsen Jamtli.

Jamtli har under hela sin historia drivits med hjälp av volontärer. Historieland öppnade i sin nuvarande form 1984 Innan dess bedrevs verksamhet i parken för levandegörande av historien till största delen ideellt.

Vision

Volontärverksamhet på Jamtli leder till ökad sammanhållning, bättre folkhälsa samt ökad kvalitet i verksamheten och växande attraktionskraft.

Affärs och verksamhetsidé

Ökad volontärverksamhet på Jamtli leder till ökad sammanhållning, bättre folkhälsa samt ökad kvalitet i verksamheten och växande attraktionskraft.

Övergripande mål med volontärverksamheten

Jamtlis volontärverksamhet syftar till:

- Att skapa mervärde för volontärerna.
- Att kvalitativt och kvantitativt öka Jamtlis verksamhet.

Jamtlis mål med volontärverksamheten är att:

- Öka antalet volontärer som är aktiva på Jamtli.
- Volontärerna ska spegla hur befolkningen ser ut, vilket innebär att vi ska nå fler män, fler med invandrarbakgrund och fler yngre.

Strategi

Ökad statistverksamhet genom fyra vägar:

1. Volontärverkstad med verksamhet som leder till fler statister.
2. Volontärutbildning, bonusdagar för ökad kvalitet på volontärernas insatser.
3. Marknadsföring av volontärverksamheten.
4. Volontärverksamhet med nya invånare på Jamtli.

Värderingar

Volontärverksamheten ska bidra till att stärka Jamtlis varumärke och genomföras i linje med Jamtlis värdegrund.

Jamtli's främsta målgrupp är barn och barn tillsammans med vuxna. Detta genomsyrar hela verksamheten. Jamtli arbetar mycket med rollspel. I vissa situationer är även volontärerna med i det historiska rollspelet.

Organisation

Jamtli's volontärer är oftast organiserade genom Jamtli's Gynnare eller andra samverkande föreningar. Några volontärer är engagerade direkt till Jamtli.

Tidigare har kontakter skötts av fler i personalen. Sedan 2016 har Jamtli en Chef för volontärverksamheten som samordnar och utvecklar volontärverksamheten. Denna ansvarar också för att affärsplanen genomförs.

Jamtli's Gynnare

Den ideella volontärföreningen Jamtli's Gynnare skapades 1998 Genom en ombildning av Jamtli's Byalag. Föreningen blev en öppen, ideell förening med status som hembygdsförening.

Jamtli's Gynnares ändamål är:

- Att stödja Jamtli's verksamhet.
- Att medverka i Jamtli's verksamhet för att levandegöra gångna tiders kultur och historia.
- Att föra kunskap i hantverk och slöjd vidare till nya generationer.

Jamtli's Gynnare har ca 300 medlemmar, varav ca 130 är aktiva volontärer, totalt har föreningen bidragit med ca 6000 volontärtimmar. Föreningen organiseras genom en aktiv styrelse samt arbetsgrupper och resurspersoner. Föreningens medlemsadministration sköts av styrelsen.

Jämtlands läns konstförening

Jämtlands läns konstförening, JLK, är en av Jamtli's stiftare. JLK har en representant i Jamtli's styrelse. JLKs konstsamling överlämnades till Jamtli 1974 och tog därmed ansvar för underhåll av samlingarna. Föreningen fortsätter dock med inköp till konstsamlingen som idag består av ca 2000 verk. JLKs arbete inriktas främst på att ordna utställningar, föreläsningar, debatter och kurser.

Jämtlands läns konstförening 150? medlemmar varav Ca 15 är aktiva som volontärer på Jamtli. Föreningen organiseras genom en aktiv styrelse. Föreningens medlemsadministration sköts av Jamtli genom en anställd vars tjänst delas med Heimbygda.

Andra föreningar med verksamhet på Jamtli

Jamtli har också sedan långt tillbaka samarbete med många ideella föreningar:

Heimbygda, Jämtlands fältjägarförening och Jämtlands fältartillei, JFA, är också ideella föreningar som har verksamhet på Jamtli's område. I vissa sammanhang deltar deras medlemmar i Jamtli's verksamhet. Heimbygda är också en av Jamtli's stiftare och deltar med representant i Jamtli's Styrelse.

Vid vissa tillfällen som till exempel Jamtlidagen samverkar Jamtli med 100-tals olika föreningar. Ibland kan det vara svårt att avgöra när ett samarbete övergår till volontärverksamhet.

Målgrupper

Följande målgrupper föreslås som blivande volontärer på Jamtli.

Vuxna, föräldrar och barn med intresse för Jamtli.

Kan nås genom marknadsföring på sociala medier.

Kan nås genom andra föreningar som Meya, Föreningen Gamla Östersund, Cirkus kul och bus, Tingshuset med flera.

Pensionärer i Östersund

Kan nås genom tex. Pensionärsorganisationer, evenemang som tisdagsdax och after work, seniormässa mm. Sociala medier.

Konstintresserade vuxna.

Kan nås genom JLK, genom gallerier och andra föreningar.

Svenskar med intresse för integration.

Kan nås genom Röda korset, Hej Främling mm.

SWOT – analys

En utförligare analys finns bifogad. Där tas även upp Hur styrkor kan bibehållas, och möjligheter kan tillvaratas mm.

Styrkor <ul style="list-style-type: none">- Det finns ett brett utbud av volontäraktiviteter.- Jamtli är en attraktiv plats.- Jamtli har ett starkt varumärke som många vill förknippas med.- Jamtli har en väl fungerande volontärförening i Jamtlis Gynnare.- Volontärverksamheten är relativt tydlig.- Det finns goda resurser i form av personal, lokaler, kunskap och marknadsföringskanaler mm.	Svagheter <ul style="list-style-type: none">- Gynnarnas styrelse behöver förnyas.- Gynnarnas medlemskår består till största delen av pensionärer vilket kan göra att yngre volontärer inte känner sig hemma.- Bonusdagar och möten med Gynnarna arrangeras endast dagtid.- Jamtli glömmar ofta volontärverksamheten i sin planering och marknadsföring.
Möjligheter <ul style="list-style-type: none">- Vi kan söka nya målgrupper, tex teaterintresserade, pensionärsorg., föräldrar, studenter.- Vi kan tydliggöra Gynnarnas aktiviteter och deltagande bättre.- Vi kan utse medlemsrekryterare i värdgruppen.	Hot <ul style="list-style-type: none">- Folk är upptagna av annat som tv och egna aktiviteter hemma.- Många föreningar konkurrerar om medlemmar.- Jamtlis mest behjärtansvärda verksamhet är relativt okänd.

<ul style="list-style-type: none"> - Vi kan arbeta utåtriktat för att synliggöra Gynnarnas verksamhet. - Vi kan hitta nya volontärer i andra föreningar. - Barnaktiviteter lockar föräldrar att engagera sig. 	
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Ekonomi/finansiering

Till utveckling av Jamtlis volontärverksamhet finns resurser i form av

1. Chef för volontärverksamheten.
2. Lokaler, Café slalom, Bakstugan, Volontärverkstaden.
3. Bonusdagar, utbildningsprogram.
4. Pengar, 25 000 kr till viss verksamhet samt representation.

