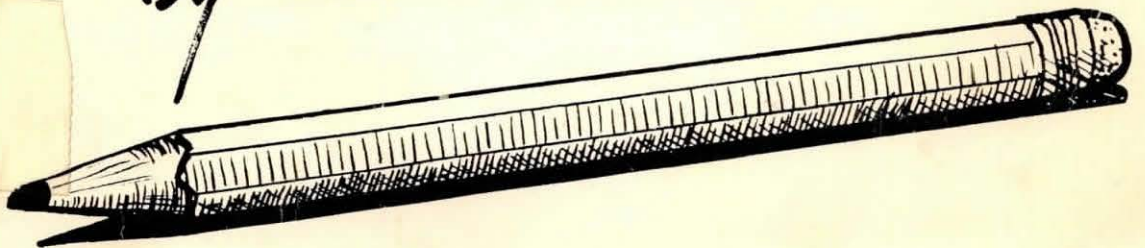


VOLUNTEERS:

**HOW TO FIND THEM.
HOW TO KEEP THEM!**

A Workbook
by mike haines

1040.01
Hai



★★★★★★
ACKNOWLEDGMENTS

We would like to express our thanks to the following people scattered throughout British Columbia for contributing their ideas and thoughts to this Workbook:

WAYNE BALFOUR, WALLY BRAUL, NORMA BRUCE, FAY CARSON, JACKIE COINNER, COOPERATIVE COMMUNITY SERVICES, ANN DUNFIELD, CHRISTINE GERRISH, DENISE GOERTZ, MARGARET HAINES, PHYLLIS HARRIS, AGNES HERBISON, PAT JEPSON, CHRIS KITTINGHAM, NIKKI LAWRIK, FAY MALINS, KEN McDONALD, LARRY MOORE, RUTH OLIVER, WALTER PAETKAU, GAVIN PERRYMAN, LORENE PETRINI, CAROLYN REYNOLDS, PHIL ROGERS, DENIS ROBIDEAU, MIKE RYAN, JOYCE SHAW, JOAN SIMPSON, VARC COMMITTEE, PAUL WINN, BETTE ZARAZUN

and also to

DR. EVA SCHINDLER-RAINMAN in CALIFORNIA.

The research, writing and printing of this publication was made possible through Grants from the Summer Student Project, Department of the Secretary of State of Canada, and the Vancouver Foundation.

Publisher



February 1977

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FOREWORD

The Volunteer World is full of excitement these days. It is clear that there are more people available who want to work to improve the quality of life for themselves and for all of us—more people available than ever before. These include young people, middle people, and older people—women and men—experienced volunteers, and new volunteers—people who are well, and people who suffer from disabilities—professional people who want to give of themselves, their ideas, their ideals and resources in a volunteer capacity, and people who have some non-work time available—people planning their retirement, as well as people who are already retired—people from all lifestyles, social and economic backgrounds—people from all religious, racial and ethnic groupings.

The fact that there are far more people available than ever before to do the citizen work of the community is a challenge to all groups, organizations, institutions, and agencies who give opportunities to volunteers to help extend their service to people. The challenge means that we must find new, exciting, viable ways to connect with potential volunteers, and to offer opportunities that will attract and excite them.

This is a challenge to which *VOLUNTEERS: HOW TO FIND THEM, HOW TO KEEP THEM!* addresses itself. This handbook is a springboard for exciting and new ways to involve people in the Volunteer World. It offers many ideas that will help link human services with human servicers. It is indeed the challenge and opportunity of these times to improve our ability to extend and humanize human services through offering opportunities to persons in our society to volunteer to help deliver these services to a large variety of consumers. The service, the consumer, and the volunteer gain from working together as a human service team. The volunteer has an opportunity to grow, to learn, to meet new people, to possibly prepare for a paid job, a chance to create, a chance to have fun; the institution or agency gains another person to help extend its services, a public relater, a linker into the community. So, the recruitment of volunteers is a win-win proposition for all involved.

Dr. Eva Schindler-Rainman
November 1976



PREFACE



First let us say hi and really welcome you to this handbook. We hope the time you spend with it is profitable and exciting. Before going any further we think it is important that we outline what the book is about, who it is for, why it was written and how you can use it. (*READ THIS ENTIRE SECTION CAREFULLY—especially "How to use the handbook".*)

WHAT THE HANDBOOK IS ABOUT

The subject of the handbook comes under the broad term "recruitment". When we think about what recruitment consists of the first thing that often comes to mind is the "methods" of recruitment. This handbook, however, deals with far more. It is our belief that what happens before and after the actual recruiting is as equally important to the recruitment process as the methods employed. The book, therefore, is divided into three parts:

Part I deals with the preparation for recruitment. This involves the actual setting up of a volunteer program or the re-establishment or refocusing of a volunteer program already in progress.

Part II deals with the various procedures employed once people begin to volunteer.

Part III deals with the methods of recruitment to be used.

Each part is further divided into four sections:

I Introduction—aimed at gearing the reader's thoughts to the subject at hand.

II Participation—involvement through brainstorming, etc.

III Further considerations (resource)—information section to add to participation.

IV Actual Planning—concrete planning of course of action.

As mentioned above, we see the three parts as inseparable, so maximum use of this handbook will be achieved only if all three parts are done concurrently and consecutively.

WHO THE HANDBOOK IS FOR

Again, the handbook fundamentally deals with the recruitment of volunteers so it is for anyone (organizations, agencies, groups, etc.) who has problems in that area. It is for those who already have volunteer programs (in an evaluative and innovative sense) and for those who are thinking of or are in the process of starting a volunteer program (in a formative sense).



WHY THE HANDBOOK WAS WRITTEN (or, *How we see the book and its relationship to you*)

There is, of course, a fair amount of information already available on the various aspects of the recruitment of volunteers. Despite the presence of this information, however, there continue to be difficulties. It seems that most of the difficulties stem from the fact that the information either deals in very general terms or in specific terms about places other than our own. It is the application of the information to our own specific situation (of which no two are alike) that becomes a problem. The solution to this problem is hoped to come from two sources: you, who we see as a creative force, and this handbook, which we see as a stimulant. You, of course, are the link between the information and your situation. You know your situation well and are able to absorb the information. The handbook, then, is seen as a catalyst that will enable you to connect the information with your situation in new, creative and concrete ways. This point cannot be overstressed. The handbook will *not* provide all the answers nor does the information pretend to be exhaustive. It is very important you understand that the purpose of this handbook is simply to provide some basic ideas that will stimulate your thinking and thus help you arrive at your own unique plans for action. It is impossible to write a handbook that will fit everyone's situation so do not close the handbook in frustration if you find something that does not fit and that you disagree with. Search out those ideas that do apply. If something doesn't fit, ask yourself what does fit and why.

So we prefer to think of this handbook as more of an action book than a resource book. It is hoped it will stimulate your creativity *now* and thus connect the information with your situation *now*. We would like to bring you, whoever you might be, to a place where you have a concrete plan of action that you can begin to implement tomorrow.



how to use this workbook

To accomplish the above goal the handbook is written to be read and worked through in a workshop format. This type of approach will provide the right climate for creativity. The handbook, in many ways, is written to act as a resource person needed for a workshop. Not only will it provide information but (as has been mentioned) direction and stimulus for action as well. It is written, then, to enable you to work through it completely on your own.

There are two ways you might actually work through the handbook in your workshop.

1. You can go through the handbook and apply the ideas and corresponding questions and exercises to your own situation (i.e., in your particular organization or group). This will hopefully mean that when you are finished you will have some concrete ideas and plans (or at least the groundwork for them) down in writing.
2. You can go through the various sections and apply them to the situation outlined in the case study found in Appendix I. By applying the ideas found in the handbook to a foreign situation you may, as a result, see your own situation in a new light.



How, then, do we get started??? The following steps and suggestions will bring you to the starter's line:



1 *People:*

First of all we need people. It might be mentioned that this handbook can be used by one person working on it alone. You may find yourself in a situation where this appears necessary or unavoidable. If so, please do not be deterred. Maximum benefit, however, will be obtained if the handbook is done in a small group situation (two or more people—preferably 4-8 to a group). I would be good to find, then, one or several other people, either working within your organization or group or interested in it (i.e., volunteers, board members, friends, administration staff—see Task Group page), who would be willing to work through the handbook with you. It would also be beneficial to do this in conjunction with other small groups. If, therefore, you find that other organizations or groups are interested in working through this handbook to solve problems they have in this area, by all means invite them along. Everyone will benefit from the added source of ideas and help. (Remember, this is a do-it-yourself handbook so it is up to you to contact and gather together these other people).

2 *Date, time, place:*

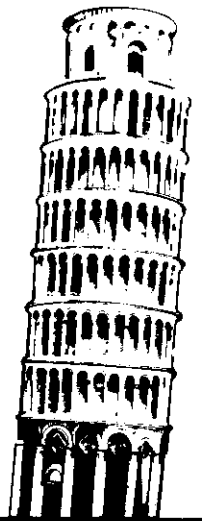
Once you have found a number of interested people the next step is to set a date for the workshop. The workshop will take a full day to complete so plan well in advance. (Turn to Appendix A for a more precise time breakdown.) You will also need a place. If possible it should be done in a room that is large enough for all to be able to move about in easily. Once you have a date, time and place you are well on your way.

3 *Materials:*

You will need lots of newsprint cut into pieces 3 ft. x 3 ft., good felt pens (more than you think you need), your own pens and pencils (preferably pencils) and also, if possible, one of these handbooks for each person.

4 *Other suggestions:*

Use round tables if possible to enhance communication. Also, it would be good to have a coffee urn handy with cups etc. to be used at everyone's leisure throughout the workshop. Other refreshments may be provided and it would be good to have a meal together.



CHECKLIST FOR PREPARATION

- found a number of interested people
- date _____
- time _____
- place _____
- have acquired the materials
- have arranged for refreshments and meals
- have prepared the location
- have notified the interested people on all of the above (date, time, place, meal site)

YOU'RE ALL SET!!!



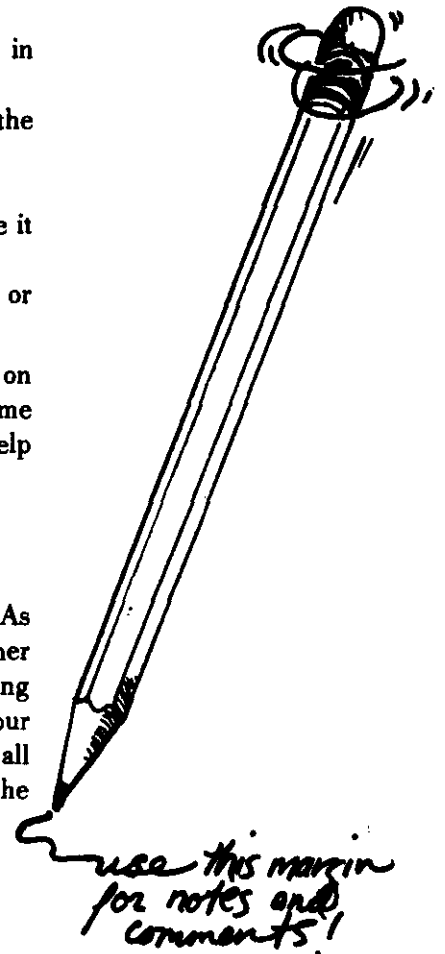
We are now ready to start. Each part of the handbook will be approached in much the same way.

1. Read over the Introduction section to yourselves and do a bit of thinking on the topic at hand.
2. Work through the Participation section following the instructions there.
3. Read the Further Considerations section to yourselves or alternatively have it read out loud by a number of people (perhaps one for each sub-topic).
4. Work through the Actual Planning section with others of your organization or group (if possible).

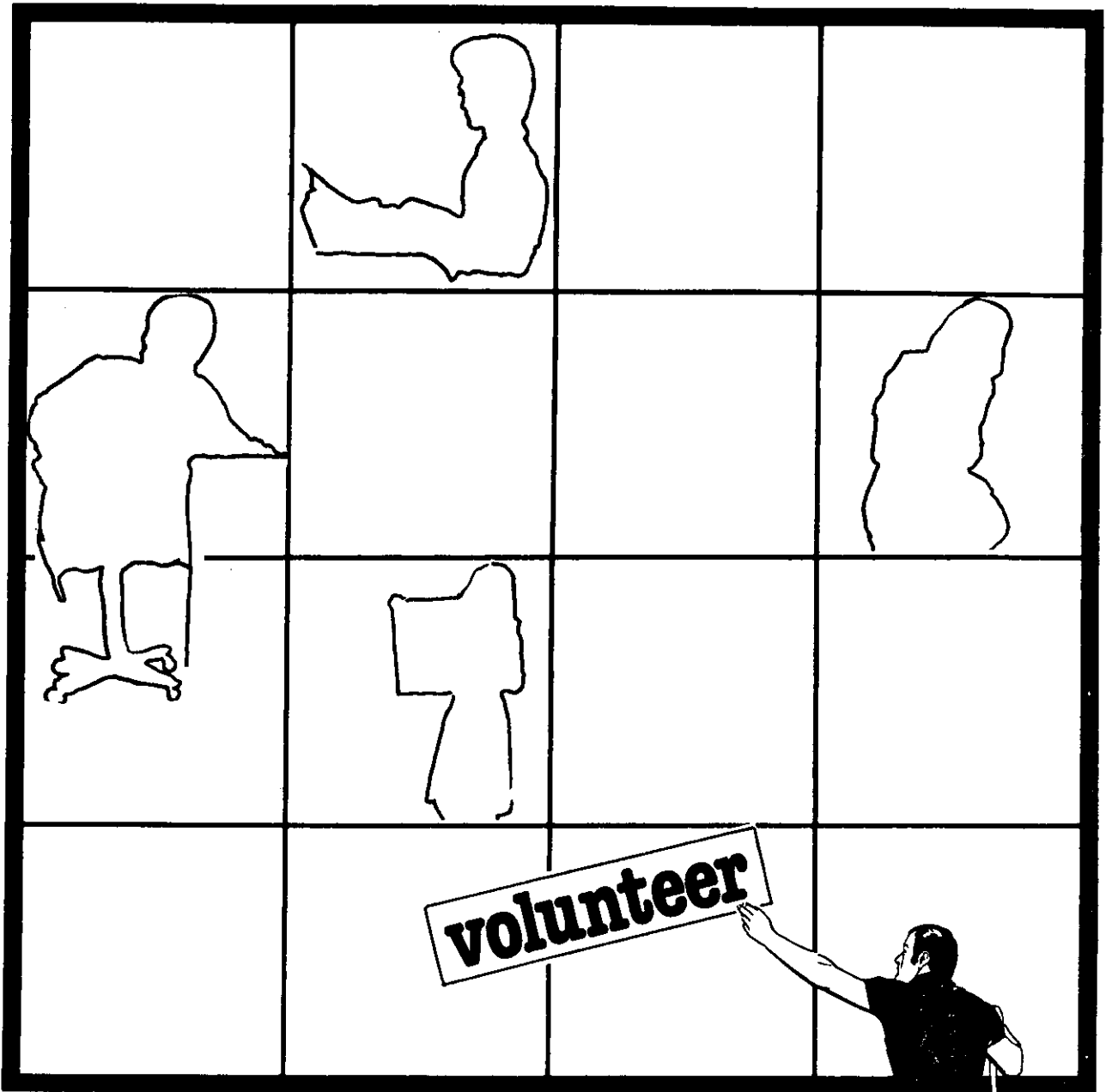
For each section there is a fine estimate indicating how long you should spend on it. The fine estimates are only suggestions—not hard and fast limits—so the time you spend on each section may vary from them quite a bit. Hopefully, they will help you keep the workshop moving smoothly.

Before you begin . . .

Does everyone have a pencil! It will be well used by the time we have finished. As you read through the handbook (especially the Introduction and Further Considerations Section of each Part) underline all the things that strike you as being important (you can also add arrows, question marks, exclamation marks—put your pencil to work. Also, even though you may be working on the handbook as a small group everyone should record the information and ideas you come up with for the portions left blank for this purpose. Now, on to the Introduction of Part II!



PART 1 PREPARATION



1- INTRODUCTION

(10 minutes)

Before beginning on the "meat" of recruitment, publicity and contact, there is much that must be done. True, it is often hard to see the importance of such preparation. Often when volunteer programs encounter difficulties and tensions it is hard to trace the cause, but we maintain that much of it stems from what has and has not been done in the preparatory stages. For example, what will happen when a volunteer responds to an ad you put in the local newspaper? Do you have a clear idea of how you will proceed from there or is the picture fuzzy?

Putting a volunteer to work often seems very cut and dried: "We need help so let's find someone who wants to!" However, we frequently forget that the volunteer we employ is a person who has needs just like anyone else. We forget that this person is coming into a relationship with other people, working with them or for them. Freedom in this relationship is not acquired by simply finding a volunteer and putting the volunteer in with people to somehow aid them. Freedom is attained when all parties concerned understand what each other's roles are, what is expected of them, what their purpose is for being there. Within these concretely defined expectancies the volunteer and other workers are free to be creative and innovative. They are also free to relate to one another honestly and openly.

