

Volunteers at the Heart of Culture: Culture, Civil Society and Volunteerism in Europe

**Conference Reader, 2nd- 4th November 2001,
Newcastle upon Tyne, United Kingdom**

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This report was co-ordinated by Diane Dodd and edited by Rod Fisher

Part I: Introduction and welcome

Foreword by Circle President, Ritva Mitchell

Foreword by Voluntary Arts Network chair, Tony Pender

Setting the scene by Rod Fisher and Roger Fox

Foreword from CIRCLE

Ritva Mitchell, President, CIRCLE

Welcome to this year's CIRCLE Round Table event which has been organised in partnership with the Voluntary Arts Network.

CIRCLE is a network which is dedicated to bridging the gap between researchers and decision-makers, and we endeavour to be at the forefront of issues surrounding cultural policy, in order to guide, and advise the people with the power to make changes.

This is the 14th Round Table CIRCLE has co-organised. Our first European-wide event took place in Budapest in 1998 and since then we have met - in date order - in Dublin, Moscow, Venice, Helsinki, Budapest (again), Barcelona, Spoleto, Amsterdam, Strasbourg, Krakow, Edmonton (Canada) and Vienna. However, this is our first event in the UK, and we are pleased it is in the energetic twin cities of Newcastle and Gateshead.

We enthusiastically embraced the theme of this year's meeting because of our deepening acknowledgement of the importance of voluntary arts activity and of the volunteers' role in society. At the same time we are aware that policy papers and policy decisions throughout most of Europe often take voluntary effort or unpaid work for granted, despite little knowledge or only sporadic research about its impact on the cultural sector.

UNESCO's decision to highlight the contribution of volunteers in society, by honouring them with the International Year of the Volunteer 2001, provided a framework for our meeting and the Voluntary Arts Network's offer to jointly organise the event in the UK came at an opportune time.

Most often the motivating factor for working in the arts is our love for the sector but this fact is possibly the reason why volunteerism can sometimes be a difficult issue for policymakers. How do you regulate for something that should be spontaneous? How do you regulate encourage more volunteerism? How can you provide safeguards for volunteers? What is exploitation and what is volunteerism? To know this we need research.

That is why you have been invited here; to debate the issues; to identify research gaps; to look at good practice internationally; and to discuss policy issues so that clear recommendations can be made. We invite you to participate fully in the workshop debates and contribute to the post-conference results.

This Reader has been prepared with the aid of our research colleagues internationally as a context for our discussions. The Reader is not a research project in itself, but rather a map of the current situation in Europe with regard to research in this area.

We would like to thank especially those who have travelled great distances to be with us - we hope that your coming here will be rewarded by inspired debates and discussion. Thanks to all of you - because we realise that you are all volunteers at heart!

Foreword from VAN

Tony PENDER, Chair, Voluntary Arts Network

The International Year of Volunteers 2001 has highlighted the increasing importance of volunteering for national, regional and local government throughout the world.

From the information in this Reader, it is clear that the UK is short of statistics on cultural volunteering. Where recent efforts have been made to fill the gaps, the focus has been largely on formal volunteering within institutions such as galleries and museums. But it is within volunteer-led local organisations that cultural volunteers make most impact on the life of the nations of these islands. All too often, the tireless efforts of the countless men and women who sustain the cultural life of our communities seem to be overlooked. I hope this conference will help us to address these issues and to give us a steer for future action.

In setting up this conference, we have enjoyed close and fruitful working relationships with a number of partners. The Newcastle and Gateshead Initiative has readily embraced the European and international dimensions of the event with provision of venues and we look forward to meeting the Lord Mayor of Newcastle, Cllr. Mary Carr on Saturday evening. The Newcastle Gateshead Convention Bureau has been most helpful in organising the hotel accommodation and handling bookings.

Our partnership with the University of Northumbria at Newcastle arises from joint research projects in the field of learning with the Centre for Cultural Policy and Management in the School of Humanities. We are grateful for support to obtain use of the Drill Hall where we shall meet for the conference working sessions on Saturday and Sunday. Northern Arts is a long-term supporter of the voluntary cultural sector and during 2001 has hosted the research work into the links between the sector and social inclusion, which will be presented on Saturday morning. Our Network Officer for the North East of England is also currently based within Northern Arts and has enjoyed extensive support from their staff in the planning of strategic development in the region.

Finally, I turn to our key collaborators, CIRCLE. Cultural research can often seem far removed from the daily realities encountered by arts and crafts organisations. CIRCLE is well known for a pragmatic approach to producing research that is useful to policy-makers and can directly inform strategic thinking at operational level. As organisations deeply concerned with the interaction between culture and civil society, VAN and CIRCLE are natural partners for a European Round Table on cultural volunteering and have been working together on this idea for well over a year.

Just as I expect these partnerships to continue and grow, I am sure that the contacts you make over this conference weekend will enhance your work over the months and years ahead. Whether you run a volunteer-led organisation, advise governments on cultural policy or have another role in the cultural sector, there is plenty to engage you over this weekend.

I look forward to meeting you and hope you have a thoroughly enjoyable and fulfilling stay.

Setting the scene

The Round Table is about two complementary strands of volunteering in the cultural sector. When we refer to volunteerism in arts and culture we mean the involvement of individuals in time given willingly and without remuneration to assist the operations of arts and cultural organisations, which may be professional or volunteer-led.

The uniting principle is time given for the benefit of others.

In professional organisations this assistance can take many forms, as this Reader will indicate. They can cover a range of activity for example 'friends' societies organising or contributing to fund-raising activities to benefit a museum, opera house or arts centre for example, or acting as ushers in the auditoria of concert halls and theatres. These are indispensable roles that underpin the work of many arts, cultural or heritage

organisations which would otherwise find it difficult to survive as they would be unable to finance such tasks.

In the voluntary arts, we find volunteer-led arts and crafts organisations, usually entirely without paid staff. Here, cultural volunteers lead and direct the entire management and artistic output of the organisation for the benefit of participants, audiences and viewers. These volunteers may also be participants as voluntary artists and craftspeople in their own right.

By voluntary arts we mean those arts and crafts that people undertake for self-improvement, networking and leisure, and not primarily for payment. People participate principally for pleasure and often on an amateur basis, hence their activities are often referred to as 'amateur arts'. Unfortunately, over the past 50 years or so, the work 'amateur' has too often been equated - at least in the UK - with the notion of 'inferior'. For this reason it is important to emphasise that when the term 'amateur' is applied in the context of voluntary arts it most certainly does not follow that the experiences and outcomes are necessarily of lower quality than if they were undertaken by professionals, although it is likely to mean that the artistic leadership is undertaken by volunteers.

This Reader offers a range of other definitions on the country surveys with evident differences between Western Europe and Eastern Central and South East Europe.

Rod Fisher, Vice-President of CIRCLE and Director of International Intelligence on Culture

Roger Fox, Chief Executive, Voluntary Arts Network.

Part II: Programme and Contributions

Friday 2nd November 2001

14h00 Registration

14h30

Opening addresses:

Baroness Blackstone, Arts Minister

Welcome and Introductions:

Tony Pender, Chair of VAN

Ritva Mitchell, President of CIRCLE and Head of Research, Arts Council of Finland

Sir Ian Wigglesworth, Chair of Newcastle and Gateshead Initiative

Elbert Wolfdietrich, Council of Europe

15h30

Plenary session chaired by Rod Fisher, Director, International Intelligence on Culture and Vice-President of CIRCLE

Dr Miklos Marschall, Director, Transparency International, Berlin, and founder and former Executive Director of CIVICUS World Alliance of Participation, Washington DC

16h00 Coffee/tea break

16h30 Plenary continued:

Volunteerism and Different Cultural Traditions

Prof Andrzej Sicinski, Sociologist, writer and Member of the European Commission Against Racism and Intolerance, former Polish Minister of Culture

The Millennium Project as an illustration of volunteering in Canada

Sharon Jeannotte, Chief, International Comparative Research, Strategic Research & Analysis, Department of Canadian Heritage

17h20 The Extent of Volunteerism in the Cultural Sector in Europe (Presentation of the CIRCLE questionnaire results)

Diane Dodd, CIRCLE Co-ordinator

Chaired by Ritva Mitchell, President of CIRCLE and Head of Research, Arts Council of Finland

18h15-19h00 Book Launch: CULTURAL CITIZENSHIP: CIVIL SOCIETY AND CULTURAL POLICY IN EUROPE by Dorota Ilczuk. Introduced by Cas Smithuijsen, Senior Director, Boekmanstichting, Amsterdam

20h00 Dinner at the Holiday Inn (Post House) Newcastle

Saturday 3rd November 2001

09h30 Parallel Workshops:

1. Who volunteers? Profiles of cultural volunteers in Europe

Moderator/Chair: Péter Inkei, The Budapest Observatory, Hungary (CIRCLE)

Rapporteur: Maxine Webster, Executive Director, 1st Framework Productions (VAN)

2. In which cultural sectors is volunteerism most developed?

Moderator/Chair: Carla Bodo, Associazione Economia della Cultura, Italy (CIRCLE)
Rapporteur: Aled Rhys-Jones, Chair, Voluntary Arts Wales

3. Monitoring and evaluating volunteer effort in the cultural sector: A practical toolkit. Robust evaluation techniques for cultural organisations.

Moderators/Co-Chairs: Meic Llywellyn, Carol Owen and David Chamberlain, Voluntary Arts Wales

Rapporteur - Dorota Ilczuk, Jagiellonian University, Poland (CIRCLE)

4. The impact of volunteer led cultural organisations on social inclusion - the experience of the UK. Presentation of recent research in the North East of England.

Moderators/Co-Chairs: Adam Sutherland, Voluntary Arts England, North East and Andrew Dixon, Chief Executive Officer, Northern Arts

Rapporteur: Jordi Pascual, Institut de Barcelona, Catalonia, Spain (CIRCLE)

11h00 Coffee/tea break

11h30 Parallel Workshops:

5. Policy recognition and regulation of volunteers in the cultural sector in Europe - incentives and obstacles

Moderator/ Chair: Lidia Varbanova, Soros Open Society Institute, Hungary (& Bulgaria) (CIRCLE)

Rapporteur: Lara Bowen, Wee Stories (VAN)

6. Chameleons - Volunteers working in arts organisations - presentation of research - Investigating the variety of unpaid work forms, organisational configurations and the management implications for arts organisations.

Moderator/Chair: Janet Summerton, UK (CIRCLE)

Rapporteur: David McLellan, Chair, Voluntary Arts Scotland

7. Giving volunteers the tools

Launch of 'working knowledge' a new nationally recognised problem solving programme.

Chair: Paul Dear, Co-ordinator, Voluntary Arts England

Rapporteur - Cas Smithuijsen, Boekmanstichting, the Netherlands (CIRCLE)

8. Volunteering - the impact on cultural life in the cities

Moderator/Chair: Bill MacNaught, Director of Libraries, Arts & Lifelong Learning, Gateshead Council

Rapporteur: Sanjin Dragojevic, Faculty for Political Science and Culturelink, Croatia (CIRCLE)

13h00 Lunch

14h30 Choice of visits: A guided walk through Newcastle's cultural heart or a trip to the 'Angel of the North' - Anthony Gormley's acclaimed contemporary sculpture in Gateshead.

15h45 Coffee/tea break

16h15 Plenary session chaired by Roger Fox, Chief Executive, Voluntary Arts Network

Citizenship and Partnership: Volunteerism in the Third Sector

Paul Dekker from the Social and Cultural Planning Office, the Netherlands

The values of volunteering: amateur cultural practice in a democratic society

François Matarasso from Comedia, UK

17h00 Report Back from Workshops

19h00-20h00 Civic Reception at the International Centre of LIFE with the Right Worshipful Lord Mayor of Newcastle, Cllr Mary Carr

Sunday 4th November 2001

08h45-11h30

CIRCLE Annual General Meeting (CIRCLE members only)

09h30-11h30

VAN Annual General Meeting & open Board Meeting

11h30 Coffee/tea break

12h00 Does Volunteerism Kill Paid Employment in the Arts and Culture?

A debate led by Peter Stark, University of Northumbria at Newcastle

13h00 Closing Session and Recommendations

Ritva Mitchell, President of CIRCLE

Roger Fox, Director of VAN

13h30 CIRCLE board meeting and departures

Part III: Biographies - speakers, chairs/moderators, rapporteurs and international participants

Fátima ANLLO VENTO

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Fátima ANLLO VENTO is currently studying for a a PhD on Sociology and Political Sciences at the Universidad Complutense de Madrid, at present working on a dissertation: Public Participation in the Arts and Democratic Development.

She is an independent consultant and professor of Cultural Policy, ICCMU, Universidad Complutense de Madrid.

She was previously the general manager of The History Channel Iberia, B.V. and prior to this Director of the Department of Studies and Patronage.

She is also currently the technical co-ordinator of the IV Andalusian Meeting on Cultural Volunteering, organised by the Cultural Department of the Andalusian Government, that will take place in Seville.

Els BAETEN

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Els Baeten is a sociologist.

She is a researcher at the Vlaams Theater Instituut in Brussels.

Author of several studies and publications on art, culture and policy.

She is Involved in several international organisations and networks, like CIRCLE, ERICarts and EFAH.

Carla BODO

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Carla Bodo, a law graduate from the University of Genoa, is, since 1998, Director of research at the Observatory for the Performing Arts of the Italian Ministry of Culture.

Previously she has been senior researcher on cultural economics and cultural policy at ISPE -the Italian government's institute for economic planning (1968-1998).

She is author and editor of several books and publications mainly focusing on the institutional, economic and financial aspects of cultural policy, including the 'Rapporto sull'economia della cultura in Italia 1980-1990'.

She is vice-chairman of the Association per l'Economia della Cultura, and member of the board of editors of the journal 'Economia della Cultura'.

Among her international activities, she is a founding member of CIRCLE and a current board member, member of UNESCO's Italian National Commission, and she participates in the EUROSTAT Working Group on Cultural Statistics.

She has been a consultant to the Council of Europe, the European Commission and the French and Japanese governments on cultural policy issues, and a lecturer on cultural management in several universities, in Italy and abroad.

Lara BOWEN

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Lara Bowen is General Manager and co-founder of Wee Stories Theatre for Children, an award-winning professional theatre company based in Scotland and touring worldwide.

She is a former Director of Scottish National Association of Youth Theatre, and National Association of Youth Theatres and continues an association and interest in theatre by young people.

Lara has many years' experience of both working for and acting as Director and Trustee for voluntary arts organisations in Scotland and England, is Vice-Chair of Voluntary Arts Scotland and a director of the Voluntary Arts Network.

Sheila CAMERON

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Sheila Cameron is preparing a PhD thesis as a part-time student of De Montfort University Faculty of Humanities and Social Sciences, Cultural Policy and Planning Unit.

She is currently researching on origins and effectiveness of cultural policies in Zimbabwe 1984-1997 and the influence of endogenous and exogenous influences on activities of cultural workers at grass roots level.

She was employed from 1984-96 as a science teacher in Zimbabwe, during which time she was an amateur in music, community drama and arts management. Now retired, she is writing up that experience.

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David Chamberlain is South Wales Development Officer, Voluntary Arts Wales.

David's background is in the visual arts, youth work, community arts and teaching.

Prior to taking up his new post, he was involved in arts projects with pupils not attending school, studied for an arts management diploma, and did his own art work.

Paul DEAR

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Paul Dear is the co-ordinator for Voluntary Arts England and was formerly the Organisational and Personal Development Officer for the Voluntary Arts Network. A graduate of London, Cambridge, and Dallas universities, he has worked for VAN for two years, prior to which he was heavily involved with a wide range of voluntary organisations in London, Texas, and Liverpool when he was a Methodist Minister. He was founding Chair of the South Merseyside Victim Support Scheme, Chair of St. Mary's Care Centre for the elderly in Halewood, and a founding Director of the Knowsley Care Society (a housing trust).

He has also been a Non-Executive Director of St. Helen's District Health Authority and is the author of 'Way Ahead', the VAN development workbook for voluntary organisations.

Paul has had long involvement with a number of amateur dramatic societies.

He is presently completing a research degree as a part-time student at Cardiff University.

Paul DEKKER

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Paul Dekker is a political scientist and a senior researcher at the Social and Cultural Planning office (SCP) of the Netherlands in the Hague.

He is also professor at Globus, Institute for globalisation and sustainable development, Tilburg University. His research interests include social and political participation and attitudes, civil society and the non-profit sector.

He is local associate of the Johns Hopkins Comparative Non-profit Sector Project.

He is presently undertaking projects on volunteering in local settings and about motivations of non-voters.

Andrew DIXON

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Andrew Dixon has been Chief Executive of Northern Arts since February 1997 and previously Deputy.

He has been with Northern Arts since February 1989. Andrew is national adviser on arts and Lottery policy and author of Lottery New Directions.

He was responsible for Northern Arts' capital strategy the 'Case for Capital' attracting over £250 million investment into the region. He has also been practically involved in fundraising and advice for many of the region's ambitious projects such as the National Glass Centre, Wordsworth Trust, Music Centre Gateshead, Angel of the North and Baltic.

Andrew has been an advisor to the Arts Council and Government on Lottery policy and designed the Regional Arts Lottery Programme.

Before joining Northern Arts Andrew was County Arts Officer for Humberside where he ran three regional film theatres, two dance development agencies and support for theatre companies such as Hull Truck. He established a unique cultural partnership with the BBC and was Regional Chair of British Film Year, Remould Theatre Company and the disability agency Artlink. Prior to that he worked as freelance writer, musician and as administrator and Youth Projects Director for Major Road Theatre Company. He was Secretary for Cultural Affairs at Bradford University where he promoted rock concerts, theatre and events. He started his arts career as a youth theatre actor.

Diane DODD

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Diane Dodd (M PHIL) is the co-ordinator of CIRCLE which she combines with her work as a freelance researcher, editor and consultant in the field of European cultural policy.

In addition to her work for CIRCLE, she is also the co-ordinator of CPRO (Culture Policy Research Online) and RECAP contracted by the Boekmanstichting, Amsterdam.

Previously she worked as a consultant for the European League of Institutes of the Arts (ELIA) and organised their 10th anniversary conference in Barcelona.

Prior to this, she worked for the London School of Economics conducting a European research project on New Media: Working Practices in the Electronic Arts.

She has edited two books: the first on European Cultural Tourism for the Boekman Foundation in Amsterdam and the second on Cultural Citizenship - Cultural Policy and Civil Society in Europe.

From 1995-2000 she was employed by INTERARTS Observatory in Barcelona and amongst many research projects she managed a two year action research project on employment generation possibilities in cultural heritage projects called EMPORION.

Before starting her career as a researcher of cultural policy Diane managed a Community Theatre Company called EnTelechy and performed as well as directed theatre and dance productions.

Diane was awarded Master of Philosophy by City University, London after completing a research thesis on cultural policy and minority languages in selected regions of Europe.

Sanjin DRAGOJEVIC

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Sanjin Dragojevic studied philosophy, comparative literature, and computer science at the University of Zagreb.

From 1987-1993 he worked at the Institute for Development and International Relations, Zagreb, participating in the work and co-ordination of two world networks whose focal point is at the Institute: Network of Networks for Research and Cupertino in Cultural Development (Culturelink), and the Network of Scientific Development Research Institutions in Developing Countries.

Sanjin is also on the editorial board of the bulletin of the Culturelink network.

He still frequently participates in the projects carried out by the Institute in the fields of culture, information and communication. His works has been published in domestic and foreign scientific journals, as well as in the proceedings of domestic and international conferences.

In 1992 he became the winner of the Pergamon Press Prize in European studies.

He is co-editor of the first version of the set of publications entitled 'Guide to Current State and Trends in Cultural Policy and Life in UNESCO Member States', a project sponsored by the UNESCO.

In 1994 he has finished project 'Structuring of the Cultural Information Systems in the Central and East European Countries', financed by the Central European University, Prague.

In 1997, he was the main researcher in the project 'Assessment of Cultural Information Needs in the Central European Countries in Transition Towards Market Economy' undertaken by UNESCO.

During the same year he was one of the leading experts in the project 'Evaluation of National Cultural Policy of the Republic of Croatia' undertaken by the Council of Europe.

During the period 1995-1998 he was a Head of Department for Bilateral Cultural Co-operation at the Croatian Ministry of Culture.

Mr. Dragojevic has been working as cultural consultant for Istria (province of Croatia), The Moving Academy for Performing Arts (Amsterdam), Croatian Humanitarian Network (Zagreb), Stella Film (Zagreb) and others.

He is permanent guest-lecturer on two postgraduate study in cultural management organised by the Institute for Cultural Management, Vienna, Austria; and the Institute for Cultural Research, Krems, Austria.

At the moment he is lecturer at the University of Zagreb, teaching 'Sociology of Mass Communication' and 'Sociology of Culture'.

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After beginning his career in the theatre, Bill Dufton worked briefly for the Dartington Hall Trust, as Assistant Director of the Beaford Centre in North Devon.

In 1970 he joined the Welsh Arts Council as Assistant Director with responsibility for developing the Council's work in Drama, Dance and Housing the Arts.

In 1976 he was appointed Director of Southern Arts and continued in this post until 1992 when he resigned.

Since 1992 he has worked as a freelance consultant in cultural policy and projects management, with special interest in issues of decentralisation, management of change in cultural institutions, NGO development, and the impact of free market economics on culture in Central and Eastern Europe since 1990.

He wrote the Council of Europe's Review of National Cultural Policy in Lithuania in 1997 and Review of National Cultural Policy in Moldova in 2001.

He is currently Visiting Lecturer in European Cultural Policy at the University of Northumbria.

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Wolfdietrich Elbert is Head of the Cultural Policy Division at the Council of Europe.

Previously he was a visiting professor for conservation planning and he set up and directed both the European heritage crafts training Centre, Venice, 1977-94 and the heritage conservation centre, Dresden, 1994-95.

In 1974 he was Programme Adviser with the Council of Europe for architectural heritage and prior to this he worked in architectural practice having completed a diploma in Berlin in 1969.

Sylvie ESCANDE

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Sylvie Escande holds a PHD in history and worked from 1997 until recently in the Ministry of Culture as editor in the Département des Etudes et de la Prospective. She has designed two new collections with emphasis on scientific and linguistic quality.