I nuläget finns inga pengar till att marknadsföra volontärverksamheten specifikt. Men viss marknadsföring kan göras genom att verksamheten ges mer utrymme i Jamtlis marknadsföring.

Great Britain (compiled by AnnSiri Hegseth Garberg, Thomas Risan and Berit Hildebrandt)

Essex Museums

[Essex Museums](#) Volunteer Toolkit 2015, Pippa Smith, Handling the Past

Appendix 1 - Example Volunteer Policy template

Name of your Museum

Introduction

Some background information on your Museum- Mission/vision statement, how long it has been established, key themes.

Context

Your development Plans for the next few years. Reasons why you plan to use volunteers to support these. Where volunteers will fit alongside (not replacing) paid staff

Recruitment

Say how you will recruit volunteers and how you will ensure that this meets your equality and diversity policy

Induction and Training

What induction and training will be given to new volunteers?

Support/supervision

What day to day support will be available? .Who will supervise and support volunteers when they are at your museum?

Expenses

What will be reimbursed and how this will be managed.

Policies

List policies that a volunteer will be expected to adhere to, for example, Health and Safety, Equality and Diversity

Resolving Problems

What are the various stages for problem solving? Who should the volunteer approach first if they are unhappy and what will then happen?

Health and Safety

Show how volunteers will be supported to understand their responsibly to keep themselves and others safe.

Insurance

Check that volunteers are covered by your policies and give them a copy to read.

Behaviours

Does your organisation have a set of behaviours you would ask volunteers to adhere to? If not, is there anything you need to explicitly list here such as agreeing to confidentiality?

Manchester Museum

Mission Statement

Insert

1. Purpose of This Policy

This document outlines the core policies that underpin the relationship between The **INSERT ORGANISATION** and volunteers. The purpose of this policy is to ensure the delivery of a high quality and inclusive volunteer programme across the organisation.

It forms part of a continuous development to the volunteer programme and will be consulted and reviewed on a regular basis in order to meet the expectations and needs of **INSERT ORGANISATION** staff and volunteers.

This policy sets out to:

- Provide a step by step guide for staff regarding volunteer involvement
- Provide a cohesive and consistent set of guidelines to ensure that volunteers are fully supported during their time at **INSERT ORGANISATION** Enhance the quality and scope of the volunteer experience

2. Why Involve Volunteers?

INSERT ORGANISATION is committed to working with volunteers. It recognises that the volunteer programme is an essential part of its service and that volunteer:

- Bring fresh enthusiasm and motivation to a variety of roles and projects
- Contribute to the goals, aims and objectives of its work
- Complement the skills of paid staff
- Bring new perspectives into the organisation
- Help build links with local communities
- Provide opportunities for staff to develop new skills
- Enable it to fulfil its corporate and social responsibility

INSERT ORGANISATION recognises the commitment, energy and enthusiasm of volunteers and acknowledges that volunteers can play an important role in extending the services we offer. Volunteering at **INSERT ORGANISATION** provides a rewarding experience and valuable opportunities for local people to engage with the **INSERT ORGANISATION** and to learn about its ambition, operation and delivery.

INSERT ORGANISATION aims to provide a supportive, interesting and enjoyable environment for volunteers. The programme will assist volunteers in developing their personal and professional skills whilst gaining valuable experience in a dynamic heritage environment.

3. Definition of a Volunteer

A volunteer is defined as someone who commits time and energy for the benefit of others, who does so freely, through personal choice and without expectation of financial reward.

At **INSERT ORGANISATION** a volunteer is a person who makes a commitment to support the work of **INSERT ORGANISATION** in order to enhance the quality and scope of its services.

Volunteers should act as ambassadors for **INSERT ORGANISATION**, representing **INSERT ORGANISATION** in a professional manner to our visitors and audiences while offering support to **INSERT ORGANISATION** team. All volunteers should be committed to fulfilling their individual and collective roles to the best of their ability.

4. Equality, Diversity and Access

The Museum is committed to the principle of Equal Opportunities. At all stages of the selection process the Museum will adhere to its Equal Opportunities policy. The Museum will undertake to make any reasonable arrangements practicable for volunteers who may be placed at a disadvantage, for example, due to a disability.

Volunteers will be expected to have an understanding and commitment to equality, diversity and access.

5. Recruitment of Volunteers

The key principles for the Museum in the recruitment of volunteers are:

- the Museum seeks quality of volunteer experience and to involve volunteers in roles, which enhance and add value to, not replace, the jobs undertaken by its core workforce.
- the Museum will respond to all enquiries by potential volunteers seeking volunteering opportunities.
- involvement will normally be on the basis of application, interview and selection - not all applicants will be selected.
- through its voluntary programme the museum will seek to develop its links with its surrounding communities involving a diverse audience that reflects the localities in which we are based.

6. Criminal Record Bureau check

INSERT ORGANISATION is a registered body of the Criminal Records Bureau (CRB) and can, therefore, use the Disclosure service to help assess the suitability of applicants for degree programmes, volunteering opportunities and/or jobs that will bring them into contact with children and vulnerable adults.

Dependant on role and where this may be necessary, volunteers will be asked to disclose any pending or previous criminal convictions and to undertake a Criminal Record Bureau check. Previous or pending convictions will be taken into account but will not necessarily prevent participation in the volunteering programme.

7. Induction, Training & Development

All volunteers will receive induction and training relevant to their role. Their development will be supported throughout their time with **INSERT ORGANISATION**. All volunteers will be made to feel welcome and relevant policies and procedures will be made available, together with general information about **INSERT ORGANISATION**.

8. Support & Supervision

INSERT ORGANISATION aims to provide all that is necessary for volunteers to have a worthwhile, enjoyable and beneficial experience volunteering.

The volunteer team or assigned supervisor will offer support to volunteers throughout their time at **INSERT ORGANISATION**.

Volunteers will be given contact details of their supervisor and other members of staff and there will be regular updates and communication from that staff member. Volunteers are encouraged to keep in regular contact with their supervisor.

9. Problem Solving

Volunteers should be treated fairly, objectively and consistently. Reasonable measures should be taken to resolve problems. Volunteers should be consulted on measures that affect them directly.

Volunteers are encouraged to raise problems with their supervisor as soon as possible. Volunteers should be given regular opportunities to raise problems as they occur. If problems are identified by the supervisor they should be discussed with the volunteer as soon as possible. In both instances if the problem is not resolved then the matter should be referred to the supervisors line manager.

If a problem cannot be resolved, and/or negatively affects **INSERT ORGANISATION** a volunteer may be asked to leave their volunteer role within the organisation.

10. Expenses

Volunteers will be reimbursed for expenses that they incur on travel required to attend the Museum. **INSERT ORGANISATION** will pay volunteers a maximum of **£xx per week** travel expenses. Volunteers can claim a maximum of £xx subsistence who complete over four hours of voluntary work. Expenses can only be reimbursed upon production of a genuine receipt.

11. Rest and Refreshment

INSERT ORGANISATION encourages volunteers to take a regular morning, lunchtime and afternoon rest break when volunteering for a full day. For Health & Safety purposes volunteers should not carry out activities/volunteer work for a period lasting longer than 6 hours without at least a 20-minute rest break within that period.