This situation also facilitates and encourages the "payment" of the volunteer. This is another perspective of the volunteer experience. The volunteer does not receive monetary reward for this work. To continue on in the job, then, volunteers must receive rewards and satisfaction from other sources. Realistically, this must come from the people the volunteer is directly working with and will come in the form of appreciation. If the volunteer does not feel wanted, needed or appreciated s/he will not continue. Again, it is when roles are understood, expectancies are clear and purposes well defined that this kind of openness and sincerity can be achieved. Let's take a look at what might happen if this is not the case.



WHY I'M NOT A VOLUNTEER

(a not-so-tongue-in-cheek confession of a former volunteer)

SOMEHOW, I get the feeling that not to be a volunteer in someone's program today is to be uncivilized. But, like many of my fellow sitter-outers, I have reasons for letting opportunity pass me by. You, the program operator, the professional, have supplied me with them. Do you really want to know why I am not a volunteer?

1. For a long time I never knew you wanted me. You communicated quite well, "I'd rather do it myself, mother". You are articulate in expressing your needs in dollars and decimals. Your silence on service, I figured, was your last word.

2. Once you did call for help, and I stepped forward. But you never told me how to get started. I later thought that maybe what you actually said was, "Why don't we have lunch . . . sometime?"

3. I persevered however, I reported for duty. You turned me over to a department head and he, in turn, sent me down to the section chief. He was out, and the secretary did not know what to do with so rare a species as a volunteer, so she suggested that I get in touch next Tuesday. I called, but my message got lost.

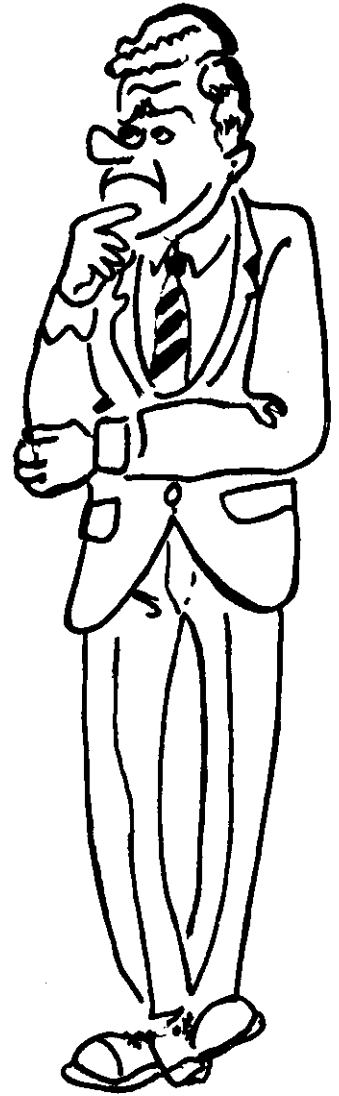
4. I might have overlooked the runaround. People cannot be blamed for doing the best they can, and the worst and best are hard to distinguish in the emptiness of a vacuum. For some reason, I thought you, as their leader, would have given a bit of thought beforehand to what you would do with me, a volunteer, or at least to let someone else know I was coming and give them the worry of organizing the situation.

5. Come time for the spring mail-out, and I and my neighbour appeared on the scene. We worked: for two days we licked stamps and envelope flaps, until the steak at supper tasted like tongue. Then I learned from the slip of a clerk that before our coming you had turned off the postage machine. I really cannot blame; if you had not gone out of your way to make work for us, what could a couple of volunteers have done for two whole days?

6. I tried again, a number of times. But you really did not expect much from me. You never trained me, nor insisted that my work be to a standard. A particularly tough day was coming up for the crew, and I cut out—it was a perfect day for golf. On my return, you said nothing about my absence, except to ask about my score. I never learned if my truancy made any difference.

7. In spite of all, I think I did make a contribution. But the only real thanks I got was a letter from you—a form letter. I know how "demanding" this letter was on you. My neighbour had typed the master copy, I had copied it, and together we had forged your name, stuffed the envelopes, sealed, stamped, and mailed them.

(Excerpt from "Parks and Recreation")



* So how do we go about preparing in such a way as to prevent these kinds of frustrations and problems???

11-PARTICIPATION

(30 minutes)

- 1 (15 minutes) In each group, using the introduction as a stimulus for thought, brainstorm (see below) on "all the ingredients that you feel are necessary for starting a volunteer program". If there is more than one small group, half the small groups could brainstorm on "all the reasons why volunteer programs do not succeed". Choose one person in your small group to be a "secretary" who will list your ideas on a sheet of newsprint.
- 2 (5 minutes) Have everyone (each individual at each table) vote for the ten items they think are the most important in both cases. (Make a mark beside each one).
- 3 (10 minutes) Have a general time of sharing results (i.e., the most important ten in your case, and others worthy of mention. You might also make a connection between "necessary ingredients" and "reasons for failure").

The most important ten in your lists will probably be very similar to those that follow in the "Further Considerations" section.

*Brainstorming**

1. The four rules of Brainstorming:
 - (a) list *every* idea that anyone has (1-3 words)
 - (b) Do not discuss ideas (do not explain or defend)
 - (c) Do not judge; avoid even non-verbal judgment
 - (d) Repetition is okay (pointing out a repetition may "turn off" a contributor)
2. Hints
 - (a) Don't worry about spelling
 - (b) Enjoy silences, as best ideas usually follow



**Taking Your Meetings Out of the Doldrums* by Eva Schindler-Rainman, Ronald Lippett and Jack Cole, p. 78.

111- Further Considerations

(20 minutes]

What follows is a list of 10 items which we feel help provide a foundation for the recruitment of volunteers and contribute towards ensuring the formation of an enjoyable volunteer work environment. These, again, are not meant to be the only important items nor are they absolutely necessary. Your particular situation may render many of them inapplicable. You may also feel that others are more important for your situation. These items, however, will help you to think further about the preparatory stages needed in your situation and help you to think of ways you might accommodate them.

1 Purpose

Someone has to have a vision for the involvement of volunteers in your organization or group. In other words, someone must see a need for the involvement of volunteers and form in their mind, and on paper, a general description of this need. An understanding must be developed, then, as to why you want volunteers in your organization or group and what your priorities are. For example:

- to extend or expand your service
- to enrich the existing program
- to involve the community to gain support for your service
- to train potential employees

Without some foundational purpose the program lacks a solid base and direction. The purpose you formulate should, of course, be open to evaluation and change.

2 Co-ordinator of Volunteers

With the great many different aspects and details involved in a volunteer program it is a necessity to have someone act as a Co-ordinator of volunteers to ensure that things run smoothly. The amount of work this job entails should not be underestimated and should either be a full-time position or given to someone who has a great deal of extra time (could be a knowledgeable volunteer). Their responsibilities include (remember that most of these are best done in conjunction with a committee or task group—see next item. Staff and board input are especially important):

- planning the recruitment program
- determining where volunteers will be included in the organization or group
- writing job descriptions (contracts) for each volunteer position
- interviewing, selecting and placing volunteers
- planning and implementing orientation and training programs
- keeping up to date records of volunteer service
- ongoing publicity of the volunteer program
- follow up on volunteers (including job recommendations where applicable)
- evaluation of the volunteer program
- facilitating communication
- orientation of staff and identification of supervisors for volunteers

It is important to note that the primary function of the Co-ordinator of volunteers is to *co-ordinate*. Much of the work can be delegated out to others but someone must pull it all together.

3 Task Group

It would be a great burden if the Co-ordinators of volunteers had to do all the planning for the program on their own. S/he just will not have all the skills needed. The establishment of a task group to help with the planning greatly helps to relieve this burden. It not only is an excellent source of ideas and support but, also, is an excellent way of involving representatives of the groups which the program might affect. This involvement is a great aid in the development of a corporate understanding of what the program is all about. For both reasons, then, it would be good to include on your task group representatives (where applicable) of:

- administration, board, management, labour
- professionals, general workers
- present volunteers, past volunteers
- agency members of various levels of responsibility
- other interested members of the community (perhaps with needed special skills to offer)

As time goes on you may want to invite various other outside people in the community to one or two meetings to provide fresh perspectives and feedback on what you are doing.

4 Objectives and Evaluation

While the purpose is a general statement of intent which remains fairly constant, objectives have a beginning and an end. They are measurable, attainable in a reasonable time, and feasible. They are those means or activities through which the purpose is to be achieved. They will also help you evaluate your program after some specified time by giving you an idea of what "success" might mean in your situation. They may include items such as:

- number of volunteers to be recruited
- number of volunteer hours (per volunteer, per month, etc.)
- number and type of roles to be filled
- degree of completion of specific projects and tasks
- the extent of training
- the percentage of clients or services to be assisted
- the degree of development in each program area
- the degree of satisfaction of volunteers, staff, administration, clients, etc.

A specific date should be set at this time for an initial evaluation meeting. Others can follow at different intervals throughout your program. Be open to having your program and your objectives evolve and change.

5 Finances

Appropriate funding must be delegated for all expenses incurred in the volunteer program even if you are only using one volunteer. Such expenses may involve such items as offering reimbursement for bus fare, babysitting, coffee and lunch for your volunteers (see Appendix B), also office expenses, telephone, office equipment and space for this new service and recognition costs. Funding may also have to be delegated to various means of recruitment.

*youth?
retired?
PH*

*Especially long
term projects
need this to
perk up interest
and see if
moving in right
direction
P.H.*

6 Volunteer Roles and Job Descriptions

Some time should be taken to consider the volunteer positions in detail. The first step is to briefly outline what positions the volunteers can and will fill. These should be evaluated to see that they meet the corresponding objectives. For every position or role that is to be filled you should be sure to develop a job description. This is a detailed definition of the volunteer's duties and responsibilities. It outlines what the organization or group can expect from the volunteer and what the volunteer can expect from the organization or group. The composition of a job description ensures that all aspects of the volunteer position have been carefully explored, planned and approved. Furthermore, it will prove useful for recruiting and interviewing purposes in that it includes a clear description of the job requirements and the qualifications of the person who is to do it. It is also a foundation for training, supervising and evaluating the new volunteer. The job description should include:

- Job title (important—lends dignity to a job)
- Time requirements (on the job, duration)
- Reimbursement requirements? (also meals?)
- Supervisor (Connector)
- Purpose of the job and its relationship to the overall program (perhaps outline the specific objective of the volunteer work—makes it more tangible and also gives identity within the program)
- Duties and responsibilities (list duties involved and personal characteristics expected, i.e., confidentiality)
- Basic requirements (list skills, mobility, training experience etc. needed for performance of the job where applicable)
- Orientation procedure (how orientation will take place)
- Training (on the job training?)

Remember that the job description in many ways acts as the agreement or "contract" between the volunteer and the organization or group. In that sense, it protects the volunteer's rights as well as gives the organization or group a basis for approaching a volunteer who is not living up to his/her responsibilities. It is in the interest of both, then, that the job description be explicit as possible. It is important that it be open to change, however. You may want to develop your job description with your volunteer or reconstruct it with them at different intervals. So while making your job description explicit be sure both you and your volunteer periodically evaluate its need for change. See Appendix C for a list of the rights and responsibilities of a volunteer. You may or may not want to include them in your job descriptions.

7 Job Supervisors

Volunteers should know who is responsible for the volunteers in your organization or group. So, if possible, a job supervisor should be located for each volunteer position (may be the same person for many or all). It should be made clear to these people what is expected of the volunteer and what is expected of him/her in return to support the volunteer. The supervisors should be committed, willing, warm and accepting towards working with a volunteer and excited about the potentials involved. They will play a big part in the volunteer's experience in your organization or group.

IF UNIONS ARE INVOLVED THEY SHOULD BE CONSULTED ON VOLUNTEER PROGRAMS.
L.P.

Some situations do not quite fit e.g. at personal care hospital (for elderly) when staff are on shifts & often do not get to know volunteers.
What then?
Any solutions?
M. H.

8 *Acceptance of administration and staff (where applicable)*

Full approval and acceptance of volunteers' involvement in the program should quickly be acquired from administration (including board where applicable). Equally important is the consent and understanding of the staff since volunteers will most closely be associating with them. (Also, if applicable, labour or union understanding and acceptance is very important.) There are several ways to accomplish this:

- involve both staff and administration in program planning development and evaluation
- develop job descriptions with staff
- have a staff orientation meeting
- train volunteers and staff together where appropriate
- involve staff in volunteer training
- provide regular times for staff and volunteers to get together (i.e., meetings or social events)
- involve staff in volunteer recognition
- recognize supportive staff

**it's ok
by us!**

9 *Record Keeping*

A. Forms. Before moving into the area of actual recruitment, a registration form and perhaps criteria for screening should be developed. They should be constructed to obtain the necessary information needed for screening and placing a volunteer (see Appendix D for an example of a Registration Form).

B. System. Also, a record keeping system should be established. Some things you might want to include in individual volunteer files are:

- registration forms
- copy of job description for each position the volunteer has filled
- copies of evaluations of performance
- information on their training and workshops attended (also perhaps their contributions to training sessions—help in planning, etc.)
- emergency information (who to contact, etc.)
- number of volunteer hours worked (this may be best kept on a master sheet of all volunteers—individual volunteer hours can be taken from it)

NOTE: The above can be put into an open filing system so that the volunteer concerned can have access to his/her file.

*In a volunteer's
file open to
other volunteers?
PH*

10 *Interviewers*

Think concretely about what interviewers you will need and find people to fill those places (could be staff, volunteers and/or you). When people respond to your recruitment program there should be a prepared interviewer ready to see them.

11 *Other areas*

(Remember there are sections on interviewing, orientation, training and recognition later.)

add lines ----- *etc*

Further Information — Program Planning (see Bibliography I)

IV~ACTUAL PLANNING

(65 minutes)

With the input, then, of the introduction, your discussion and the written information, we are now ready to do some concrete planning. It would be beneficial if we could break down into small groups consisting of those from the same organization or group (if you are not already). The answers to the following outline do not need to be "final" answers but should at least be tentative answers so at least some plan has been made that we can deviate from. Again, all these items may not be applicable to your particular situation. Fill in only those that you think are applicable, considering the discussion and reading before. Don't worry about being repetitive.

A. Purpose of the Volunteer Program: formulate a short statement (i.e., three lines)

B. Co-ordinator of Volunteers: list possible candidates or person now filling that role

C. Task Group: list names of potential and/or actual task group members (should others be added?)

D. Objectives and Evaluation: list six objectives of your program

Set tentative date for an evaluation meeting _____

E. Finances: estimate of funds available _____

F. Volunteer roles and job description: first list briefly how and where you are going to involve your volunteers.



On a piece of note paper or newsprint, now roughly complete one job description of one of the positions listed above.

G. Job Supervisors: list supervisors corresponding to the positions listed in "F".

H. Administration and Staff acceptance: briefly outline strategy (with dates where possible) for gaining administration (board, etc.) and staff acceptance.

I. Record Keeping: list what materials you will need for record keeping purposes.

Estimated cost: _____

J. Interviewers: list potential interviewers.

K. Other items you feel are important.



YOU

PART 2

**&
YOUR VOLUNTEER**



1-INTRODUCTION

So far we have been dealing with the organizational preparation needed before volunteers appear on the scene. This preparation, as we have said, is very important. We must, however, before we actually recruit volunteers, think about how we will interact with them once they do show up. Our initial contact with prospective volunteers involves three phases: interviewing, orientation and training.

A. Interviewing

Why have an interview? Surely if someone is volunteering their services they should be allowed to give their services freely without having to be "cross-examined". Why, then, all this red tape? There are a number of reasons. First of all it is the best way we can initially acquaint ourselves with the volunteer and vice versa. It is not so much that we can find out what the volunteer is suited for, though the interview will give us some idea along these lines, but that it enables the volunteer to openly consider the different possibilities; to "count the cost" after obtaining a better picture of what is involved. It offers a chance for the volunteer to express likes, dislikes and interests. This kind of exchange puts him/her more readily in a position to choose a job they would like to try. Interviewing and other aspects of the selection and placement process are vital for the volunteer's future satisfaction at his/her work since the volunteer's enjoyment is largely dependent on the suitability of the job. There are, of course, some volunteer jobs that almost anyone can do and therefore require no greatly detailed screening process. The interview, in any case, is an excellent way to meet and welcome a volunteer.

B. Orientation

When a volunteer begins a job for the first time s/he is coming into a strange situation. They are not familiar with the place, the people, the procedures or the purposes and policies of your organization or group. Orientation, then, involves an introduction of the volunteer to each of these facets. The object is to welcome and familiarize the volunteers with the new setting they find themselves in.

C. Training

It may be clear at the outset that not all volunteer jobs require training beyond basic orientation. We must be careful not to assume this too quickly, however. Training is beneficial in a number of ways. First of all many prospective volunteers are hesitant about doing certain jobs because they are not sure that they have the needed skills. Training, then, helps take away this fear. Secondly, training assures that the volunteer job will be a progressive, learning experience for the volunteer. S/he will be developing new skills and abilities. Thirdly, it assures the organization or group that the volunteer will be an effective worker for them. Training, then, is an indispensable ingredient of job satisfaction and reward; an ingredient which needs to be handled with a great deal of creativity.