She is the editor of Circular (n°7-12), the journal of CIRCLE.

Her first appointment was manager of the further education of the civil servants and was responsible for the conception of new programmes/resources (multimedia resources centres and an interactive programme for security in museums and monuments 'Forsecia' - <http://www.a6.fr>) in the Ministry of Culture.

She was also a teacher of history.

Jane FEAR

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Jane Fear is an individual arts and cultural researcher.

She specialises in training for performing arts, literary arts, arts development and teaching, arts management, theatre technical production.

She is the Head of Research at Metier which is the National Training Organisation for the Arts and Entertainment sector in the UK.

Her research looks at skills needs, recruitment, training, qualifications, labour market issues and cultural policy for the arts. She has completed a variety of research reports on aspects of skills needs and labour market intelligence.

Jane is also involved in the Arts Council of England's Creative Futures careers website project, the Qualifications and Curriculum Authority's project to map all the qualifications available to the creative and cultural sectors, the Music Education Council's Committee on Qualifications, and is an active member of various research networks and groups.

Prior to working at Metier, Jane was Research and Validation Manager at the Cultural Heritage NTO (formerly the Museum Training Institute), and has also worked at the National Museum of Photography, Film & Television, Bradford, and the Science Museum, London.

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Rod Fisher is Director of The International Intelligence on Culture (IIC), an independent, London based policy intelligence, research, project management, training and consultancy service. IIC replaced The International Arts Bureau which he created in 1994.

He is also Honorary Senior Research Fellow at City University, London, visiting lecturer at several universities, and a Fellow of the Institute of Leisure and Amenity Management. Rod co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network and was its chairman from 1985-94 and secretary-general from 1994-97.

Before establishing the Bureau, Rod spent 17 years at the Arts Council of Great Britain, latterly as International Affairs Manager.

Prior to this he worked for various city councils where he was responsible for arts and leisure programmes, events and facilities. In recent years Rod co-ordinated the Task Force which produced 'In from the Margins', a report on culture and development in Europe for the Council of Europe (1994/96), as well as chairing the group which evaluated cultural policy in Finland (1994).

He has lectured and/or delivered conference papers in 23 countries worldwide.

Among Rod's publications are: 'Who Does What in Europe?' and 'Arts Networking in Europe' and '1993: The Challenge for the Arts' (Arts Council of Great Britain).

He also co-edited

'Professional Managers for the Arts & Culture? Training of Cultural Administrators and Arts Managers in Europe' (CIRCLE, 1992);

the first 'Performing Arts Yearbook for Europe' (Arts Publishing International, 1991);

'Human Rights and Cultural Policies in a Changing Europe' CIRCLE/(Arts Council of Finland, 1994);

'Harmony or Confusion for Culture in Europe? The impact of the Single Market and Maastricht', published by the Italian Government (1995);

'New Frontiers for Employment in Europe: The Heritage, The Arts and Communication as a Laboratory for Ideas' (CIRCLE/Assoziacione Economia per la Cultura)(1997),

'International Data on Public Spending on the Arts in 11 Countries' (Arts Council of England, 1998).

He is co-author (with Roger Fox) of 'Culture and Civil Society - new relationships with the Third Sector' for the Council of Europe.

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Roger Fox spent twenty-five years as a theatre professional in the capacities of actor, director, producer and playwright.

Two of his plays have been professionally performed and he has also worked extensively as a visual artist and photographer. He is a trained specialist drama teacher and was former Head of Faculty of the British American Theatre Institute.

He became Director of the Drama Association of Wales in 1989 and took up the post of Chief Executive of the Voluntary Arts Network in 1995.

Roger was a member of the Arts Working Group, Policy Action Team 10 of the Social Exclusion Unit, the Reference Group in England for the Development of the Compact between the Government and the Voluntary Sector, the Audit Commission for England and Wales Best Value Inspection Group and the Department for Culture, Media and Sport Active Communities Initiative Advisory Group.

He is currently a member of the UK UNESCO National Commission Culture Committee. Roger is co-author (with Rod Fisher) of the Council of Europe policy note 'Culture and Civil Society - new relationships with the Third Sector'.

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Christopher Gordon is (since January 2001) a freelance consultant in cultural policy and management.

Prior to this he was Director of the co-ordinating body for the 12 Regional Arts Associations, and then Chief Executive of English Regional Arts Boards.

Currently he is External Adviser to the European Cultural Foundation/Soros on 'Kultura Nova', the 3-year capacity building programme for cultural NGOs in the former Yugoslavia.

He has worked with the Council of Europe on a range of projects, notably the cultural policy evaluations on Sweden, Austria, Italy and Latvia, and has also received commissions from the EU and UNESCO.

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Ökonomische Soziodynamik und rationales Verhalten des Staates (mit A.Rubinstein), in: BIOST, März 1999, Sonderveröffentlichung;

Zur Zwischenbilanz der Wirtschaftsreform in Rußland, in: Die Staaten des östlichen Europa auf dem Weg in die europäische Integration: Analysen und Perspektiven. Bonn 1999;

Towards Competition in Network Industries (Eds.), Berlin, Springer-Verlag, 1999.

His work has included a research mission on problems of market transformation and inflation in post-socialist countries.

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Most recently she published, in English, her research into civil society in Europe entitled Cultural Citizenship. Civil Society and Cultural Policy in Europe. She has lead many research projects commissioned by the Ministry of Culture and Art or Polish Scientific Committee (KBN). Examples include:

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The mission is to be of help for those who want to know more about the ways culture is financed in East-Central Europe. It is an international (regional) undertaking on the basis of a foundation registered according to Hungarian law.

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Since 1996, her primary research focus has been on social cohesion as a horizontal public policy issue affecting Canadian society as a whole.

She is currently studying social cohesion in an international context, and the interfaces between cultural policy, diversity and social cohesion.

During her long career in the Government of Canada she has been a corporate strategic planner in both the Department of Canadian Heritage and the former Department of Communications, and has held positions as a social policy analyst, a programme officer providing grants for information technology applications in the cultural field, and a writer and editor in several other government departments.

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David is involved with management of and fundraising for: Haddo House Choral and Operatic Society, Haddo Arts Trust and the Tunnell Trust for Young Musicians.

An enthusiastic opera and choral singer, David has a particular interest in the impact of devolution in Scotland on the voluntary sector.

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He is a member of the Executive Committee of the Society of Chief Librarians in England and

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The former Director of Libraries and Arts, Gateshead Council, Bill was Honorary Secretary of the Society of Chief Librarians until 2000.

He was a member of the Library and Information Commission working party which produced 'New Library: the People's Network' and member of the Library and Information Commission International Sub-Committee.

Bill has initiated a number of successful projects including the Angel of the North and the Baltic Flour Mills conversion on Gateshead Quay.

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She has also been a part time secretary of the cultural division of the Finnish National Commission for UNESCO (1975-1983).

Presently she is involved in many European financed research projects (Women in the Arts and Media Professions, Creative Europe, Transmission, Compendium of Cultural Policies, Transformation of Nordic Cultural Policies).

She is also a member of the editorial board of the journal Nordisk Kulturpolitisk Tidskrift (Nordic Cultural Policy Journal).

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SOCODIC stands for Société Congolaise de Développement des Industries Culturelles, (Congolese society of development of cultural industries).
This is a national non-governmental organisation created to:

Promote the creation and development of cultural enterprises
Encourage training of its members in the field of cultural industries
Promote cultural and development diversity of cultural communities living in the Congo
Assure the promotion of international cultural co-operation
SOCODIC is an organisation founded both on membership and knowledge.
It comprises 115 active members composed of personalities all over the world in science and culture.
SOCODIC is administrated by an administration council of 58 members and an executive bureau of ten members.
SOCODIC is a member of the International network for cultural diversity, as well as the International Federation of art councils and cultural agencies.
SOCODIC's budget is provided by the Congolese government.

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He is a property professional whose career in the public and private sectors has included periods of work in Wales, England, Scotland, South Africa and Lesotho.

He is Chairman of Economic Research Services Ltd, which is based in Newcastle and has particular expertise in matters related to economic development and regeneration strategies.

Tony has had extensive voluntary involvement in the arts at national, regional and local levels, including six years as a Vice-Chair of Northern Arts and five years as a member of the Lottery Panel of the Arts Council of England.

He is Chairman of the North Music Trust that will operate Music Centre Gateshead, currently under construction to provide world-class concert halls and music education for people of all ages, backgrounds and levels of ability.

To round off a varied portfolio of activities, Tony is part-time Clerk to the Parish Council of Corsenside in rural north Northumberland, a Trustee of the Carnegie United Kingdom Trust, an Honorary Governor of the Royal Shakespeare Company, and a member of the Council of the University of Newcastle upon Tyne.

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A company director of Voluntary Service Cymru, Aled is also member of the permanent Drama Committee of Eisteddfod Genedlaethol and a member of the Participation panel of the Arts Council of Wales.

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Between 1991-1992, Andrzej Sicinski was the Minister of Culture and Arts in Poland.

He went on to be the Vice President of the Council for Culture for the President of Poland (1992-1993) and in 1994 became a member of the European Commission Against Racism and Intolerance at the Council of Europe (1994-1997 Vice-Chairman) and he is also a member of the World Academy of Art and Science; Polish Sociological Association; Committee Poland 2000+, and Polish Academy of Sciences.

He is author and co-author or editor of 23 books and about 300 articles on culture, values, styles of life, future studies and civil society.

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Cas Smithuijsen has been Director of the Boekman Foundation, Study Centre for the Arts, Culture and Related Policy in Amsterdam since 1986.

He studied sociology at the University of Amsterdam and has written numerous articles on various aspects of cultural policy.

In 1997 he was one of the organisers of the Amsterdam conference on Privatisation and Culture.

In the same year he joined the board of CIRCLE and is now the Secretary-General on behalf of the Boekman Foundation.

He has recently completed a PhD on the relation between performers of classical music and their audiences.

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His earlier career included roles as:

Development Director of VAN
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Peter Stark is a Trustee of Dartington Hall and a member of the QCA Advisory Committee on the Arts.

He was awarded the OBE for services to the arts in the North in 1990 and a chair in Cultural Policy and Management in 2000.

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Publications include

'Through The Maze: A guide to Planning published by South West Arts
Artists at Work, 99 published by Southern Arts
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Adam conducted the research on the Arts and Privatisation paper for Northern Arts and has just completed research into the voluntary arts sector in the North East of England for Voluntary Arts England.

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Maxine is also an independent producer and agent; her clients include Royal Opera House, Opera Bastille, Salzburg Festival, Working Title Films, Royal Court Theatre and BBC Television.

Maxine has recently completed her first property development 'Fulcrum' - a shared workspace for arts and education organisation behind Tate Modern. Maxine was a 'mature' student at Central School of Art having worked at the BBC, Royal Shakespeare Company and BBC as a new productions manager.

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Part IV: Country Reports

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Germany, Kulturpolitische Gesellschaft

Hungary, Péter Inkei

Ireland, Mary Cloake

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Introduction to the country reports

The issue of volunteerism touches most of us. Many of us will have been volunteers or still are volunteering for the greater good of the arts and culture in some way. However, little attention has been paid to this subject in Europe, and as our different historical past and tendencies are very different, so we assumed must be the definitions and policies that govern volunteerism from country to country. Therefore, in the presentation of this Round Table, CIRCLE set out to understand the definitions of volunteering, both official and unofficial, in a number of European countries and to understand what characterises a cultural volunteer. It distributed a questionnaire that sought to establish the extent of volunteering in the cultural sector to gauge if there are disparities across Europe and, at the same time, to identify regulations which are helping or hindering volunteer work.

CIRCLE members, representing 14 different countries in Europe and three countries beyond Europe, have responded to the questionnaire, and their responses are contained in this section preceded by a list of the questions posed.

From the responses it soon became clear that statistical evidence on volunteering in culture is scarce in most countries. Indeed there appears to be relatively little research in volunteering, certainly as far as the cultural sector is concerned. At the same time, there appears to be a greater interest in it as a subject for investigation. The material that follows in this section of the Reader represents the nearest that we have to a European picture and, modest though it is, we hope it will provide a fruitful starting point for the discussions in Newcastle and for further studies.

Some brief comments on the responses might be appropriate. We learn, for example, that Russia does not fully recognise the concept of volunteering. Every person working in culture is paid by the public sector, but at a very low wage level. In this sense everyone working in the arts sector in Russia could be considered as being a volunteer! Most people have to supplement their income with other paid employment.

In many other cases the definition of volunteering applied only to volunteers working within organisations - terms such as 'organised volunteer work' were often used. If there is little data about volunteering generally in Europe, there is even less about individual volunteers.

The questionnaire sought to determine how widely recognised volunteering was in each country, and the answers revealed striking disparities across Europe. In most countries volunteerism is an accepted and little commented upon norm. In some Central and Eastern European countries, however, the image of volunteers, both at a political and at a grass-roots level, is rather negative. Volunteerism has historical connotations with political manifestations, forced volunteering or only volunteering because of having no 'real' unemployment. With hindsight, we could have asked in the questionnaire how far the International Year of the Volunteer was recognised in each country. However, the fact that many respondents did not even mention it might be an indicator of its general lack of impact.

We enquired about the volume of volunteering in culture, requesting a breakdown of figures according to each cultural sector, but the absence of data made this impossible in nearly all countries. If we were lucky, we received figures referring to one or two sectors, where research had been completed. In others we received the respondents' best 'guesstimates'. Despite this, there are some interesting cases, each country providing its own unique story, which reflects history and circumstances, e.g. Italy's heavy reliance on volunteers in the heritage sector due to a common understanding that public policies - and resources - for preservation fall short of the needs of Italy's vast built heritage.

There appears to be far less regulation than we had anticipated. Some countries quote nothing more than health and safety guidelines as governing volunteer work. However the compact between government and the voluntary sector referred to in the UK is certainly noteworthy.

Typical presumptions about who volunteers in culture were shown to be inappropriate. Most countries registered a growth in older (retired) volunteers. Motivations for volunteering differed - positive images of volunteering linked to 'one's duty to help others' - a 'chance to further one's own potential by broadening experiences' and 'an opportunity to meet others and enjoy oneself'.

Finally, many examples of good practice are provided by the respondents, showing that volunteerism is clearly an essential part of cultural practice in Europe.

Questions On Volunteering For/In Culture

1. DEFINITION

By volunteering we mean unpaid voluntary activities completed in the frame of any cultural institution, event or organisation. Volunteering may mean both individual services given freely to professional organisations or the running of entire cultural organisations as volunteer-led entities (organisations which support for example, amateur arts).

Is there an accepted definition of volunteering in your country; both official and colloquial?

2. RECOGNITION

Is volunteering in culture an issue in your country? Does it have a place in policy papers? Is volunteering a subject of public debate in cultural circles or in the press? If yes, in what way?

3. VOLUME

Please, assess the amount of volunteering in the cultural field of your country. Kindly relate it to the entire amount of volunteering in your country (i.e. in all sectors). You can do that by providing absolute figures; preferably expressed as the equivalent in full-time employees. In the absence of statistical data for concrete figures, give estimated proportion of unpaid activities in culture as compared to paid activities.

The above information should be broken down into the following fields of culture:

1. built heritage and museums
2. cultural heritage (e.g. photographic archives)
3. visual arts (including art galleries)
4. performing arts (including music)
5. audio-visual sector
6. libraries
7. crafts
8. other amateur/ community arts /traditional culture (e.g. arts festivals, carnivals....)

Again, in the absence of specific data, you are asked to give assessments about those fields of culture, where the amount of volunteer work is most significant.

4. REGULATION

Please identify pieces of legislation which have relevance to volunteering? Are there incentives? Or else, legislation which, perhaps unintentionally, hampers volunteering? Do you know of a pending item of legislation with regard to volunteering? Are there special contracts for volunteers (insurance), regulations for reimbursement of travel costs, etc? Are volunteer organisations provided with fiscal benefits to support their work?

5. SOCIAL BACKGROUND

Who are the volunteers in culture? What is their dominant motivation? Please discuss for each type of volunteering listed below:

- a) Board member for cultural organisation
- b) Giver of expertise/advise
- c) Skilled artistic work (e.g. actor)
- d) Other work (e.g. organisational help)

6. EXAMPLES IN PRACTICE

Please indicate by reference to any research carried out in your country how effective volunteerism is and/or what its impacts have been. If possible, please illustrate your remarks with examples (in not more than 500 words) of cultural organisations/projects where volunteerism has had an impact and/or was integral to the projects implementation.

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1. DEFINITION

In Austria the understanding of voluntary commitment ('freiwilliges engagement') addresses all sorts of activities, not only cultural ones.

According to Kellner (2001) volunteer activities should meet following four criteria:

- a) voluntary;
 - b) unpaid;
 - c) for the benefit of others;
- and
- d) in organised form.

In the German speaking countries three different terms are used for addressing voluntary work: honourable activities (ehrenamtliche Aktivitäten), volunteering (Freiwilligenarbeit) and active citizenship (bürgerschaftliches Engagement).

Bernd Wagner from the Kulturpolitische Gesellschaft (Germany) is using these terms simultaneously. Generally, a difference is made between formal and informal voluntary work: the former means work in and for organisations and the latter not organised forms of mutual help, e.g. neighbourly help.

In this sense it is crucial for international comparison to talk about the different meanings of volunteering in European countries. An EU Socrates project on voluntary work, in which the UK, Germany, Austria, Hungary and the Netherlands are participating, discusses different systems of volunteering. It says that the meaning of volunteering depends on the legal system of a country (see report on Great Britain: <http://members.telering.at/bildungswerke/deutsch/startde.html>):

'Es zeigte sich, daß die nationalen und institutionellen Unterschiede viel größer waren als ursprünglich vermutet: sowohl beim wörtlichen Übersetzen als auch beim jeweiligen Verständnis der beiden Zentralbegriffe 'Ehrenamt' (Volunteering, Freiwilligenarbeit) und 'bürgerschaftliches Handeln'.

In the context of more theoretical discussions on volunteering the term 'social capital' is used to discuss new needs of societal change due to the declining importance and existence of normal labour biographies and a rising interest to obtain more information on leisure time activities in which voluntary commitment is situated.

Voluntary social commitment addresses two aspects simultaneously: a social political aspect for committed persons as well as for the addressees and, secondly, a catalyst for new forms of socialisation and networks beside the labour society. (Erwerbsarbeitsgesellschaft) (Heinze/Strünck, 178).

There is no official formal definition of volunteering in Austria. As addressed above there are several terms being used and their use differs according to the understanding of the speaker and the field of activities.

2. RECOGNITION

Volunteering in culture is not an issue of particular interest in Austria's politics. But it can be noted that much voluntary work is done in the cultural sector. There are some large and old associations working in the educational and cultural field at local level, for instance the Bildungswerke Österreichs or, another example, the public libraries which would not exist without voluntary work.

Volunteering is not yet prominently addressed in official policy papers.

Austria is a country of 100,000 Vereine (associations, societies, organisations) but there is not a big public debate on voluntary work in general, though we can recognise a new and increasing interest (see study below) in the topic.

It is worth noting that in Austria there is also a long tradition in being sceptical about volunteering because of the saying that 'unpaid work is unseen work' and because of the tradition that women in particular are expected to do voluntary social work at a community level. Historically, volunteering is often connected to a 'bourgeois women's culture' (e.g. voluntary social services built up by women's organisations).

In general welfare state discussions use the argument that volunteering is part of the declining social care responsibility of the State.

Volunteering is part of the new regime of social care in neo-liberal societies.

In the last few years and in the course of discussions about new organisation and models of labour/work and, in particular, in the ongoing International Year of the Volunteer honorary work responsibilities and volunteering has become increasingly addressed in Austria too.

This new interest is also expressed in a study currently being undertaken to get a better picture of this under-researched field. The Ministry of Social Security, Health and Generations is politically responsible for the activities taken place in the field.

In this context, a working group on voluntary work was installed in the ministry and a study on the volume of honorary work responsibility and voluntary commitment was commissioned by the ministry.

An interim report by Badelt/Hollerweger from the Institute of Social Policy of the University of Economics and Business Administration in Vienna was published in February 2001 in which data material is presented (see question 3 below).

Volunteering is very much part of several big organisations in Austria, e.g. a large adult education organisation is part of the Socrates project referred to earlier that is examining the nature of voluntary work in each country (Brandstetter/Kellner). In Austria several qualitative interviews were undertaken but no empirical work is available.

The very important and undeniable contribution of voluntary workers to the maintenance of the Austrian public library system at local and community level is often stressed. In 2001, there are 7,912 volunteers working in the public library system in Austria (homepage BVÖ).

In the discussions on cultural activities in the third sector the importance of voluntary work is also stressed, not so much in the sense of 'honourable work' but in the interpretation of 'active citizenship' and active participation of citizens to contribute to social and political questions at stake in society. The free radio scene is one example of this new interest to invest in human resources to develop a new self-organised public (Steinert 2000).

3. VOLUME

In Austria, we do not have specific data on volunteering in the cultural field - the data on volunteers working for the public libraries in Austria are an exception.

Here we discuss general data on volunteering available for Austria.

Badelt/Hollerweger state, in a first interim report, that in the year 2000 51% of Austrians were volunteering - this means less persons than in 1982 (58,9%): 55,5% of men (1982: 64,8%) and 47,2% of women (1982; 53,8%) were volunteering.

- In the social service we find more women and men - 19,2 % and 14 %,

- in the field of culture and entertainment 11,7 % women and 18,7 per cent men;

- in sports 4,1% women and 13,1% per cent men,

- in religious services 12,9% women and 5,9% men.

The average time spent for honorary or voluntary work is highest in social services - 4.49 hours a week and 2.23 hours a week in culture and entertainment.

The relation between formal and informal work is important for the structure of volunteering. For instance in the largest field of volunteering - neighbourly help - the participation rate is 23.5% but in formal organised volunteering only 3.2%.

In the field of culture (15%) a much higher percentage, namely 62, 5% of volunteering is done formally (i.e. in organised form). A large part of formal voluntary work is done by the 100,000 Austrian associations (the German word 'Vereine' covers several meanings: charitable or not-profit-making associations, organisations and societies).

In Austria there are about 13,000 Vereine (associations, societies) in the field of culture.