12. Reporting Sickness & Absence

INSERT ORGANISATION values the time that volunteers invest in their activities with us and relies on volunteers to turn up when they agree to do so. The volunteer must let their named contact know as soon as possible or in advance where possible if they are unable to fulfill an agreed commitment.

We understand that from time to time, volunteers may have other commitments which prevent participation in the programme. We will endeavour to work with volunteers to help overcome any difficulties which may prevent volunteering.

If un-notified absence occurs repeatedly where a volunteer activity has been agreed, we will assume the volunteer is no longer interested in working with us and will end their involvement in our programme.

13. Health & Safety

At induction, and at regular intervals thereafter, the volunteer's supervisor must provide guidelines on health and safety issues appropriate to the workplace involved. As a minimum this should include:

- risk assessment of the volunteer role to be undertaken
- details of any health and safety control measures in effect within their immediate workplace
- confirmation as to who is their first line contact for any health and safety concerns

- their personal responsibilities for ensuring both their own health and safety and the health and safety of both fellow employees and Museum visitors.

14. Confidentiality

INSERT ORGANISATION undertakes all measures to maintain confidentiality concerning the personal details of volunteers and asks that volunteers respect the confidential nature of some of the information they see and hear and must not at any time disclose this information to any person.

Volunteers must recognise that **INSERT ORGANISATION** premises are open to the public and are not a secure environment.

In the interests of everyone, CCTV monitoring may be in place in areas here at **INSERT ORGANISATION**, however we still do ask that if in doubt suspicious visitors and packages must be reported immediately.

15. Child Protection

The safety of children (anyone under the age of 16 years) and vulnerable adults involved in activities led by **INSERT ORGANISATION** is of the utmost importance.

Appropriate training and guidelines will be given to volunteers who are working with children and vulnerable adults.

Any volunteer working with children or vulnerable adults will be expected to fully comply with **INSERT ORGANISATION** child protection policy (see policy).

16. Copyright

Volunteers will be asked to transfer the copyright to any original works they produce whilst volunteering or to agree a license (in line with the Copyright, Design and Patents Act, 1988) allowing **INSERT ORGANISATION** to use the work produced within agreed limits.

17. Insurance

INSERT ORGANISATION Employers & Public Liability Insurance policy provides comprehensive cover for volunteers.

Personal Property: You will be given somewhere safe and secure to store your personal property if you wish to. You will not be asked to use your personal property for volunteering purposes but should you choose to and this becomes damaged, lost or stolen this is your own liability and is not covered by insurance and **INSERT ORGANISATION**.

This Volunteer Policy was originally produced in **DATE** and will be reviewed regularly as required to accommodate developments at operational and strategic level.

Volunteer policy

Mission statement

The Chester Beatty Library (CBL) seeks to maintain and preserve the collections of the library and make them available in the most appropriate ways for the use and enjoyment of the public in order to promote a wider appreciation and understanding of the international cultural heritage embodied in the collections and foster relations between Ireland and the peoples whose cultures are represented in the collections.

Intention

We seek to involve volunteers in our mission to ensure that the goals of the library are met, to provide assistance in bringing the services of the library to the general public and to enhance our contact with the local community we serve.

The purpose of this document is to provide guidance on all aspects of volunteering at the CBL; it does not constitute a contract of any kind. The procedures apply to all volunteers who undertake tasks on behalf and at the direction of the CBL. The Volunteer Co-ordinator is responsible for ensuring that the policy and procedures in this document are properly implemented, all staff and volunteers are expected to facilitate this process. Changes to this policy are subject to ratification by the Board of Trustees, which has final responsibility for the policy and reserves the right to amend this policy in any way and at any time. Matters in areas not specifically covered by the policy shall be decided by the Volunteer Co-ordinator. All policies and practices pertaining to volunteers will be fully documented and clearly communicated to volunteers and paid staff. Any questions volunteers may have regarding policies or their interpretation should be directed to the Volunteer Co-ordinator.

Principles

The Volunteer Policy is organised by the following principles:

- The CBL will ensure that volunteers are properly integrated into the organisation.
- The CBL does not aim to introduce volunteers to replace paid staff but rather to complement and enhance their work.
- The CBL expects that staff at all levels will work positively with volunteers.

Definition of a 'Volunteer'

A volunteer is an individual who, beyond the confines of paid employment and normal responsibilities, contributes time and service to assist the CBL in the accomplishment of its mission.

Eligibility

The CBL accepts the service of all volunteers with the understanding that such service is at the library's discretion and those individuals must demonstrate a commitment to the mission of the library. No person who has a conflict of interest with any aspect of the library will be accepted as a volunteer. Volunteers agree that the CBL may at any time, for whatever reason, decide to terminate the volunteer's relationship with the library.

Rights and responsibilities

Volunteers shall have the right to be treated as equal co-workers, the right to effective supervision, the right to full involvement and participation and the right to recognition for work

done. In return, volunteers shall agree to actively perform their duties to the best of their abilities and to remain loyal to the mission of the library.

Representation of the library

The Director of the CBL is the only person authorised to perform any action or give any statement which might significantly affect or obligate the library. These actions may include, but are not limited to, statements to the press, joint initiatives with other bodies and agreements involving contractual or financial obligations. Volunteers are authorised to act as representatives of the library as specifically indicated within their job descriptions and only to such an extent.

Confidentiality

The library respects the volunteer's right to privacy and confidentiality. Volunteers are in turn responsible for maintaining the confidentiality of all proprietary or privileged information to which they are exposed while serving as a volunteer, whether this information involves a single member of staff, volunteer, or other person or involves the overall work of the library.

Maintenance of records

A system of records is maintained on all volunteers, including dates and times of service, duties performed, evaluation of work, etc. Volunteer records are accorded the same confidentiality as staff records.

Working times

Working times are negotiated between the Volunteer Co-ordinator or the Education Officer and the volunteer. They are as flexible as the tasks allow. Voluntary time commitment is never expected to match that of full-time paid staff, but unscheduled absences can create organisational problems. When expecting to be absent, volunteers should inform their supervisor as soon as possible, so that alternative arrangements can be made. Volunteers are responsible for the accurate completion of time sheets for monitoring purposes.

Strikes

In the event of closure due to industrial action, volunteers will not be expected to continue their duties for the duration of the strike.

Worksite

An appropriate worksite shall be established prior to the enrolment of any volunteer. This worksite shall contain the necessary facilities, equipment and space to enable the volunteer to effectively and comfortably perform their duties.

Dress code

As representatives of the library, volunteers, like staff, are responsible for presenting a good image to the community. Volunteers shall dress appropriately for the conditions and performance of their duties.

Identification

Volunteers will wear volunteer identification badges while engaged in the business of the library and on the library premises.

Volunteer recruitment and selection

Role descriptions

A role description will be developed for each voluntary opportunity. An outline of these roles and functions will be drawn up by the Volunteer Co-ordinator with the assistance of

appropriate staff members. The description will be given to each accepted volunteer in advance of their assignment and used in subsequent management and evaluation processes. Paid staff and volunteers are invited to offer suggestions regarding volunteer role design or changes to current volunteer positions. Volunteer role descriptions will be reviewed at least annually by the Volunteer Co-ordinator and updated as necessary.