*Not sure
that is necessary
Might be an
excuse to
"cop out"
M. H.*

*It also means
the institution
is taking the
placement of a
volunteer as
seriously as an
employee - it is
good the volunteer
knows that
care and
concern
P.H.*

II~PARTICIPATION

(10 minutes)

- 1 Have half of your small groups brainstorm on "all the reasons why people volunteer". Have the other half of your small groups brainstorm on "all the reasons why people do not enjoy their volunteer experience".

(10 minutes)

- 2 Have the former groups now go down their list and mark with an "I" (Interviewing), an "O" (Orientation) and/or a "T" (Training) the motivations of volunteers in which good interviewing, orientation and/or training could be major factors in their job satisfaction. Have the latter groups mark on their list (in the same way) those reasons for dissatisfaction on volunteer jobs that could have been averted by good interviewing, orientation and/or training.

(5 minutes)

- 3 Have a brief time sharing the findings which the groups have come up with (i.e., those dealing with interviewing, those with orientation, etc.).



III~FURTHER CONSIDERATIONS

(20 minutes)

Let us now consider the methods and skills that we can use to develop effective interviewing, orientation and training.

- a. *Interviewing*
The purpose of an interview with a prospective volunteer is to determine the suitability of the applicant for volunteering in your program and to select an assignment in which the needs of both the program and the individual are satisfied. Such an interview is essential since the success of your entire volunteer program depends, to a large degree, on finding the right person for the right position.

Consequently, every applicant should have an interview, no matter how well they may be known to you. In many instances the interview serves another purpose: it becomes the first step towards orienting and training the volunteer who accepts and is acceptable to your program.

Conducting the Interview

Consider the setting:

1. Arrange the office so that there is an atmosphere of comfort, warmth, and informality. Flexibility and a choice of seating should be provided.
2. Try to ensure privacy; divide the room by using a screen if others are present.
3. Cast aside unfinished business and concentrate on the job at hand. Few people can read their mail with one eye and carry on an interview with the other.
4. Allow for at least one-half hour of uninterrupted interview time.





Are you prepared?

1. You should have an application form which has areas covering educational and occupational experience, training, hobbies and time preferences.
2. Information should be available on all present volunteer positions (preferably in the form of detailed job descriptions).
3. In the case of volunteers who may be unsuited to your specific program, it is also handy to have information on other possible areas of community involvement.
4. Others (add them yourself).



Things to do during:

1. With a smile, a handshake and a friendly word of greeting, introduce yourself and anyone else who is present at the time (i.e., secretary).
2. Clarify the purpose of the interview (to obtain general information, discuss interests and match with volunteer position).
3. Complete the application form with the prospective volunteer, adding any additional information gathered in the interview exchange.
4. Explore such areas as:
 - a) What have you enjoyed most in previous volunteer assignments? What have you enjoyed least?
 - b) Why are you interested in doing volunteer work? What are your long-range objectives?
 - c) What are your personal and work goals that would be important in choosing a volunteer job?
 - d) What type of people are you most interested in working with (co-workers and clients)? Are there types of people you feel you would be unable to work with?
 - e) What do you feel would be your greatest contribution to our volunteer program?
5. Give the applicant enough time to consider your questions and answer them at his/her own pace. Do not hesitate to ask for clarification on any points that you don't understand.
6. Present your information clearly and concisely so that it is easily understood. Allow the applicant an opportunity to express any concerns about the suitability of the jobs available.
7. Encourage the prospective volunteer to develop a personal plan of action with the job available. Assist him/her in deciding what is most suitable by clarifying areas of concern and setting things in perspective (i.e., point out both the positive and negative aspects of the jobs being considered) but *leave the final decision to the volunteer*.
8. Anticipate future areas of confusion and prepare the prospective volunteer for these (i.e., confidentiality, flexible hours, etc.).
9. Don't extend the interview past the point of satisfaction.
10. Ask the volunteer to tell any friends who might be interested in your program to contact you. Your best form of public relations is an active, enthusiastic volunteer.
11. Express your appreciation for having had this time with the prospective volunteer. If the result of the interview is that s/he will be doing volunteer work for your organization then you would move directly into orientation.
12. Others: _____



problem situations

You may occasionally encounter problems in the interviewing situation.

These may arise in the form of a prospective volunteer with a mental health problem, or someone who, in your judgment, is not suitable for your program due to physical limitations or lack of specific skills. In any of these cases it is essential that you not leave the volunteer without an alternative plan of action.

Be sure to have available:

- a) Descriptions of other volunteer programs in your area and the names of volunteer co-ordinators.
- b) General information on counselling programs, mental health teams, legal and financial services.

Although you are not setting out to solve an applicant's problems, you may find the following ideas helpful . . .

1. Observe any signs of disappointment or discontent. This may be a clue to the real problems or it may indicate that the interview is covering topics of embarrassment (i.e., questions regarding health or recent illness).
2. Give the prospective volunteer ample opportunity to tell his/her own story. Let him/her talk freely without interruptions if this seems important.
3. Inquire regarding the steps already taken in attempting to solve present difficulties. Determine, if possible, how much interest there is in wanting to find solutions.
4. Keep a friendly, sympathetic, and helpful attitude, but don't assume the responsibility for finding solutions to the interviewee's problems.
5. Name people or community agencies that you may see as being helpful to the volunteer.
6. Expect to meet many problems you cannot deal with alone. Share these situations with other persons who might be helpful or who are already involved with the prospective volunteer (i.e., if the volunteer has been referred by a social worker or doctor, ask the volunteer if you can contact them for further information or arrange a meeting time for the three of you to sit down and discuss volunteer opportunities in your program).
7. Yield to the specialist in areas outside of your own field; follow-up and cooperate with others.
8. If the prospective volunteers problems are not severe and you feel they may be suited to another type of program, ask the prospective volunteer if you may share interview information with any other volunteer coordinator to whom you make a referral.



Things to do after:

1. Take time to make notes on the interview after the interview is over. Enter the results in your filing system.
2. Don't forget the volunteer. Make sure you follow-up and see how things work out, and how the volunteer feels about the placement.
3. Others:

* It might be noted that there are two types of interviews involving prospective volunteers. One is done by specific organizations and groups with the aim of presenting the prospective volunteer with the one or several volunteer opportunities offered within the organization or group. The other type of interview is similar to that done by a Volunteer Bureau where the prospective volunteer is presented with the various volunteer opportunities offered by all the organizations or groups in the community. The result is a referral to one or two or these organizations or groups. While all of the above pointers about interviewing apply to both types of interviews, a word should be added about the referral process.

For those making referrals:

1. After identifying two or three referrals with the prospective volunteer, by reviewing job orders with them and matching them to *their* interests, telephone the organizations and inform them of the volunteer available. Introduce the volunteer coordinator and the volunteer over the phone, and request that they set up an appointment time and date.
2. If the organizations cannot be reached by phone, leave a message to have them call the volunteer. Give the volunteer a card with the organization's name and the person who will call. Alternatively, you could give the volunteer the name and number of the organization and have them phone later on.
3. Encourage the volunteer to phone you anytime problems arise regarding their placement.



Further Information (see Bibliography II)



b. ORIENTATION

The moment you have placed a volunteer in one of the volunteer jobs offered by your organization, orientation begins. Let's look at several basic ways orientation can take place:

- 1 The volunteers should be filled in on practical details, such as where parking is available, where they can leave their coats, etc.

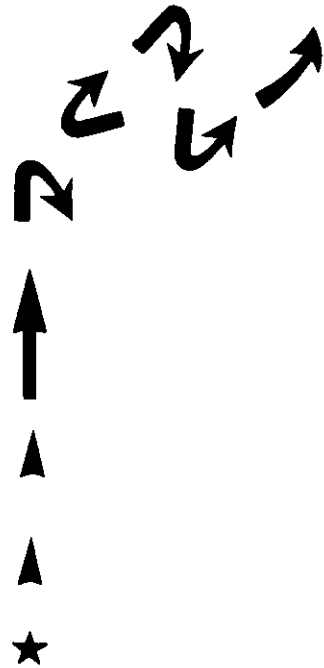
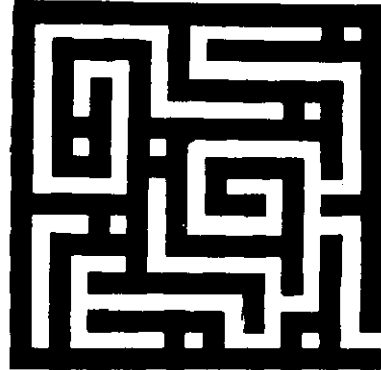
The volunteer can be provided with assorted background literature about your organization or group. A good sense of an organization's history and purpose helps the volunteer see the purpose and place of what s/he is doing. The literature will also familiarize the volunteer with the basic workings of the organization or group. Some ingredients of a good orientation checklist: Goals, future plans, other departments and programs, methods we use, relationship to other agencies.

- 2 Meeting the staff workers and other volunteers with whom the new volunteer will be working is equally important (also board representatives). Each person should be casually introduced with a brief explanation of what they are responsible for. Some time perhaps should be allowed for the volunteer just to watch the workings of the organization and familiarize themselves with it.

- 3 The volunteer should be introduced to their job supervisor who, in turn, should take some time to get to know the volunteer. The job supervisor should again outline the job description and answer any further questions the volunteer has about it (you might want to have the job supervisor and the volunteer re-draw the job description together after the volunteer has been working for a while). The job supervisor should also show the volunteer where s/he will be working, and what materials are available.

- 4 The timing and content of future training the volunteer will receive (if it is known) should also be clearly outlined at this point, so that the volunteer will have a clear idea of what to look forward to. Of course, as mentioned before, training is not always applicable to every job.

5 Other Orientation Hints:



C. TRAINING

The distinction between orientation and training is often quite fine. Ongoing one-to-one training begins with orientation and continues indefinitely. In most jobs the volunteer will be continually facing new situations and new problems and will thus have new questions to ask his/her supervisor or the director of volunteers. This type of informal question and answer type training occurs with or without formalized training (it should not be taken for granted, however).

On the other hand, if you feel there are some needed basic skills that are not provided through simple orientation, you may want to provide some formalized training for your volunteers. It might be mentioned here that not all volunteers will react positively to the idea of training. For those who are not sure of their skills and are promised training to develop them, training is a welcome idea. You may, however, find that some volunteers regard training as a lack of confidence, on the part of the organization or group, in the volunteer's abilities. After all, the volunteers are giving their services free! Why all the fuss? It is for this reason that training must be handled with sensitivity. It must be clear that training is *not* a sign of lack of confidence, and as much effort as possible should be made to involve volunteers in deciding what training is needed and what methods will be used. There should be an understanding by all (staff and volunteers), then, of what merits training will bring.

There are a number of things to consider in planning for a training session:

1. First of all, the skills that the volunteers need to practice and develop should be clearly identified by the volunteers (those who are already familiar with the organization) and you. It will be the goal or purpose of your training session(s) to refine these skills (you may want to focus on only one or two skills per training session).
2. The resource people for these sessions could be people within your organization or group, one or several of your volunteers, yourself or people from outside who have experience and knowledge to share about the skills you want to develop. Consider all possibilities. Those who lead the training session should have some ability for making people feel comfortable and open. Your trainees may not be used to this type of group learning situation.
3. Identify the characteristics of those who will be taking part in the session (i.e., age, experience, number, possible expectations, etc.). Getting some idea of who will be taking part will help you as you decide which training methods will be most effective.
4. The next step of course is to identify the training methods you will use to accomplish your goals. Apart from fitting in with your overall goals, the specific purpose or desired result of each training ingredient should also be identified. Try to use methods which encourage participation and active feedback, and which are experiential in nature (and fun). Don't give an hour-long lecture—you want variety and action. Once you have chosen your methods they need to be arranged in some logical sequence within a certain time framework (we will look at the methods and time framework in more detail in the Actual Planning section.).

often a volunteer who is an expert in a given field, comes along, and then the job is designed around this skill/knowledge and training is not considered (orientation yes) In fact they may become part of the training team. Should not mere mention be given to designing the jobs around available skills rather than looking for skills to fit predesigned jobs? P.H.

Encourage inter-organizational training? P.H.



IV~ACTUAL PLANNING

(70 minutes)

We are now ready to outline some concrete details for our interviewing, orientation and training procedures. Taking into account the previous three sections, and also your own particular situation, fill out as many of the questions as you feel are applicable.

A Interviewing

1. Your list of potential interviewers from Part I (Preparation), Section IV, and person responsible for contacting them:

_____	_____
_____	_____
_____	_____
_____	_____

2. List three goals of the interviewing process:

- a) _____
- b) _____
- c) _____

3. Date for an interviewing training session: _____

4. Possible resource persons:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

5. Person responsible for co-ordinating the training session:



B Orientation

1. List the general orientation needs of a volunteer coming into your organization or group:

2. List, in order, the steps of the Orientation process and beside each step the person responsible:



C Training



1. List the skills required in your volunteer jobs that could benefit from training, and star the most important one:

2. Possible resource persons for a training session on the above starred skill:



3. List the characteristics (as best you can) of the possible participants, and star the most important ones for designing purposes:



4. On a separate piece of paper list (brainstorm) all of the methods and activities you could use in a training session, then star the five you think would be most appropriate for the skill being considered. (See Appendix E for a list of training methods which you can compare to your list after you have finished brainstorming).

5. Fill in the planning sheet on the next page (remember this is tentative).



6. Person responsible for organizing the training session: _____



Planning Sheet For Training Session
(can be adapted for any meeting)

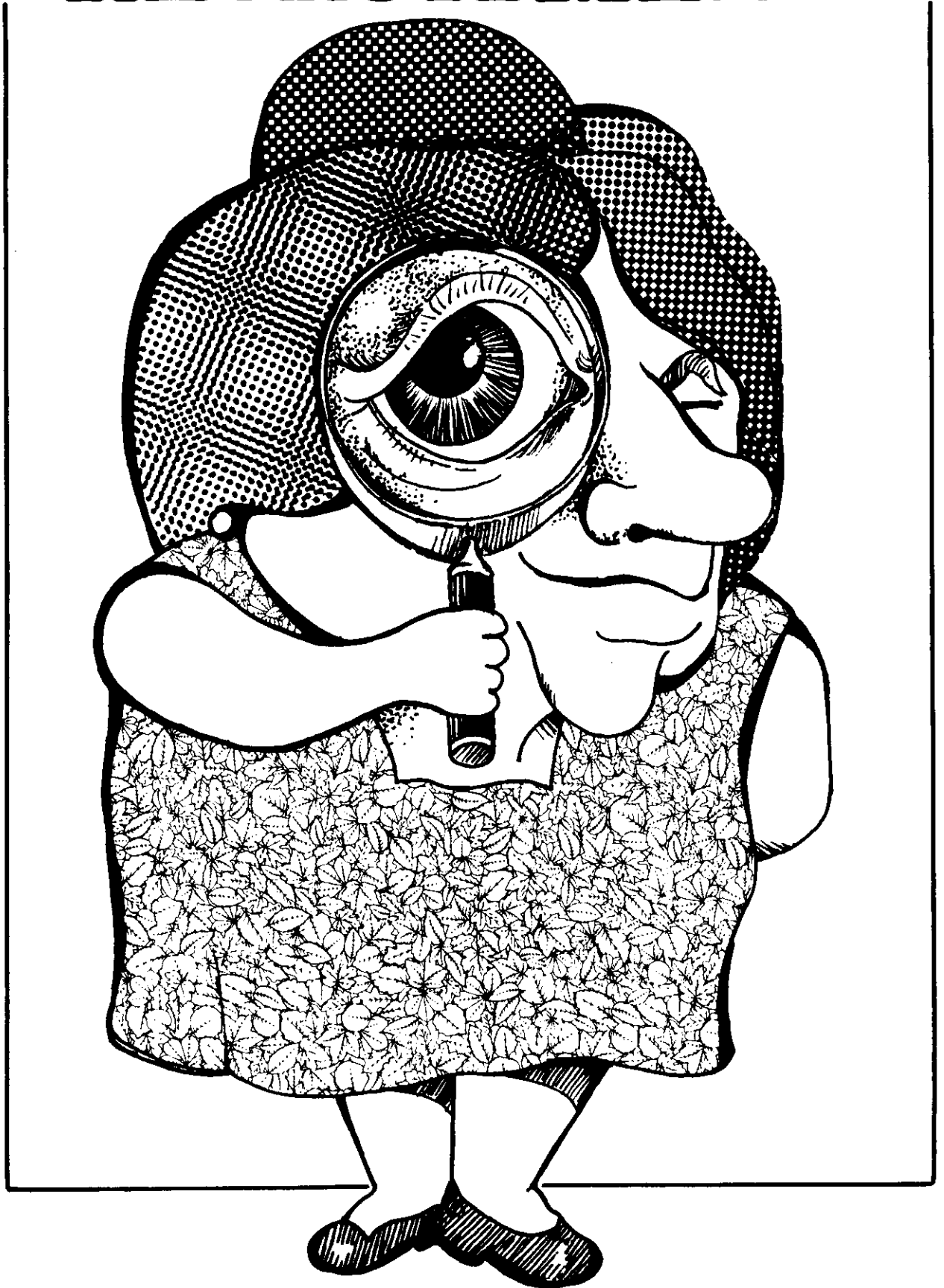
THIS IS
EXCELLENT!
I'VE USED
IT.
L.P.

