There are eight groups of cultural volunteers, one in each of Honduras’ regions, which have strategic plans and an average of 20 volunteers.

**Context**

In Honduras, there were already volunteers who dedicated their time to sharing their country’s arts and culture with others, but they did so sporadically, as a guitar teacher, photographer or dance teacher, for example. In this context, the challenge taken up under the JP consisted in organizing those cultural volunteers into groups and networks in the country’s eight regions, namely North A, North B, West A, West B, South, Centre A, East and La Mosquitilla. However, in addition to specific profile or age considerations, emphasis was laid in the volunteer selection process on people keen to enhance the communities’ cultural activities, without expecting any financial compensation in return.

**Process**

Eight field technicians (volunteer coordinators) were tasked with recruiting, organizing and consolidating the groups of participants. They began by giving talks and holding workshops at various venues (education centres, organizations, etc.) in order to raise awareness of the value of cultural volunteering and find out people’s concerns on the subject. Once formed, small groups of volunteers were trained by the technicians, and specific responsibilities were assigned to each volunteer. Various kinds of cultural activity, organized either on their own initiative or by the municipality, were then initiated. The aims of those activities were to raise the visibility of culture and attract more cultural volunteers to the network. During programme execution, exchanges were organized among participants and the following activities were conducted: 1) design of a logo to identify the network at the national level; (2) drafting of a volunteering, culture and development training and methodology handbook; (3) publicity and promotion of the work of the cultural volunteers both in traditional and in alternative media (television, print media, bulletins and social networks, among others), before and after each activity; (4) involvement of public and private sector institutions; (5) fundraising for cultural activities; and (6) ongoing recruitment of cultural volunteers, as volunteers’ commitment may fluctuate for various reasons relating to venues, work, studies, private life, illness and time constraints.

There are now eight groups of cultural volunteers, one in each of the country’s regions, which have strategic plans and an average of 20 volunteers. These volunteers have been trained and carry out in their municipalities cultural and artistic activities such as photograph exhibitions, recreation days, cultural afternoons, plays, literature and poetry workshops, murals, environment days, festivities to mark the national identity day, traditional dance evenings, drawing competitions, puppet shows and traditional-games festivals. The network of volunteers thus contributes to the visibility and promotion of national culture.