Recruitment

Volunteers shall be recruited by the library on a proactive basis, with the intent of broadening and expanding the volunteer involvement of the community. Volunteers shall be recruited in accordance with the CBL's equal opportunities policy. All volunteers are required to complete an application form and provide a CV.

Interviews

Volunteer placements are made by interview and discussion with appropriate staff members, to match the applicant's skills, talents and interests with the needs of the library. The interview should also be used as an opportunity to answer any questions the volunteer might have about the job. Unsuccessful candidates are thanked for applying and encouraged to reapply for other volunteer opportunities, either currently or in the future.

Checks for suitability

All volunteers are required to submit a personal or professional reference prior to acceptance as a volunteer with the library. Individuals who refuse to comply with this request may not be accepted as a volunteer.

Placement

In determining suitable placements for volunteers, equal attention must be given to the interests and goals of the volunteer and to the requirements of the library and the position(s) in question. Volunteers must be made to feel comfortable in declining a suggested placement or requesting changes to the position expectations at any point in their involvement with the library. No position should be considered too tedious or unskilled as long as volunteers are given a clear understanding of the nature and importance of the work to be performed.

Appointment

Formal appointments are made only after the role description has been agreed and all necessary checks have proved acceptable. At this point the volunteer will be asked to sign a certificate indicating that they have read, understand and will comply with all volunteer policies.

Probation

All placements are subject to an initial trial period of one month. At the end of this period, the Volunteer Co-ordinator will meet with the volunteer to discuss the volunteer's suitability for their role. At this point, volunteers may continue in their current role, be reassigned to a more suitable role or be asked to leave.

Volunteer training

Induction

All volunteers shall receive an induction to the library and its mission, to all pertinent safety procedures and policies and to the work that the volunteer has been assigned.

On-the-job training

In addition to the orientation, volunteers receive initial and ongoing training to provide them with the information and skills necessary to perform their assigned duties well. The training will be appropriate for the demands of the position and the capabilities of the volunteer. The Volunteer Co-ordinator, with the assistance of other appropriate staff members, has responsibility for designing and delivering the orientation and on-the-job training. In addition to training provided for particular assignments, ongoing continuing education sessions are planned to provide volunteers with a broad knowledge of the library.

Volunteer supervision

Supervisor

Every volunteer must have a clearly identified supervisor who is responsible for day-to-day support and direction and shall be available to the volunteer for consultation and assistance. The supervisor's role will normally be taken on by the Volunteer Co-ordinator, but all staff shall receive training and guidance on how to involve volunteers effectively in the work of the library.

Lines of communication

Volunteers should have access to all appropriate information, memos, material and meetings relevant to their work assignments. Volunteers shall be included on all relevant distribution schedules and shall be given a notice board/inbox for information circulated in their absence. Volunteers should be consulted regarding all decisions that would substantially affect the performance of their duties.

Supervision sessions

Evaluation sessions shall take place regularly between the volunteer and his or her supervisor. These review the performance of the volunteer, suggest any changes in work style, seek suggestions from the volunteer on means of enhancing the volunteer's relationship with the library, convey appreciation to the volunteer and ascertain the continued interest of the volunteer in serving his or her role. The sessions also serve as an opportunity to plan future tasks.

Corrective action

If appropriate, corrective action may be taken following evaluation sessions. Examples include the organisation of training for an identified training need, the reassignment of a volunteer or the dismissal of a volunteer.

Dismissal

Volunteers who do not adhere to the library's rules or who fail to perform their volunteer assignments satisfactorily may be subject to dismissal. No volunteer's involvement will be terminated in writing until the volunteer has had an opportunity to discuss the reasons for possible dismissal with their supervisor. Grounds for dismissal include, but are not limited to: gross misconduct, being under the influence of drugs (including alcohol), theft, misuse of equipment and materials, abuse of visitors and co-workers, breaches of confidentiality, failure to abide by the library's policies and procedures and failure to complete duties to a satisfactory standard.

Concerns and grievances

If volunteers are not satisfied that issues relating to their volunteering are being handled appropriately, they are entitled to convey their complaint or grievance to their supervisor. Appropriate action will be determined by the supervisor. If the complaint involves the supervisor, the volunteer may speak with the manager next in command. The manager will determine appropriate action. As the voice of the volunteers, the Volunteer Advisory Committee may also bring concerns of the volunteers to the Volunteer Co-ordinator, concerns will be discussed and a consensus reached.

Exit interviews

Where possible, informal exit interviews are held with any volunteers who are leaving the library. The interview should ascertain why the volunteer is leaving the position, how they found the volunteering experience and obtain suggestions they may have for improving the volunteer programme. The offer of a personal reference for future employment is made to each volunteer.

Support and recognition

Support

The library endeavours to provide the support necessary to encourage and empower volunteers to make a meaningful contribution and gain significant benefits from their voluntary work. Support forms part of the regular supervision sessions and gives volunteers a safe setting in which to express themselves and discuss how they feel about volunteering. The Volunteer Co-ordinator will always try to be available to volunteers who require support in other areas that are affecting their performance.

Recognition

Volunteers provide a unique service to the library, the benefits of which are difficult to quantify. It is essential that their efforts are recognised and rewarded. The CBL staff are responsible for thanking all volunteers informally on a regular basis for the valuable contribution that they make to the organisation. The Volunteer Co-ordinator is responsible for ensuring that more formalised recognition takes place at key times, such as International Volunteer Day (5 December) and Christmas.

Breaks

All volunteers are entitled to coffee and tea available to all staff and volunteers in the staff room.

Expenses

Volunteers may be eligible for reimbursement of pre-approved expenses incurred while fulfilling assigned duties. The following items may be reimbursable, when approved in advance by the Volunteer Co-ordinator:

- The library shall offer to reimburse lunch expenses for volunteers working more than four hours per day. Expenses shall be to the cost of €10.00 from the Silk Road Café. Please ask the restaurant to put the charge on our volunteer account so you don't have to pay cash.
- Mileage at the rate of €0.7686 per mile for cars less than 1.4 litres and €0.8784 per mile for cars larger than 1.4 litres or the cost of public transportation for travel to/from assignment.
- Parking expenses.

Personal development

Volunteers are encouraged to develop their skills while involved with the library and are assisted in assuming additional and greater responsibilities over time if they desire this.

Policy on Volunteering

1. Policy principles

- 1.1 The British Museum has a collection preserved and held for the benefit of all the world, present and future, free of charge and is a centre of research and inquiry at all levels.
- 1.2 Volunteers are very important to the Museum and their commitment and enthusiasm is appreciated across the Museum's departments. The Museum is committed to providing meaningful, enjoyable and safe volunteer assignments of real value within clear and appropriate programmes of activities.
- 1.3 The Museum defines volunteers as those who are under no obligation to perform duties and who have no expectation of, and do not receive any, remuneration for the time that they spend volunteering for the Museum.
- 1.4 The relationship between volunteers and the Museum does not create a legally binding contract or a relationship of employment between the Museum and the volunteer. The Museum accepts the volunteers on the understanding that their services are received at its sole discretion, and that a volunteer's relationship with the Museum may be terminated by either side at any time without notice and for whatever reason.
- 1.5 Volunteers are not a substitute for employees and the Museum does not recruit volunteers to displace them. Individuals who gain employment at the Museum must step down from their volunteer roles. Staff may not be British Museum volunteers whilst also working for the Museum, although they may occasionally assist in other roles as part of their personal development.