Goal of the Training Session: _____

Time Estimate	Activities, Methods	Who Responsible	Arrangements of space, equipment, materials
1. Pre-Meeting and Start-up of the Session			
2. Flow of Session after Start-up Activities			

METHODS OF RECRUITMENT

PART 3



1- INTRODUCTION

We can now turn to the actual recruiting of the volunteers you need. Before we jump in, our thoughts about recruitment methods should be prefaced by several considerations. Just as our world in general is rapidly changing, so is the volunteer world, and it is important to get a feel for these changes if we are to be able to approach recruiting in new and creative ways. These changes in the volunteer world are being reflected in a number of ways. For example:

- ★ It is becoming common to find more public and private employers encouraging their workers to get involved in volunteering within their community.
- ★ On the other hand, volunteering is also increasingly being seen as a way to gain experience in a particular job area and then, perhaps, as a stepping stone to actual employment. For some this may be a new job area, while for others it may be a matter of re-entering a job area. For those not sure of what job area they would like to concentrate on, volunteering is proving to be an excellent way of discovering where their interests lie. The growing emphasis on the provision of training for volunteers in many organizations or groups has enhanced this type of approach.
- ★ There is also a growing tendency towards seeing volunteer work as an opportunity for self-growth; as a chance to expand one's awareness of other people, places and perspectives; as a chance to develop one's ability to relate to others and care for them.
- ★ A new awareness is developing that volunteering is a way of constructively helping to improve the quality of community life, working from the inside out rather than outside in.
- ★ Special skills are even more dearly needed and wanted by many organizations and groups (for example, in administrative volunteer positions). There is also a growing awareness in these organizations and groups that staff-volunteer teamwork is an exciting new potential for improving the efficiency and quality of services.

The net result of all the new and changing perspectives on volunteer work is a corresponding change in the image of the volunteer. The typical volunteer is no longer necessarily the housewife who has some spare time but is now seen as almost anyone. The cry is no longer, "I'm just a volunteer", but rather "I'm a volunteer!" Volunteers are increasingly being seen as important people—important in a society where the mandate is to willingly work together for the betterment of our living situation.

This, then, is the direction the volunteer world is moving and we are moving with it enthusiastically. The changes, in general, focus on one important fact: that *anyone* can be a volunteer and find the donation of their time and energy a meaningful experience (regardless as well of age, sex, race or handicap).

It is the job of the recruiter, then, to communicate the excitement that volunteering holds. His/her aim is not to "sell" their volunteer program but to present it with integrity and enthusiasm. It is enthusiasm that is rooted in a belief in the merits of volunteerism that encourages participation.

We should emphasize the need for a volunteer, the chairman of a committee or a volunteer who is going to help with publicity, going with the staff person. (if there is staff). Always have volunteers asking for free time or space + have the volunteer interviewed on radio or T.V. staff can go for moral support etc. but if it is a voluntary org. find the volunteers. J.C.

There are three general means by which the vision for our volunteer program can be communicated:

- 1 Direct Recruitment — involves personal contact and communication between the recruiter and prospective volunteers. It can happen in a one to one situation, as with a friend, acquaintance or other individual where there is an opportunity for mutual sharing of concerns and ideas, or in a group situation where the recruiter is talking to a number of people (perhaps hundreds).
- 2 Indirect Recruitment — involves all means of one way communication such as newspapers, radio, posters and so on.
- 3 Delegated Recruitment — where the recruitment responsibilities are taken by various groups and organizations oriented towards volunteerism and service, for example, Volunteer Bureaus, Auxiliaries, religious groups, civic, service and fraternal organizations (Kiwanis, Lions, etc.) and various clubs.

There are two final ingredients which must be included for the consideration of recruitment methods. They are fundamental to all that will happen from this point on. One is imagination and the other is daring. Because the horizons of volunteerism are expanding we need to foster our imagination in discovering the new potentials involved. We must think of new people with which to communicate and new ways of communicating with them. We must jolt ourselves out of our normal way of looking at things and peek sideways, up and down, underneath, behind and all around to find new ideas. But then our ideas *must* be converted into *action*. We must be willing to take risks and make mistakes and learn from them. It is with imagination and daring that new horizons will be explored.

*Organizations
not thus oriented
i. Garden Club
Athletic Club
may from time
to time take
on projects
using all members
as Volunteers
P.H.*

if at first you don't succeed . . .

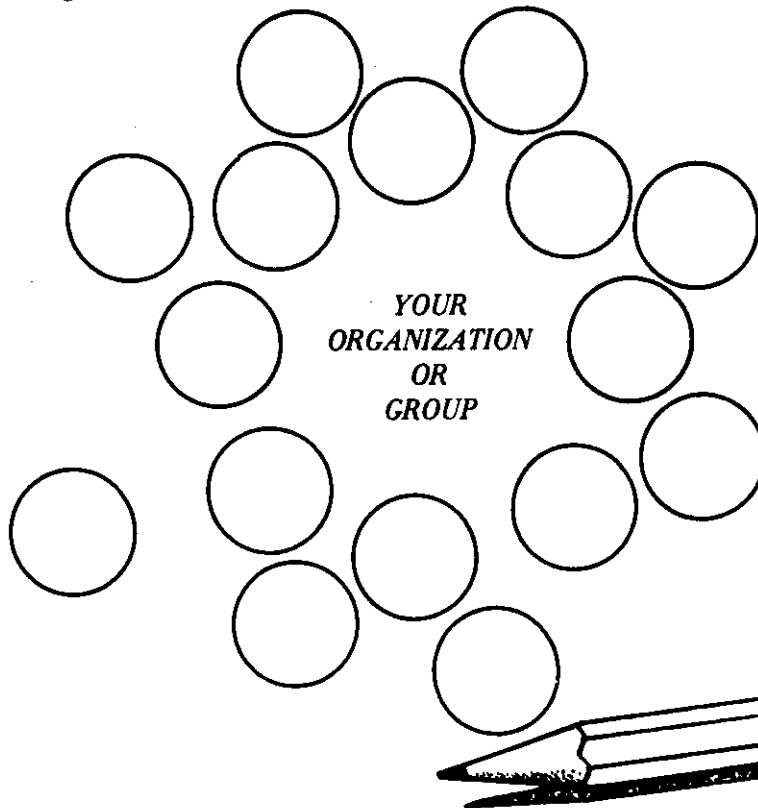


11~ PARTICIPATION

(40 minutes)

(10 minutes)

- 1 Back in your original small groups, take a sheet of newsprint and make a large copy of the diagram below.



The circle in the centre represents your organization or group. The circles that surround it represent the different groups or people in your community (i.e., pensioners, ethnic groups, men, women, teenagers, etc.). Fill in as many circles as you can with whatever groups you can identify (make more circles if you need more) and include in each circle the percentage of the total community they represent.

(15 minutes)

- 2 Keeping in mind your filled in diagram, now brainstorm on "all the methods and places by which volunteers could be recruited" (remember—1 or 2 word answers). If there is more than one small group have half the small groups brainstorm on just the methods and the remainder of people on just the places. Stop the session after a good ten minutes. Now see which group can come up with ten more ideas first (use your imagination).

(5 minutes)

- 3 Once due recognition is given the imaginative winners, have each group identify the ten methods and/or places which they feel have been neglected and need work on.

(10 minutes)

- 4 Finally, have a brief time of sharing the ten that each small group has chosen and perhaps a short time of walking around looking at each others lists to stretch your legs.



III~Further Considerations

There is a limitless number of ways we might recruit volunteers. It would probably take a large volume to record all the variations that have been used of even one basic recruitment method. In the pages that follow, the basic methods of recruitment have been outlined in some detail. Hopefully, these outlines will enable you to try some of them in your own situations. More than that, however, we hope that they will lead you to discover your own variations for your own communities. This section will also expand with time as we hope that we can continue to add examples of innovative ways people have used these and other methods.

(10 minutes)

Keeping in mind, then, the ten methods from the last section that you would like to look into, scan over this section and narrow your selection to three methods you would like to do some actual planning for (the ones you choose may or may not be methods described here).

IV~ACTUAL PLANNING

Again we are now ready to do some concrete planning. As you can see the Actual Planning section here is included with the corresponding methods discussed. If the methods you have chosen to work on are contained within this section fill in the corresponding outline. If they are not found within this section do some concrete planning of your own on the pages provided at the back. Take 20 minutes for each of the three methods you have selected.

speaker's bureau

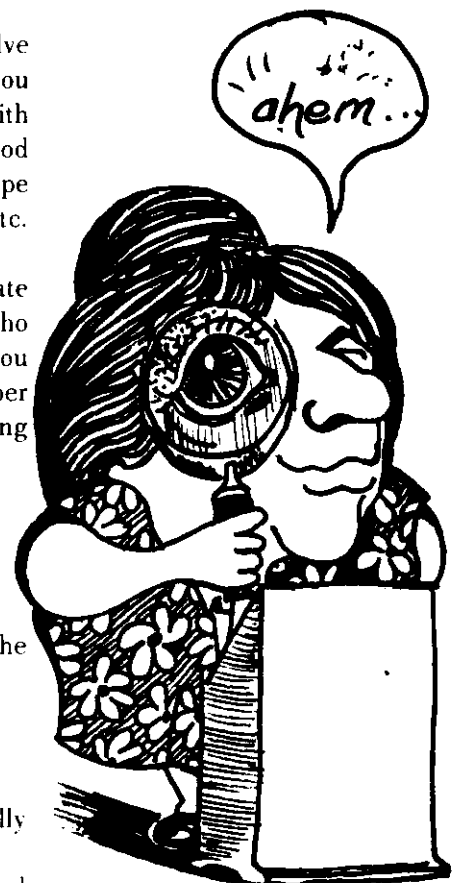
A You need: interested, enthusiastic people (involved in some way with your organization or group) to volunteer to give talks about aspects of your program or the program as a whole.

B You must then prepare the people who have volunteered. This will involve providing written reference material (facts, figures, goals, history—which you may have to compile and print). The speakers should also be familiarized with all aspects of the program. Any other additional information inputs are good (pictures, etc.). Provide an opportunity for speakers to rehearse with a tape recorder or in front of a small group composed of fellow volunteers, staff, etc.

C Once the speakers have been prepared, print a list of these people and circulate copies of it to various service clubs, churches, schools and other groups who might be interested. Be sure you state what topics they can cover and why you think the topics are important in your community. Give a contact phone number and address. You must field and co-ordinate all potential speaking engagements.

D Remember to:

- have biographies of the speakers available
- select speakers with an eye to who they will be talking to. Try to match the speaker's interests with the group.
- recheck engagements two days before (speakers and groups)
- provide handouts (A.V. materials?)
- keep a record of where the talks are given
- keep in contact with those who do speak. Get together periodically (possibly as a group) to talk about how speaking engagements went
- obtain an evaluation of the speaker's effectiveness from group addressed





1. List three people who might be interested in speaking for your organization or group:

2. Think of two topics you would like them to cover:

3. List the materials and methods you will use to prepare your speakers:

4. List the organizations you will contact to inform them that your speakers are available:

5. Person in charge of preparation and follow up: _____

6. Date to be completed by: _____



The Vancouver Sun

VANCOUVER, BRITISH COLUMBIA

MONDAY, JAN. 31, 1977

NEWSPAPERS HELP! 2 PROJECTS AIDED

research

- identify daily newspapers, neighbourhood newspapers, "shoppers", ethnic or minority group newspapers, underground press, community magazines, etc., which might print stories (also might look into newsletters of schools, libraries, unions, professionals etc.).
- observe the kinds of stories printed and if possible see the editor (it helps to get to know the newspeople).
- obtain answers to questions such as the following (by appointment or telephone): to whom should stories be sent? deadlines? policy on pictures (maximum sizes, number, etc.)? possibility of feature stories? policy on letters to the editor? style with regard to names, address and titles?
- keep a record of all the above.



1. List all the papers and magazines servicing your community:

2. Person responsible for collecting information on the above and date to be completed by:

WE HAD AN ARTICLE + PICTURE IN RICHMOND HALL SHOPPER'S FLYER AND HAD GOOD RESULTS - THESE ARE READ REGULARLY BY PEOPLE AS THEY ARE PUT OUT FOR SPECIAL SALES.

L.P.





press release

For materials you need two sheets of 8½ in. x 11 in. (14 in.) white bond, carbon paper, and a typewriter.

A good press release should be brief (one sheet only).

Name of your organization, address and telephone number of contact or contacts should be placed at the top left page. (A telephone number, preferably several, is an absolute **MUST**, since the reporter or editor may have further questions, or may wish to set up an appointment for an interview.

Date the press release, so that the reporter may know how old the information is. (The release may possibly be delayed in the mail!) Also state whether the information is "For Immediate Release" or, for example, "For Release April 12 at 3 p.m.", written in the upper right hand corner.

Now for the first paragraph! This is one short sentence—no more. It should tell the most important piece of information. If possible, it should tell the **WHO**, **WHAT**, **WHERE**, **WHEN** and possibly the **WHY** and **HOW** if these are of prime importance. It will likely be necessary to put some of this information in the second or following paragraphs. Remember, news stories (and press releases) begin where most essays end—with the climax first. Short words, short sentences and short paragraphs are easier and quicker to read. Because of space shortage, major editing will be done from the bottom of your release. So again, all the important items must be covered in the first few paragraphs.

Double space the lines of the press release so that it is easy to read and edit. Use only one side of the paper.

At the end of press release, type "-30-" (in the middle of the page—means "end of copy").

Be accurate. Check details and re-read copy to correct any typing errors. Never use only one initial and a last name. Always use two initials and a last name, or full name.

Be complete. Give exact details with special attention to dates (April 12 rather than next Tuesday) and places (exact address rather than 12th and Main).

Submit release in advance of the deadline for the newspaper, radio or television station. Sometimes radio and T.V. will not air items which have already been in the paper. Check the order for submitting releases if possible.



3. Construct a press release for an event coming up in the future (if you don't know the exact details make them up as best you can).

feature story

A Press releases are the bread and butter of the newswriter but let's not forget the feature writer. S/he thrives on human interest stories and is allowed a much freer style and form than the newswriter. People helping people is always a popular theme. So also are historical stories, personality profiles and anything that involves children.

B First, then, you need a story. Try to dig up an interesting volunteer or a unique volunteer experience or happening to write about. It must be of interest to those in your community.

C Your job is now to interest the feature writers of your local newspapers in doing the story. You do not need to write the story yourself. You should provide a "fact sheet" which outlines the main points of the story. This does not need to be formalized—it may even be done in point form. Give basic details, i.e., who is involved, what they did, how long, where and so on.

D With your fact sheet include one or several black and white glossy picture(s) (if you can—you may have to go out and get one, if possible). Try to include one that shows action and involvement. Make sure the principal people are large enough to be easily recognized. You might just include a portrait picture of the major character. Be sure to attach a list on the back of your photograph(s) listing organization, activity taking place and names of participants, left to right. You may need permission to use certain pictures for publicity purposes. See Appendix B for example of Photograph Release form. You might also include your aim in submitting the story, for example, to enhance volunteerism in your community.

E Don't forget to include a contact address and phone number. Then send your feature story "proposal" to the writers at your local newspaper or deliver the proposal in person to the feature reporter.

I found if the feature reporter could not attend a special function - event activities etc, that I would always get the item covered by taking in a tape recording of it the next morning P.H.



4. Briefly brainstorm for feature story material (remember the different categories in papers, i.e., Outdoor, Education, Art, Family page, Sports, etc.);

5. Outline the major points of a story (i.e., a fact sheet);

6. Paper(s) or magazine(s) you will send your fact sheet to:

7. Picture to be included?

Yes

No

8. Date to be completed by _____

letters to the editor.....



A good number of papers have a letters column. Even if they don't they may print a letter to them. (Perhaps if your local paper doesn't have a letters column, you, with the support of other groups, could push to have one started.) A letter written to a newspaper should be a response to some incident or some trend in the community which has come to your attention. Your motivation for writing is community improvement. Volunteerism is a subject that might easily come up, whether it be related to an issue or just simply a sharing of experience. Volunteers writing in this latter way serve as a great encouragement to others. These letters, of course, must be sincere, rising out of a real concern and enthusiasm for what you are doing. Often it is good to include an informative picture or two of someone or something you are talking about. Letters are an excellent means of personal community communication.

THIS REALLY
WORKS - WE HAD
A LETTER SAYING
OUR VOL. CENTRE
SUPPLIED EXCELLENT
VOLUNTEERS +
ENCOURAGED PEOPLE
TO USE OUR
SERVICES.
L.P.

Example

A letter was written to the Province in Vancouver by a person in thanks for the opportunity to volunteer. S/he had been involved in a rehabilitation program designed to help handicapped teenagers learn cross country skiing and gave the genuine impression that it had been a very meaningful experience.