Generally, Badelt/Hollerweger calculates for Austria a weekly volunteering working capacity of 16,7 million hours.

75 % of adult Austrians are members of Vereinen und Verbänden (associations, registered societies, charities, charitable organisations), 36 % of them are active.

25 % of the active persons spent between 5 and 10 hours a month, 20% more than 11 hours and 8 % more than 20 hours a month on voluntary work.

Each week volunteers do 16.7 million hours unpaid work, which means the work of 482,000 full-time employees. In Austria, the production capacity (output) of volunteering is ATS 1,7 billion (€ 123,54 million) a week or ATS 87 billions (€ 6,32 billion) a year.

We cannot answer the question which fields of culture are volunteer work more significant with any certainty, but there is evidence that for instance folklore music and pop music, the so-called 'Free Radios' (community radios), as well as the public libraries and many adult organisations would not exist at all without the large amount of volunteers active in these cultural fields.

4. REGULATION

Until now there is no fixed legislation on volunteering in Austria.

5. SOCIAL BACKGROUND

There is no specific study available on the different types of volunteering in Austria.

Neither does the Badelt/Hollerweger study on the volume of voluntary work in Austria cover the question of motivation. However, in 'Ehrenamt, Freiwilligenarbeit und bürgerschaftliches Engagement in der Kultur' Bernd Wagner from the German Kulturpolitische Gesellschaft identifies a difference between a so-called 'old' and a 'new' interpretation of honorary work.

The old form is integrated in traditional social environments and is based on Christian brotherly love, humanity and class solidarity. According to Wagner it is often undertaken by large organisations headed by employees.

In contrast, the new understanding of honorary/voluntary work includes a connection with self-interest and is often motivated by personal experiences.

6. EXAMPLES IN PRACTICE

Volunteerism has a huge impact on living conditions at local level in the fields of social services as well as in the cultural field. There are many examples of organisations in the educational and cultural field which would not exist without the commitment of volunteers.

In the following we present three selected examples to give a picture of the situation in Austria: the first two are long established organisations and the third one is a more recent initiative.

a) **Ring österreichischer Bildungswerke** (Austrian Education Society) is an umbrella organisation for voluntary educational and cultural work with 900 local educational organisations and more than 1,000 cultural organisations. It is a long established organisation, especially important in rural areas.

It is said to be the conservative counterpart of the Volkshochschulen (Adult Education Centres) - a movement based in the Arbeiterkulturbewegung (Labour culture movement).

b) **Öffentliche Büchereien** (public libraries) The public libraries are an important part of the cultural infrastructure of the country. In Austria there are 2,451 public libraries where 9,500 persons serve 1.1 million visitors.

The amount of visitors increased about 28% in the last 10 years and a change of tasks and goals of the public library system took place. In the larger cities the public libraries are run by employees, in rural areas the public libraries are maintained by volunteers.

The libraries are financed 95% by their representatives: municipalities, catholic church, trade unions and workers chambers. The support by the state has not risen since the 1970s and the training of the employees and volunteers is not standardised.

However, in 1997 a Fachhochschullehrgang (polytechnic college, one level below university training) for information occupations was installed for Gymnasium graduates to provide a new standard of professionalisation.

An umbrella organisation - the Büchereiverband Österreichs (BVÖ) - exists which integrates all representatives and associations: the municipal libraries, the Austrian Bibliothekswerk, the library department of the ÖGB (Austrian Trade Union) and the federal person associations (employees and volunteers).

This internal interest balance and the public representation helped to push through the library royalties and the Fachhochschullehrgang.

c) 'Free Radios' (Community radios)

An amended Regional Radio Act came into force in 1997 in Austria. On the granting of licences (November 1997), the non-commercial private radios, in Austria so-called 'free radios', finally got their turn.

Since 1998, eight local 'free radios' have gone on air. For consumers, receivers and producers in particular the 'free radios'(1) are namely the most obvious media-policy change of the 1990s and represent media participation opportunities for many, above all for social, cultural and ethnic minorities.

There are very many volunteers who bring in their programmes to communicate at city level. Pirate radios broadcasted, beyond the statutory public ORF, since the late 1970s. With the 1997 Regional Radio Amendment Act, it was possible for the pirates to be transformed into a 'citizen's' radio.

Free radios see themselves as a communication medium in local and regional areas and function as promotion platforms for regional creators of arts and culture. The free radios' actively promote multilingual policy offering cultural and ethnic minorities the opportunity to take an active part in media information and communication forums and to present their concerns and interests: for instance, Radio Augustin, the programme of the homeless or FM Afrique for the African Viennese community and people interested in African culture and music.

The structure of these is somewhat unprofessional but refreshingly presented programmes, primarily made by young people, is characterised by public access and many volunteers.

(1) Five free radios received a full licence:

Orange 94.0 (Vienna, broadcasting since 17.8.1998)

Radio FRO (Freier Rundfunk Oberösterreich), (Linz, broadcasting since 6.9.1998)

Freies Radio Salzkammergut (since 31.3.1999) limited licence

freequEEens 100.8 (Liezen, Styria, since 1.4.1999)

PRO - TON 194.6 (Hohenems, Vorarlberg, since 31.3.1999)

The following initiatives received limited licences, i.e. together with commercial private radios:

- AGORA 105.5 (Klagenfurt, Carinthia, broadcasting since 11/1998)

- Antenne 4, MORA 106.3 (Association for multilingual open radio, Burgenland, Großwarasdorf and Pinkafeld, Burgenland)

- Radiofabrik 94.0 (Verein Freier Rundfunk Salzburg, since 8/998)

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1. DEFINITION

The definition of volunteering consists of six components:

1. A non-obligatory
2. activity
3. for the benefit of others or in favour of society
4. completed unpaid
5. in a more or less organised context
6. by a natural person

This definition is used in the publication: Bea Van Buggenhout and Sarah D'hondt, Het statuut van de vrijwilliger, knelpunten en oplossingen. (Statute of volunteers, problems and solutions), King Baudouin Foundation, 1999.

It has been used in more recent publications as well.

2. RECOGNITION

In view of the International Year for Volunteers, volunteering is currently an item on the political agenda. Discussion is continuing on about a social and fiscal statute of volunteers,

and, in the framework of the Belgian Presidency of the European Union a Resolution will be prepared about the added value of volunteering by younger people. This resolution can be situated in the frame of the European Youth Programme.

3. VOLUME

In Flanders 1 in 5 persons is volunteering. Overall figures for volunteering in the cultural sector are not available. The APS survey 1999 provides percentages of volunteering in some relevant fields: sports (9.9%), hobby (5.5%), amateur art (5.1%), youth associations (4.2%).

More concrete figures regarding museum, theatre companies, cultural centres and art centres are based on a survey made by G. De Brabander and A. Desmet in 1998 (Bedrijvige Muzen. Het management in de musea en de podiumkunsten in Vlaanderen. Cultuurstudies 2. Ministerie van de Vlaamse Gemeenschap):

Number of volunteers % of museums Number of volunteers % of theatre companies % of cultural centres and art centres

Number of volunteers	% of museums	Number of volunteers	% of theatre companies	% of cultural centres and art centres
0	68.3	0	88.2	81.5
1	7.9	1 to 5	9.8	10.7
2	5.0	6 to 10	0	3.1
3 to 5	11.9	11 to 20	0	3.0
6 to 9	1.0	Over 20	2.0	1.5
10 to 15	3.0			
16 to 22	3.0			

4. REGULATION

There is no overall Belgian legislation with regard to volunteering. On the Flemish level there is a decree with regard to recognising and subsidising organisations for volunteering in public health and welfare sector.

Liability: Civil liability is regulated in the civil law. Criminal liability is regulated in the penal code.

Insurance: There is no general regulation with regard to insurance and volunteering.

Reimbursement of costs: If reimbursement is based upon real costs with documentary evidence, it is not taxable. In case there is a fixed sum for reimbursement, reimbursement is not taxable for volunteers on condition that the sum is not higher than BEF 1000 a day and not higher than BEF 40000 a year. (Circular of the Finance Department 5/3/1999).

Hampering regulations (some examples): Unemployed people need a permit by the director of the local Unemployment Office. People being declared incapacitated for work are not allowed to volunteer.

In 1998 Bea Van Buggenhout and Sarah D'Hondt formulated a proposal for a statute, based upon an analysis of the existing situation. It covered regulations regarding liability, insurance, reimbursement of costs, social and fiscal regulations. Since then, several bills have been introduced to Parliament.

5. SOCIAL BACKGROUND

Factors like gender, age, working/not working don't have a real impact on being or not being a volunteer, with the exception that volunteers with no professional activity spend much more time (nearly twice as much) on volunteering than others.

Education is a more relevant factor: the percentage of volunteers is much lower for the category of people with a lower degree of education. There is a high correlation between volunteering and membership of associations, especially membership of socio-cultural associations.

To dedicate oneself to others and to meet other people are the main motivations for volunteering. Motivation in an instrumental way varies according to age: younger people want to learn something, older people want to stay actively involved.

Volunteers score points in a APS survey on solidarity. Their attitudes are much more tolerant than the average. Their political involvement is much higher as well. (Source: VRIND 1998. Ministerie van de Vlaamse Gemeenschap).

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1. DEFINITION

There is no officially accepted definition of volunteering for/in culture in Bulgaria. The Bulgarian word is 'dobrovolstvo', which was originally used in the military services, and later was spread into the civil sector.

2. RECOGNITION

Volunteering in general is an important part of civil society. In the case of Bulgaria it is not part of the current cultural policy and is not an important topic for discussions, public debates and media coverage.

Volunteering works mainly in the health care sector and religious associations. In the cultural field volunteering is not widespread in practice, with the exception of using student help for specific artistic events.

There are several reasons for not having 'volunteerism' as an important part of cultural policy and practice today:

- During the totalitarian regime, there were many volunteering actions and initiatives - the 'Komsomol' gatherings, brigades, manifestations and outside happenings for specific political purposes.

Due to the past history of volunteerism, its connotation today is in a way morally degraded.

- The average living standard in the country is very low. The majority of Bulgarian citizens have several jobs in order to earn basic incomes. In such a situation, there is no time and money left to volunteer. Unofficial survey shows that only 2.5% of the population have free time and sufficient funds available, and their mentality is far away from any type of volunteer activities.

- Civil society in Bulgaria is in a rapid process of growth, but is not supported by state initiatives and therefore there is no legislation, linked with volunteerism.

3. VOLUME

No official data could be found for cultural volunteerism in Bulgaria. The numbers below are just an assumption about the percentage of the volunteers in the cultural field:

1. built heritage and museums - 30%, especially in archaeological digs, where students from the humanitarian departments of the universities work as volunteers.

2. cultural heritage (e.g. photographic archives)- 0%.

3. visual arts (including art galleries) - 0%. There are several social groups involved in the gallery business and museums: cultural administrators, arts managers, art dealers and artists.

4. performing arts - 15% In some theatre production students and young people work as volunteers on backstage functions. Opera and ballet performances sometime use children from the secondary art schools or national children's choruses to participate.
5. audio-visual sector (including music)- 5%. This sector is very much market orientated and people who work there insist on payment as professionals. In very few cases young people participate in the organisational side of the cinema and video business without being paid.
6. libraries-0%. There are only public libraries in the country and all the staff working there are considered to be professionals.
7. crafts - 20%. There are volunteers who acquire skills and knowledge when working as assistants and apprentices, but these cases are nearer to apprenticeship rather than to volunteerism.
8. other amateur/ community arts /traditional culture (e.g. arts festivals, carnivals....) 40%. This is the biggest group of volunteerism among all arts and cultural forms.

Bulgaria has a long tradition of cultural and community centres, originally established at the end of the 19th century all over the country. Their original name is 'Chitalista' and they were built up for the restoration of Bulgarian pride, culture and language.

Amateur and community art forms have a long history of existence in Bulgaria and many of them were linked with variety of educational programmes. They were, and still are, highly dependent on volunteer activities.

There are around 4000 such centres around the country, unfortunately many of them are closing because of lack of funds.

4. REGULATION

There is no legislation or regulations on volunteers in Bulgaria. No special contracting exists either in the legislation or in practice. The newest Law of Juridical Persons with Non-profit Aims, adopted in 2001, as well as the Law of Preservation of Culture, do not regulate volunteering in any area.

5. SOCIAL BACKGROUND

- Board member for cultural organisation. Having boards at the cultural organisations is a new practice, and not many exist. Members of such boards rarely receive payment. They may be involved to improve their image and/or to offer their skills and knowledge to cultural organisations. Nobody calls them 'volunteers' in these cases.
- Giver of expertise/advice. Yes, there are experts providing advice and consultancy free of charge, but even they are not fully aware that this is volunteerism.
- Skilled artistic work (e.g. actor). No. There is a paradox - if we accept the common definition that a professional artist is a person who earns money from his/her main profession, in the case of Bulgaria, where all professional artists are very low paid and they cannot survive solely on their artistic incomes, they would all appear as volunteers.
- Other work (e.g. organisational help). Students are the biggest volunteer group in the arts and culture. In the case of students coming from arts, theatre, film academies, they get credits for their practical projects, so, it is questionable whether this qualifies as 'volunteerism'. Several youth organisations are involved in volunteering actions in the field of health care and social actions.

6. EXAMPLES IN PRACTICE

There is no research carried out in Bulgaria on the effectiveness of volunteerism in general, and particularly in culture. It is difficult to provide a specific case for successful volunteering in culture and the arts.

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1. DEFINITION

There is no a definition by which volunteerism is recognised in the field of culture. In the Croatian language the term is 'dobrovoljni rad' - the notion of this term is a neutral one that means any unpaid type of job or activity. It is also worthwhile mentioning that the term 'general public' does not connect to the civil sector.

There are three possible explanations for such a circumstance.

On one side, the civil sector is still not developed enough, in the sense of Western European countries. Despite the trend of a growing civil society, there is still not a wide awareness that as a citizen one should be engaged in activities for social purposes on a voluntary basis. That can be linked with still relatively low standards of living for the main part of the population.

The second reason lies in the fact that the non-profit cultural sector often acts as a field for new employment or additional sources of income, and so volunteerism is still not very developed within this field.

The third reason can be found in very developed, strong and widely accepted amateur cultural activities, which are based almost completely on a volunteer basis, but which are recognised under the traditional term 'amateurism' and not 'cultural volunteerism'.

2. RECOGNITION

Cultural policy in Croatia includes a variety of measures oriented traditionally to support cultural amateurism, which can be regarded as a part of civil society, non-profit actors and volunteerism in general terms.

The input of these cultural amateur activities are of a huge importance for the overall cultural life of the country, particularly in rural areas. It is characteristic that cultural policy documents prefer the term 'cultural amateurism' for mainly two reasons.

The first reason is important for us to understand the standpoint of recognition. When someone is active in culture in an amateur capacity, in the Croatian circumstances, this means that she or he is doing it from a personal interest, for enjoyment and any type of direct financial support for personal involvement cannot be included in policy funding. If cultural authorities support activities that are regarded as very important and appreciated and if they are regarded from the standpoint of the term 'cultural volunteerism', the situation will be the opposite one: cultural authorities will have to recognise the importance of individual involvement and using free time on an unpaid basis for overall cultural development and cultural life. Consequently, they will have a strong obligation fully to support and appreciate such activities and engagement.

The second reason can be found in how cultural statistics and cultural policy in general monitor cultural activities. Volunteerism does not exist, as most activity is more or less equal to the notion of the term 'cultural amateurism'. A long tradition to support such activities, particularly from the side of infrastructure and equipment, make such practice deeply rooted in overall observation and evaluation of cultural activities.

Cultural policy does not have measures to develop volunteerism in the sense mentioned above, particularly when engagement of younger generations or future professionals are concerned. Such initiatives are mainly left to cultural institutions and organisations.

In some other fields volunteerism is very developed as in the field religious or charity associations. The previous, Communist period, used to engage the population (particularly youngsters) in mass activities oriented to improve basic living and traffic infrastructure. This practice has since completely disappeared.

3. VOLUME

As mentioned above there is no available official data for cultural volunteerism in Croatia. Some approximation can be made about the percentage of the volunteers in particular cultural fields, as well as description of the type of involvement.

From the other side, there are data connected to cultural amateurism.

1. Cultural heritage: 40%. There is a relatively developed involvement of high school and university students in archaeological digs on a voluntary basis. Such activities are quite often organised for special schools with educational purposes.

2. Museums and galleries: 0-5%. Only sporadically are students engaged in some activities. Everything is professional and there are no facilities for such type of engagement.

3. Visual arts and new media: 20-30%. A lot of individuals can be included particularly where new media is concerned. Sometimes individuals can use facilities of some centres in the field, but their work is then a voluntarily one.

4. Performing arts: 0-40%. It depends which performing art is concerned. For example, in the field of dance, the engagement of volunteers is highest (40%); in other forms it is not so extensive. In some theatre productions students and young people work as volunteers on the back stage functions. Opera, ballet and concert performances sometime use students and other persons to take active part in some more demanding pieces.

5. Audiovisual sector and music: 5%. This sector is very market oriented and is mainly composed of professionals.

6. Crafts: 20%. There are volunteers who acquire skills and knowledge when working as assistants and apprentices, but these cases are nearer to apprenticeship than volunteerism.

7. Other amateur/community arts/traditional culture: 90%.

Cultural amateurism in Croatia has a strong, rich and long tradition.

From the three following tables one can see the importance and level of involvement of the population.

Table 1: Amateur theatres, No. of Performances, No. of Members and Visitors					
Season	No. of theatres	No. of performances	Adult members	Children	Visitors
1984/85	19	262	661	115	7 433
1989/90	13	207	350	155	37 067
1990/91	8	182	255	59	25 086
1991/91	7	132	160	15	26 654
1992/93	9	110	340	-	31 953
1993/94	13	278	452	98	52 580
1994/95	13	385	518	152	68 868
1995/96	18	401	659	156	70 207
1996/97	15	294	466	113	56 250
1997/98	15	325	387	156	57 279
1998/99	18	541	632	409	95 551

Table 2: Children Theatres, No. of Performances, No. of Children Members, No. of Visitors				
Season	No. of theatres	No. of performances	Children members	Visitors
1984/85	15	262	1 447	626 608
1989/90	12	207	1 353	430 677
1990/91	12	182	980	419 821
1991/91	11	132	681	383 951
1992/93	10	110	479	356 287
1993/94	10	278	431	349 244 4
1994/95	10	385	324	421 995
1995/96	10	401	418	355 895
1996/97	11	294	424	347 996
1997/98	11	325	433	389 319
1998/99	11	541	300	344 449

Table 3: Associations of Amateurs, No. of their members, No. of performances and visitors						
Season	No. of amateur associations	Total no. of members	No. of women	No. of children	No. of performances	No. of visitors
1980/81	545	44 002	21 793	6 563	10 164	4,701,826
1985/86	644	51 840	26 501	13 876	12 124	4,979,339
1990/91	272	22 092	12 003	7 476	4 469	1,927,669
1995/96	669	45 406	25 083	9 957	10 492	3,990,094

In Croatia there is a wide cultural infrastructure provided for the support of amateur activities. There are three types of such institutions. The biggest are open and popular universities, then there are the cultural centres and finally houses of culture. All of them have polyvalent cultural activities.

4. REGULATION

There is no legislation or regulations for volunteers in Croatia.

There is, of course, regulations that makes possible cultural activities on a voluntary basis like the Law of Associations.

5. SOCIAL BACKGROUND

Board members for cultural organisation: This is a relatively new practice for Croatia and there is still a lot of cultural organisations or institutions with no board even in the non-profit sector. Members of such boards rarely receive payment; they improve their own image by helping cultural organisations with their skills and knowledge.

Giver of expertise. There are lot of cases in which experts are providing advices and consultancy free of charge.

Skilled artistic work. That was a very wide spread of activity during the war in Croatia. Hundreds of artists have been engaged in different type of activities for the population as a result of war damage, particularly in the field of performing arts. Hundreds of paintings were donated to make new collections for destroyed museums. After the war (1995) this has been mainly stopped.

Other work. High school pupils and especially students are the biggest volunteer group in the arts and culture. The most numerous are planning to have future occupations in the field of culture and arts.

6. EXAMPLES IN PRACTICE

There is no research carried out in Croatia in this very field. But, as we mentioned before, there are some fields in culture in which the size of volunteerism is very high or even dominant.

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1. DEFINITION

There is no official definition of volunteering in Danish cultural work. It is however generally agreed that volunteering:

- Is done without any economic, judicial or other obligation
- Is unpaid or only symbolically paid
- Is done with or for other persons than your family and relatives
- Is for the benefit of other people
- Is organised and not spontaneous

2. RECOGNITION

The Danish Ministry of Culture was founded in 1961 and its focus was on the dissemination of professional art. In the early 1970s this national mono-cultural concept was replaced by a pluralistic concept of many cultures rather than a culture.

The concept of cultural democracy became a pillar of Danish cultural policy making room for regional, social and other cultural differences within the framework of cultural policy.

Behind the concept of cultural democracy lies a history extending back to the 19th century when Denmark experienced a flourishing of social movements and popular associations. The farmers and the workers founded a tradition of volunteering and participation in co-operatives, trade unions, folk high schools, sports clubs etc.

In the cultural field the clergyman, poet, politician and pedagogical thinker N. F. S. Grundtvig (1783 - 1872) inspired the Danish tradition of 'folkeoplysning'. It is based on a trust in the

experience and abilities of so called 'ordinary people', and it has thus provided an important ideological framework for cultural volunteering in Denmark.

The broad notion of culture embedded in the idea of 'folkeoplysning' was reformulated by the welfare state in the modern concept of cultural democracy, which allows the population's own participation in cultural activities.

The emphasis put to this in actual cultural policies has varied over the years. Today the responsibility for 'folkeoplysning' in a broad sense involves several ministries, amongst others the Ministry of Education and the Ministry of Culture.

At present volunteering is debated in cultural circles, across the sectors of society and in the press. The dialogues are centred on an initiative taken by five ministers of government, who together with representatives of volunteer organisations and of local municipalities, have drafted a 'Charter for collaboration between volunteers/their organisations and the public sector'. The final version is expected to be ready for publication soon, and an English version will be made.