2. Joining the volunteer programme

- 2.1 The British Museum is committed to engaging and developing a diverse volunteer body.¹⁷
- 2.2 When the Museum has opportunities for volunteers, where possible these are shown on the Museum website. The Museum may select individuals from applications for voluntary opportunities and invite them to a meeting to determine whether the individual would be suitable as a volunteer for the Museum. The Museum's decision on suitability of a prospective volunteer is absolute and final.
- 2.3 All individuals will be required to undergo security clearance and reference checks before they are formally accepted as British Museum Volunteers. The level of clearance required will vary depending on the volunteer role.
- 2.4 Individuals from outside of the European Economic Area must ensure that they have a visa which permits them to volunteer in the UK for the Museum before applying to be a volunteer.
- 2.5 Children and young people under 18 may volunteer only as part of a recognised work experience programme.

¹⁷ British Museum Diversity and Equality Policy 2008

3. Induction and training

3.1 Volunteers are provided with an induction and training appropriate to their volunteer role, either by the Volunteer Office or the department supervising the role. This will always include a summary of the role and the likely period of role, details of any space or equipment provision and relevant health and safety information.

4. Expenses

4.1 The Museum is not able to pay expenses to volunteers.

5. Supervision and support

5.1 The Museum is committed to ensuring that all volunteering experiences are meaningful, enjoyable, rewarding and safe. All volunteers are assigned a member of Museum staff to act as their supervisor during their time spent volunteering for the Museum and can contact the Volunteer Office with any queries or concerns.

5.2 Volunteers do not have the authority to represent themselves as spokespersons for the Museum, to make contracts for the Museum or make any other commitment on its behalf.

6. Diversity and equality

6.1 The British Museum is committed to developing a diverse volunteer body and to making volunteering opportunities as accessible and responsive as possible to the different needs of our volunteers.

6.2 The Volunteer Office will discuss any needs that prospective or existing volunteers may have in order to identify the best volunteering opportunities available and to support their full and safe involvement. When required, the Museum will make reasonable adjustments to volunteering roles where possible.

7. Health and safety and indemnity

7.1 The Museum is committed to ensuring that all volunteering experiences are safe. Volunteers are asked to attend any support, training or supervision sessions necessary in order to meet health and safety requirements.

7.2 The Museum will indemnify volunteers and hold them free from liability for civil liability to any person as the result of personal injury loss or damage arising from the execution or purported execution of tasks assigned to them on any Museum premises. This indemnity will not apply where a volunteer acts negligently, recklessly or in bad faith.

8. Confidentiality

8.1 Volunteers should uphold the name of the British Museum and maintain the confidentiality of all confidential information to which they are exposed while volunteering.

This Policy will be reviewed at least once every five years.

USA (selected by AnnSiri Hegseth Garberg)

All texts taken from: Ellen Hirzy, *Transforming Museum Volunteering*, 2007 (for the American Association for Museum Volunteering).

San Antonio Botanical Garden, San Antonio, Texas

General Policies and Procedures for Volunteers¹⁸

Introduction

Volunteers are significant members of our staff team. Teams work together to provide the best service and experience possible to our visitors. We want your participation to be beneficial and rewarding. Your loyalty and dedication towards furthering the reputation and integrity of the Botanical Garden are of the utmost importance.

This Volunteer handbook is provided to inform volunteers and potential volunteers of the policies and operating procedures of the Botanical Garden, and of the many service opportunities that are available. It is not a contract for employment or a guarantee of a continuing relationship with the Garden. The Garden reserves the right to change policies and procedures or revise the contents of the Volunteer handbook at its sole discretion, without prior notification to volunteers.

Becoming a Volunteer

To become a volunteer with the Botanical Garden, each individual shall complete the following steps:

- complete and submit the Volunteer Application Form to the Volunteer Coordinator;
- complete a brief in-person or telephone interview with the Volunteer Coordinator;
- attend a General Orientation meeting which shall include an overview of the Botanical Garden and its history, a review of policies and procedures, a discussion of volunteer positions and opportunities, and conclude with a tour of the Garden;
- request, be selected for, and then placed into a particular job or jobs;
- and finally, receive additional job orientation and training relative to those specific assigned volunteer jobs (see below).

Job Orientation and Training

Before beginning your regular volunteer assignment(s), your Supervisor(s) will discuss the following items with you:

- review job duties and expectations;
- confirm work dates, times, and anticipated duration of your participation;
- supply you with your name tag and review sign-in and sign-out procedures;
- provide training on any new skills needed to perform assigned tasks;
- discuss procedures for obtaining, using, and caring for needed supplies;
- provide safety orientation;
- review locations of parking restrooms, water fountains, soda machines, first aid kits, and places for your personal items such as purses/coats, etc.;
- and, confirm lunch and break schedules.

Absences

Your supervisor and co-workers value your contributions and they depend on you to be present at the scheduled time. Volunteers who know they will be absent or late should notify their supervisor or the Volunteer Coordinator as soon as possible.

¹⁸ Quoted in Mirzy (2007): 90-93.

Accidents or Injuries

If you or a guest is injured, you should immediately ask any staff available for assistance. Most staff members have radios and can contact the Cashier's station or Administrative Office for assistance. If no staff is available, report directly to the Cashier's station in the Carriage House

Botanical Garden Privileges

All current and active volunteers and staff shall be eligible for on-going training and enrichment programs, participation in special staff/volunteer field trips and reserved parking for special events at which they work.

Dress Code

It is important that volunteers be dressed in a presentable and appropriate fashion. Volunteers who work in the greenhouses, gardens or offices are not provided with uniforms, but are expected to meet the staff dress code (except Garden Guides, see below). It is important that volunteers dress to work safely and comfortably in the gardens and greenhouses, particularly during our extreme summer conditions. Volunteers should wear sturdy footwear, preferably boots. Denims or other comfortable loose slacks are appropriate, but stretch pants, sweat pants or leggings are inappropriate. Shorts are permitted, but shortshorts or cutoffs are inappropriate. T-shirts with corporate or business logos or advertising are inappropriate. Tank tops or tube tops are also inappropriate. Garden volunteers are encouraged to wear a hat for protection from the sun, sunglasses, and use sunscreen.

Garden Guides serve as special representatives of the Botanical Garden, and are required to dress in the required attire. The current uniform is khaki slacks or skirt and a white shirt or blouse, with a khaki vest. Only the vest is provided.

Equal Opportunity Policy

It is the policy of the Botanical Garden to treat all volunteers and staff equally on the basis of job-related qualifications regardless of gender, national origin, age, or any other classification proscribed under local, state, or federal law.

Equipment

The garden generally provides all the necessary tools, safety equipment and supplies to volunteers and staff so that they may accomplish assigned tasks. However, volunteers may bring and use their own gardening tools or safety equipment if preferred. Power equipment requires special training and a written record of the training. Resources such as reference and reading materials are available from the Garden Library, but may not be removed from the premises.

Evaluation

Your job performance will be evaluated regularly. Depending on the extent and complexity of your job, the evaluations may be formal or informal, written or oral. It is important that you communicate clearly and frequently with your supervisor. Discuss any successes, difficulties, suggestions, or questions you have.