9. If your local paper(s) have a letters column, find someone who will volunteer to follow it closely and respond to issues related to volunteerism:

advertising volunteer opportunities

A There are three ways of advertising volunteer opportunities in a newspaper:

- classified ads
- display ads
- (volunteer) column

B The first two above can be expensive and may not be seen by potential volunteers (especially the classified ads). The other alternative, which by far is the most creative and efficient, is to advertise your volunteer program through a column. In Vancouver, for example, the Volunteer Bureau has a once monthly column entitled "You're Needed" in the Vancouver Sun. This is the type of thing your paper may be willing to print. In the absence of a Volunteer Bureau, it might be negotiated by several organizations or groups interested in doing it together. This would involve having one individual collect and arrange the material about the various volunteer opportunities once a month (or more often if possible). If you would like to begin a column write down what form you see it taking, "why it will be good", etc. Take that proposal with you to the editor of your local paper or papers and talk with them about it.

C In the event that you are able to advertise volunteer opportunities in a column, remember to be creative in describing them. Be sure to be as specific as possible about *what's* to be done for *whom* and *how often*. Consider this comparison offered by Christine Gerrish, Co-ordinator of Volunteers at the West Health Unit in Vancouver:

1. Volunteers are needed to tutor local children.
2. Luigi, aged 8, recently arrived from Italy, and needs help with English. Can you listen to him read every Wednesday from 2:00 - 3:00 at X school?



D When you type out your column for a newspaper use the same format as for a press release. Add to the date of the release the name or title of the column. Also, do not be afraid to use several sheets of paper (one side only). (See example Appendix G.)

Begin with an introductory paragraph dealing perhaps with some of the merits of volunteering and/or volunteerism. The content of this paragraph should creatively vary with each column submitted. The aim is to spark your reader's interest (once in a while you might gear it to a specific group of people, i.e., youth). *Finish* the column by stating the phone number(s) and address where more information can be acquired.

Make a copy of the release and on the copy make sure you write in the names and phone numbers of the contact people for each of the jobs. This will aid you in referring people. (You may instead want to include these names and phone numbers in the column itself.)

10. List several organizations or groups that might be interested in advertising their volunteer opportunities (include a brief description of those opportunities if you can);

11. On a separate sheet of paper write a rough copy of a column.

12. Person responsible for the column and date to be completed by:

slide/tape presentation

A *Materials*

Camera (35 mm)

Colour slide film. Use all the same brand of film for constant colour quality. There are two types of film: daylight and tungsten. Daylight film is standard and is used for all shots where daylight is the major source of light or where a blue flash (including all standard electronic flashes) is used. Tungsten film, which you probably will not need, is used for indoor shots where normal houselights are the major source of light and no flash is used. Use a flash attachment in all situations where fluorescent lighting is the major source of light.

Cassette tape and/or reel to reel tape.

Tape recorder (Cassette and/or reel to reel) and slide projector. If possible try to obtain the use of an Audio-visual tape recorder and slide projector set. Local Community Colleges may have these. Also try schools, Community Centres, associations, Recreation Depts., large museums, art galleries and libraries. Audio-visual commercial outlets will rent them.

B *Theme*

First you must decide what message you want to present. Think of the purpose for which you are making your presentation. What people will see it? Your theme should be specific. You should not try to cover many different sub-plots or points. Focus on one message; one point you want to drive home. Keep things simple (at least until you become a pro).

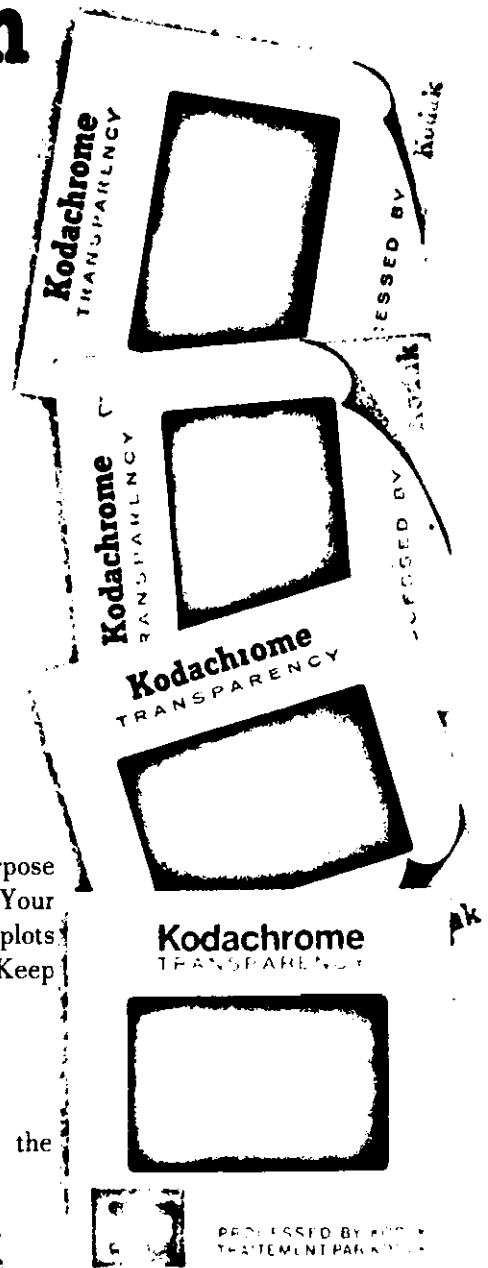
C *Storyboard*

Armed with your theme and initial concept you must now make the presentation more visible and concrete. This can be done in two ways:

Take a normal sheet of lined paper and divide it vertically in the centre. Label the left column "pictures" and the right column "story". Under the "story" write, in point form and in proper sequence, concepts, information or story you would like to present. Then, under "pictures", describe the pictures you would like to go with each stage of your "story". (You may want to include a small third column for sound effects).

Storyboard. In pencil divide a large piece of paper (newsprint? also could be done on a blackboard if it was not erased) into slide shaped rectangles and leave a space between each row.

Now (as crude an artist as you may be) draw in the pictures you want to go with your concept. These will be the outlines of the pictures you will actually try to get. Think about what pictures will get across the message you want to present. Underneath each picture or series of pictures write in the concept that they are presenting. Also include such things as sound effects. It should be kept in mind that an average presentation is 7 minutes long and suggested number of slides to be used is 36 (this varies to quite a degree).



D *Some Techniques*

You do not want your slides to be presented too quickly. The speed of your slides should vary. Slow shots will be thought-provoking. The audience will be able to analyse what is happening more deeply. Quick shots can be used to indicate action. For example, a shot of a man's sombre face quickly followed by one of him smiling can give the illusion of movement (also throwing a ball, running, etc.). Try to vary thinking shots with sequence shots.

Throughout your presentation you will probably make a number of transitions. You have to start and finish the program. You also may change location or mood in your presentation. There are several methods for doing this:

- sound effects (raising and lowering—for example the sound of children playing for slides of children playing).
- dialogue (raising and lowering—for example dialogue heard while two people talking).
- music (raising and lowering—classic for beginning and end).
- narrator (informing the audience).
- pastel colour slide (placed between a change in location or mood).

E *Photography*

If you feel you are not a competent photographer, try contacting the local photography club or your local photo dealer/studio for volunteers. You or your volunteer should now go out and try to photographically capture the concepts you want. It is very possible that you may find it impossible to get some of the pictures you wanted. You then have to be creative with the pictures you can get. Go back to your storyboard and reshuffle things until they make a coherent whole.

F *Script*

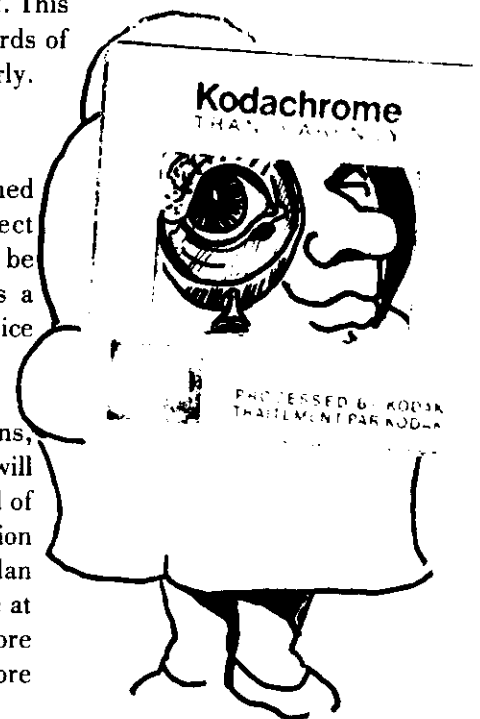
With your storyboard reshuffled, you are now ready to write your script. This is a final outline of what your soundtrack will involve, including the words of the narrator and all the other voices or sound effects. Type it out clearly.

G *Sound*

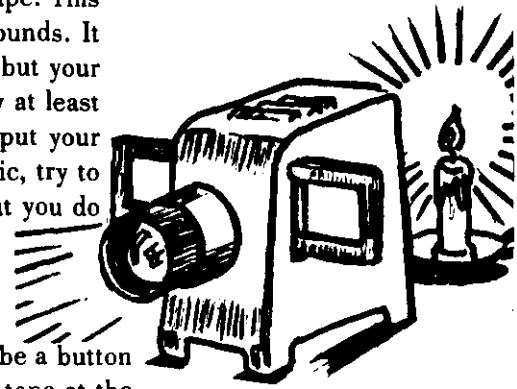
Your sound track will involve one or more of the techniques mentioned above (sound effects, dialogue, music, narrator, perhaps subject speaking). Try to find a narrator with an expressive voice (help might be provided by a local radio announcer). If you have a subject that has a monotone voice you might want to have someone with an expressive voice sub in.

Mixing your sound may be a little difficult. Some advanced situations, where you are using several different techniques on your sound track, will require a sound studio for mixing the sound. It is at this point that a word of *caution* must be offered. Do not attempt to make your first presentation very complicated. Start off with simple goals and methods. Your best plan may be to simply have a narrator and perhaps some background music at the beginning and end for your initial try. Later, when you get more familiarized with the equipment you are using you can try to do some more complex productions.

THIS IS A
BIG HELP-
I PLAN TO
USE IT TO
UPGRADE OUR
FIRST EFFORT
AT SLIDE +
AUDIO WHICH
WAS A PRETTY
AMATEUR
EFFORT.
L.P.



Ordinarily the initial sound track is put together on a reel to reel tape. This is to enable the possibility of splicing out harsh and unwanted sounds. It would be too complicated to explain how to splice your tape here but your local Stereo or Music store may have a small kit for doing it (they at least may be able to tell you how to do it). In any case, you may just put your sound right onto the cassette. If you just use a narrator and music, try to record the music at the same time the narrator is recorded so that you do not have to stop and start again during your recording.



H Slide Change

If you have a tape recorder-slide projector set there will probably be a button on the tape recorder which records an electronic pulse onto your tape at the points you want the slides to change. When played back the slides will change automatically. This tape can also be used on a normal tape recorder. The pulses will be heard as beeps and the slides can then be changed automatically. If you do not have this equipment the best thing to do is indicate on your script where the slides should be changed. In this case keep this clearly marked script with the slides *at all times*.

* Other Tips

When taking slides take them on the horizontal plane and do not crowd or put items near the edges of the slides. This will enable you to transfer them to local Cablevision T.V. with minimum loss of picture. It also allows for some constancy.

Volunteers! You should be able to find volunteers interested in helping with this project (i.e., for doing narration, photography, sound, etc.—try local Community Colleges, radio stations). You know what you want, however, so careful supervision will be needed. Have a script prepared for narrators before approaching them and give them time to get a feel for it and understand how you would like it done.

Don't go overboard with music. If it is too loud or if there are too many songs or types of songs it will detract from the impact of your message. Also have no more than two or three voices on your soundtrack.

Titles etc. can be done by drawing freehand or using something like leterset and then taking a picture of it.



★★★★ "FORM FOR DEVELOPING A SLIDE-TAPE PRESENTATION" ★★★★★

1. Write out the theme you want to present:

2. On a piece of newsprint (or any large piece of paper) outline a storyboard (complete with rough sketches of the pictures you want and your concepts). Alternatively follow the instructions in number 1 under Storyboard.

3. Person in charge of photography: _____
 sound (music, recording): _____

4. Date to be completed by: _____

radio announcements

YOUR NEWSPAPER OF THE AIR

Switch on the world every Sunday morning and hear all about it . . .

- A** Most radio stations will give public service announcements free of charge. There is a limit to how many they will handle, however. If your local station(s) will only accept paid announcements you might consider having some company in town sponsor you (the announcement would perhaps end: "The preceding public service announcement was brought to you by Coca Cola").
- B** Stations differ as to their requirements for announcements. Some, for example, set up their programming on 30 second intervals and will accept 30 or 60 second spot announcements. Others may be more flexible. Also, some stations only require that written announcements be submitted while others require them to be recorded by you on tape. (Always send a typewritten copy of your spot announcement with your tape as well.) *Before you begin* you should find out all of these things (also number of copies, style preference, public service announcement ending—yes or no?, type of tape used, how to tape your announcement if required, etc.) from the Radio Station Manager. Also, listen to the station(s) to get a feel for its style and content.
- C** It is a great asset to get to know the people at your local station(s) personally. The better you get to know them the greater the ease with which you will be able to communicate with them. When you talk to them (an appointment would be best) know why you want to do the announcement—know why you think they are a good idea.

★★★ "HOW TO" ★★★

A good announcement should be written for the ear—not the eye.

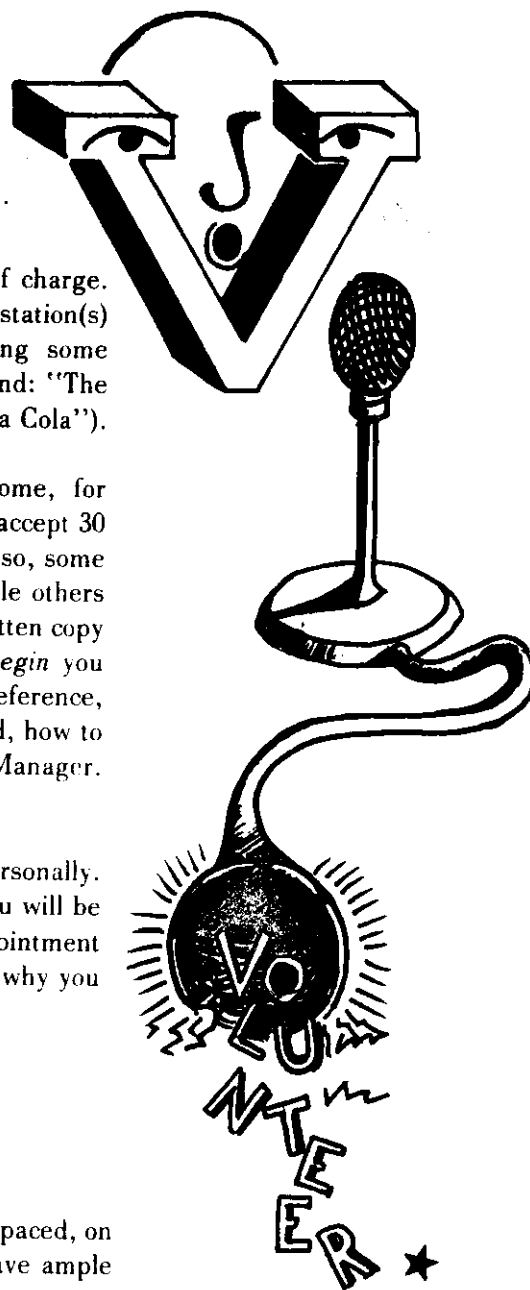
Typewrite all copies of the announcement on 8½ x 11 paper, double spaced, on one side only. Start a third of the way down the first page, and leave ample margins.

On the right hand side of the page, list your organization's name, address and telephone number (or use organization letterhead), also the name and home telephone number of the contact person: e.g.,

Volunteer Centre
1 Big Street
Burnaby, B.C.
800-4000

Contact:
John Smith
700-1000 (home)

On the left hand corner of the page indicate the dates when the announcement should be used and the times when you would preferably want it aired. Below this indicate the time length of the announcement (i.e., Time: 30 sec.).



★★★ "HOW TO" ★★★



Now—how do I write the announcement? Make sure you give all the facts: **WHAT, WHERE, WHEN, WHO, and WHY** of the event. Your writing should be informal, as if you are talking to one person, not thousands. Use simple descriptive words that form pictures, give dimensions and colour. (Remember radio only reaches the ear, and listeners must be able to sketch in their own mind the picture you are trying to create.) Use short sentences: for example, use "you" instead of "they", "don't" instead of "do not", "let's" instead of "let us".

Use approximately two words for each second: approximately 60 words for 30 seconds, 120-130 words for 60 seconds.

e.g.

30 sec



Maybe you've thought about being a volunteer worker for some worthwhile group in town. But then thought there isn't much you can do. Well there is. Just think of the skills you have—from your job or your hobbies. And your feeling for people. Use your skills and concern for a few hours a week to help people. We'll tell you how. Call your local Volunteer Bureau for more information on how you can become involved. In _____ call 600-1000, in _____ 600-200 and in _____ 600-3000.



Somewhere in the back of your mind you know that there are people in town who need help. What can you do? Plenty! As a volunteer. In fact, there's a crying need for your talents, your training and your concerns. If you can spare even a few hours a week, you can help your community. Your local Volunteer Bureau will tell you how. In _____ call 600-1000, in _____ 600-2000 and in _____ 600-3000. You'll never know how much good you can do until you do it.