3. VOLUME

Danish civil society is still very lively. At least one-third of the adult population defines itself as volunteers in formal organisations. If professionals should replace this group, it would take more than 100,000 jobs. To this should be added those who contribute in more informal contexts and on a less regular basis. However, it is a challenge to be attended to, that the number of younger people taking responsibility for volunteering is declining.

Compared to the rest of Europe, Denmark ranks around the average as far as involvement in volunteering goes. One half of the voluntary work takes place within sports and other cultural and spare time activities, and it seems that only one out of ten volunteers are engaged in voluntary social work. One of the reasons for this may be, according to social researchers, the extended Danish welfare state, that takes responsibility for social work, which in other countries is solved by volunteers.

Within culture examples of volunteering may be found in relation to museums, archives, libraries, visual and performing arts, the media etc. But the bulk of volunteering takes place within sports and amateur activities.

4. REGULATION

In the cultural field in a broad sense volunteering is mainly regulated by the Act on 'Folkeoplysning', which is the responsibility of the Ministry of Education. Funding for volunteer activities in culture and sports is also supplied through the Football Pools and National Lottery Act, which is the responsibility of the Ministry of Taxation.

Within the Ministry of Culture there are some special funds and institutions contributing to the development of new types of activities, organisations buildings etc. in and for cultural activities.

The Foundation for Sports and Culture Facilities was set up in 1994 to grant guarantees, loans and subsidies to promote and support the building of facilities for sport, leisure time and cultural activities.

The National Sports Policy Innovations Programme was established in 1999 with the purpose of developing the cultural policy dimensions of sport and to strengthen diversity, quality and freedom of expression in sport in Denmark.

The Programme for Innovation in Amateur and Popular Cultural Activities began its activities in the year 2000.

Arms length organs run all of these programmes in order to ensure their independence.

5. SOCIAL BACKGROUND

At present, the Ministry of Culture does not have sufficient, reliable data to answer these questions in full.

However, we do know that the share of men and women volunteering is about the same, but there are differences in the activities in which they engage. For instance, it seems that men are more active as volunteers in sports clubs than women are.

It is mainly people between 30 and 49 years that do volunteering. And a growing number of elderly people offer their services. But it seems to be increasingly difficult to engage young people as volunteers.

The wish to volunteer seems to grow slightly, but not decisively with education and income.

6. EXAMPLES IN PRACTICE

Within a broad concept of culture the most important example is the work carried out by volunteers in the many organisations within sports and amateur activities.

Many of the organisations are still rooted in the Danish tradition of 'folkeoplysning'.

Examples of these volunteers are the father coaching a soccer team, the mother driving the scouts and their equipment to the summer camp, the old age pensioner repairing boats in the rowing club, the actor instructing local amateurs, the musician leading the local choir etc. If they did not volunteer, an important part of Danish culture would be missing.

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1. DEFINITION

We call 'volunteer' a person who gives of his/her time for a cultural or artistic activity, or other, within the framework of an association, but without payment.

We propose for 'amateur' the following definition, of Romuald Ripon:

'Artistic activities practised as amateurs, cover all the forms of artistic expression which occupy the time of leisure of the [people] when these give place to the production of a 'work' for which criteria of aesthetic order are involved. They comprise creative activities, distinct from attending cultural places as guest or spectator, as well as activities such as reading or listening to music. They have to be strictly free of any constraint of professional or school order. The amateur is for us the one that devotes himself to a creative activity during his spare time, whatever may be his level of competence.'(1)

2. RECOGNITION

Voluntary help is not a problem in France. In every domain, volunteers are numerous, especially in social, sports and religious activities.

On the whole, one estimates from 700,000 to 800,000 associations exist in France. They employ some 1,300,000 employees and 800,000 volunteers.

But we lack serious studies, or, more exactly, such studies are still in progress in the Institut national de la statistique et des études économiques (INSEE) and results are not yet available.

Volunteering exists essentially in the associative environment. It is supported by numerous ministerial decisions coming especially from the Ministry of Sport, which is, in France, the custodian of the associative world.

Other ministries also help associations: Social Affairs, Culture, Foreign affairs, Education (if it is within the framework of schools).

The cultural sector comprises 157,000 associations. Cultural voluntary help represents 2,460,000 persons, that is 17% of the total 14,5 million volunteers.

But as persons are voluntary in several associations, the most reasonable estimate of persons is around 1.9 millions.

In the spirit of the Third Republic (1871-1940), which gave birth to the law on the freedom of association in July, 1901, volunteering is widely encouraged within the framework of the 'philanthropy' of the XIXth century and the militant conviction of the XXth century.

3. VOLUME

It is difficult to answer this question, because we do not have the data. 132,000 of the cultural and artistic associations have no employees.

Taking culture in the narrow sense, one notices, in 1997, that in 61,000 'cultural and artistic' associations, music represents 5.3% of these associations; libraries and publishing, 3.7%; international solidarity, 3.7%; cinema, broadcasting (audiovisual) and the plastic arts 3.3%; theatre and dance 3.2%. The number of musical associations (instrumental and/or choral; classical, contemporary or modern) has undergone an explosion in recent years.

We have no relevant statistics on 'community' groups - it is necessary to say that the Constitution of the French Republic does not take into account the ethnic origin of fellow countrymen.

The role of volunteers in France is important, especially in the social sector and in the religious sector. It exists also in the cultural sector, but to a lesser degree.

One can consider as volunteering the musical or choreographic transmission which young people exercise among themselves within the framework of music and dance groups, without institutions or associations. But we do not have serious quantitative data on this reality.

4. REGULATION

There is no particular law on volunteering. There is just a moral (democratic) encouragement to 'devote' oneself to the others, in any domain, especially in the social domain.

On the other hand, it is important to indicate that the French government, and in particular the Ministry of Culture, has been for a long time in favour of the professionalisation of volunteers, in order to fight unemployment: 'It is worth pointing out a paradox of the Ministry of Culture, which highly praises professionalism and scientific or artistic quality and, at the same time, uses widely the law of 1901(2) as legal support of the institutions'. (Paul Tolila, op. cit., p. 6)

5. SOCIAL BACKGROUND

Volunteers in culture are first young people, who, within the framework of artistic meetings, pass on knowledge and practices (for example: instrumental practices) to each other. They are also retired 'seniors' who put a lot into sports, social, religious and cultural activities - and, sometimes, in all of them.

Their main motivation is to help others to pass on a knowledge or a competence, to help in cultural and artistic creation (skilled artistic work)... and to have a good time! Indeed one of the characteristics of the associative life in France is the capacity to 'socialise' people of different social, ethnic, geographic background.

6. EXAMPLES IN PRACTICE

The most important research on associations, and so on voluntary help, is in progress in INSEE (Institut national de la statistique et des études économiques). This enquiry will inform us more on the associative life in France and in Europe (there are some questions about the international character of the associative life).

There are also other works (references may be found in the French bibliography of Les associations dans la vie et la politique culturelles).

It is difficult to summarise the importance of the role of cultural organisations in the implementation of cultural realities, because examples are numerous (several thousands). It is one of the French traditions that social and cultural innovation take place through associations and volunteers.

For example, at the beginning of the 1980s, rock groups imposed so much their social and aesthetic reality on the Ministry of Culture, that the latter recognised them (there were about

35,000 rock groups between 1985 and 1995, many of which had the status of association and existed through extensive volunteering).

The same could be said of many heritage associations which did a lot to preserve sites (the Bridge of the Gard, the Verdon canyon, churches, farms, etc.)

In a number of cases, the authorities changed their projects of regional development in the face of protests from associations and their volunteers.

(1) *Les activités artistiques amateur dans le cadre associatif*, Paris, Ministère de la Culture, Département des études et de la prospective, Etude n° 401, 1997.

(2) The law of 1901 (July) set up the freedom of association. From this date on, associations have been freely created without having to ask for an administrative authorisation.

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1. DEFINITION

In the discussion in Germany three different terms are being used nearly identically to describe 'volunteering': 'Ehrenamt', 'Freiwilligenarbeit' (volunteering) and 'Bürgerschaftliches Engagement'. The use of these terms depends on historical and regional backgrounds. It also varies between the different fields of culture and arts.

We therefore have a generally applicable definition, neither colloquial, nor official. What all three terms have in common is that they all describe unpaid voluntary engagement in professional institutions, in cultural organisations, associations or projects. 'Bürgerschaftliches Engagement' includes also sponsoring and donating for cultural activities.

2. RECOGNITION

In recent years volunteering has become a vividly discussed item not only in the social, sport and health sectors but also in the field of culture. Volunteering is a resource that gains more and more appreciation in the discussion of cultural policy. Numerous books, essays and discussions deal with this issue.

On all three levels of cultural policy, the local, the level of the states and the federal level, there are not only public discussions but also political statements and debates in parliaments dealing with volunteering in culture.

The German Bundestag has set up a task group 'The future of volunteering' in which members of the parliament, scientists and experts work on proposals to improve the support and the promotion of volunteering.

In some states special programmes and administrative measures have been implemented for the improvement and qualification of volunteering. The state of Baden Wurtemberg has been especially involved and successful in this field.

3. VOLUME

Altogether every third German citizen (34%) is in some way voluntarily engaged in associations, projects or organisations, working unpaid or for a rather symbolic salary.

Often one person is working in different fields at the same time: The average is 1.6 voluntary engagements per person.

In relation to a total number of 63 million citizens (older than 14 years) this means that about 22 million volunteers are engaged in 35 million activities.

Approximately 15 hours voluntary work per month are being done, that makes a 23 hours engagement per person a month or five hours a week.

The field of 'sports' takes the leading position in volunteering in Germany with 22% of all volunteers, followed by 'schools/kindergartens', 'church' and 'leisure and community' with 11% each and 'culture and music' with 10%.

That means: every tenth volunteer is engaged in 'arts and culture', that makes 2.1 million people and 3.5 million activities. There are no statistical figures regarding the relation between paid and unpaid activities in the whole field of culture.

In individual fields some research has been done and the results are very varied. In museums, for example, 12% of the staff is engaged voluntarily, 8% are freelancers and 80% employed full- or part-time.

The field of amateur music, with more than 5 million musicians and singers is supported and organised by nearly 500,000 volunteers. 46% of 8,800 people who work in 246 social-cultural centres are engaged voluntarily.

4. REGULATIONS

The legal regulations of volunteering in the Federal Republic of Germany have to be improved. Presently this is one of the most important issues being discussed. Legislations regarding tax laws and social security are on top of the list.

Another important matter is the qualification of volunteering. This involves the qualification of volunteers as well as the qualification of professionals in co-working with volunteers.

Apart from legislation in tax laws, social security and giving employees leave for voluntary work in companies, frameworks also concern material and immaterial gratifications as a form of appreciation.

The improvement of the frameworks of volunteering is a task for policies on different levels:

- Tax laws, legislation for temporarily release, security law issues and demands like these are tasks on the federal level.
- The states'Länder support infrastructures and networks, to provide contact points and to improve the exchange of information.
- Gratification in local cultural institutions, insurance, further training, advising and information are local tasks.

5. SOCIAL BACKGROUND

In the cultural field there are no general studies to investigate the social background and the motivations of volunteers classified according to the type of work.

Therefore we only can provide general statements in this matter, particularly because the social positions and the motivations for the engagement vary immensely in the different cultural fields and the different types of voluntary work.

A general experience is that the share of unemployed people among volunteers is disproportionately smaller than their share in the whole population. This is true for the cultural sector as well as for the other fields. We know from sectoral researches that the share of men and women in voluntary work is nearly equal.

Though men form the biggest part of volunteers in group (a) Board member for cultural organisations and (b) Giver of experience/ advice. Whereas women are mainly active in (c) Skilled artistic work or (d) other work (e.g. organisational help).

At the same time we find big differences between the different cultural fields.

Regarding the motivations such as 'cultural interests' and 'fun and satisfaction through the work' predominate against 'meeting sympathetic people', 'doing something for the community' and 'to help somebody'.

6. EXAMPLES

Though there are many studies researching single fields of volunteering, so far there are hardly any evaluational studies on the impact and effect of volunteering in detail. This is why responses to this question cannot be made.

The exact description of the methods and applications of volunteering which explains their impact in single institutions would be out of proportion in this text.

This is why we can answer this questions only in a very general way.

Volunteering complements governmental services in the cultural field through social activity. It supports the identification of citizens with the cultural institutions in their city. It helps local institutions to better reflect the general public's interests.

To many people it offers the opportunity to take part in cultural life.

Therein lie the central advantages and impacts of volunteering in the cultural field.

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1. DEFINITION

Concerning colloquial usage, the Hungarian equivalent of 'voluntary' is 'önkéntes'. Fortunately this word is less often used as a synonym for the third sector (next to civil, non-profit or charity), therefore the confusion is lesser than in English.

If one hears or reads 'önkéntes', one associates it with something done at the individual's own will and not necessarily thinks of the world of NGOs.

The word has a clear connotation with charity and solidarity, too.

There is no official definition of volunteering in Hungary.

The Year of Volunteering brought about a great number of definitions, but they serve for precision and identification and no official use. They do not differ from the international usage, in fact, most of them are translations from English.

When we come to Question 3 on volume, we shall see, however, that there is a latent problem with definition. The attempts referred to in the previous passage almost without exception define the activity or the individual and do not confine volunteering to organisations.

The statistical definition applied in Hungary, however, was developed in the context of the 'civil revolution' and links volunteering to the third sector. For example, voluntary work done at the excavation site of a city museum; or voluntary animating of a filmclub at a village cultural centre are not perceived by this approach - unless you do so for a registered association or foundation, or if the institution has been transformed into a 'foundation' or 'non-profit company' which re-classifies it from the public sphere to the third sector.

This long time observation has been corroborated by a recent draft for a planned survey (1). The authors, in addition to this inclusion, point at possible exclusion, too. Namely that frequent forms of quasi-voluntary activity should be disregarded or regarded as such.

Often - they argue - the work is not done at the individual's will, but are coerced in some mild or harder way, e.g when parents of a school are mildly encouraged to provide voluntary help, or when students and conscripts are commanded for some activity.

One more aspect of definition deserves attention.

It is hoped that the scope of the Round Table will include voluntary activities and their actors only, leaving the realm of voluntary financial contributions of corporations and individuals to culture outside(2).

2. RECOGNITION

Similarly to other post-communist societies, Hungarians, too, had to redefine and reconsider volunteering after the decades of collective ideology. 'Social work' (társadalmi munka) belonged to the reservoir of largely discredited concepts in socialism.

During the hardest years of transformation (but even nowadays), volunteering, similar to other forms of philanthropy were (and are) looked upon as transitory measures to make ends meet. However, volunteering is increasingly being accepted as a natural part of modern democratic society, which gratifies both society and the individual.

Needless to say, that the archaic filo-genetical instincts for social solidarity have always been present on the more intimate levels of the social tissue (see Kuti Eva's table at Question 5 below).

The 'civil revolution' has gained considerable impetus in Hungary. Activists claim that this country was the first to officially rally to the UN call to observe the International Year of Volunteers. As early as 18 October, 2000 a major meeting was dedicated to the event. The activities of the Year are co-ordinated by a network of committees, engineered by the civil sector(3) but with representatives of ministries.

The Ministries for Health and the one for Social and Family Affairs is most active, the Ministry of Cultural Heritage less so. The public cultural sector, however, is closely involved, through the Hungarian Institute for Culture, which reports to the Ministry of Cultural Heritage. The conventional 'cultural' loading of the arts or heritage is secondary to the social sensitivity of these activists, too.

The focus of interest community development, youth problems, Roma issues etc.

On the other hand, one finds little reflection of the Year of Volunteers in the media. Indeed, the Year is likely to pass without the majority of Hungarians taking note.

Turning to cultural policy, one finds very little room for civil volunteering in the political declarations or strategic documents. Of course, the sequence of 'de-measures': destatisation, decentralisation etc, which characterised most of the 1990s, has had important implications for civil volunteering. In most cases this is linked to finances or decentralised decision making and no attention whatsoever is spent on the work done by volunteers. As one of the interviewees for this research(4) remarked, this will remain so until some scandal attracts the attention of first the media and then to politicians to this hidden area.

3. VOLUME

There have been extensive statistical surveys conducted by the Central Statistical Bureau on the third sector. Also, Hungarian researchers - particularly Eva Kuti - had a leading role in the international surveys conducted by the John Hopkins University.

However, the main attention is usually on overall dimensions of the civil sector: numbers of organisations, finances, employees, broken down by regions, types of organisation etc. Relatively little room is left for the analysis of contents, e.g. culture is usually lumped together with leisure and sports in the Hopkins studies. Therefore there are no data on the internal composition within culture.

With regard to general figures, the comparative statistical analysis in the Johns Hopkins(5) international survey on the third sector applied the following indicator: the number of people employed in the third sector as against the entire non-agricultural labour force.

From the reports the following condensed table may be brought together (data as of 1994).

	1	2	3	4	5	6
Czech Republic	1.75	31.0	0.94	35.8	2.69	34.9
Hungary	1.33	38.1	0.29	36.8	1.62	17.9
Romania	0.60	36.7	0.74	37.0	1.34	55.2
Slovakia	0.87	34.0	0.36	28.6	1.23	29.3
European Union	6.94	10.1	3.36	18.9	10.3	32.6

Explanation of columns:

1. Percentage of paid employees in the third sector, in relation to the non-agricultural labour force in the country.
2. The percentage of paid employees in cultural, sports and leisure organisations, i.e. all paid people employed in the third sector.
3. Percentage of unpaid employees: volunteers in the third sector, in relation to the non-agricultural labour force in the country (this is an imaginary percentage, since most or all of these volunteers appear elsewhere in the 100% as members of the labour force).
4. The percentage of unpaid workers in cultural, sports and leisure organisations within the previous, i.e. all unpaid people employed in the third sector.
5. Total of 1 + 3.
6. The percentage share of volunteers in 5, i.e. within all people employed for money or working free in the third sector.

These indicators, similarly to almost all indicators used in their study (and other studies, too) were in almost direct correlation with the GDP. The really interesting conclusions are offered not by comparing the countries in East and Central Europe, but their great collective difference from the European Union. In our case, column 2 shows that although the number of third sector employees in our region is a fraction of the same in Western Europe, there is a significantly higher concentration in the fields of culture, sports and leisure. The study itself explains this by the legacy of state socialism: culture and sports used to be privileged areas, and most of the huge quangos of the system survived and make part of the actual third sector in these countries.

The figures call for additional analysis, first of all a separation of culture from sports and leisure, in column 6. How best can we interpret deviating Hungarian and Romanian figures? With a Hungarian bias: the high ratio of paid employees implies an established, developed sector.

With a Romanian bias: the high rate of volunteers is an indication of an elevated level of solidarity.

Some more figures are quoted in the table from the yearly surveys of the Central Statistical Bureau on the third sector. Here, culture is separated from sports and leisure, although the latter is shown, too, so that the previous tables could be better understood.

1. In 1998 154,700 people were reported as doing regular unpaid voluntary work for third sector organisations. This column shows the share of some areas.
2. The number of occasional helpers was 224, 700. Column 2 breaks down this figure.
3. In 1999 a different methodology was applied. Column 3 shows the breakdown of all 312,727 volunteers reported.
4. On the basis of the detailed questionnaires, column 4 gives the percentage share of calculated hours of volunteer work between the selected areas.
5. The volunteer work computed into numbers of virtual employees.
6. The percentage of organisations that reported the involvement of volunteers.

	1998		1999			
	1	2	3	4	5	6
culture	9.8	9.5	7.6	7.2	1,031	61.0
sports	15.7	13.3	11.6	13.7	1,952	71.1
leisure	13.2	13.3	12.0	12.6	1,795	54.1
3rd sector	100	100	100	100	14,282	60.3

The consistent ratios between culture and the other two areas implies that also in the figures of the previous Johns Hopkins table culture represents somewhat more than one-quarter.

The accumulated voluntary work done in cultural civil organisations in 1999 amounts to a little more than the output of 1,000 salaried workers. This may seem little in a country with 10 million inhabitants. Volunteering looks more important though, if we relate this figure to the actual number of employees in cultural NGOs.

In 1998, there were 2,848 full time employees and with their part time colleagues the calculated cumulated national paid staff figure goes up to 3,318. Putting 1,031 next to this amount, we find that nearly one-quarter of all activities of the Hungarian cultural civil organisations is done gratis.

As seen from column 6, the share of cultural organisations using volunteers is very close to the average of the third sector.

The organisations were also asked about the structure of the nature of volunteer work in 1999. In cultural organisations the largest amount of this work was connected to the basic activity of the organisation; nearly as high was the contribution of volunteers to administrative tasks.

About two-thirds were involved in fundraising and a small part of the volunteer work was done 'for other organisations' (which the author is unable to interpret).

The concrete figures are below. (Explanation: 79.8 % of all volunteers in culture were reported to help in administration etc. Many did more than one type of work activity, sometimes all four kinds of task.)

Administration	79.8
Fundraising	62.8
basic activity	82.1
helping other organisations	27.0

4. REGULATION

A reference was found in the Johns Hopkins study, a surprising remark, that owing to the complications connected to the transformation of the large quangos inherited from state socialism, a more developed legal framework was born in Central and Eastern Europe than in the West.

In the general folklore of cultural circles here, different beliefs prevail. However, there is very little basis for comparison: the Johns Hopkins study does not go into details and the authors own inquiries in a related field (see note 2) prove the opposite.

A search through the corpus of relevant laws (tax, social insurance etc.) proved that they do not stipulate any indemnity, tax break or tax burden connected to voluntary activities.

The two types of frequent occurrence of the word 'volunteer' in these laws are irrelevant here. Increasing number of rules are being born in the field of voluntary pension and mutual assistance funds; and voluntary fire guard and police also have century old regulations.

One of the committees within the network of the Year of Volunteers is working on the legal environment. Their agenda includes areas like employment law, relations to unemployment, social insurance, recognition of expenditure with regard to income tax, foreign volunteers in Hungary and volunteering abroad etc. It is too early to tell if these efforts will bear fruit.

5. SOCIAL BACKGROUND

In contrast to the large number of statistics, information on the social background and the motivation of volunteers is very scarce.

The following table sheds some light on these issues. It is taken from www.onkentes.hu, the Hungarian web site dedicated to the Year of Volunteers and covers the whole of volunteering, with no special reference to culture.