Identification

Volunteers should always conspicuously wear their name tag. It is important for visitors to be able to identify individuals who are able to help them with directions and information. Volunteers should report lost name tags immediately to the Volunteer Coordinator for replacement.

Maintenance of Personal Data

Volunteers are responsible for updating personal data, such as change of address, contact telephone number, etc., with the Volunteer Coordinator.

No Solicitation/No Distribution

The conduction on site of non-Garden businesses such as canvassing, collection of funds, pledges, circulation of petitions, solicitation of memberships or any other similar types of activity is strictly prohibited.

Open Door Policy

Should a volunteer have or foresee a problem that may interfere with their commitment or ability to adequately perform their responsibilities, that volunteer should immediately discuss the matter with their supervisor or another member of the Garden staff. The Volunteer Coordinator is always available to discuss any changes or problems.

Parking

Most volunteers should enter the Garden through the Funston Place entrance and, unless otherwise instructed, park in the Garden Center parking lot (greenhouse volunteers generally park in the Maintenance Yard lot). Should your normal lot be filled or otherwise utilized, your supervisor will suggest alternatives.

Professional Standards

The manner in which volunteer and paid staff conduct themselves should create a favorable and lasting impression of the Botanical Garden. The continued success of the Garden depends on the quality, integrity, expertise, and professionalism of all our staff.

Visitors to the Botanical Garden must receive prompt attention and a helpful and meaningful response. Visitors to the Garden must always be treated with deference, tact, and courtesy. Similarly, respect and thoughtfulness towards fellow workers will always be expected.

Reporting for Duty, Keeping Work Hours

All volunteers should report to their assigned supervisor upon arrival. Supervisors will provide instructions for storing coats, bags, and other personal items; we recommend locking valuable items in the trunk of your vehicle. Volunteers must sign-out upon completion of their shift, noting the total number of hours worked. Keeping an accurate tally of volunteer work hours is very important.

Resigning from the Volunteer Program

To end a volunteer commitment, it is requested that volunteers notify their supervisor or the Volunteer Coordinator of that decision and the effective date. See sample in forms.

Safety and Security Procedures

Volunteers are expected to observe and follow all safety and security policies of the Garden. Volunteers are also encouraged to report unsafe conditions to the Garden Superintendent, Volunteer Coordinator, or on-site security staff. Volunteers observing any unsafe or inappropriate behavior by other volunteers, garden staff, or guests, should contact the administrative staff or any of the staff who have a radio.

Sexual Harassment Policy

All volunteers, employees, supervisors, and members of management, both male and female, are strictly prohibited from sexually harassing or making improper advances towards other volunteers, guests, employees, supervisors, or members of management. Sexual harassment includes unwelcome or unsolicited verbal, physical, or sexual conduct that is made a term of condition of service or employment, is used as the basis of employment or advancement decision, or has the purpose or effect of unreasonably interfering with work or creating an intimidating, hostile, or offensive environment.

Vehicles

City of San Antonio policy is that Volunteers are not authorized to operate city vehicles, including scooters.

Weather

Garden staff make a strong effort to continue Botanical Garden operations and events under mildly inclement weather. In the event of heavy rain, storms or other severe weather, the garden staff will give the volunteers notice if normal garden operations are canceled. If volunteers do not receive notification of cancellation, they are expected to report as scheduled.

For more information: www.sabot.org/volunteer/volunteer.html (webpage address is expired)

American Museum of Natural History, New York, New York

Volunteer Regulations and Procedures¹⁹

A volunteer employee is a person who contributes services for which there is no financial compensation. The services are given on a scheduled basis for assigned projects under the supervision of a Museum staff member.

Volunteers must be familiar with and in compliance with procedures established by the Volunteer Office. Persons accepting volunteer employment in the Museum are subject to the rules and regulations of the Museum.

The usual minimum age for volunteers is 16. A parental consent form must be signed for those under 18.

No evaluations or recommendations, verbal or written, will be provided by the Museum. Informal evaluations or recommendations may be possible at the direction of the supervisor.

Interviews

After completing an application form, a volunteer candidate may be asked to come to the Volunteer Office for a preliminary interview. Qualified applicants will be referred to departments for a second interview.

Volunteers will furnish references upon request.

Placement

Volunteers are placed according to their skills and interests as well as Museum needs. Reassignments are handled through the Volunteer Office.

Volunteers may be terminated if it is found that there is no longer any need for their services, or if their performance does not meet the requirements of the supervisor. Volunteers who have been terminated for cause will not be reinstated.

Identification Badges/Security

Identification badges will be issued by the Security and Safety Department at the recommendation of the Volunteer Office and are to be worn at all times. Upon acceptance every new volunteer will be asked to sign an authorization form issued by the Security and Safety Department. This form

¹⁹ Quoted in Mirzy (2007): 94-95.

permits the Museum to conduct a background check. The first badge issued is probationary and runs for three months. All paid employees and volunteers are fingerprinted after the probationary period.

Volunteers must show their identification badges when entering the Museum and when exercising privileges such as receipt of discounts in the shops and food facilities. Badges are issued for a specific area and do not permit entry to restricted areas.

All badges must be returned to the Volunteer Office upon termination or resignation.

The Museum reserves the right to carry out the same security investigations of a volunteer as it does of a paid employee.

Responsibilities

All volunteers must sign a Time Sheet indicating arrival and departure times and assignments for that day. Volunteers are expected to arrive at their assignment at the agreed-upon time. If they must be absent, they should call as soon as possible. Vacation note should be given to the volunteer supervisor at least two weeks in advance.

Volunteers working in public areas must be appropriately dressed at all times.

Incoming and outgoing personal telephone calls on Museum lines must be restricted to emergencies.

No property within the Museum, including library books, shall be removed from the building without permission.

Benefits

Volunteers receive a 25% discount on gifts and a 20% discount on books purchased at The Museum Shop, and are entitled to discounts on gift Memberships to the Museum. Volunteers also receive discounts in Museum restaurants. The employee cafeteria offers a varied menu at reasonable prices and may be used by volunteers.

Certain tax benefits relating to the cost of transportation may be available to volunteers. A statement verifying the days of service can be obtained from the Volunteer Office.

General

All concepts or products including but not restricted to such items such as photographs, drawings, manuscripts created by, or resulting from work performed as a volunteer at the AMNH, and all rights pertaining thereto become, and (unless specifically released) remain the property of the Museum.

For more information: www.amnh.org/join/getinvolved/volunteering (webpage address is expired)

Volunteer Program Policy Statement

Introduction

At the Morris Museum of Art (MMA), volunteers are considered auxiliary members of the museum's staff. The following policies and procedures are designed to ensure excellence and promote the best environment for volunteers and staff.