20 Sec.



There are many people in our community who work for free. They're volunteers . . . people of all descriptions who work hard, in many ways, to make this community better for all of us. There's important work to be done right now. For information on volunteering call at 600-1000.

30 Sec.



People need people. And right now, in Vancouver, there are people who need you. They're children, sick people, old people, people who are just down on their luck. They need a warm human being, like you, to help them. If you can spare even just a few hours a week as a volunteer, it will make a big difference. We'll tell you how. Call your local Volunteer Bureau for more information on how you can become involved. In _____ call 600-1000, in _____ 600-2000 and in _____ 600-3000.

* Note: The writing of spot announcements for your organization or group could be a job for a volunteer.



1. List the stations in your community:

2. Person responsible for doing some research on the stations above and making contact with radio people: _____

3. Write a 30 second spot announcement for your organization or group:

Urgent Requests

If an urgent need for volunteers comes up, radio stations are quite often open to announcing the need. It helps here if you know the people at the station but try regardless. Also, they may have a particular way in which requests should be filed. Check on this. Remember, they are doing you a service.

Radio Talk Shows

On most radio stations there are community oriented talk shows. They will most likely be quite receptive to having someone on to talk about volunteer needs. Make an appointment to see the interviewer of the program. Outline to them what you do and why you would like to be on. If accepted, type out the major points you would like to make during the interview. This outline will guide the interviewer in asking the appropriate questions. Be prepared, however, to field whatever questions the interviewer might ask. When going to the station to do the program make sure you get there very early as the interviewer will probably want to chat with you beforehand. It will also help you to get your bearings. It may be that there is more than one station you could approach. If that is the case, approach them one at a time.

Tip: If you are on a talk show where phone-ins are allowed, arrange to have several people call during your program time. Never count on it just happening.

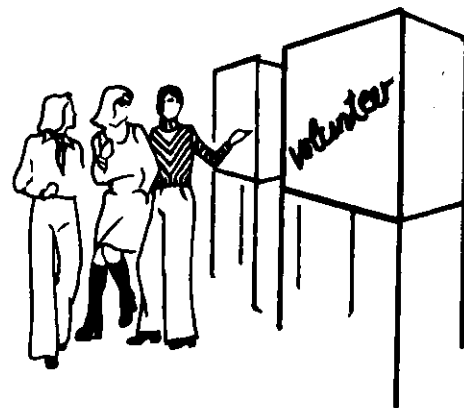
The local radio station donates a 10 minute period each week to publicize all community services activities - this broadcast originates from our office via a telephone hook-up and is very popular in Chilliwack, and the surrounding area.
- Fay Carson
Chilliwack

1. Identify the talk shows on your local station(s) (write the name of the host where possible):

2. List two people who might appear on these shows for your organization or group:

3. Outline the major point you would like to make in the interview:

displays & exhibits



Displays and exhibits can be a very effective way of communicating to large numbers of people. They are designed to make people stop and take notice; they are designed to stimulate people's interest and to provide them with information; they are designed to raise questions for people which can be answered by coming to you.

A display is not just a one shot affair. Try to develop one that can be re-used many times and in many places.

Almost anything can be used as materials for a display. The most common items are, of course, photographs, posters, historical items and equipment (where applicable). Black and white photographs can be enlarged quite cheaply and they will last, so it is only the initial expense you have to hurdle. Photos for display purposes should be produced with a matte, not glossy, finish. Posters, too, can be hand made cheaply by you or a volunteer. This is an excellent project for volunteer involvement—especially those interested in photography and doing their own developing and also those with an artistic talent who desire an outlet for their creativity. The list of materials that can be used in a display or exhibit is only limited by our imagination (paper, wood, plastics, styrofoam, driftwood, netting, etc.). The key word here is to be creative and to make things that can be transported and reused indefinitely. Brochures and other handouts are also key ingredients of a display or exhibit.

Colours are important in a display. Stay away from too many colours or flashy colours that clash. Try to use warm bright colours that go well together and provide comfortable contrast.

Motion is an effective attention getter. Along this line you might consider having a slide projector going continuously, showing pictures of what you do and are all about. This need not be as sophisticated as a slide presentation. It could just be a collection of slides with no sound track accompaniment. If the display is to be unmanned you may be limited in what you can do in this area, however.

Good lighting for your display is essential. Also, care should be taken that the lighting does not cause glare on your photographs and posters, making them hard to see.

It is important that the lettering you do throughout your display be done with care. Also, the variety of lettering used should not be so great as to make it distracting from the overall message. Simplicity is often the best theme.

It is always important to consider who the display or exhibit is aimed at. Your display can probably be easily adapted to be of interest to different groups of people.



There are many places you may find it possible to present your display or exhibit. Important meetings or gatherings of significant numbers of local people may be open to displays. Also, try bank lobbies, supermarkets, galleries, museums, colleges, schools, libraries, manpower centres, department store windows, malls, etc. You may have to book a space a fair time in advance so contact all the places you can think of and tell them what you would like to do.

It is always good to learn from the efforts of other people. Examine displays and exhibits you see and make a note of the things that impress you—also, the things you feel you might avoid.

A number of organizations or groups might get together in putting on a display (i.e., a Community Resource Fair—see p. 77). All it takes is someone—you perhaps (or a volunteer)—to co-ordinate the gathering of items and information for it (this, of course, is one service of a Volunteer Bureau). Be sensitive here to the feelings of each of the organizations or groups that participate.

* *Example*

The Burnaby Volunteer Bureau combined a display with the spot recruitment at several malls. They had one agency person and one Burnaby Volunteer person at their booth at all times and found the display to be very effective for information purposes as well as for recruitment (they referred people and set up appointment times). It was also very inexpensive since the agencies all made their own signs and handout material and the booth and displays were free. Their only expenses were for the reimbursement of volunteers (coffee and bus fare) and the production of Volunteer Bureau brochures and other mimeographed handout material. A sheet with 35 ideas on volunteer jobs was the most popular handout. They also used a slide presentation which told a story without sound. The malls were very helpful and provided most of the equipment needed.



EXCELLENT WAY TO
MAKE THE PUBLIC
AWARE OF YOUR
CENTRE.
I USED IT WHEN
WE WERE DOING
THE DEVELOPMENT
WORK ON OUR
CENTRE AND
HIGHLY RECOMMEND
IT!!
L.P.

1. *List the materials you could use in a display:*

2. *Write a description of your display that you will put together:*

3. *Person responsible for putting the display together:* _____

4. *List the places that might have displays:*

5. *Person responsible for check these out and setting dates:*

cablevision

A In many areas throughout B.C. cablevision companies are providing community T.V. channels (i.e., Cablevision 10 in the Vancouver area). These channels are for *you*—they are there to meet community needs; to aid community communication. The policy of Cablevision is that each community should have its own local T.V. and they will generally program anything that has some effect on the community. Cablevision T.V. is financed by the profits of the companies and therefore is a very cheap means of publicity.

B The Cablevision company, then, will co-operate with community groups of any sort to produce videotaped programs. The key is that the group must be willing to put a good amount of effort into it. The studio will usually provide the video camera(s), limited studio facilities, technical assistance (cameraman, etc.), some lighting and will air the resulting show, perhaps more than once. Some companies have studio vans which, in effect, allows them to bring the studio to you. Equipment varies from company to company. Inquire about the facilities available at the Cablevision outlet nearest you.

C Your first step is to roughly plan your show. Decide on a message you want to get across. Next, think of the ways in which it can be done (panel, interview, action—remember too that slides and film inserts can be used although you should check with the company first to see if they have the necessary equipment). Any 3D props can add fun to your show too.

D Then write a rough "shooting" script indicating length of show, beginning and ending and timing and inserts in between (very little detail on content). Remember also that you can use music (probably have to provide it yourself) and taped dialogues.

E Once you have your script go to the studio director and discuss it with him. He may suggest useful changes or additions etc. He will also tell you if they will do it or not.

F If the cable company near you has a mobile studio, remember that you must select a room in which to do the program if it is to be done indoors. Try to select a room that is not too large. If it is a large room then it must have very bright lighting. Have the director check the sound in your selected room.

G There are a number of things to remember when you are on the studio location:

Remember that everyone who speaks in the show needs a mike so do not plan to have too many people speak.

Have no one smoke on camera.

Do not wear white clothes nor loud prints or plaids. Pastels are best. Also, do not wear jewelry or other items that glint under the lights.

If you use twisting chairs, warn against twisting back and forth while on camera.

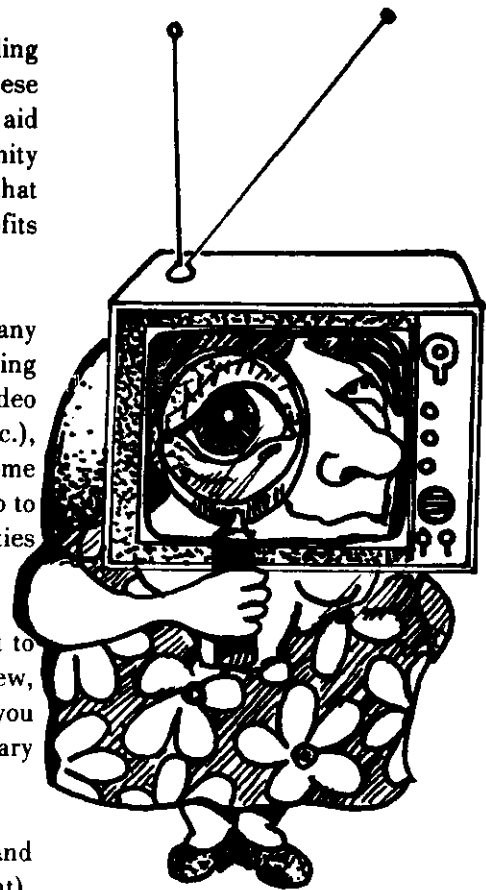
Do not move too fast on camera.

Do not point a camera at a light—you may blow a tube.

Do not discuss the show too much in advance. You want to generate an atmosphere of spontaneity and relaxation that enables you to cope with any unplanned situation. Chat with those participating.

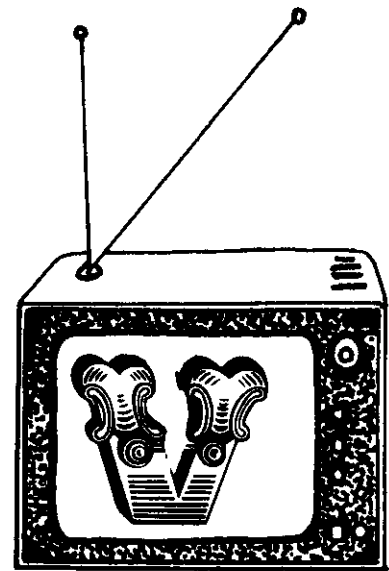
Do a dry run on timing to iron out any "bugs".

You can always do another "take" over the same videotape if need be but remember that blunders are O.K. and do not always necessitate a retake.



commercial tv

Advertising on commercial T.V. can be very expensive and as such is probably not an attractive recruitment method. Your organization or group might, however, still find ways of getting some exposure. Public service announcement spots are a possibility. Such an announcement would follow the same lines as a radio announcement except that you would ask the T.V. station manager about preferred lengths, number of copies, special style, etc. Also, you might check the programming of the channel that serves your area for any community oriented programs (i.e., talk show, community newsmagazine programs, etc.). For each program there is a key person to contact (i.e., the interviewer for talk shows and the producer for community magazine programs). Tell them who you are and find out the criteria for getting exposure. From them you will get an idea of what is and is not possible. The same rules govern here for T.V. talk shows as for radio talk shows. The on camera tips for Cablevision are also applicable. For other types of programs you may have to submit a proposal or at least approach the producer with a concrete plan in mind. In any case, try—and remember that you do have a valid and important concern. Also, don't forget to say thanks!



1. Identify your local Cablevision T.V. company (if you have one):

2. Outline (on a separate sheet) a cablevision program you would like to do (including format, place, etc.):

3. Person responsible for contacting the company with your proposal:

4. Identify your local commercial T.V. stations: _____

5. Write a 30 second public service announcement and sketch the slides you want to go with it:

6. Person responsible for the photographs: _____

7. List community talk shows and their hosts:

8. List two people from your organization or group who might be interested in appearing on these shows: _____

9. Person responsible for contacting the T.V. Stations: _____

Posters

Posters can be produced sophisticatedly or unsophisticatedly, economically or expensively, quickly or slowly. Let's consider three methods:

cheaply printed

This may, in fact, be the cheapest and most efficient way of producing posters. They would, in effect, be mini posters since we are thinking here of standard sized paper, 8½ x 14. They can be done by yourself or a volunteer.

Because surface area is limited you must try to make the poster simple but eye-catching. Do not clutter it with too much information. You might brainstorm for catchy but meaningful phrases you could use. You might also want to include a drawing or some other simple artwork in its design.

Sketch a few examples of what the finished product might look like before you do your final copy for printing.

The benefits of this method of poster making are that the posters are cheaply printed (i.e., see Brochures) and can be mass produced. Put up posters *wherever* you can (store windows, laundromats, mall, schools, college, libraries, apartment blocks, etc.).

hand made

This method, of course, is cheap also. The limitation is that mass production is either impossible or very slow. Your expenses here will only have to cover art supplies, including the paper or cardboard you use. Again, this is an excellent project for a volunteer who is interested in trying artwork (or for you).

The ideas that we might use for our posters are once more only limited by our imaginations. You might consult a local art teacher in a school or college for helpful suggestions. Some suggestions might be to do a sketch from a slide or picture you have, or to cut out some designs in coloured paper and stick them on, or to do a collage, etc.

Before you even purchase your supplies, come up with a rough design for your poster, complete with a rough sketch of the artwork and a completed message that you want to write on the poster. You can then decide on your art supplies, purchase them and go to it.

When doing a poster try to use only one or two colours—three at the most (unless you are doing a colourful design). Too many colours, and colours that clash, detract from the message of the poster. Avoid doing different parts of a sentence in different colours unless you just want to emphasize one or two words.

Use large and bold print for the written work. It would be a good idea to get a book that shows you different ways of doing lettering. Letraset provides a catalogue which illustrates the many types of rub-on lettering they produce.

You can get a copy of the catalogue by writing:



A1

711 120pt CN (2)

a

712 120pt L

A1

713 96pt CN

★ ★ ★

Old English

Palace Script

Park Avenue

Playbill

Pretorian

PROFIL

QUENTIN

Ringlet

ROMANTIQUES

SANS SHADED

SAPPHIRE

STENCIL BOLD

Tip Topetto

Tip Top

Tabasco Bold

Tabasco Medium

Zipper

★

Behnsen Silk Screen Supply Ltd.
971 Richard Street
Vancouver, B.C. V6B 3B9
(683-6951)

offset printed

This work is done at a printers. It is the next step from a hand made poster since you get back a more formally printed replication of what you give them.

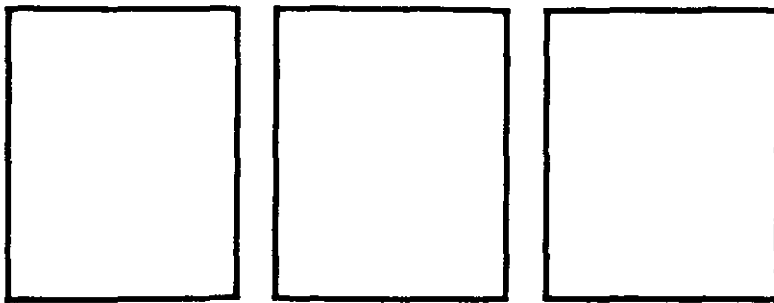
Before you go to the printers, then, you must design and complete a hand made poster. You can make it larger than the size you want the final printed copy to be, but in the same proportions. This may allow you to put more detail into your artwork. However, this large hand made poster will then have to be reduced to the size you desire. Check with the printers to see if they have the equipment for doing this. If they don't, they can probably refer you to someone who can. If you can find no one who is able to do reducing then you will have to make your hand made copy the same size you want the final copy (this may be the best alternative in any case, since reduction costs money).

Once you have your hand made poster completed, take it to as many printers as you can and get cost assessments—they can vary a great deal. Often in small towns the newspaper will also offer printing services.

One final thing that you will have to do is to select the type of paper on which you want the poster done. This choice can be made at the printers.

A last tip is to keep colours to a minimum. Each colour means a separate press and this can get very expensive.

1. On separate pieces of paper, do a rough sketch of three posters you might want to develop and use.



Brochures/pamphlets

A The first step to producing a small pamphlet or brochure is a planning and ideas stage:

Determine who the pamphlet or brochure is directed to (specific age group, ethnic group, type of worker, everyone?).

Decide what main theme you want to communicate. What ideas do you want to get across?

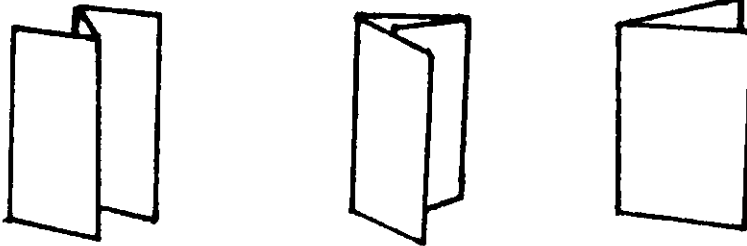
What kind of response do you want from your brochure?