It is the work of Eva Kuti, who presented it at one of the meetings of the Year (6), and presents the number and composition of the participation of Hungarian population over 18 years in voluntary work 1993.

Volunteering	Number	Share %
	of population over 18 yrs	
Only in family or circle of friends	1,870,284	23.9
Both inside and outside of family or circle of friends	1,963,208	25.1
Only outside of family or circle of friends	300,572	3.9
Not at all	3,680,041	47.1
Total	7,814,105	100.0
Total inside family or circle of friends	3,833,492	49.0
Total outside of family or circle of friends	2,263,780	29.0

6. EXAMPLES IN PRACTICE

Both the following two cases deserve further exploration:

1) The Pepsi Island, the largest Woodstock-type youth festival in Eastern Europe, attracting about 50,000 youths for a week in August to the old shipyard island in the Danube in Budapest, mobilised large numbers of volunteers especially in the early years.

Now a professional company is behind the undertaking.

2) Associations of 'friends' have sprung up around all great cultural institution, from the Liszt Academy of Music to the Museum of Fine Arts. In most of these initiatives ex-patriates and other members of the cosmopolitan population of Budapest took a decisive role.

This case is described in more detail for the purpose of this study. It is also mentioned on the web site www.onkentes.hu of the Year of Volunteers: the MEK project. MEK stands for Hungarian Electronic Library, the virtual anthology of Hungarian literature, launched in 1994 on civilian initiative. A small team of men of letters and documentarists decided to collect, arrange and edit the literary texts in Hungarian, which were available on the web.

Right from the beginning they started to systematically extend this corpus and dozens of friends, colleagues and fellow-netizens set to digitise further documents.

This projects stands out in international comparison, too: its collection has reached 3,500 items, see www.mek.iif.hu, English subtitles. MEK goes beyond belles lettres and collects texts on natural and social sciences, even maps and music notes, too.

By now MEK has been incorporated into the National Library and professional collections are beginning to add their digitised documents, but much of the essentially civil flavour is felt up to day. Most of the founding members of the MEK network are still around and they created a non-profit organisation recently only.

Neither this company, nor the National Library has sufficient budget for the project, so most contributors continue to work free of charge.

- (1). Czakó - Wizner: Önkéntes munka civil szervezetekben, NIOK 2000.
- (2). Cf. Tax incentives for private support to culture by P. Inkei, published by Mosaic/Council of Europe.
- (3). The unofficial headquarters being at NIOK, Nonprofit Information and Training Center, <http://www.niok.hu/indexe.htm>. The co-ordination of the actions of the Year of Volunteers is a small part of NIOK's activities. Also relevant to our topic is a well written chapter entitled How to co-operate with volunteers in the Primer for Civil Organisations (2nd edition of Alapfokú kézikönyv civil szervezetek számára, NIOK 1998).
- (4). Ferenc Péterfi, Head of Department at the Hungarian Institute for Culture
- (5). Salamon-Anheier: Szektor születik II. Civitalis 1999.
- (6). The original source is the periodical Civicus Polgár, July 1997.

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1. DEFINITION

The definition used by the National Resource Centre for Volunteering is:

'Volunteering is the commitment of time and energy, for the benefit of society, local communities, individuals outside the immediate family, the environment or other causes. Voluntary activities are undertaken of a person 's own free will, without payment, except for the reimbursement of out-of-pocket expenses'.

Voluntary action can take many forms, including service provision, mutual aid, advocacy, management, campaigning and community action. It can be both formal (working for an organisation) and informal. All types of volunteering are equally valid.

Volunteering is a unique expression of active citizenship, which can empower people to fulfil their potential, while contributing to positive social and environmental change. Its value will be explicitly and universally recognised.

Undertaking some form of voluntary work throughout an individual's lifecycle will become a normal and accepted part of everyday life in Ireland. Every citizen will have the right to volunteer, but there will never be a compulsion to do so. Volunteering will be balanced within an individual's other life commitments, including family, education/training, paid work and recreation.

2. RECOGNITION

Volunteering in culture is an issue in Ireland. The local arts infrastructure is very heavily based on volunteer effort. Voluntary membership of boards of arts organisations is a key contribution. Voluntary arts promoters form a major part of the provision of arts events in places outside main centres of population, where a fully professional arts infrastructure is not yet sustainable.

Further, even within major towns and cities, volunteer specialists - for example in the area of classical music - operate year-round programmes of events, sometimes, but not by any means exclusively, with the support of resource and touring organisations.

Local festivals are generally initiated and staffed by volunteers and even when these festivals grow and professionalise, volunteer effort remains a large part of their culture and viability.

Increasingly, the issue of volunteerism has become recognised as an important element of the ecology of the arts within many art-forms. The national Arts Plan, currently in preparation, recognises the contribution of volunteers and also identifies the challenges arising from a mix of professional and volunteer input into arts development as an area in need of attention, particularly in (a) the area of the governance of arts organisations, and (b) in the practical running of festival events.

Volunteering is a subject of public debate in cultural circles and in the press. For example, a radio series has been commissioned which examines the contribution of volunteers.

Volunteering has received a lot of press coverage this year (2001) because of the International Year of Volunteers. RTE radio has transmitted an eight part series profiling individuals who give their time voluntarily to a wide range of organisations. One of the interviewees is the organiser of a community arts festival in the west of Ireland.

The National Committee on Volunteering has commissioned a number of Irish poets to contribute poems for publication on a series of postcards to be distributed to volunteers, political leaders, human rights activists and artists worldwide.

3. VOLUME

1. built heritage and museums

A 1994 study found that 2% of museum managers were voluntary, unpaid. Of managers employed at that time, 17% of museums managers had had employment experience as volunteers

2. cultural heritage (e.g. photographic archives)

No specific information is available for this category

3. visual arts (including art galleries) and 4. performing arts

A 1994 study found that 3% of arts managers were voluntary, unpaid. Of managers employed at that time, 35% of arts managers had had employment experience as volunteers.

The boards of arts organisations are comprised largely of volunteers. The Arts Council estimates that over 2,000 volunteers are involved in the arts at this level.

Within the theatre sector, an element of front of house work is undertaken by volunteers, but over the past fifteen years the trend has been for this work to be undertaken by part-time and casual workers, some of whom are employed under Government employment and training programmes.

5. audio-visual sector (including music)

No information.

6. libraries

There is not a great deal of volunteerism in the public library system, which is largely operated through local authorities which have paid professional staff.

7. crafts

No information.

8. other amateur/community arts /traditional culture (e.g. arts festivals, carnivals...)

These sectors are largely dependent on volunteer effort. In particular, traditional music festivals and events are largely initiated and staffed by volunteers. The same is true of local and small-scale festivals. The support structures on the ground for youth orchestras and amateur choirs is mainly voluntary, though professional umbrella groups exist on a national basis.

4. REGULATION

Health and safety legislation has relevance to volunteering in Ireland.

5. SOCIAL BACKGROUND

Generally speaking, the volunteers are people with an enthusiasm for the arts, many of whom participate in the arts as amateurs. In the case of younger volunteers, they may be students of the relevant artform (music, theatre, dance).

Parents of children receiving a musical education tend to be very involved in voluntary musical activity such as orchestras, choirs and summer schools.

There are large numbers of amateur choirs and amateur drama groups in Ireland whose infrastructures depend on voluntary activity.

6. EXAMPLES IN PRACTICE

The arts sector in Ireland has had a major series of initiatives championed by local voluntary effort. This is the network of arts buildings - in particular arts centres and theatres, and also some galleries - which have been initiated by the voluntary effort of local communities, amateur groups, voluntary concert promoters and others.

Fleadh Cheoil na hEireann, Ireland's biggest traditional music festival attended annually by an international audience of over 200,000 people, is run entirely by volunteers in the host town

Wexford Festival Opera, a high quality international annual opera festival, uses local volunteers to operate its front of house activities throughout the festival.

While community-based arts festivals are usually staffed almost entirely by volunteers, many of the larger festivals are supported by teams of volunteers who assist with box office, stewarding etc.

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1. DEFINITION

'Unpaid voluntary activities can be carried out both individually - that is by a person acting on his own - or in the framework of organisations or associations. Although individual volunteerism - in particular in the field of the cultural heritage - has a long tradition in Italy, the only existing official legal definition concerns volunteerism in an organised form'.

In fact, the first general law on volunteerism, law 266 of 1991, expressly delimited its frame of action to 'voluntary activities to be understood as those spontaneous and unpaid activities carried out by individuals through the organisation to which they belong, without any direct or indirect financial reward, and exclusively for solidarity purposes'.

2. RECOGNITION

Voluntary activities in the cultural field are much more recent than the ones carried out in the field of social welfare. They actually underwent a very strong boost in the two last decades of the 20th century, mainly due to a deeper acknowledgement, by Italian civil society, of the exceptional value of our artistic and historical heritage, and of the growing financial and administrative burden of its protection and enhancement.

It was felt that government's action, both national and local, was not sufficient any more, and that it should be supported and reinforced, by a strong commitment of citizens and of the civil society as a whole, including on a voluntary basis.

The issue was first launched in 1985 by the Agnelli Foundation, which carried out a survey on volunteers for the arts and the environment. As a follow up, in 1988 a conference on voluntarism for cultural goods was organised by the National Centre for Voluntarism, whose result was the creation of a bilateral commission, where the Ministry for cultural heritage and the main existing national associations already active in the field (Archeoclub, Legambiente, ARCI, etc.) were represented.

As it was decided that no concrete action could have been undertaken, without first exploring the totally unknown archipelagos of voluntary cultural organisations, a second, more exhaustive research was carried out, again with the support of the Agnelli Foundation.

One of the first problems the research had to face in its three years work was the definition of the concept of 'cultural volunteerism', with the attached dilemma: should the scope be extended, or not, to the cultural field as a whole - including music choirs, bands, amateur theatre organisations, etc.?

After long discussion it was decided to adopt a narrow concept, only covering artistic and historical goods (for details on the outcomes of the research, see point 3).

The results of this research came about in 1991, that is the same year when law 226 on voluntarism was passed, which represented the official acknowledgement, by the national

government, of the relevant value for civil society as a whole of spontaneous work organised by the voluntary associations in every field of social and economic activity.

At the end of 1991 a first 'protocol of agreement' between the Ministry and the National Centre for Voluntarism was signed, to allow the utilisation of volunteers in museums, and subsequently, in public libraries and archives as well (prior to 1991 their access to these structures had not been possible, because volunteers were considered a threat to paid employment by the public servants).

The narrow concept of culture taken into account in the protocol was clearly influenced by the outcome of the already quoted research. This is probably the main reason why law 266, although general in its scope, acted as a further incentive for the flowering only of voluntary associations active in the field of cultural goods, under the umbrella of the Ministry for Heritage (see point 2).

The associations active in other cultural fields - performing arts, the organisation of festivals and events, audiovisual, community arts, etc. - were much less able to take advantage of the new legislation.

Whereas voluntary associations of this type do exist in our country, the extension and the characteristics of this rather neglected phenomenon are still to be explored, and, thus, they will not be taken into account in this report.

3. VOLUME

The results of the 1991 research on volunteerism in the cultural goods sector assessed the existence of a huge and rapidly growing number of associations and organisations active in this field. Some of these results are summarised:

- 1052 groups or associations were singled out: they are more numerous in Central and Southern Italy and in the metropolitan areas; in fact, only 387 of these associations replied to the questionnaire, and these acted as a sample, more accurately surveyed;
- as for the latter 387 associations, it must be noted that only 20 of them existed prior to 1950, while 287 were created in the 1970s and 1980s: the phenomenon is, thus, quite recent, and it is fast accelerating;
- 11,000 volunteers have been active in the organisation of services and initiatives for the same associations, with an average of 28 volunteers per association. Furthermore 67,000 members were registered, participating in the association's activities, but without delivering unpaid work;
- more than half of the volunteers were aged between 30 and 60 years, but the rate of older persons was growing; also the rate of females was slightly higher than the rate of males;
- in the classification for main field of activities, by far the more numerous (40%) were the associations dealing with archaeology, followed by the ones dealing with local history (18%) and folklore and popular culture (15%), whereas the associations mainly dealing with museums, monuments and libraries were lagging behind;
- the type of activities more frequently carried out has been the organisation of exhibitions, of lectures and of cultural tours (for members only), followed by archaeological excavations, the publishing of printed matters, and the organisation of conferences and of research.

This rather limited picture of the state of the arts for the voluntary associations active in the field of the cultural goods a decade ago is sufficient to show how relevant and how fast growing this field has become in recent times.

It also shows how appealing to the Italian volunteers are the issues dealing with cultural identity as embodied in the archaeological, historical and artistic heritage.

The impact of law 266/1991 on the subsequent growth in the voluntary cultural sector has been unanimously considered very positive, although it can hardly be measured, because of the difference in the available sources.

More recent data on the number of volunteers active in cultural organisations (where culture, this time, is considered in its broader meaning) have been elaborated by ISTAT (the national statistical institute).

In the ISTAT report on the voluntary organisations (1999) volunteers active in cultural organisations numbered 77,000 in 1997, that is 13% of the total number of volunteers estimated on a national basis (591,000).

Compared with a similar previous survey (1995), the growth of volunteers in the cultural sector is considered by ISTAT quite significant, although some other sectors, like environment, did better.

4. REGULATION

After years of discussions and lobbying by all type of voluntary organisations, Law 266 of 1991 was finally approved. It 'acknowledges the social value of voluntary activities as an expression of participation, solidarity and pluralism, promotes their autonomous development, and supports their original contribution in pursuing the social, civic and cultural aims established by the state, the regional and the local administrations.'

Certain conditions established by the law itself - the volunteers should work without receiving any kind of payment and they should be organised in non-profit organisations, while the latter should provide them with social insurance and be inscribed in regional registers for voluntary organisations, etc - the law provides the associations with a range of benefits.

The main ones are fiscal benefits - various type of fiscal reliefs on their activities, including small commercial activities, as well as on donations by patrons - and financial support, which they can obtain by national, regional and local administrations, in the framework of 'ad hoc' conventions and agreements, for the pursuit of common goals.

To allow the implementation of the law on voluntary cultural organisations, several collaboration protocols and some conventions have been elaborated and signed by the Ministry for Heritage and the most relevant associations since 1991.

The most recent protocol, dating back to spring 2000, also establishes the kind of activities the volunteers are allowed to perform, among others: guardianship and protection of museums and archaeological sites, information to the public, didactic activities, cataloguing activities in libraries and archives, editing of publications, etc.

In particular, it acknowledges the contribution of volunteers in increasing the services offered to the citizens, which also allowed the recent extension of visiting time to museums and sites in our country.

Moreover the protocol significantly broadens the scope of voluntary activities in the field: in fact, after praising the invaluable contribution of the voluntary sector in the rescue of works of art during the recent earth-quake in the Umbria and Marche regions, it calls for the creation of a special corps of volunteers, organised in a national network, to take care of emergencies in the field of heritage in case of natural disasters (earthquakes, floods, and the like).

A model of the convention is annexed to the protocol: while the associations should commit themselves to guarantee the professional skills of their volunteers, the public administrations will grant them contributions for the pursuing of commonly agreed tasks.

In particular they will cover social insurance costs, and reimbursement of living expenses of the individual volunteers.

Finally it should be noted that all recent legislation and regulations are tending to integrate the spontaneously growing phenomenon of volunteerism in the cultural sector into a well organised public/private partnership pattern.

The next step should be to integrate in this pattern the other cultural activities not directly linked with heritage, which have been too long neglected in our country.

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1. DEFINITION

By volunteering we mean unpaid voluntary activities undertaken within the framework of any cultural institution, event or organisation. Volunteering may mean both individual services given freely to professional organisations or the running of entire cultural organisations as volunteer-led entities (organisations which support for example, amateur arts).

Comments to the definition proposed in the questionnaire:

- i. In Poland 'unpaid voluntary activities' exist not only in culture; they are mainly in evidence in such areas as social welfare, health care, education;
- ii. chiefly (at least in Poland): 'individual services.'

One of the accepted definitions(in Poland):

unpaid activity done of one's free-will for the benefit of others, extending to family and friendly relations (a).

(a). Definition used by the Polish association 'Centre for Volunteering'.

Comments on the above definition:

i. to the Polish public 'volunteers' mainly means young people giving unpaid services in the domain of social care. Giving advice and giving money are quite often not perceived as volunteering.

ii. The Polish public mainly take volunteering to denote third sector initiatives.

Usually, we do not include activities directly connected with the Church - e.g. those on a parish scale. Also potential first and second sector volunteers are rather neglected.

iii. It is a new phenomenon in Poland for voluntary activity to be treated as a stepping stone to a professional career.a) Colloquial definition of volunteering

Volunteering (Latin *volontarius* -voluntary, willing) is recognised in Poland as voluntary, free of charge and conscious activity for others, exceeding the family-friend relationship. Volunteering is a chance to use ones own skills and experiences, develop interests, get new experiences and make friends.

There are four features that describe volunteering:

Disinterest - have nothing to gain personally or financially

Voluntary - of ones own free will

Candour - the quality of being sincerely honest and truthful

Continuity - permanence - repeated and frequent (b).

(b). *S. Gawronski, 'Ochotnicy milosci blizniego: Voluntary guide', Warsaw 1999, p.226*

Compulsory work on a voluntary basis in the communist period produced the term 'social activist' which is sometimes considered in a negative way, rather than a positive one. Voluntary workers attitudes are not always understood. To achieve positive responses to voluntary activities takes some time.

b) Official definition of volunteering

From the legal point of view volunteers are:

- Individuals acting independently or jointly without monetary compensation,

- Individuals acting in the third sector, personally helping as:

a. Donors, when transferring financial or other means for free,

b. 'Commission takers', when committing themselves to non profit work in support of others

(c).

(c). *M. Granat, 'Legal and financial basis of NGOs in Poland', The Institute of Public Affairs, Warsaw 2000, p.315*

2. RECOGNITION

In recent years (after the collapse of the Communist system), the problem of volunteering has become a public issue that is debated in the press and on television, in Parliament, and mainly within the Third Sector, but not necessarily in relation to culture.

We should draw some distinctions when discussing volunteering in the realm of culture (in fact, this is only acknowledged, if, albeit partially, in question five):

a - volunteering for culture:

a1 - giving services,

a2 - giving expertise,

a3 - giving money: sponsors, donors (in Poland we use the Latin term 'Maecenas' which some translate as patron);

b - volunteering in culture (e.g., non-profit activity of some artists).

In Poland, when thinking and talking about volunteering in the realm of culture we mean mainly the a1-type of activity.

A Polish Honourable International Committee of the Year of the Volunteer was created by the Ministry of Work and Social Affairs, 2001 to celebrate the United Nations Year of the Volunteer 2001.

A competition entitled: 'Volunteering: a new look at social work' was organised by the Polish 'Centre for Volunteering.' Organisations belonging to the Third Sector, as well as the state and local administrations and private institutions, are invited to propose candidates working in culture, the arts, sport, ecology, education, social welfare and health care; candidates are to be judged in the light of outstanding merit in terms of involvement, innovation, effectiveness, partnership.

Three categories of volunteering will be taken into account: individual, family and group volunteering.

Some other initiatives have been undertaken, as well, within the Year of the Volunteer 2001 - e.g., a seminar 'Law and volunteering in Poland' and a seminar 'Volunteering in business: corporate volunteering'.

The non-governmental programme for promotion of volunteering run by the Network of Volunteering Centres (NVC), has been acting since 1995. The NVC has been promoting the idea of volunteering and encouraging people to undertake voluntary activity since the beginning of its existence.

The direct impulse to launch NVC activities was the unprecedented increase in the number of non-governmental organisations and independent social activities. These institutions have been willing to base their activities on volunteers.

The number of centres of Volunteering is increasing. Today 17 centres act across Poland. Volunteering is often a topic of public debates, but very seldom is it discussed from the point of view of culture.

The issue of volunteering is a subject of political declarations, but unfortunately not a subject of policy.

3. VOLUME

The concept of 'volunteering' despite of the existence of many definitions, is not very clear. For example, probably each of us does, from time to time, something for others.

How often must I do such things to be called a volunteer (and not just be helpful and kind)(1)?

How do we describe some teachers or medical staff, or, in the realm of culture, some librarians, who are paid extremely badly (at least in Poland), but often work with great dedication?

And what about regular care within the family circle (particularly with disabled members)?

(d)

(d) Examples taken from an article by J. J. Wygnanski.

There are few estimates of the number of volunteers in Poland. We have around 30,000 non-governmental organisations (NGOs), mainly foundations and associations; about 24 % of them are active in culture and the arts. One of our problems is the disproportionate

geographic distribution of NGOs in Poland - e.g., around 20 % of all NGOs are located in Warsaw (while only around 5 % of the Polish population lives in Warsaw).

63 % of the Polish NGOs have unpaid staff. However, numbers of volunteers active in those organisations are differentiated very much: almost half (46 %) of these organisations have no more than 5 volunteers, 31 % - no more than 15 volunteers, and only 2 % - more than 150 volunteers.

It is not easy to deduce from the existing statistics, how many of those volunteers are active in culture. Probably, particularly important, and most visible, are volunteers active on the cultural heritage front (monuments, museums, architecture, landscape, etc.).

Another approach to the problem of establishing the volume of volunteering is to ask people whether they work without payment for an NGO. In one of the public opinion polls carried out in Poland in 1998, 26.8 % of respondents answered such a question in the affirmative. Most of them (15.4 %) were active in parents' committees at schools, while 2.4 % in organisations connected with culture and arts(2).

In 1998 the 'bank of Information about NGO's Klon/Jawor ordered the survey of social activities within Polish society, which has been conducted by OBOP (the Centre for Public Opinion Research). According to this survey's results, 26,8% of interviewees have been working in support of some NGO's, 2,4 % from the above have been working for cultural and arts organisations (e). Unfortunately, it is impossible to present data field by field in culture. However, most often it was organisational help in music or theatre festivals.

(e). S. Gawronski, 'Ochotnicy milosci blizniego- Voluntary guide', Warsaw 1999

4. REGULATION

There is no consolidated legislation concerning volunteering in Poland, although some Third Sector organisations are trying to lobby Parliament for such a law.

A few months ago the Association 'Centre for Volunteering' and the Society KLON/JAWOR published a booklet 'How to hire a volunteer. Law and volunteering in Poland', as a help for volunteers and for organisations working with volunteers.