Standards for Museum Volunteers

The American Association of Museum Volunteers (AAMV) has developed standards for museum volunteers. These standards state that a museum volunteer:

- Understands and supports the purpose, structure, and policies of the museum;
- makes his or her special skills or experience available to the museum;
- conducts himself or herself in accordance with the standards of conduct and ethics of the museum;
- completes any orientation, training course, or continuing education required;
- endeavors to be flexible in accepting assignments;
- performs assigned responsibilities willingly and courteously to the best of his or her ability;
- accepts the guidance of his or her manager or supervisor;
- complies with the time and dress requirements of the museum;
- obeys all security and safety rules of the museum;
- respects the confidentiality of sensitive proprietary information;
- provides timely notification to his or her supervisor of absence or resignation;
- serves as a goodwill ambassador for the museum to the community

In addition to meeting these standards, the MMA asks that a museum volunteer:

- commit to a regular volunteer schedule;
- commit to a minimum of one year of service to the museum;
- share in training and evaluation of self and peers;
- keep track of volunteer service hours and attendance at training/orientation sessions;
- maintain membership in the museum.

Volunteer Benefits

The museum appreciates the service provided by the volunteer and offers the following benefits:

- professional orientation and training
- a supportive climate where volunteers can perform and grow
- free parking
- use of the volunteer lounge during office hours.

Admission and Status

Admission into the MMA volunteer program is open to all those who possess the qualities necessary to become an effective volunteer. Applicants to the volunteer program must be sixteen years of age or older and willing to commit to a minimum of one year of volunteer service. The MMA recruits volunteers without regard to race, gender, religion, national origin, age, or disability. All candidates must complete a volunteer application. The application assists the Museum in ensuring that applicants are ready and able to accept the responsibility of serving as a volunteer and in best utilizing the unique skills and experience of each applicant. The application package includes a character reference form and criminal record disclosure. Museum staff will conduct an interview, at which time the training program and volunteer responsibilities will be discussed. Applicants will be notified of the results of their application following the completion of a criminal background check. The MMA reserves the right to refuse applicants who are deemed inappropriate for the volunteer program.

Provisional Status

Provisional status applies to those individuals accepted into the volunteer program according to the admission procedures outlined above. Candidates are accepted throughout the year. In addition to a general orientation, provisional volunteers receive specialized training for specific volunteer positions. Provisional volunteers are expected to attend all training sessions and work sessions or to make alternative arrangements with their volunteer supervisor. Provisional status extends through the first year of volunteer service following the completion of training.

Absences

All volunteers are expected to be at their stations on time each working day and remain until the conclusion of scheduled hours, unless prior arrangement have been made with the volunteer supervisor to be absent, late, or off early. In the event of unexpected absence or tardiness, the volunteer must call in and speak personally with his/her supervisor at least a half hour in advance of the time the volunteer is scheduled to start work.

Volunteer Agreement

Once an applicant has been accepted into the volunteer program, he or she must sign a Volunteer Agreement. The agreement form enumerates the commitments of the volunteer and the benefits provided by the museum. By signing this agreement, the volunteer agrees that he or she is committed to upholding the standards, policies, and procedures outlined in the Volunteer Handbook. This agreement is renewed annually.

Membership

The MMA requires all of its volunteers to be members of the museum.

Record Keeping

All volunteers are responsible for maintaining accurate records of their service hours and for providing up-to-date personal information. Volunteers are responsible for signing in the volunteer log-book on arrival for continuing education sessions and volunteer service. Hours are calculated on a quarterly basis and posted in the Volunteer Lounge. Errors in reporting should be brought to the attention of the Volunteer Coordinator. Updating personal information (such as name or address change) is the responsibility of the volunteer. Any changes in such information should be reported to the Volunteer Coordinator.

Dress Code

To promote a professional image of the museum, appropriate attire for a business setting is expected of all staff, including volunteers. Jeans, shorts, sundresses, tank tops, flip-flops are considered inappropriate. In all cases, please wear comfortable shoes.

Break Room

Volunteers may use the museum break room during the regular workweek (Monday through Friday). The break room is located on the third floor. Coffee, tea, a refrigerator, microwave, and other supplies are provided for all staff, including volunteers. Soft drink and snack machines are located in the break room. Staff and volunteers are responsible for the cleanliness of this room.

Request for Information from Outside Sources

At times, visitors pose detailed questions about the museum or its collection for which the volunteer does not have an answer. All such requests for information should be directed to the professional staff. Visitors should be directed to the reception desk where they will receive the business card of the appropriate staff person. It is not appropriate for volunteers to write to visitors, the media, museum members, or other museums without the explicit knowledge and approval of the Volunteer Coordinator or a senior staff person.

Library

Volunteers have access to the Center for the Study of Southern Art between the hours of 10:00 a.m. and 5:00 p.m., Monday through Friday. Weekday access outside of these hours may be obtained by appointment with the librarian.

Recognition

The museum values and recognizes the individual contributions made by its volunteers. In addition to providing benefits (outlined above), the museum recognizes:

- volunteers who have completed specified numbers of hours of service,
- volunteers who have completed milestone commitments, including five and ten years of service;
- volunteers who have made an outstanding contribution to the MMA

Service Review

Volunteers are given an evaluation by their supervisor on an annual basis. A personnel file is maintained on each volunteer. The file contains annual agreements, original application form, record of volunteer service hours, annual evaluations, correspondence, recognition, and so forth. These files are held confidentially by the Volunteer Coordinator. Volunteers may review their files by request.

Resignation

If a volunteer chooses to resign from the MMA Volunteer Program, he or she should submit a written resignation to the Volunteer Coordinator at least two weeks prior to their last day.

Dismissal

If a volunteer fails to meet his or her commitment to abide by the museum's policies and procedures, the Volunteer Coordinator will discuss the situation with the volunteer. Reasons for this discussion may include poor attendance, excessive tardiness, relating inaccurate or overly subjective information to visitors, misrepresentation of the museum or its objectives, or placing visitors or artworks at risk. The volunteer will be provided with an opportunity to improve his or her performance. If the volunteer fails to improve, the Volunteer Coordinator reserves the right to dismiss the volunteer under the terms of the Volunteer Agreement. A notice of dismissal will be fully discussed with the volunteer.

Security/Safety

The MMA intends to provide a safe work environment. Therefore, it is the responsibility of all staff, paid or volunteer, to assure the safety of the museum, its collection, and visitors and other staff members. Safety guidelines are reviewed annually with all volunteers. Any questions concerning safety should be directed immediately to the Volunteer Coordinator.

Any accidents or injuries that occur during volunteer activities are to be reported immediately to the volunteer's supervisor or to a senior museum staff person. Any breaches of museum security, by visitors, or staff, or potential problems should be reported immediately to the Volunteer Coordinator or to security personnel on duty. Volunteers should never put themselves at risk or in danger.

The security of personal items is the responsibility of each staff member. The museum is not responsible for loss or damage of personal items.

Nonharassment Policy

The MMA has a policy of zero tolerance for workplace harassment. It is the goal of MMA management to provide an environment free of any form of harassment regarding race, sex, color, religion, national origin, age, or disability. This policy includes the prohibition of sexual

harassment, both as to sexually-oriented requests or attention by or toward an employee, temporary employee, volunteer, vendor, guest, or visitor, and as to the working environment generally.

MMA expects all volunteers to accomplish their work in a businesslike manner. Therefore, unlawful discrimination or harassment is strictly prohibited while volunteers are engaged in any MMA-related activity, whether on MMA's premises or not. It is museum policy to deal with violations of this policy quickly and severely.