Also try approaching a weekly paper to see if they would do this for you. We had 1000 posters made at a cost of \$50. Extremely professional - a copy of one we liked w/ words changed and reduced in size.
L.P.

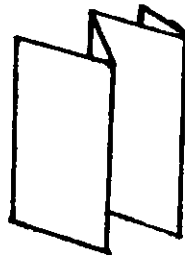


B

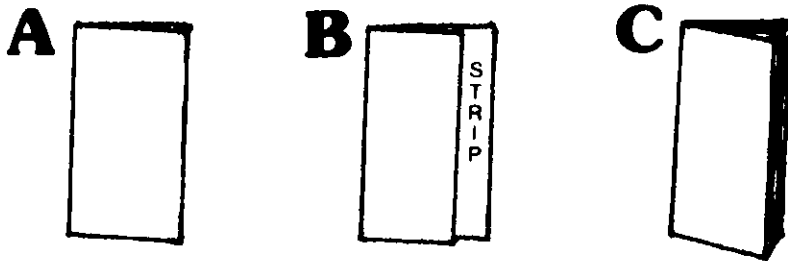
The second step is to remember what the brochure will look like. You can fold a standard 8½ x 11 sheet of paper in several ways:



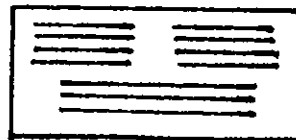
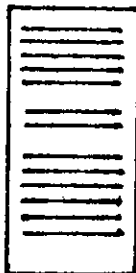
With an 8½ x 14 piece of paper you can also fold it as follows:



in any of the above combinations you can fold it so the edges are flush when shut (A) or so that there is a strip down one side (B). You can also make a small booklet (C).



You can print in columns or across the page:



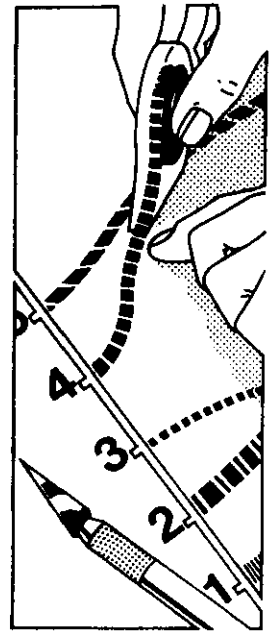
C The third step is layout and composition. The general principle is to keep things simple.

Again, you do not want your brochure or pamphlet to look cluttered. Use clear headings and point form where possible. Your brochure must be easy to read. Don't make your lines of print any longer than these.

The front panel should be eye-catching and thought-provoking. On it you could use a photograph or a drawing, the name of your organization or group and/or a catchy phrase.

You now have 3-4 sides to develop your theme (if you can fit what you want to say on four sides, including the front panel, you might think of using the 8½ x 14 paper since you will then only have to print on one side). Remember that to develop your theme you might use humour, cartoons or drawings, pictures, luring questions (a good pamphlet should raise questions).

On a final side you might want to include something the reader can respond to (i.e., an "interests" column). Also, have your telephone number and address clearly printed. You may also want to include a small map with directions to your organization or group.



D 2. *The expensive way.* The expensive way means going to a printers and having your brochure or pamphlet offset printed. This, of course, will give you a very professional looking brochure. Although, as with a poster, you must take a sample to the printers, it doesn't have to be exactly what you want the final copy to look like (the closer the better, however, since it will then be easier to communicate to the printer what you want). You must be very detailed about measurements in the layout of your brochure or pamphlet (i.e., size of the brochure, how far from the edge of the page you want your columns, the exact location and size of a picture, etc.) since this type of printing is a precise business. At the printers you will also have to choose the type sets you want (i.e., the types of lettering) and the type and colour of paper to be used. Remember: check with several printers to compare printing costs for your brochure.



*
Note!

A good way to stimulate ideas and creativity with brochures and pamphlets is to start a collection of them. Pick up all the example you can get, good or bad. You can also take some other organization's pamphlet to the printers for cost estimates before you begin work on your own.

1. *Experiment folding a 8 1/2 x 11 and 8 1/2 x 14 inch piece of paper in different ways.*
2. *On one of your folded pieces of paper, roughly outline what you want on each panel of your brochure.*
3. *Person responsible for looking into the different method of printing accessible in your community:*

INsert line

See Appendix H for an example of a brochure.

B The fourth step is the actual production of the pamphlet. There is an inexpensive way of going about this and a more expensive way:

1.

The inexpensive way. This involves your being very creative on your own. Your information can be typed or even hand printed (don't forget that with an IBM Selectric typewriter you can use different kinds of type). You can do your own artwork (cartoons, drawings, etc.) by tracing them yourself or by employing a volunteer artist. The art work should be of fairly good quality since rough sketches take away from the impact. They should be clear line drawings so they will reproduce well. Large lettering can be done freehand, with stencils or with rub-on lettering like Letraset (see "Posters").

There are three cheap methods of printing (using standard sized paper, 8½ x 11 or 8½ x 14):

● *Mimeograph (i.e., Gestetner)*

An ink flow process. Information is typed onto a special mimeograph stencil with a typewriter which has had its ribbon removed or is drawn on with a stylus. If you want to type in columns you will most likely have to fold under the bottom three inches of the mimeograph stencil since it will be too long to fit sideways into your typewriter. It will also restrict you to the use of 8½ x 11 paper. Related to the mimeograph process is the use of an electrostencil. It essentially involves the same printing process. The difference, however, is that the stencil is done by an electronic process at a printers. To the printers you can take an ordinary sheet of paper laid out with any combination of typing, picture (photographs), diagrams, designs, etc. They will make a mimeograph stencil from this sheet and do the printing for you (it will, of course, be a little more expensive than straight mimeograph). With the mimeograph process you can print an indefinite amount of copies.

● *Ditto (Spirit duplicator)*

A carbon transfer process. Used in this process is a stencil made up of a sheet of white paper and interchangeable colours of carbon paper. The carbon paper is placed behind the white sheet so that the carbon prints on the back of the white sheet. By using different colours of carbon paper you can make your brochure or pamphlet multicoloured. The white sheet, when complete, is then placed on a spirit duplicator. This process is only good for 100 copies or less per stencil.

● *Instant Print*

A photographic process. Because this is a photographic process, the printers can again produce an exact duplicate of what you have laid out for them. On either an 8½ x 11 or an 8½ x 14 sheet of white paper, lay out in black (felt tip pen, ink, type, etc.) exactly how you want the brochure to look in its finished state (unfolded). Then take it to a firm that does instant printing. They can produce an unlimited number of copies.

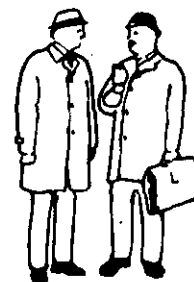


...word of mouth

A While other recruitment methods we have looked at might seem impressive in some ways, by far the *most effective* recruitment method is **Word of Mouth**. **Word of Mouth** simply refers to your volunteers sharing their experiences of volunteer work with their friends, neighbours, fellow workers, etc. and inviting them to join in with them.



B This kind of recruitment is *not* something you go out and manufacture or produce or try to do; it is generated from the experience that the volunteers and staff have within your organization or group. In other words, if volunteer work is a bad experience for those involved in your program, **Word of Mouth** will not be an effective recruitment method and, of course, if those involved find the volunteer work a great experience, then the opposite is true. **Word of Mouth** recruitment, then, hinges on:

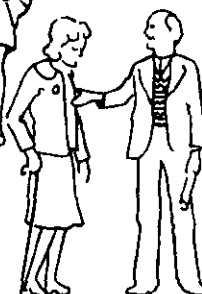


1.

that the volunteer work within your organization or group, whether it be direct service or issue oriented, is perceived by the volunteers as exciting and meaningful, and

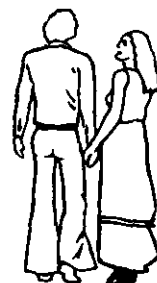
2.

that the volunteers' positive experience generates the interest of people they know and gets them involved.



C You should be careful, then, to gauge what kind of experience your program is generating (look closely at Section 1 and 2 of this handbook since they deal with procedures that are integral to a positive volunteer experience). You want to generate a spirit of comfort and enjoyment in your organization or group so that your volunteers will be encouraged to approach their friends etc.

FURTHER INFORMATION (see Bibliography IV)



other recruitment methods

(Try them — they might actually work!)

1. Street Recruitment

The principle here is to move your office from whatever ramshackle old building you find yourself in right onto the "street". This idea was tried by Phil Rogers in James Bay, Victoria. Phil set off with a card table, two chairs, a sign listing the various needs for volunteers and some registration forms and set up his sidewalk office in front of the main Safeway store in the community (part of a shopping complex). As people walked by and expressed interest in the items listed on the sign, Phil invited them to sit down in the chair provided and interviewed them right there. Placement was not handled here but done through later contact.

Your results (successful? problems?)

2. Mobile Car Recruitment

This idea is much like street recruitment. This time you want to set up a mobile office by obtaining the use of a vehicle (preferably a van). The vehicle can be decorated with signs etc. and you can drive around the various places where there are numbers of people, announce your purposes over a loudspeaker and again interview people right on the spot. You will need registration forms and you may again want to take tables and chairs along, also pamphlets and other handouts, signs you can lean against the vehicle etc. If you don't know anyone with a suitable vehicle you can always approach an automobile dealer with your idea and they may sponsor you in return for advertising their business.

Your results

3. Selecting Recruiters

When selecting recruiters remember that it is usually most effective to have young people talk to young people, seniors recruit seniors, men recruit men. This may happen as a natural course of events but if you want to focus on increasing your number of young volunteers then select young recruiters. For example, in labour recruitment, factory workers volunteered to recruit fellow factory workers. This may, indeed, be someone's volunteer job. A bartender in one community served as a volunteer recruiter!

Your results (and/or ideas)



Volunteer Fairs

A Fair is an excellent way of combining a number of publicity methods. Although its main benefit is the education of people within your community, it does promise the possibility of increased recruitment. A fair educates people in a number of ways:

- a) it shows people the various organizations and groups within their community.
- b) it gives people a better understanding of the functions performed by these organizations and groups.
- c) it gives potential volunteers a chance to see the range of volunteer jobs available and allows them to get a feel for them in a very informal way.
- d) it aids inter-organization or group communication.

To hold a fair you need a large space. It should be possible to gain the use of such a space free, through the city, businesses, school board, etc. The ingredients you can use for the fair are almost limitless. Each organization or group can provide its own display or exhibit (see Displays and Exhibits); you could invite a speaker to give a talk or series of talks; you could present a slide show about volunteerism within your community; you might draw up a large map showing the locations of all the organizations or groups, and so on . . .

Preparation for a Volunteer Fair should start five or six months in advance of the date you would like to have it (a one day affair from 12 noon to 9 p.m. in April or September seems to be a successful arrangement). There needs to be one individual in charge of co-ordinating the event (from one of the organizations or groups—a Volunteer Bureau would provide this service if there is one in your community).

Your results

5. Group Sponsorship of a Volunteer Project

Although this has been mentioned before, you might want to contact certain groups and clubs (i.e., Brownies, Cubs, Scouts, the Barber Shop Quartet, Church Groups, etc.) to seek their support and participation in a specific Volunteer Project.

Your results



Living happily ever after.....

(CONCLUSION)

(10 Minutes)

Before pronouncing an end to this now well worked-over handbook, a word must be said about living happily ever after with your volunteers. Now that your volunteer(s) have been recruited, interviewed, orientated and trained (whew!), all is smooth sailing, right? Well . . . maybe, but our work is certainly not finished—it has only just begun. Volunteers want to be appreciated and recognized, which can't be done once, or in lumps, or here and there. Recognition is a day to day concern.

Care must be taken that recognition does not reach either of its two extremes. Recognition without sincerity becomes tokenism, where something is done just for the sake of recognition and not because of a real interest in the volunteer's welfare and involvement. Alternatively, oversensitive recognition can become overbearing, so that the volunteers may be saying under their breath, "just leave me alone a bit, please". A balance needs to be established between these two extremes, where one fosters a real concern for the volunteers and acts out of that concern.



There are a number of things you can do in recognizing your volunteers:

give constructive feedback to your volunteers about their work (either formally in a set meeting with the volunteer or informally on the job).

provide opportunities for your volunteers to give feedback about your organization or group (two-way communication).

give your volunteers opportunities for increased responsibilities.

invite your volunteers to staff meetings to have their added input (be sure to encourage them to participate actively).

many organizations and groups are inviting their volunteers to sit on their boards.

have an annual Volunteer Day (perhaps during Volunteer Recognition Week) where you formally recognize your volunteers and have some formal get-together with them (i.e., tea, dinner, party, etc.).

have lunches or other meals with a volunteer.

have an open door policy with your volunteers.

Your volunteers are providing an *important* and *valuable* service: let them know it!!!

Remember also that like any staff person, the volunteer will eventually leave. When they do decide to move on to other things, be sure to take the time to have a final meeting with the volunteer to:

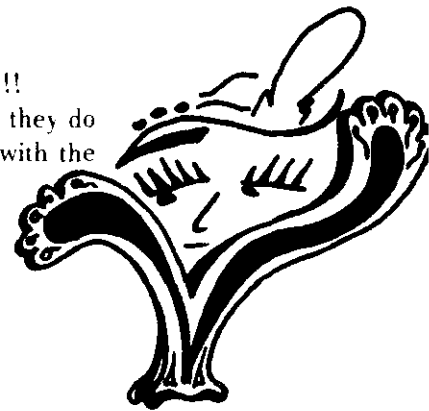
thank them personally for their service

give them a chance to offer some final feedback about your organization or group (hopefully their reason for leaving is not because of bad feelings).

help them in any way you can in their plans for the near future (i.e., job references, etc.).

This calls the handbook to a conclusion. We sincerely hope that it has been useful in some practical way, and will continue to be so. If it leads to even one new person having a meaningful and growing experience as a volunteer then it has been worthwhile. As mentioned before, we do hope to add information to the handbook as times goes on.

*The big success of our year was a Recognition Tea held for the drivers. They were presented with corsages and a certificate of appreciation. Press was invited... pictures & write-up in local paper - good publicity.
....Phyllis Wells
Pentiction*



*Hope things go well for you!!!
Mike Haines*

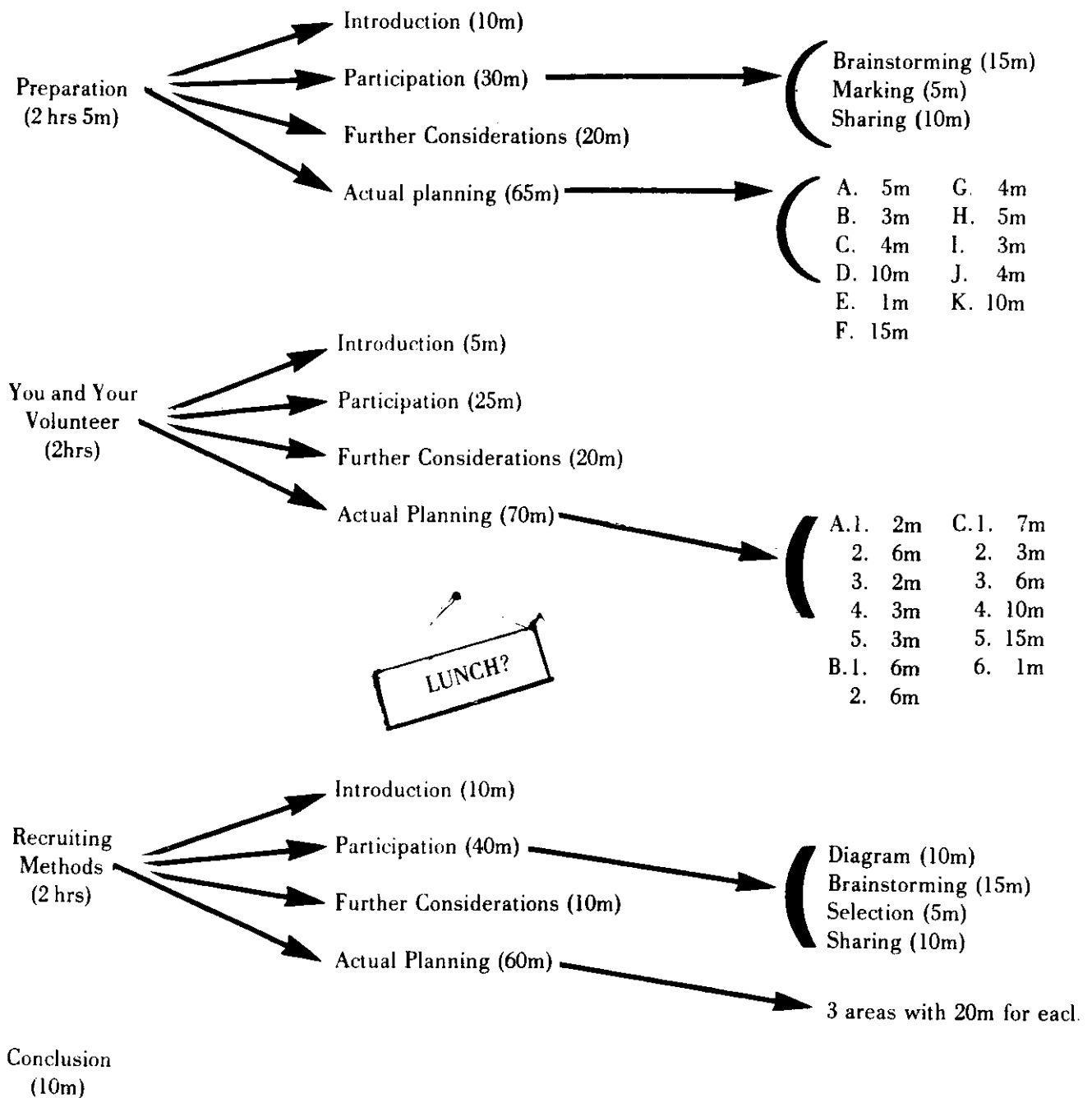


It is very important to stress that this time breakdown is only a guideline and thus very flexible. You may decide that the handbook contains too much information to cover in one day. An alternative might be to have three workshops, one on each major section, at some specified interval (i.e., one per month; over three weeks, etc.). There are two reasons why it was initially suggested as a one day workshop:

← note!