In April 2001 a seminar 'Volunteering in the Polish juridical system was organised by the 'Centre for Volunteering' (and sponsored by different organisations), where some proposals for necessary regulations were discussed.

There is a lack of provisions concerning volunteering in the Polish legal system. However, it does not mean that this issue is ignored by Polish law. Although there is a lack of regulations directly related to the relation which links volunteers with organisations, it is possible to find regulations which can be used as an analogy.

To understand law regulations, which link volunteers with organisations, it is possible to note the Civil Code regulations:

- The organisations who employ volunteers are responsible, together with the volunteer, for any harm made to third parties (Par.430 of Civil Code). Moreover, it appears that there is provision for responsibility if the volunteer harms the organisation, and by analogy, the responsibility of the organisation towards the volunteer.

However, there is a problem, as it is not clear who takes responsibility in the event of accident to the volunteer during his work time. Precisely, the question is who covers expenses of possible treatment and rehabilitation of an injured volunteer. These matters are impossible to clarify on a theoretic bases because of the lack of specific legal regulation concerning the status of the volunteer.

The volunteer has a right to:

- have all incurred expenses reimbursed,
- be insured (there is possibility to buy insurance for volunteers against civil responsibility and consequences of accidents).

This prompts another question. If we insure someone, the premium must be paid as well. This represents an extra expense for the organisation. As a side remark, it should be noted that not all insurance companies want to insure volunteers.

- Volunteers co-operating with an organisation should be an equal member of the team. A volunteer has the right to make decisions within his/her task and participate in making a plan for his/her own work.
- There is a pending item of legislation with regard to volunteering. This anticipates far reaching changes to the volunteers' legal situation:

- Time, which will be expended on non profit work for non-governmental organisations, will not be 'lost time', (from the legal point of view).

It means that person who acts voluntarily, will be able to request the organisation for knowledge and skills certificates acquired during this activity. This may cause competition in the labour market.

- The institution using volunteers should provide essential medical examinations, equip the volunteer with means of personal care and insurance against consequences of accident.

It would also reimburse the business travel expenses and other essential expenses incurred by a volunteer at his voluntary work (f).

(f).Working translation of the law of NGO's and volunteers. www.ngo.pl

On October 7th 2001, Polish bishops of the Catholic Church issued a statement stressing the important role of volunteerism (and of NGOs), particularly in the field of charity.

5. SOCIAL BACKGROUND

In the realm of culture we have in Poland volunteers belonging to all four categories listed in the questionnaire. Probably the most numerous is the category d. organisational help, however there are no reliable data as far as the size of each of those categories is concerned.

Systematic research on that problem has been undertaken by the Data Bank on Non-governmental Organisations KLON/JAWOR.

Nowadays, the Centres of Volunteering in Poland have at their disposal 1,875 applications from people, who have decided to volunteer.

There are people of different age, with varied education, both women and men.

The dominant group are young people in the process of studying. This group constitutes about 65 % of the whole group of registered volunteers.

The next noticeable group are old-age pensioners (20%) and employed persons (15%).

In 1997, a survey of volunteers was conducted by the Centres of Volunteering in Poland. 170 volunteers were asked about their motivation to volunteer. The most often mentioned motivation had altruistic features, often described as instrumental, linked with realisation of their own aims, achieved thanks to volunteering. The main motivations were:

1. to help to people;
2. to get new experiences, skills;
3. to have something to do;
4. for self-satisfaction.

Volunteers first and foremost demonstrate a willingness to work with people, taking part in operations and festivals. At present, volunteers declare more often their readiness to help in places that are linked to the field of culture, for instance museums. Now, more often cultural organisations are contacting the Volunteering Centres to encourage some common activities.

6. CASES OF GOOD PRACTICE

Some research on the types and effectiveness of volunteering in Poland have been planned, but so far, no reliable results have been made available.

It is possible to quote three examples of different and important voluntary initiatives (with the first two of which Andrzej Sicinski has been closely connected):

i) Centre for Educational Initiatives.

In the past five years, the Centre, which bases its operations on volunteers, has organised seven national 'Forums of Educational Initiatives', attended by teachers, representatives of central and local educational authorities, Parliament, local communities, social scientists, etc.

As of two years ago, the main project of the Centre has been advising small local (mainly rural) communities threatened by the economically motivated closure of their primary schools (pupils are expected to commute to bigger schools in bigger communities). However, in such small communities, the school is not exclusively an educational institution, but usually also the only cultural centre in the area. The Centre for Educational Initiatives helps citizens of such communities to create local associations which could run the schools.

ii) Congress of Polish Culture 2000.

In December 2000 we organised the Congress of Polish Culture 2000 in Warsaw (in fact it was the sixth congress of this kind: the first was held in 1910, the last 1981). Around 900 persons - artists, intellectuals, animators, organisers, journalists, scientists, clergymen, politicians, businessmen, etc. - took part in the Congress.

The Congress got almost no financial support from the State, but did get support from various sponsors and donors. The Congress was organised by an unpaid, voluntary Committee (composed of artists, social scientists, journalists, etc.), which worked on the programme of the Congress for a year and a half. All lectures were led by people deeply involved in cultural activities in Poland (composers, poets, artists, directors). None of them received funding compensation, so all of them have been acting as volunteers. During the three-day Congress, the main organisational tasks were performed by volunteers (primarily students).

iii) Cultural heritage protection activities.

Organisations addressing such issues are active in many Polish regions and communities. Like most other NGOs they developed after the collapse of the Communist regime, and went on to expand their remit into new areas, e.g. taking into their care cemeteries belonging to German, Jewish and other minorities which were previously completely neglected. (Also, they look after Catholic cemeteries - such as Warsaw's historical burial ground - Powazki.)

Organisations working in the field of cultural heritage are particularly active in Warsaw. Here one of the most important problems is the conservation of the architectural edifices of the Polish capital with the capital's skyline endangered by a developers' free-for-all. Aesthetically insensitive buildings often mar the urban landscape with pseudo-modern buildings for corporations and the like.

NGOs are usefully discussing the future development with the city authorities and developers alike. Social scientists, too, have been involved in the problem. For example, in 1999 a joint seminar involving representatives of the Warsaw municipal authorities, NGOs, and social scientists, was organised by the Institute of Culture (and directed by Dr. Dorota Ilczuk.)

iv) Middle and Eastern European culture.

Two years ago, in 1999, the Centre for Contemporary Art at the Castle Ujazdowski in Warsaw started a co-operation with the Centre of Volunteers also situated in Warsaw.

The contact of the two Centres started with joint workshops for professional groups within the field of Middle and Eastern European culture.

The topic of these workshops was 'How to get and keep a volunteer', with the main co-ordinator being Ms. Anna Rakowska, who got funding from Soros Foundation (in Poland called the Stefan Batory Foundation).

The workshops had about 50 participants mainly from Armenia, Belarus, Bulgaria, Croatia, Estonia, Kazakhstan, Lithuania, Macedonia, Poland, Russia, Romania, Slovakia, Ukraine and Hungary.

Three workshops have taken place so far. The first was designed for directors or employees of museums (December 1999), the second and third catered for individuals working in the field of contemporary art (January and February 2000).

At the beginning of the workshops each participant presented his own cultural institution describing its role in the society.

Next, the participants focused on the tradition of volunteering in their countries as well as the historical context and consequences influencing the role of volunteering.

The basic questions which the participants asked themselves were: 'What can we give to our institutions?', 'What do the institutions give to us?' and 'How do we understand volunteering in this context?'

The participants realised how often the directors of cultural institutions were helpless towards changes, also understanding their fears of employing a volunteer.

After these workshops, whose training programme was developed by the Centre of Volunteers, the co-operation between the Centre for Contemporary Art (CCA) at the Castle Ujazdowski and the Centre of Volunteers continued and developed.

Two more employees of the CCA participated in a training organised by the Centre of Volunteers.

People wishing to volunteer with the CCA applied for a job through the Volunteering Job Service. Unfortunately, there is often only 'one-off' work, usually during one exhibition.

A student of anthropology has been working as a volunteer for half a year. She co-ordinated the workshop 'Sunday at the Castle', which is based on her own idea.

The problem which the CCA has to face is the lack of interest of employees towards volunteers. In their opinion it is a waste of time explaining specific tasks to volunteers.

This, in turn, causes discouragement on the part of the volunteers and finally the employees refuse to accept volunteers in their departments altogether.

The board is happy about the idea of volunteering, however, 'technical' problems arise with regard to how the time availability of volunteers can meet the needs of the institution and in relation to the position of the person responsible for the volunteer in the institution.

(1). e.g. during disasters, as this year's flood, Polish people showed great solidarity and self-sacrifice - rescuing and helping others, even at a risk to their own life. It could be interesting to make a cross-national comparison of volunteering in extreme situations.

(2). The data has been taken from the above quoted article by J. J. Wygnanski

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It is impossible to answer the questionnaire in Russia. The main reason is the fact (obvious for us) that there is no such thing as volunteering in the Western sense in our country, unless you call volunteering, all the work done for official public sphere salaries: 10 US dollars per month the basic one and 45 the maximum (after December 1 it will be 15 and 70).

Culture, education and health are officially confined to these limits in the state enterprises, being the vast majority (more than 80%) all over the country. Most people have to find parallel jobs to earn some real money (at least in Moscow), but still keep their official functions (like researchers in my Institute).

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1. DEFINITION

The official definition of volunteering has been worded once again in a recently launched regulation made by the Secretary of State of Public Health, Welfare and Sports, Mrs. Margo Vliegthart:

'Voluntary work is work done in any organised context that has been undertaken without obligation and without pay. Voluntary activities are carried out for other people or the community, whereby the person doing the work is not dependent on it for his or her livelihood.'

This 'official' definition has been criticised by researchers from the Social and Cultural Planning Office (SCP): the 'organised context' distinguishes volunteering from what the SCP defines as 'informal help'. This distinction, the SCP continues, has no relevance for most people volunteering.

The reason why the official definition focuses on organised activities is that it is easier to develop governmental policy in relation to organisations, whereas the activities of individuals do not necessarily show patterns suitable for making policy plans.

2. RECOGNITION

Volunteering recently became a more important issue in political discussion, not in the least as a result of the UN decision to label 2001 as the year of the volunteer. In recent policy papers it was recognised that a tight labour market had negative effects on the position of volunteers.

In the 1980s the jobless and industrial disabled moved over to volunteering, but now they are decreasing in numbers due to economic prosperity in the Netherlands. As a result of a higher demand for labour forces the elderly, school children and students give priority to paid jobs. Furthermore, women are employed to a much higher degree now and abandon their traditional role as volunteer. On top of this, volunteering has to cope with competing leisure activities: watching TV, Internet and holiday trips.

Another serious threat for volunteering is the results of professionalisation processes.

In the health care system, for instance, many tasks originally carried out by volunteers have been taken over by paid workers, able to deal with professional and comprehensive working procedures. This also counts for art and cultural institutions. To organise artistic events or to manage a cultural institution requires highly skilled professionals nowadays.

Next to these threats, the ministry indicates new perspectives for volunteering. New opportunities are given by changing the composition of social capital. Thanks to an ageing population (people participate in all kind of social activity much longer than they did some decades ago) and with immigration, new groups of volunteers have shown up.

A recent development is, that commercial enterprises stimulate and facilitate their employees to show their social commitment through voluntary activities.

The Ministry of Health, Welfare and Sports co-ordinates all fields of volunteering, also those resorting under other ministries. There is also a liaison with the Ministry of Education, Culture and Science, but the co-ordination focuses on educational affairs and not so much on culture.

The role of the national government in voluntary policy is to stimulate and co-ordinate. Contracts are made between central and local government, all registered in the policy document 'Headlines and programme items in welfare affairs 1999- 2002.

All practical aspects of volunteering are taken care of by provinces and, even more by municipalities.

In order to fit into policy plans, there must exist an organisation with a clear cut programme. Subsidies are given to (a) organisations built up by members and supplying services for members; to (b) campaign organisations, for instance in the field of environment and (c) instant help organisations such as Red Cross and Médecins sans Frontières.

Central government policy on behalf of volunteering is rather young. In 1980 the first policy document was published, and subsequent documents appeared in 1985 and 1991. In these

documents, volunteering is defined as a cohesive power, indispensable for society, but often invisible.

Actual policy tries to make volunteers more visible. It is felt essential that there is sufficient support for volunteers in local communities, and that volunteering will be safeguarded for the future everywhere.

Government policy aims to empower volunteers to be able to cope with the challenges and changes in society.

According to the ministerial information there are four main elements to central government policy:

a. Work development, training, research and support. Here, government is contributing by facilitating national organisations in the field of information, advice, methodology development and research on behalf of voluntary sector organisations, provinces and local authorities. Priority areas are target groups like disabled people, chronically sick, elderly, youth, ethnic minorities, women, and specific organisations relating to sports, care and ideology.

b. Reinforcement, promotion and image improvement. This refers to recruiting and keeping volunteers, mainly in the fields mentioned under (a.); the launching of the 'Interculturalisation of Voluntary Work Sector Plan'; supporting local voluntary sector; improving the information supply; contributing to the development of fundraising programmes; stimulating Partnership in Involvement Projects, in which companies are invited to invest money in voluntary work.

c. Quality enhancement. This includes stimulation of the co-ordination of the activities of organisations, local authorities and provinces; education, training and professional coaching of volunteers, operatives and managers of voluntary sector organisations - mostly through eight training centres; certification, primarily for volunteers who want to acquire experience and want to find work (women returners; young people).

d. Policy and legislation and regulation. See 4. REGULATION.

3. VOLUME

According to research projects of the Social & Cultural Planning Office (SCP) the overall level of voluntary work in the Netherlands has been fairly stable since 1975. This is significant given the fact that political parties, trade unions and church organisations show a substantial drop in the membership during the last decades.

Approximately three million people do voluntary work in all kinds of associations and organisations. However, this amount should be characterised as a rough estimation.

Research that was carried out by Paul Dekker on the volume of volunteering in the late 1980s and 1990s showed that between 18% and 46% of the Dutch population was actually involved in voluntary work.

A recent publication of the SCP shows that volunteering creates 7.5% of the total employment in the Netherlands. In the cultural sector, the participation of volunteers is even higher than this average of 7.5%.

The bulk of the voluntary work consists of simple lending a helping hand, often in the field of amateur arts, but also as volunteer in a museum or a cultural heritage organisation.

They often take up administrative jobs, are busy with fund raising or help to realise special projects or manifestations.

People with steady jobs in which they have gathered professional skills act as volunteer in arts organisations in leisure time. They contribute as board members or advisers. In the Netherlands, there is a very high demand for qualified board members.

More and more, subsidised arts institutions, the traditional private ones and the recently privatised, are seeking professional board members on a voluntary basis.

Through this board memberships and advisers, a substantial transfer of knowledge is gathering momentum now.

Cross-national research indicates that the volume of volunteering in the Netherlands is relatively high. Time Budget Surveys of the SCP, based on dates from 1995, show that within this volume women are volunteering slightly more than men, and that most volunteers are relatively old (35+), well educated and members of church organisations.

The education difference has lessened in the past 15 years. It is also known how many hours people spend on volunteering: almost 5 hours per week on average.

Almost one tenth of volunteers - 230.000 people - are involved with arts and culture organisations.

In the Netherlands, the National Centre for Monuments links all individual monuments listed as important for the national cultural heritage. It estimates the sector has 4,500 board members and 6,000 people helping the organisations in other practical ways.

So, cultural heritage is merely based on volunteers, taking into account the meagre 600 professionals working there.

During the 'open monument weekend', a nation wide happening held in September every year (and across Europe), a number of 15,000 volunteers is active in organising and hosting visitors in monuments open to the public throughout the country. The total amount of volunteers in built heritage is estimated at 37,000.

Approximately 40% of them act as board members, 25% are members of advisory commissions, 12% help by doing research, 12% write articles on cultural heritage and the balance of 12% launch other activities in favour of monuments.

According to the Tourist Information Centre NRIT approximately 10,000 volunteers work in the field of museums: translated into fulltime jobs: 1,500 person-years.

Here also, there is a nucleus of more or less permanently present volunteers, whereas a periphery of incidental volunteers shows up during special exhibitions or manifestations.

Unfortunately, very few and unreliable information on voluntary activities is available in adjacent fields of art and culture. In 1994 it was found that a substantial amount of volunteers was involved in library work as well as in organised amateur art, and only a few in theatres and concert halls.

Asking around in the sector gives us the impression that there is a constant supply of volunteers everywhere in culture, but that the number and abilities of the volunteers reflect the state of professionalisation in the different compartments of the cultural system.

In opera buildings and concert halls you will mostly find volunteers doing all kind of jobs, whereas during 'open monument weekends' virtually everybody loving monuments is willing to help.

4. REGULATION

Individuals who are not able to become economically independent can apply for support. Under certain circumstances it is possible under the Income Support Act to grant an exemption from the obligation to apply for a job if someone is doing voluntary work.

As a consequence there is a trajectory of social activity. In such cases there may be an encouragement premium.

The Netherlands permits volunteers to receive an expense allowance tax free up to a maximum amount of Euro 667 per year (indexed 1-1-2000). Up to this amount volunteers do not need to account for expenses.

Costs above this amount may be reimbursed, but then it is necessary to demonstrate that the costs were incurred.

It is possible for voluntary organisations to claim donations against tax under special conditions. There is also an exemption limit for organisations' incomes from fundraising. This limit is Euro 31,766.

To create an incentive for institutions and organisations, active in the fields referred to until 1 January 2005 there is a regulation that enables the minister to give money to a province or a municipality. They are allowed to apply for money only once, but the subsidy can be given for projects lasting several years.

The money should be considered as an extra, i.e. it cannot be used for ongoing activities. The money should be spent in co-operation with (private) organisations, carrying out supplementary and innovative voluntary projects.

The amounts of money available are related to the number of inhabitants in municipalities. A municipality with less than 10,000 inhabitants can apply for a maximum of Euro 5,700; a big city with more than 250,000 inhabitants can get Euro 90,800.(maximum).

The provinces (we have 12 in the Netherlands) can apply for 68,067 EURO (maximum).

5. SOCIAL BACKGROUND

As we said before, most volunteers are to be found in monument care, museums and amateur arts organisations. Their contribution in these fields is essential, but rather basic and short term, especially in the museums and monument areas.

When volunteers offer their services on a more permanent basis, they tend to do more elaborate work: they help in administrative affairs, in fundraising or in contributing to the realization of projects and manifestations.

On the 'highest level' volunteers act as board members. In the area of professionalised arts institutes, board members are often accountants, bankers or captains of industry, donating in leisure time their expertise in finances, management and strategic policy making to the arts sector.

Students are an important source of volunteering. A substantial portion of this work is done by trainees.

6. EXAMPLES IN PRACTICE

A significant change in the arts sector is the appointment of a paid chairperson in the Culture Council some years ago. This man or woman used to be a volunteer, leading the Council and only being reimbursed of expenses.

This change symbolises the ongoing professionalisation processes, both in the arts and arts policy.

These processes will also affect the position of volunteers: they need to be empowered to face changes in society and the field of arts and culture.

On the other hand, the empowerment of the volunteer will lead to a gap growing between volunteers offering their help in organised institutes and 'informal volunteers' as the SCP calls them.

At the same time one should realise that the Dutch arts world is very, very organised already. In this world, little space seems to be left for 'informal volunteers'.

References:

Information on volunteers on the website of the Dutch Ministry of Health, Welfare and Various magazines on museum policy and cultural heritage.

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1. DEFINITION

There is some tension between 'official' definitions of cultural volunteering and the more common assumption of volunteering as being to do with supporting the caring services.

Sue Kay (Unpublished thesis 1993) offers the following types of cultural volunteer:

- *committee volunteers (i.e. those who serve on boards of management)*
- *organising volunteers (i.e. those who co-ordinate the work of other volunteers)*
- *service volunteers (i.e. unpaid workers who contribute to the day to day running of the organisation)*

The Voluntary Arts Network (VAN), the leading UK organisation dealing with cultural volunteering in volunteer-led organisations added a fourth type in 1995:

- *process volunteers (i.e. those who direct, shape and lead the artistic work of the organisation, such as directors, conductors, producers, choreographers and so on.)*

Cultural volunteering, therefore could be said to be:

accomplishing, or assisting with, the management, running or creation of the programme or activities of a cultural organisation without payment and for the benefit of others

(Source: Malaga Conference on Cultural Volunteering - Roger Fox - October 1997)

The National Centre for Volunteering (NCV) notes that the definition of volunteering adopted by the UK volunteering forum in June 1998 is:

Volunteering is an important expression of citizenship and is essential to democracy. It is the commitment of time and energy for the benefit of society and the community and can take many forms. It is undertaken freely and by choice, without concern for financial gain.

An alternative definition, used by the Institute for Volunteering Research for the 1997 National Survey of Volunteering is:

'any activity which involves spending time, unpaid, doing something which aims to benefit someone (individuals or group) other than or in addition to close relatives, or to benefit the environment.'

(Source: National Centre for Volunteering)

The colloquial and cultural connotations of volunteering are the subject of a study currently being carried out by the Institute for Voluntary Research which acknowledges that the concept has certain assumptions attached to it:

Exploring different cultural concepts of volunteering

'Volunteering' is a culturally grounded concept with implicit cultural references.

The term conjures up certain images in our minds, with limited transferability.

The Institute for Voluntary Research (IVR) - an initiative of the National Centre for Volunteering at the University of East London. It is currently exploring the implications of the dominant Western construct of volunteering looking at:

- the diversity of actions often hidden within the term 'volunteering'
- ways in which the term has been constructed, how it may marginalise other activities, especially informal, that take place at a community level
- how transferable the Western concept is
- developing bottom-up interpretations of culturally specific civil life.

(Source: Institute for Voluntary Research)

2. RECOGNITION

Volunteering in culture is partly recognised as an issue, for example by the Institute for Volunteering Research, but the IVR classifies cultural volunteering as informal and so far research has focused on formal, i.e. managed, volunteering.

This recognition is clear from IVR's statement in the results of the 1997 National Survey of Volunteering in the UK: 'Unless otherwise stated the figures in this report refer to formal volunteering only.'

Formal volunteering currently has a high profile in government initiatives.