This policy covers any unwelcome behavior or remarks of a sexual or otherwise objectionable nature, whether such unwelcome behavior or remarks involve physical contact, all forms of written or verbal communication, gestures, jokes, name-calling, slurs, obscene language, threats, or the circulation of written or visual materials. It is impermissible to engage in any behavior which offends coworkers because of the sexual, racial, ethnic, religious, or otherwise objectionable nature of the behavior. The museum's policy against sexual harassment extends to sexually-oriented requests of a supervisor or coworker and to our working environment generally.

This policy applies to all volunteers. This policy also applies to conduct toward and by employees, temporary employees, other volunteers, vendors, guests and visitors to MMA. Any violation of MMA's policy prohibiting unlawful discrimination or harassment is grounds for immediate termination of service.

If any volunteer believes that the spoken, written, or physical conduct of another employee, temporary employee, volunteer, vendor, guest, or visitor is in violation of this policy, the offended person should immediately report such conduct to his or her immediate supervisor. If the offended person is uncomfortable reporting the harassment to his or her immediate supervisor (whether because the supervisor is involved in the harassment, or for any reason whatsoever), the offended volunteer must report the harassment to the Volunteer Coordinator or Director (in that order). If the offended person has good reason to believe that the complaint cannot or will not be resolved by any of these staff, the offended person should report the harassment to a member of the MMA Board of Trustees. To be clear, any person who believes he or she is a victim of harassment, including sexual harassment, has a duty to report this right away.

Any complaints or concerns about workplace harassment will be treated seriously and will be quickly investigated and resolved as deemed appropriate under the circumstances. MMA will treat all such reports as confidentially as possible, including only those persons with a need to know.

MMA will not retaliate in any way against any person for making a good faith report of conduct by others believed to be in violation of this policy. MMA also will not tolerate retaliation in any form by the alleged harasser. Any alleged harasser who violates this policy prohibiting retaliation will have his or her service at MMA terminated immediately.

Violence in the Workplace Prevention Policy

MMA has a policy of zero tolerance for workplace violence. The service of any volunteer who threatens or engages in any violence in the workplace will be terminated immediately. No talk of violence or joking about violence will be tolerated.

Violence includes physically harming another, shoving, pushing, harassing, intimidating, coercing, brandishing weapons, and threatening or talking of engaging in those activities. It is the intent of this policy to ensure that everyone associated with MMA never feels threatened by the actions or conduct of any employees, trustees, directors, volunteers, visitors, and vendors.

It is everyone's business to prevent violence in the workplace. Volunteers are encouraged to report any incident that may involve a violation of any of MMA's policies. Concern may be presented to a

supervisor, Volunteer Coordinator, or to the Director (in that order). All reports will be investigated and information will be kept as confidential as possible.

Policy for a Drug-Free and Alcohol-Free Workplace

MMA has a strict policy against the use of drugs and alcohol on museum property and/or while on MMA business. Drugs or alcohol may not only affect job performance but may endanger the safety and health of all employees, volunteers, vendors, guests, or visitors. To guard against problems with drugs and alcohol, management reserves the right to take any and all steps necessary to investigate potential problems in this area. If inappropriate use of drugs or alcohol is suspected, termination of service may result.

On certain occasions, the volunteer may provide service at the MMA at times when alcohol is being served, such as exhibition-opening receptions, Gala, and other public events. At these events, use of alcohol should never interfere with professional behavior or job performance. Excessive use is prohibited.

Revised April 2004. For more information: ww.themorris.org (About the Museum > Volunteer)

Family Code of Ethics

- We will each participate in the volunteer job and make sure we work together to complete our volunteer assignment
- As the parent or adult in this volunteer family, I agree to always be in charge of the child or children through my close supervision and careful watchfulness.
- As a child in a family volunteer group, I understand that I may to be supervised and carefully watched by my parent or another adult family volunteer member.
- As the parent or adult in this volunteer family, I promise I will not allow my child or children to be in any other part of the museum or building without me.
- As a child in a family volunteer group, I understand I am not allowed in any other part of the museum or building without my parent or family volunteer adult.
- As a child in a family volunteer group, I understand I am an important part of the volunteer team and will do my share to help the families, and especially the children I serve, to learn more about and actively engage in the activity or exhibit.
- As family volunteer in this organization, we promise to uphold the mission of the organization and will do our best to represent the organization well through our volunteer efforts.
- As representatives of the organization, we will do our best to help the children and families we serve with positive customer service and helpful attitudes and dress according to the museum dress code.
- We understand our goals are to learn from each other, listen to each other, share equal responsibility in our volunteer efforts, enjoy each other's company while we volunteer and to have our family listen to and learn from the families and children we serve.
- If we are having a „family“ issue and need to discuss it, we will take a break from our responsibility and settle it in a private place or wait until we get home.
- If we see a visitor family trying to solve a „family“ issue, we will offer our help. If the issue is out of our control, we will ask the closest protection officer for help or call on the individual level red phones to give our location and ask for assistance.
- We take this volunteer commitment seriously and each of us, as a member of our family volunteer group, will make every effort to be on time for our volunteer shift. If we are not able to fulfill our shift, we will make every effort to call our staff supervisor and a member of the Volunteer Center staff as soon as possible to cancel or reschedule our shift.
- We understand this volunteer opportunity is extended to our family temporarily in order to give us and our staff supervisor the time to evaluate both our work, the volunteer opportunity and the partnership between us. We further understand that our family, our staff supervisor, or the Volunteer Center staff may make changes to this assignment as needed or requested.

For more information: www.childrensmuseum.org/volunteer/index.htm

Volunteer Code of Ethics and Professional Standards

Responsibilities

The Code of Ethics and Professional Standards are set forth for the protection of volunteer program participants and the Virginia Living Museum. They are designed to serve as objectives for which all employees, paid and volunteer, should strive and as a basis for disciplinary action.

Volunteer Service Code of Ethics

Volunteer service shall be undertaken for the betterment of the Virginia Living Museum and not for personal gain, other than the inherent reward derived from such participation.

Volunteers may not accept personal compensation for performance of tasks as a volunteer. (Personal compensation includes gifts, fees, gratuities, or other dispensations to the volunteer or to the volunteer's immediate family or household).

Volunteers who have access to collections, research, staff activities, and sensitive or proprietary information must respect the confidentiality of their positions, as well as the significance and integrity of the collections.

Volunteers must be loyal to the mission of the Museum and to the public in which they serve.

Volunteers are prohibited from engaging in any outside activity that might result in a conflict of interest – actual, potential, or perceived.

Volunteer Service Professional Standards

The volunteer:

- understands and supports the purpose, structure, and policies of the Museum;
- offers the use of his or her special skills and experience;
- conducts himself or herself in accordance with the standards of conduct and ethics of the Museum;
- completes Museum orientation and other appropriate training;
- endeavors to be flexible in accepting assignments, performs assigned responsibilities willingly and courteously to the best of his or her ability, and accepts the guidance of his or her supervisor;
- complies with the time and dress requirements of the Museum,
- obeys all substance abuse, sexual harassment, security and safety rules of the Museum;
- respects the confidentiality of sensitive or proprietary information;
- provides timely notification to the supervisor of absence or termination;
- serves as a goodwill ambassador and a communicator of the role of the Museum in the community.