1. The sections aren't meant to be done in great depth or detail, but are meant to be stimulants for further planning. Doing the three main sections together would hopefully create a sense of the overall picture and touch all aspects of your volunteer program.
2. It's harder to get people together for two or three workshops than for one workshop.

WORKSHOP TIME CHART



REIMBURSEMENT OF VOLUNTEERS

(example from the Volunteer Bureau of Greater Vancouver)

Volunteer 'out of pocket' expenses are provided by the Bureau to all of our office volunteer staff. We hope that by offering these funds we will encourage volunteers and, where needed, enable them to continue with volunteer work. Volunteers have the option of making use of these funds as needed.

5 - 8 Volunteer Hours

Coffee or tea supplied

\$1.00 per hour for babysitting

\$1.00 — Lunch

.50 — Bus fare (or current cost) OR

.10 per mile car allowance*

Half Day, or 2 - 3 Volunteer Hours

Coffee or tea supplied

\$1.00 per hour — baby sitting

.70 — Bus fare (or current cost) OR

.10 per mile car allowance*

*Car allowance of 16c per mile will be paid to volunteers on specific driving assignment for the Bureau.

PHOTOGRAPH RELEASE FORM

I hereby give permission for the Do-Re-Me Centre to use photographs of:

() myself

() my child _____

() agency _____

for publicity purposes connected with the Do-Re-Me Centre:

Signed: _____

Dated: _____

rights

A volunteer has the following rights:

- to be treated as a co-worker
- to be given a suitable assignment
- to know as much about the organizations as possible
- to receive training for the job
- to receive continuing education for the job
- to have regular evaluation of their volunteer performance
- to be given sound guidance and direction
- to be given promotion and a variety of experience
- to be heard
- to be recognized
- to receive enabling funds when needed

responsibilities

A volunteer has the following responsibilities:

- to be sincere in the offer of service and believe in the value of the job to be done
- loyalty to the community service they work with
- to maintain the dignity and integrity of the community service with the public
- to carry out duties promptly and reliably
- to accept the guidance and decisions of the coordinators of volunteers
- to be willing to learn and participate in orientation, training programs, meetings, and to continue to learn on the job
- to understand the function of the paid staff, maintain a smooth working relationship with them and stay within the bounds of volunteer responsibility



REGISTRATION FORM

Miss
Ms.
NAME Mrs.
Mr. _____

Category _____

Date _____

ADDRESS: LAST FIRST _____

Spouse's
Initials _____

POSTAL CODE: _____

PHONE: _____

Occupation: _____

Age _____

Employer: _____

Bus. Phone _____

Related Training — Past Experience

Skills, Interests, Hobbies

Past or Present Volunteer Service

Present Health: Excellent Good Fair
Recent Illness? _____

Languages Spoken _____ Written _____

Car: Yes ___ No ___ Will you drive for clients or agencies? _____

Volunteer Work Desired

Volunteer Time available Days _____ Evenings _____ Weekends _____

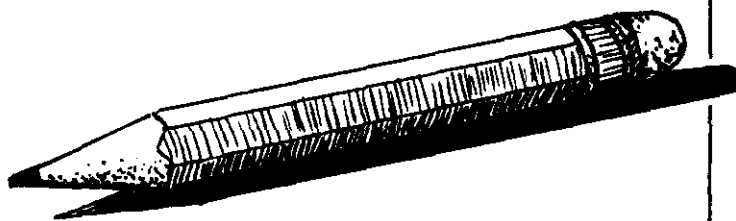
Heard About the Program From: _____

Interviewer's Comments: _____

Interviewer's Signature

A Few Training Methods

1. Input, lecture, lecturette
2. Panel
3. Reactor panels
4. Forums
5. Files, slides, video tapes, TV, cassettes
6. Audio taped situations, cases, confrontation, presentations
7. Role playing—in small groups; in front of the total group
8. Small group work in groups of 2, 3, 5, 7, 9, etc.
9. Brainstorming
10. Small group discussion
11. Total group discussion
12. Question and answer periods
13. Individual or group interview
14. Self inquiry — (alone work)
15. Simulation and Buzz groups
16. Games or gaming
17. Communication skill exercises
18. Non verbal techniques
19. Behavioural skill exercises
20. Multiple choice or True or False questionnaires
21. Cases
22. Critical incidents
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.



(from Dr. Eva Schindler-Rainman)

VOLUNTEER BUREAU OF GREATER VANCOUVER

1625 WEST 8TH AVENUE
VANCOUVER, B.C. V6J 1T9
TELEPHONE 731-8168

APPENDIX A
(NEWS RELEASE EXAMPL)

NEWS RELEASE

May 14, 1976

For further information
call Chris Kitteringham
731-6168 (office)
873-1401 (residence)

VOLUNTEER RECOGNITION WEEK

May 16 - 22

Alderman Helen Boyce, acting on behalf of Mayor Art Phillips, today joined with mayors of all Lower Mainland municipalities and districts in declaring the week of May 16 - 22 as Volunteer Recognition Week.

Alderman Boyce signed an official proclamation siting the many thousands of Vancouver residents who volunteer their services throughout the year to improve conditions in the community.

In presenting the proclamation to representatives of the Vancouver Volunteer Bureau, Alderman Boyce stated: "I am honoured to present you with this proclamation in recognition of the excellent work done by volunteers in the City of Vancouver. I am certainly aware that many of our community services would not be able to function without their vital support."

Volunteer Week is being celebrated throughout Canada and the United States and is an annual event set aside as an opportunity to recognize and thank all citizen volunteers.

Many local community organizations will be holding recognition events during this coming week. The 200 volunteers of the Vancouver Museum and Planetarium will be hosted at a dinner on May 18. A party will be held for volunteers in Nursing and Boarding Homes at the University Women's Club, the evening of May 19.

The Volunteer Bureau of Greater Vancouver, a United Way agency, is coordinating activities with the B.C. - Yukon Committee on Volunteerism and the American National Centre for Voluntary Action. The Volunteer Bureau, established in 1942, is a centre providing recruitment, referral, advocacy and training for volunteers.

Volunteer Bureau of Greater Vancouver

July 26, 1976

YOU'RE NEEDED

*For further information
call Chris Kitteringham*

APPENDIX G

Vancouver Sun

The Volunteer Bureau would like to encourage everyone to become involved in their community; business people, students, seniors and home makers all have a valuable contribution to make, and the Bureau can find volunteer placements that will suit individual time and talents. Many community service organizations require volunteer assistance over the summer months and on into the fall.

Volunteers, age 15 and over, are needed to work in a residential centre for handicapped teenagers, one day or evening per week. Opportunities include assisting staff in program planning, establishing small group or one-to-one relationships, and leading recreation and community awareness activities.

A 46 year old blind Indonesian gentleman, living in the West End, would like someone to visit and help him to learn English.

UBC's Pre-school for special children would like assistants in their summer swim program for 3 - 5 year olds. The program operates Monday through Friday from 9:00 - 12:00, and pool activities are supervised by the Red Cross.

A skilled upholsterer is needed to finish sliding boards that are used to transfer persons from a wheel chair to another seat for a rehabilitation centre near Oak and Laurel.

Two mature telephone volunteers are required for weekly three-hour shifts, calling lonely senior citizens to chat about everyday affairs.

An experienced baker is needed to make cookies, cakes, pastries and other baked goods for the residents of a psychiatric boarding home. The hours are flexible, and bus fare and expenses will be provided.

A number of adolescents and teenagers in the Vancouver area are in need of volunteer aunts and uncles to share good experiences with. For example: a 7 year old boy with cerebral palsy, from a single parent family, would like a male friend for general outings.

The B.C. Heart Foundation requires volunteers to assist in their community awareness committee on preventive medicine. Activities would include visiting schools and contacting organizations to give information on heart film programs.

Volunteers interested in environmental issues are required by the Greenpeace Foundation to assist with general office work and write articles for the media. On-the-job training will be provided. SPEC is also in need of volunteers to distribute posters and collate material for their environmental work.

For further information on available volunteer opportunities, contact:
VOLUNTEER BUREAU

in VANCOUVER at 731-6168
in BURNABY at 294-5533, and
in RICHMOND at 278-4715.



Volunteering... is pioneering... mobilizing change.....



**A Face in a
Faceless Society**

VOLUNTEERS ARE...

Housewives, executives, labourers, secretaries, high school students, senior citizens, office workers, the unemployed. They are young and old, rich and poor, from all backgrounds.

VOLUNTEERISM IS A WAY TO...

- Find out about the community
- Meet new people and new ideas
- Build confidence and self-esteem
- Prepare for job search
- Give support to others in similar circumstances
- Encourage personal growth
- Take part in social and political change

VOLUNTEERS ARE NEEDED TO WORK WITH...

- Senior citizens
- Youth
- Handicapped children and adults
- Shut-ins
- Programs in areas such as the environment, recreation, emotional crisis - wherever there is a need.

If you have time to spare, time to share - whether a day, a week or a few hours a month - get in touch with us.



VOLUNTEERS SHOULD...

- Choose carefully the area in which they work. Jobs suited to interests and abilities are usually the most rewarding.
- Realistically estimate the amount of time they have to give.
- Report to their assignments at the agreed time.
- Be clear as to the roles and duties of their jobs. Volunteers should expect continued guidance and direction.
- Respect the principles of confidentiality and follow the same ethical standards as staff members.
- Approach the working situation with an open mind.

YOU CAN VOLUNTEER BY...

- Driving
- Friendly visiting
- Hospital work
- Typing and clerical
- Recreation
- Crafts
- Counselling
- Tutoring
- Babysitting
- Shopping
- Fund raising
- Acting on boards and committees
- Telephoning
- Other

Please check the areas you are interested in and
CALL 278-4715.

RICHMOND VOLUNTEER CENTRE

...humanizing the community

BIBLIOGRAPHIES

The following materials are available at the VARC library for three week loan. The materials may be picked up in person or requested by mail. Just send any requests to: Voluntary Action Resources Centre, 1625 West 8th Ave., Vancouver, B.C. V6J 1T9

Available at the cost of 50c

VARC Occasional Paper: "A Planning Process for Volunteer Programs", Pat Ross
"Volunteerism: Points for Community Services on Developing A Volunteer Program", Volunteer Bureau of Greater Vancouver

* VF means Vertical File (mimeos, articles, small booklets)

OS means Open Shelf (books, journals, small handbooks)

Library No.	Title, Author, etc.
VF*0417	The Art of Program Planning, Dept. of Citizenship and Immigration (1960)
VF 0109	Concepts and content in planning volunteer programs, NICOV
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A CASE STUDY

"The Sunshine Organization, Somewhere, B.C."

The Sunshine Organization in Somewhere, B.C. (see Addenda 1) provides services to the youth in the community. Roger was the only full time person employed by this organization. Six months after he started his job, he noticed that the volunteers who did work with them stayed with the organization for only a month or so and then they "faded away". This situation troubled Roger because when he was first hired for the job, the volunteer component was described to him as being important for the organization. The reason given to him was that the Board of the organization hoped that through volunteerism more people in the community could become involved with the organization and moreover, the board thought that mixing the age groups (i.e., having both adults and youth in the organization) would be beneficial to both the youth and the adults. Moreover, Roger was fully aware that being the only staff person he could only do so much, and he wanted to provide the kids with more programs. The more he thought about his problem, he realized he would be better off obtaining input from people already active in his program and other interested community people.

He finally gathered a group of people together: two youths already active in the organization and well liked amongst their peers, two community people, two volunteers with the program and himself.

The group discussed very frankly with Roger why they thought volunteers were not staying with the Sunshine organization. It seemed that from their information sources the primary reason why the volunteers did not stay was because they felt that there was not much they could do in the organization—if there was something, they did not know specifically what, where, when. There were also volunteers who became discouraged because they wanted to work directly with the kids but did not know how to approach them or did not know what to do when a teenager came to them with a problem.

Before the meeting had ended, their discussion had generated the following ideas that the Sunshine organization could be doing: drama group, weekend skiing trips, coffee nights, entertainment-dances, counselling service for kids who had problems, arts and crafts (see Addenda 2). All these activities would or could involve volunteers from the community. While in some cases the activities could be run by the youths themselves with minimum supervision from Roger.

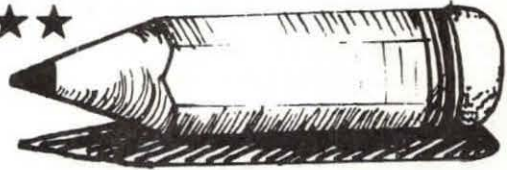
The group then decided upon which of the activities would have top priority. Two were chosen: coffee nights including the odd dance and a counselling service. The coffee nights program was given to some of the youth in the program, who had expressed interest in this idea, to organize. Roger was to provide the necessary support when they wanted it. The counselling program was chosen because there seemed to be a need. Roger already was providing some sort of counselling program, but because of his other responsibilities he was only able to do this on a hit and miss basis, i.e., whenever time permitted him to do so. It was felt by the group that this service would also answer a need for the kids to talk to an adult other than their parents about their concerns or problems. In many instances Roger felt that the kids just wanted to rap with somebody who was an adult about their concerns. The group felt that this type of program could benefit from having volunteers. They thought they could start with 10 volunteers who would work on Thursday and Friday evenings, Saturday and Sunday all day. These were the times that the organization had the most people coming through.

In order to avoid the "disappearance" of volunteers, Roger and the group decided that they needed to do some pre-planning and organizing for this counselling program. So the group decided that they would need to do the following:

- a) Write down the types of things they required of the person and the type of job they would be doing (job description)
- b) Interview and selection
- c) Plan an orientation program for the volunteers about the organization and its activities
- d) Train the volunteers specifically for this kind of program
- e) Find interested people in the community who would be willing to become involved with this type of program
- f) Evaluate the program from time to time with the volunteers

Task

1. Write a job description for a volunteer for this counselling program (see pp. 14-16).
2. Discuss the critical and relevant aspects of Selection and Interviewing potential volunteers (see pp. 20 - 23 .
3. If you were Roger and the Group what kind of orientation program would you plan for the volunteers (see pp. 24 ,27-28)
4. What kind of training program would you design for this group of volunteers? (see pp. 25-26 28-29).
5. Identify the people in the community whom Roger and his group could approach (see pp. 32).
6. Choose two recruitment methods for this program and do the necessary ground work for it, e.g., if you choose to use the radio, write a radio request for this program for volunteers (see Section III and IV).



Somewhere, B.C.

Location: in the interior of B.C. about 70 miles from the next largest town

Population: about 10,000

Economic base of the town:

- a) pulp and paper is the main industry
- b) service centre for the industry
- c) some farming in the area but not much

Social Structure:

- a) transitory in nature
- b) because of industry, many families with school age children
- c) core of "old timers"
- d) industry based people form one sector of the town's population; professionals, "old timers" the others
- e) native population in the area

Facilities:

- a) elementary and secondary school
- b) recreation centre
- c) hospital

Volunteer Activities:

- a) women's auxiliary
- b) service clubs and fraternal groups
- c) recreational clubs
- d) church
- e) political parties
- f) senior citizen groups
- g) women's group
- h) Boy Scouts and Girl Guides
- i) health groups



Notes Taken From the Meeting Regarding the Counselling Program

- Volunteers who did choose to become involved should be people who could relate to youth easily, sensitive to this age group, empathetic, good listener, not person who would lecture like a parent, person whom the kids felt could be trusted with their problems — *confidentiality important.*

- Roger can spare \$100 for this program—can be done through the schools, grape vine, DHR workers, school counsellors, etc.

- Volunteers need to be trained in counselling techniques such as communication skills, especially how to listen, whether or not to give advice, also need to know where they can refer the person for the "solution" of the problem.

- Start with small group of 10 volunteers first.

- Have this service available on Thursday and Friday evenings, all day Saturday and Sunday.

- Get a space arranged at the centre for this—somewhere quiet and comfortable.