On 21 January 2001, during his speech to the Annual Conference of the National Council for Voluntary Organisations, the Prime Minister challenged people to mark the millennium with an explosion in acts of giving ... He suggested a step change in public involvement in community life and a change in attitudes towards community activity. The government's overall aim is:

'to rebuild a sense of community throughout the United Kingdom, by encouraging and supporting all forms of community involvement'

To take this work forward, a UK Working Group was set up with the following terms of reference:

'to develop a three to five year strategy and programme for increasing public involvement in community life through volunteering time, other forms of community activity and donating money'

The Group included representatives from a range of organisations in the voluntary, public and corporate sectors and one representative each from the volunteering development agencies in Scotland, Wales and Northern Ireland.

The Group made the 'Active Community' its central theme and the name of the initiative, and it recognised the importance of bringing together the strands of volunteering, community self-help and citizenship in a single strategy.

It has interpreted community involvement, as meaning the commitment of time and energy for the benefit of the wider community, the environment, or individuals outside one's immediate family, with this commitment undertaken freely, by choice and without concern for financial gain. ...

The Group acknowledged the need to increase the number, range and flexibility of the available opportunities for community involvement, and to look critically at the infrastructure for developing communities that are supportive of volunteering, as well as for linking individuals to community involvement opportunities. This may mean a higher investment in volunteer development, training, management, mentoring and support.

(Source: Home Office Active Community Unit: A Report by the Working Group on the Active Community)

There is a good deal of research work going on relating to the 'formal' volunteering field. Current projects of the Institute for Volunteering Research include:

- **Millennium Volunteers Evaluation:** The Institute has been commissioned by the Department for Education to evaluate Millennium Volunteers - the government's flagship programme to encourage volunteering by young people. The evaluation will be completed in December 2001.

- **International Year of Volunteers 2001 - Global Evaluation:** The Institute has been commissioned by the United Nations to evaluate IYV2001, in association with the Development Resources Centre in South Africa.

- **Employee Volunteering:** Development in the UK and lessons for transfer to the public sector The Institute is currently working on a project funded by Whitbread plc to look at the history of development of EV in UK business and practical recommendations of how these lessons can be transferred to the public sector.

- **Social exclusion and volunteering:** The Institute is currently working on a three year National Lottery Charities Board funded research project looking at the relationship between volunteering and social exclusion

- **Support for Voluntary Organisations:** The Institute has produced an audit of government support for volunteering. The Institute was asked to work with the National Council for Voluntary Organisations and the Charities Aid Foundation to update this work and look at support for voluntary organisations.

In the end the audit of support for voluntary organisations became the major focus and this was reported to government.

The information available for support to volunteering was very difficult to collect and one of the recommendations to government was that if the development of volunteering is to be progressed, better systems were needed to collect this information.

3. VOLUME

There are various sources of information but no overall reliable picture. The most significant piece of research undertaken recently is the Institute for Volunteering Research 1997 *National Survey of Volunteering in the UK* carried out by BMRB International.

This analyses 'formal' volunteering, but gives only ballpark figures for 'informal' volunteering which would include most cultural volunteering.

Twenty-two million adults (48%) are involved in formal volunteering each year, and so by extrapolation of the percentage figures given in the report.

A higher number would be involved in informal volunteering.

The proportion of the adult population engaged in formal voluntary work has dipped from 51% in 1991 to 48% in 1997, with a similar fall in informal volunteering from 76% to 74%.

Despite this decline in overall numbers the survey found that those engaged in formal volunteering are putting more time into their activity, up from an average of 2.7 hours per week in 1991 to 4.05 hours in 1997.

This means that despite the loss of perhaps one million volunteers over the past six years (down from 23 to 22 million), there has been a marked increase in the number of hours volunteered, up from 62 million hours of formal volunteering in 1991 to 88 million hours in 1997.

Summary of the data revealed in the literature

Cultural Trends Issue 25, 1995 gathered statistics on various types of cultural volunteering, still concentrating on 'formal' volunteering:

'A number of studies point to the importance of volunteering in the sector. For example, one recent survey of the characteristics of the workforce in the museum, gallery and heritage sector found that volunteers made up 16% of the workforce in local authority-funded establishments and 47% of the workforce in establishments which were not local authority funded.

The researchers estimated that, in total, between 25,000 and 30,000 volunteers worked in museums and related organisations in the UK (Scott et al, 1993)

A study by the Policy Studies Institute (PSI) estimated that there were 29,000 volunteers working in arts centres, museums and heritage sites. (Hutchinson and Feist, 1991) Of these, they estimated that:

- 13,600 worked at heritage sites
- 11,400 worked in museums and
- 3,700 worked in arts centres.

According to this study 80% of arts centres utilised volunteer labour compared to 41% of museums and 32% of heritage sites. Moreover, it appeared as if nearly a quarter of independent museums and one in ten arts centres functioned with no paid staff at all.

A PSI survey of arts festivals in the UK confirms the importance of voluntary labour in the arts and cultural sector. It found that 38% of arts festivals were run entirely by volunteers. (Rolfe 1992)

Information about volunteer labour in the visual, literary and performing arts and radio and TV sectors is contained in a study commissioned by the Arts Council of England (Martin, 1994). This found that in 1994 some 65% of organisations used volunteers, and those doing so had between two and three volunteers for every paid member of staff. Based upon the employment information given in the study, ... the annual input of volunteers to the sector could be as much as 5 million hours. ' (See summary chart)

The National Campaign for the Arts publishes some overall UK figures for participation in the arts. Some of these one can assume are part of the cultural voluntary sector, but there is no clear evidence that these figures have any correlation to the proportion of informal volunteers, as defined by the 1997 National Survey of Volunteering in the UK, who are engaged in cultural volunteering:

Participation: 53% of people (23 million) take part in arts or crafts activity. This ranges from playing an instrument, dancing, singing or acting to photography, painting and pottery. 26% take part in craft activity, 16% of people dance, 12% are involved in music, 8% paint or draw and 2% are involved in drama.

As many people play a musical instrument as play football and as many people paint as play darts. In the C1 socio-economic group (skilled manual workers) more people take part in the arts (60%) than take part in sport (55%).

The 5,500 drama and operatic societies in the UK give 66,000 performances a year to 12 million people. (See summary chart NCA drawn from *Strengthening Foundations*, VAN 1994].

The British Tourist Authority's surveys have found that the number of volunteers in historic properties rose between 1991 and 1994 from 19,000 to 20,600 and the number of volunteers in museums and galleries rose in the same period from 12,500 to 17,200.

The National Trust, which is responsible for the upkeep of the built heritage sector in the UK makes heavy use of volunteers. In 1994 nearly 30,000 people contributed more than 1.7 million unpaid hours to its work, and accounted for about one-sixth of its total labour input.

The National Institute of Adult Continuing Education published the results of a survey carried out in 1997-98, 'Across the Learning Divide' which concluded that 48% of people regularly take part in arts and crafts activities. (See summary chart.)

Local Voluntary Activity Surveys (LOVAS) was a major research initiative into volunteering directed by the Home Office Research and Statistics Directorate on behalf of the Voluntary and Community Unit.

It sought to provide systematic information on the local voluntary sector (as opposed to national charities and formal volunteering) never available before. The research was carried out in 14 different localities firstly in 1994 and then in a further group of localities in 1997.

A summary of the first sweep of research was published by the Home Office Research and Statistics Directorate in 1997. The report states:

'Sports and leisure associations accounted for a third of all community group activity, and cultural or arts groups a further 16%.

One very tentative estimate that could be drawn from these figures, together with the 1997 National Survey is that local volunteering activity overall amounts to approximately a million full-time workers; local volunteering in arts and cultural groups could be equal to 160,000 persons per week, or 3,076 full-time workers per year.

SUMMARY CHART							
Source	Category	% of pop.	% of pop.	% of pop.	= numbers	Hours (m)	= FTE
		1981	1991	1997			
IVR	Proportion undertaking formal voluntary activity in past 12 months	44	51	48	22,000,000	88	47,700 *
IVR	Proportion undertaking informal voluntary activity in past 12 months	62	76	74	33,917,000	136 *	73,700 *
Extrap *	Extrapolated % involved in cultural voluntary activity (see LOVAS statistics)			74% x 16%	5,427,000	22 *	11,800
CT 1995	Living arts and media (formal volunteering)				-	5.0	3000
CT 1995	Museums and galleries (formal volunteering)				17,200	1.0	600
CT 1995	Historic properties(formal volunteering)				20,600	1.2	700
NCA	Participation (some of which is informal volunteering) overall			53	23,000,000		
NCA	Crafts			26	11,300,000		
	Dance			16	6,900,000		
	Music			12	5,200,000		
	Drawing & Painting			8	3,500,000		
	Drama			2	900,000		
NIACE	Participation (some of which is informal volunteering) overall			48	22,000,000		

*** These figures are extrapolated from the other figures shown, and are not based on primary research. They must therefore be treated as indicators of possible magnitude rather than as fact.**

4. REGULATION

There is no statutory legislation directly governing cultural volunteerism, though employers or volunteers have certain obligations in law for their safety. However, research, reports and government departmental publications may impact on attitudes to volunteering. Among these are:

In From the Margins: published by the Council of Europe Culture Committee in 1997. The following key statements have relevance for volunteering in the UK:

'Participation is one of the key objects of cultural policy. It is based on the principle that the public should have a real opportunity to benefit from cultural activity through being actively involved in the creative process and the distribution of cultural goods and services. The richness of our cultural life does not simply depend on creative artists, but also on the numerous groups and voluntary associations, which are active in the cultural field. They are a key element in a civil society that is diverse, thriving, demanding and enterprising.

'Partnerships with the 'Third Sector': Voluntary associations and foundations have an important role to play as intermediaries between government and the cultural sector. Government encouragement of their development - through fiscal means and subsidy - would help to foster a thriving civil society and would be an acknowledgement that the voluntary sector can sometimes be a more appropriate vector for cultural action than governments themselves.

The National Centre for Volunteering published the following statement in response to Arts and Sport (Policy Action Team) - one of a series of consultation teams set up by government to address issues of social exclusion:

'Arts and sports are among the areas of life most reliant on volunteer activity. The 1997 National Survey of Volunteering found that 26% of formal volunteering was based around sports and exercise (e.g., coaching, training, organising activities), and 18% based around arts, hobbies and recreation.

Both also form significant elements of the 41% of volunteering focused on children, youth and education and the 14% of volunteering with local community groups.

However, involvement in running arts and sports activity is often thought of not as volunteering but as fun, sociability and self-development, hobbies and leisure.

These activities are also important forms of therapeutic activity, and often serve as fund-raisers for other good causes.

These are areas where coaching and tutoring are often contributed by volunteers, or in skill-sharing groups.

'Alongside the huge and widespread voluntary arts networks, volunteers also provide essential infrastructure for the funded arts, for instance, as front of house staffing for theatres, galleries, museums, arts centres and other venues.

'Progressing to paid work in these fields tends to start off with serving an 'unpaid apprenticeship' of acquiring and exercising extra skills through voluntary involvement.'

In conclusion the National Centre for Volunteering called on the government to 'Allow the Arts Council to give funding support for voluntary arts activity.'

In 1998 the Government signed a compact with the voluntary sector - believed to be the first of its kind in the world

'The Compact is a written understanding between the Government and the voluntary sector, setting out a framework for their relationship.

5. SOCIAL BACKGROUND

The 1997 National Survey of Volunteering in the UK findings reinforces what is already well known from previous studies - that certain types of people are more likely to volunteer than others. 'A strong correlation was found between participation and socio-economic group, with those from the highest groups almost twice as likely to take part in a formal voluntary activity as those from the lowest.

The differences were perhaps less marked in relation to informal activity, but the correlation was still strong.

Those in paid work were found to be more likely to volunteer than those outside the labour market, with a big fall noted among unemployed people, down from 50% in 1991 to 38% in 1997, reinforcing the long held concern that reform of the benefits system has acted as a deterrent to volunteer.

'In terms of gender, men and women were equally as likely to volunteer (at 48%), with women having seen a slight drop from 1991. As for age the survey confirmed the now well known finding that volunteering tends to peak in middle age, with a tailing off after the age of retirement.

However, it also pointed to two marked trends since 1991: an increase in participation by those in the third age and a sharp decline in involvement by young people, with the rate for the 18-24s down from 55% to 43%.

Not only were fewer young people volunteering in 1997 than six years earlier, but the amount of time given was also sharply down, from an average per week of 2.7 hours in 1991, to an average of just 0.7 hours in 1997.

Although there is a picture of volunteering in general, there is a relative dearth of information on volunteerism in culture specifically.

Mapping of Volunteers in Libraries, Museums and Archives: The Institute for Volunteering Research has been funded by Resource: The Council for Museums, Archives and Libraries to produce a demographic profile of volunteers in the sector as a primary benchmark, enabling Resource to target developmental priorities.

It is intended that this research will then be updated on a 3-yearly cycle.

The study will examine the nature of volunteers and volunteering in the three separate domains in order to identify:

- the existing population of volunteers in the sector;
- areas requiring particular development;
- ways in which current present arrangements can be made more effective;
- good practice in volunteer management;
- ways in which Resource could encourage people to volunteer in museums, archives or libraries.

Sue Kay, in a study in the early 1990s, developed a 'taxonomy of volunteers' working in arts organisations in the South West of England. This and her continuing work with Dr Janet Summerton reveals far richer patterns than the stereotypical ideas of cultural volunteers.

Some qualitative research on the effects of participation is published in Use or Ornament - The Social Impact of Participation in the Arts by François Matarasso which shows the results of a questionnaire completed by participants in arts projects (sample size 243 adults, 270 children):

Adults and children	Adults	Children	Total
Have you been involved in an arts activity before?	67%	64%	65%
Did you help to plan what happened?	43%	53%	49%
Since being involved I have...			
...made new friends	91%	93%	92%
...become interested in something new	84%	90%	87%
...learnt about other people's cultures	54%	58%	56%
...been to new places	55%	53%	54%
...tried things I haven't done before	86%	89%	88%
...become more confident about what I can do	84%	77%	80%
...decided to do some training or course	37%	32%	34%
...felt better or healthier	52%	45%	48%
...become keen to help in local projects	63%	44%	53%

...been happier	73%	80%	77%
Has taking part had any bad effects for you?	21%	7%	13%
Has taking part encouraged you to try anything else?	68%	52%	60%
Has it made you feel differently about your rights?	21%	12%	16%
Have you learnt any new skills by being involved?	80%	77%	79%
Do you feel differently about the place where you live?	40%	15%	27%
Would you like to be involved in more work like this?	86%	84%	85%
If yes, would you like to help organise it?	50%	47%	49%
Could you do it better than you could have before?	63%	52%	57%
Has the project changed your ideas about anything?	49%	25%	36%
Was being able to express your ideas important to you?	62%	28%	44%
Was doing something creative important to you?	81%	34%	56%

(Source: Use or Ornament? The Social Impact of Participation in the Arts - François Matarasso, Comedia, Stroud (1997))

INVOLVE: The Volunteer Information System: The Institute for Volunteering Research, in association with Volunteer Development Scotland, Wales Council for Voluntary Action and the Northern Ireland Volunteer Development Agency, was funded by the National Lottery Charities Board to develop and pilot a piece of software to enable organisations to collect better statistical information on their volunteers. The development of this initiative was linked to two themes: the recognition that many organisations do not keep even the most basic information on their volunteers such as numbers, profile or method of recruitment; and the need for better statistical data on volunteers at a national level to assist researchers, policy makers and planners.

6. EXAMPLES IN PRACTICE

It is not possible to respond to this without extensive research.

The Case for Research:

A recent *Cultural Trends* report highlights 'an absence of reliable and consistent data amongst official bodies as to how money is spent and to what effect.

'No one agency is responsible for gathering data on the cultural sector in the UK. There are, for example, no single sources of information about local authority funding, European funding, or even Lottery funding. Official data tends to be broad brush, and is of little use in building up a picture of specific areas of cultural activity. Data held by national and regional agencies are almost always incompatible. And whole tracts of data commissioned by publicly funded bodies are unavailable for use by outside agencies.

(source: The UK Cultural Sector - Profile and Policy Issues, ed. Sara Selwood, Policy Studies Institute, London, 2001)

Part V: Beyond Europe

Canada, Sharon Jeannotte, Don McRae and Elizabeth MacKinnon
 USA, Adrian Ellis
 Zimbabwe, Sheila Cameron

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Reference: SRA-604: CULTURE AND VOLUNTEERING: CANADIAN PERSPECTIVES

** The opinions expressed in this report are those of the authors and do not necessarily reflect the views of the Department of Canadian Heritage.

1. DEFINITION

There is no official definition of volunteering in Canada, but most definitions share similar language and limitations. Volunteer Canada, the national organisation which brings together 86 volunteer centres in nine provinces as well as the federation of 109 volunteer centres in Quebec, has the following on its web-site:

Volunteering is the most fundamental act of citizenship and philanthropy in our society. It is offering time, energy and skills of one's own free will. Volunteer service is offered by choice - it is not mandated or coerced.

It contributes to the well-being of an individual or the community, and is usually co-ordinated by a non-profit or public sector organisation, and pays no salary or wages. Other forms of unpaid work include activities such as Community Service Orders and service placements required by schools. Although these offer support to the community, they have been ordered by an authority.

From this, one can determine that volunteering is seen as a person freely offering their time and skills to an organisation.

Conceptually, there are two types of volunteering. The first is formal volunteering which is done through a voluntary group or organisation. The second is informal volunteering where the person acts on his or her own to undertake unpaid work.

This breakdown was used in the National Survey of Giving, Volunteering and Participating (NSGVP). The questions on the NSGVP asked Canadians about the way in which they support one another and their communities through their involvement in giving, volunteering and participating.

The NSGVP was carried out by Statistics Canada in 1987 and again in 1997 and 2000, with the latter two cycles using the same survey instrument. (Unfortunately, the data from the 2000 survey is not yet available.)

The Introduction to the Volunteering section of the Survey contains the following statement read by the interviewer:

'My first set of questions deal with unpaid volunteer activities done as part of a group or organisation in the past 12 months, that is, since October, 1999.'

Further on in the survey, a second set of questions are asked about informal volunteering. The text is as follows:

'Now I have some questions about helping people on your own, not through an organisation. Please think about any unpaid help you may have given to others in the past 12 months.'

Only the first type of volunteering - volunteering for an organisation -- will be discussed in the balance of this paper.

2. RECOGNITION

In June 2000, the Voluntary Sector Initiative (VSI), a joint undertaking between the voluntary sector and the Government of Canada was launched. The objectives of the VSI are to strengthen the voluntary sector's capacity to meet the challenges of the future, to enhance the relationship between the sector and the federal government, and to improve the federal regulatory environment in which sector organisations operate.

The cultural sector, represented on the government side by the Department of Canadian Heritage, and on the voluntary side by the Canadian Conference of the Arts, is an active participant in the VSI.

When the VSI was established, a C\$28.5 million fund was created for projects to enhance the voluntary sector's involvement in federal government policy development and to strengthen the capacity of the sector to contribute to policy development.

On August 8, 2001, the first round of 21 projects was announced.

Two of the projects were directly related to volunteerism in the cultural sector:

1) *Giving a Voice to the Heritage Voluntary Sector* - a project to enhance collaboration between the Department of Canadian Heritage and the heritage voluntary sector;

2) *Northern Native Broadcast Access Program* - a project in collaboration with the 13 Aboriginal non-profit communications societies to develop an action plan that will address concerns and needs with regard to Aboriginal, cultural, heritage and language(1).

It is widely recognised that volunteers play a crucial role in ensuring the health and vitality of the cultural sector, in particular the not-for-profit arts and heritage sector. In many arts service organisations, artist-run centres, professional, semi-professional and amateur arts groups, museums and heritage societies, volunteers are at once at the heart and the periphery of the action.

The arts and heritage organisations that rely on volunteers contribute to the cultural life of our communities not only in what they do but also by encouraging increased appreciation and involvement in arts and heritage among the greater population. Small and mid-level amateur and semi-professional organisations provide alternative events and spaces that add to the diversity and richness of our cultural landscape.

They also bring cultural events to communities that would not otherwise have access to them. Larger institutions that encourage volunteering are effectively inviting people to take an active role in experiencing arts and heritage and play an important role in arts education.

Volunteers in arts and heritage are directly contributing to the growth of a participatory society in which the opportunity to experience and engage in the arts and cultural life of our communities is more accessible and attractive to a greater number of individuals.

The importance of volunteering is recognised by various institutions. For example, the Governor General's Awards in Visual and Media Arts, jointly awarded by the Canada Council for the Arts and the Governor General of Canada includes a prize for distinguished contributions to the visual and media arts through voluntarism, philanthropy, board governance or community outreach activities.

Likewise, the Governor General's Performing Arts Awards include the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts.

Other awards for outstanding contributions in voluntarism in the arts exist at local and provincial levels, as well as in specific disciplines and institutions.

The 1997 National Survey on Giving, Volunteering and Participating (NSGVP) found that the number of volunteer events (2) in arts and culture organisations has increased by 95% since 1987, demonstrating the third highest increase after environmental and wildlife and multi-domain organisations. While this increase could be due to many factors, including the broadening of mandates, changes in the number of organisations and changing demographics, it is likely that the main reason for this increase is cuts to public support of the not-for-profit arts and heritage community. According to a 1999 report by the Canadian Conference of the Arts, 62% of arts service organisations dealt with major institutional change (due in many cases to decreases in public funding) by increasing the workload of volunteers and Board members. In some cases, work that was once performed by paid employees was taken over by volunteers(3).

According to the NSGVP, despite the overall rise in volunteering among the population between 1987 and 1997 (an increase of 40% in the total number of volunteers, an increase of 9% in volunteer hours) a small number of volunteers still perform the bulk of volunteer work.

Just one third of volunteers account for 81% of total volunteer hours contributed, which means that it is a small core of dedicated individuals who keep many organisations afloat. At the same time as they reported an increase in use of volunteers, many arts and heritage organisations also reported a lack of resources for training in administration, budgeting and marketing.

As a result, volunteers often work in areas they may not be adequately trained for, leading very quickly to volunteer 'burn-out'.

A survey by The Volunteer Centre of Ottawa-Carleton (Ottawa, 1996) determined that although many cultural groups are dependent upon volunteers, they have trouble recruiting and retaining the volunteers they need. Particular challenges facing arts and heritage organisations include:

- lack of necessary resources to recruit and retain volunteers;

- inability to develop and implement a volunteer programme due to lack of staff, funding and other resources;
- inability to afford a volunteer co-ordinator to administer the volunteer programme;
- difficulty in finding volunteers who can respond to the particular needs of arts and heritage organisations(4).

3. VOLUME

Respondents to the NSGVP were asked to provide information on the organisations for which they volunteered and to which they made donations.

These people were first asked to provide the name of the organisation and, if this name did not show up on a common pick-list of organisations, they were asked to provide information on what this organisation did.

This information was used to group the responses into 12 broad categories using the International Classification of Non-profit Organisations developed by the Johns Hopkins Comparative Non-profit Sector Project.

The *Culture and Recreation* Category includes the three sub-groups of:

- 1) culture and arts;
- 2) sports; and
- 3) other recreation and social clubs.

The culture and arts sub-group includes media and communications; visual arts; architecture; ceramic art; performing art; historical, literary and humanistic societies; museums; and zoos and aquariums.

The National Survey on Giving, Volunteering and Participating, 1997, found that 7% of Canadians aged 15 and over participate in 'Cultural, educational or hobby related' organisations as members and/or participants. This category came in fifth after work-related, sports and recreation, religious affiliated and community/school affiliated groups. The 452,000 culture volunteers represent 6% of all volunteers in Canada (5). The total of 52,900,000 hours volunteered in cultural organisations in 1997 was the equivalent of 27,550 full-time employees(6).

Both the performing arts and heritage sectors paid workforces are supported by large volunteer contingents.

However, as the data in Table 1 below indicate, the heritage sector in Canada appears to be more heavily reliant upon volunteers than the performing arts sector.

TABLE 1: Volunteers and Paid workers, Performing Arts and Heritage Institutions. Canada selected years			
Performing Arts Organisations	Number of Volunteers	Total Paid Workers	Volunteers as % of
1991-1992	29,454	31,155	48.5
1992-1993	31,212	32,916	48.5
1993-1994	26,541	36,814	41.9
1994-1995	29,919	37,348	44.4
1996-1997	28,768	35,755	44.6
1998-1999	27,408	37,096	42.5
Heritage Institutions			
1991-1992	45,325	23,969	65.4
1992-1993	49,945	24,229	67.3
1993-1994	55,128	24,125	69.6
1995-1996	52,035	23,235	69.1
1997-1998	46,403	23,510	66.4

SOURCE: Statistics Canada, Performing Arts Survey and Survey of Heritage Institutions

Statistics Canada has also looked at areas of the cultural sector where volunteers are active, and while some of the data should be treated with caution due to statistical variation, estimates of the volunteer rates in various types of cultural organisations are shown in Table 2.

TABLE 2: Volunteers age 15 and up by type of cultural organisation. Canada - 1997		
Type of Cultural	Volunteer Rate	Number of Volunteers Organisation (% of population) 15+*
Media and Communications	0.3	70,828
Performing Arts	0.5	129,907
Historical Societies and Museums**	0.4	105,698
Visual Arts**	0.2	52,970
Zoos, Aquariums, Multidisciplinary	0.5	109,160
TOTAL - Cultural organisations	1.8	451,643
SOURCE: Statistics Canada, National Survey of Giving, Volunteering and Participating, 1997		
* The number of people volunteering includes people who volunteered in more than one cultural organisation. Therefore, totals do not equal the sum of volunteers.		
** Coefficient of variation between 16.6% and 25% - use figures with caution.		

4. REGULATION

There are few pieces of legislation which specifically affect volunteering. Most legislation is silent on the subject and, therefore, does not act as a disincentive. There are some examples of legislation which create a type of 'mandatory volunteering' or 'compulsory service' for certain types of people.

Similarly, there are some liability concerns which may deter people from engaging in some types of volunteer activity.

Both these examples are explained below.

Compulsory Service

Several pieces of legislation at the provincial level require secondary schools students to undertake unpaid work for a voluntary organisation in order to gain a credit toward their diploma or which require such unpaid work as a condition of their graduation.

In a similar fashion, some provincial jurisdictions offer people found guilty of minor criminal offences the choice of undertaking unpaid 'community service' in lieu of serving time in an institution.

Some provincial jurisdictions have created work for welfare, or 'workfare' regimes where, in order to collect their welfare benefits, recipients must undertake some form of work. These people can undertake such work with voluntary organisations in order to fulfil their commitment. This type of 'compulsory service' was considered a significant enough factor to be a separate question on the National Survey of Giving, Volunteering and Participating.

Director's Liability

The issue of director's liability is of concern to a large number of voluntary groups. Directors' liabilities come from various sources including wages, taxes, pensions, fraud, negligence, conflict of interest or criminal behaviour. Uncertainty around the fiduciary responsibility and

standard of care that directors need to exercise in the undertaking of their duties has caused some people to refrain from assuming these positions.

This issue is under active review and consideration by an Experts Group on Non-profit Law and Directors' Liability led by Industry Canada, the federal department responsible for the Canada Corporations Act (which provides groups the ability to incorporate at the federal level). The group's mandate is:

- 1) to promote collaboration between Industry Canada and the non-profit sector on corporate governance and directors' liability; and
- 2) to provide expert advice to Industry Canada on issues related to options for reforming the *Canada Corporations Act* - Part II and for addressing directors' liability.

The Experts Group is composed of 10 individuals from across Canada who are well connected with the non-profit sector.

Federal Income Tax Act

The *Income Tax Act* allows groups that meet certain conditions to register as charities. Charities have the right to issue tax receipts for donations from individuals, corporations or foundations. In this respect, this type of volunteer organisation is provided fiscal benefits to support their work. There are no similar fiscal benefits with respect to the donation of volunteer time.

It should be noted that there is a special designation under the Income Tax Act for National Arts Service Organisations (NASOs).

Added to the Act in 1991, this provision was designed to assist arts service organisations in raising funds from the private sector.

To qualify, an organisation must:

- 1) have as its exclusive purpose and function the promotion of the arts on a nation-wide basis; and
- 2) have been designated by the Department of Canadian Heritage (DCH) as meeting Department's conditions for registration.

The activities of an NASO are confined to one or more of the following:

- a) promoting one or more art forms;
- b) conducting research into one or more art forms;
- c) sponsoring art exhibitions or performances;
- d) representing interests of the arts community or a sector thereof (but not of individuals) before legal or governing bodies;
- e) Conducting workshops, seminars, training programmes and similar development programmes relating to the arts for members of the organisation where such activity results in members including the value of the programme in income under paragraph 56(1)(aa) of the Income Tax Act;
- f) educating the public about the sector represented by the organisation;
- g) organising and sponsoring conventions, conferences, competitions and special events relating to the sector represented by the organisation;
- h) conducting arts studies and surveys of interest to members of the organisation relating to the sector represented by the organisation;
- i) acting as an information centre by maintaining resource libraries and data bases relating to the sector represented by the organisation;
- j) disseminating information relating to the sector represented by the organisation; and
- k) paying amounts to which paragraph 56(1)(n) of the Income Tax Act applies in respect of the recipient and which relates to the sector represented by the organisation.

If accepted for designation by the Department of Canadian Heritage, the application is then forwarded to the Charities Division of the Canada Customs and Revenue Agency (CCRA) for registration. According to regulation 8700 of the Income Tax Act, an organisation must fulfil the conditions outlined in Appendix 1.

Once designated by DCH and registered by CCRA, NASOs are generally subject to the same regulations as charities under the Income Tax Act with such modifications as the circumstances require, and have the same right to issue tax receipts to donors.

5. SOCIAL BACKGROUND

Table 3 outlines the profile of the cultural volunteer in Canada. In general, the likelihood of volunteering was highest for those 35 to 54 years of age, but those over 55 years of age put in more volunteer hours. Women volunteered more often than men and contributed more hours.

Rates of volunteering were also higher among those with higher incomes and educational levels, but individuals in these categories also tended to volunteer fewer hours to cultural organisations than those with lower incomes and education levels.

TABLE 3 - Cultural Volunteer Rate and Total Hours Volunteered. Canada Population Aged 15 and over, 1997		
Characteristic	Volunteer Rate %	Average Total Hours Volunteered
Age		
15-34	1.7	94
35-54	2.2	108
55 and over	1.7	167
Education		
High school or less	1.3	119
Some post-secondary*	2.4	125
Post-secondary degree*	1.9	124
University degree*	3.8	104
Sex		
Males	1.7	107
Females	2.1	125
Household Income		
Less than C\$40,000	1.5	137
C\$40,000 to C\$69,999	2.2	107
C\$70,000 and over	2.3	102
TOTAL - Canada	1.8	117
SOURCE: Statistics Canada, National Survey of Giving, Volunteering and Participating, 1997		
* Coefficient of variation between 16.6% and 25% - use figures with caution.		

The 1997 NSGVP found that Canadians living in smaller centres were more likely to volunteer time to cultural organisations than those living in larger urban centres. The cultural volunteer rate in smaller rural areas was 2.6%, almost twice the 1.4% rate in urban centres with populations of 500,000 or more.

People living in urban communities of 100,000 or less volunteered an average of 155 hours in cultural organisations, compared to only 114 hours by residents of rural areas and 98 hours by residents of large urban centres of 500,000 or more.

It is unclear from the data whether this pattern reflects differences in supply (opportunities to volunteer) or demand (need for volunteers) within communities.

The lower rate of cultural volunteerism in large centres can probably not be explained by either and may be a reflection of increased competition by other non-profit organisations for scarce volunteer resources.

Small and medium-sized arts and heritage organisations are often staffed almost entirely by volunteers. Larger institutions and professional arts organisations usually have groups of

'friends' or supporters who contribute time as well as money to fundraising drives, in addition to the volunteers who sit on boards and act as key decision-makers.

While volunteers in arts and heritage perform just about every type of activity imaginable, the most common types of volunteer activity in arts and heritage tend to be jobs that are high in responsibility and require advanced communication and organisational skills.

TABLE 4. Types of Cultural Volunteers - Canada 1997	
Most common type of voluntary activity	% of volunteers who performed this type of activity
Organising or supervising events	64%
Sitting as a board or committee Member	53%
Office, administrative, executive or consultative work	43%
Fundraising, canvassing or Campaigning	42%
Providing information, including educating, influencing or lobbying	35%
Teaching or coaching	23%
Maintaining, repairing or building Facilities	21%
Volunteer driving	21%
Collecting, serving or delivering food	20%

SOURCE: ArtFacts, Ontario Arts Council, Vol.5, no.1, March 1999

A comparison of arts and heritage volunteer activity with the average for all volunteers shows that arts and heritage volunteers are more likely than other volunteers to do the following activities: organise events, sit as board members, do office work, provide information and work on facilities. They are equally likely as volunteers in other areas to perform fundraising and volunteer driving activities.

A higher percentage of arts and heritage volunteers have university degrees than volunteers in other areas (26% in arts and heritage, 20% all volunteers), although, interestingly enough, fewer of them (45% in arts and heritage, 48% all volunteers) have incomes of \$50,000 or more.

This anomaly in the usual correlation of high levels of education with higher income could be due to the fact that the difference between male and female volunteers is slightly higher in arts and heritage than in other areas (57% female in arts and heritage, 54% female in all volunteers), with women tending to have lower incomes than men.

Another explanation may lie in the increased possibility that arts and heritage volunteers are artists themselves (who tend on average to have lower incomes).

The 1997 NSGVP did not provide specific breakdowns of motivations for cultural volunteerism, but it did indicate the reasons why Canadians volunteered in general. The primary reason for volunteering, cited by 96% of respondents, was because of a belief in the cause supported by the organisation. The next most popular reason, cited by 78%, was to use their skills and experience. Over two-thirds of volunteers participated because they had been personally affected by the cause that the organisation supported. Over half (54%) volunteered to explore their own strengths(7).

6. EXAMPLES IN PRACTICE

The 1997 National Survey on Giving, Volunteering and Participating found that 7,500,000 Canadians volunteered their time and lent their skills to voluntary organisations. At that time, this figure represented the equivalent of 578,000 full-time jobs (assuming 40 hours per week for 48 weeks). The value of this work, using the wage rate for welfare and community services occupations, was estimated at C\$14,357,000,000.

Estimating the non-monetary impacts of cultural voluntarism on Canadian society is a much more difficult and subjective task. However, the recent Canadian Our Millennium project initiated by the Community Foundations of Canada to mark the new century is illustrative of

the intrinsic value that Canadians put on culture as a means of strengthening and celebrating community.

The *Our Millennium project* was an invitation to Canadians to make lasting 'gifts' to their communities in one of 11 theme areas: youth and children, arts and culture, environment, heritage, connections, recreation, learning, safety and crime prevention, care and support, global citizenship and 'other'.

More than 6,500 group projects or activities, involving 4.6 million participants, were registered. Table 5 indicates the percentage of projects registered in each category.

TABLE 5. Our Millennium Project: Percentage of Projects in each category. Canada 2000	
Category	Percentage
Environment	16.4
Heritage	16.3
Children and Youth	13.3
Care and Support	11.5
Arts and Culture	10.8
Connections	9.2
Recreation	6.3
Learning	5.5
Safety and Crime Prevention	4.8
Global Citizenship	4.1
Other	1.8

SOURCE: The Caledon Institute of Public Policy, Social Capital and the 'Our Millennium' National Project, (Ottawa, April 2001), p. 6.

The first observation that can be made about these findings is that over 27% of the projects were in the domains of heritage and arts and culture. The second observation is less obvious, but perhaps even more significant. According to the Caledon Institute, which analysed the social capital that was created by the *Our Millennium* project:

If there is a single theme that stands out as noteworthy, it is the fact that a disproportionately large number of projects employed various forms of arts and culture - not just those listed in the arts and culture formal category.

This is an important finding in that it speaks to the methods that Canadians feel are effective ways to reach people. Arts and culture are viewed as the purview of the elite or of privileged citizens who can afford to engage in these activities.

However, the *Our Millennium* projects showed just how very important were the arts and cultural activities in working with youth, seniors, members of visible minority groups - with virtually all Canadians(8).

Unfortunately, it was impossible to assess the effectiveness or the impact of the projects registered in the *Our Millennium* project. Clearly, however, cultural voluntarism plays a more significant role in strengthening the fabric of Canadian society than is generally recognised.

Appendix 1 - Regulations Pertaining to National Arts Service Organisations

According to regulation 8700 of the *Income Tax Act*, an organisation must fulfil the following conditions in order to be designated and confirmed as a National Arts Service Organisation (NASO):

i) be exempt from tax under paragraph 149(1)(1), Part 1 of the *Income Tax Act* (i.e., be a not-for-profit organisation)

ii) represent in an official language of Canada the community of artists from one or more sectors of activity in the arts community

iii) no part of the income of which may be payable to or otherwise available for the personal benefit of any proprietor, member, shareholder, trustee or counsellor of the organisation, except where the payment is for services rendered or is an amount to which paragraph 56 (1)(n) applies in respect of the recipient (see I))

iv) all of the resources of which are devoted to the activities and objects described in its application for designation under paragraph 149.1 (6.4)

v) more than 50 percent of the directors, officers or other officials of which deal with each other at arm's length; and

vi) no more than 50 percent of the property of which at any time has been contributed or otherwise paid into the organisation by one person or by members of a group of persons who do not deal with each other at arm's length.

(1). Government of Canada and voluntary sector team up, Canada News Wire at <http://www.newswire.ca/releases/August2001/08/c8064.html>

(2). A 'volunteer event' represents an involvement with an organisation. It does not account for the number of activities performed, frequency, timing or duration of volunteering.

(3). Jocelyn Harvey, *A Portrait of Canadian Arts Service Organisations* (Ottawa, 1999)

(4). Jane Horner, *Volunteers in Arts and Heritage Report*, (Ottawa, 1999)

(5). Ontario Arts Council, 'Arts and Culture Volunteers in Ontario', *Artfacts* Vol.5, No.1, March 1999

(6). Statistics Canada, *Canadian Culture in Perspective: A Statistical Overview - 2000 Edition*, (Ottawa, December 2000), p.46 (Catalogue 87-211-XPB)

(7). Michael Hall et al., *Caring Canadians, Involved Canadians: Highlights from the 1997 National Survey of Giving, Volunteering and Participating*, (Ottawa, August 1998), p.37.

(8). Sherrí Torjman and Eric Leviten, *Social Capital and the 'Our Millennium' National Project*, (Ottawa, April 2001), p.28

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1. DEFINITION

First a definition: Volunt/ar/eer/ism: What's the Difference? By Susan J. Ellis

(Found on the Energize Volunteer Management website: <http://www.energizeinc.com>)

So many people ask me whether there is a distinction between 'volunteerism' and 'voluntarism' that I have written up my answer. Here it is:

'Voluntarism' (the older term) refers to everything voluntary. In the United States this includes, for example, religion. It certainly encompasses the entire 'voluntary sector,' but 'voluntary' in the 'voluntarism' context means not mandated by law (as government is).

Many voluntary sector (non-profit) agencies have a volunteer board because that is a legal requirement, but may not utilise volunteers in direct service in any way. There are subjects within 'voluntarism' that have nothing to do with volunteers: things like UBIT legislation; proposal writing; compensation law.

'Volunteerism' was actually coined by Harriet Naylor and used for the first time in an organisational name by Ivan Scheier in the 1970's: The National Information Center for Volunteerism (NICOV).

At any rate, 'volunteerism' is a more focused term that speaks to anything relevant to volunteers and volunteering. Some people say it refers to the activity, while voluntarism speaks to the non-profit setting.

But the most important point, for me, is that 'volunteerism' encompasses volunteering regardless of setting. Therefore, it allows government agencies at all levels to be included, and also covers corporate employee volunteering. Since government-related volunteering is so pervasive (think schools, libraries, parks, etc., etc.), this is not an insignificant point.

The American military confuses us even more. I once told an audience of generals at the US War College that they didn't MEAN a 'Volunteer Army,' they meant a 'Voluntary Army,' as in 'non-draft.' Just one more confusion in the fascinating world of volunteerism.

When we use 'volunteerism,' we can communicate that we are speaking about issues relevant to our work: the actions necessary to plan for, recruit, encourage, and generally support volunteers in their important efforts.

So it is an important distinction and I therefore recommend that you use 'volunteerism' in your work.'

2. RECOGNITION

Volunteerism has been an integral part of American society ever since the Founding Founders, and volunteers today permeate the American society in every aspect of cultural and social life.

3. VOLUME

The levels and types of volunteerism are subject to constant scrutiny and debate.

Robert Putnam wrote a recent analysis of decreasing levels of civic participation, including volunteerism and organisations membership, and its implications for civil society in *Bowling Alone: America's Declining Social Capital* (2000).

However, there are a number of 'countertrends', including the growing prominence of non-profit organisations, especially non-profit service agencies. This sector is wider but contains arts organisations. This analysis may be usefully completed by reading Dora L. Costa, *Understanding the Decline in Social Capital, 1952-1998*.

She moderates and completes Putnam's analysis and shows that among all trends in the evolution of social capital, volunteering is actually the healthiest trend, compared with membership of a group and entertaining at home.

Statistics

The Drucker Foundation Self-Assessment Tool mentions that 'every other American adult - 90 million people all told - works at least three hours a week as 'unpaid staff', that is, as a volunteer with a non-profit organisation. By the year 2010, the number of such unpaid staff people should have risen to 120 million, and their average hours of work to five per week.'

Drucker attributes this increase in volunteer participation to a need and search for community, commitment and contribution. The non-profit organisation in the United States stands as a new centre of meaningful citizenship and active commitment.

According to the Independent Sector survey on Giving and Volunteering in the United States, 1999

- 55.5% of American adults volunteer annually, or an estimated 109 million people in 1998.
- The volunteer workforce represented the equivalent of over 9 million full-time employees at a value of \$225 billion. In the non-profit sector, volunteers represented 5.7 million full-time equivalent, or a percentage of 3.7% of the total US employment.
- The average hours volunteered per week were 3.5 (a decline from 4.2 hours in 1995)
- 1% of respondents learned about volunteering over the Internet.
- The arts, culture and humanities represented 5.2% in the distribution of volunteer assignments in 1998.
- Volunteers in arts and culture represented 8.6% of the American population in 1998.

Both in absolute levels and in its understanding, volunteerism is higher and more sophisticated in the US than in the rest of the world. It is also more carefully monitored. National surveys on volunteerism include Current Population Survey, DDB Life Style survey, Giving and Volunteering in the United States, NPD Group Time Study Data.

The Independent Sector conducts a biennial survey over 2,500 Americans on Giving and Volunteering in the United States. It defines volunteerism as giving time to a non-profit organisation. The last survey (1999) concludes that more people are engaged in volunteering today than 3 years ago. It also suggests that this trend applies to the rest of the world. The Independent Sector survey provides information on the reasons people volunteer, the type of volunteer work performed and activity areas, the frequency of volunteering, public attitudes etc... It examines such factors as religious involvement, full-time employment status, higher education, marital status and household income. Volunteerism and giving tend to go together.

There is abundant material about volunteerism at large. However, there are not many resources related specifically to volunteerism and culture or the arts.

Characteristically, an important share in volunteer literature and resources is pragmatically devoted to volunteer management and evaluation. There is a large bibliography of guides and 'how to' books on volunteer programmes, as well as websites.

The development of the internet has had many implications for everyday life, including volunteerism. A new field has emerged, called e-philanthropy, and new habits are taking shape, such as virtual volunteerism.

The Virtual Volunteerism Project was launched in 1996 to encourage and assist in the development and success of volunteer activities that can be completed via the Internet, and help volunteer managers use cyberspace to work with all volunteers.

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1. DEFINITION

Zimbabwe has three distinct major cultural traditions that are integrated to very different degrees in different arenas of the lived experience such as economics, legislation, institutions and cultural practice. These are indigenous African tradition, British colonialism and revolutionary socialism.

Since independence in 1980, we must also recognise the addition of powerful memes(1) from globalising development agencies. Many activities are fund-led (or driven), and so if any project design includes a provision for 'volunteerism' because it has become fashionable in the development agencies it will of necessity be written into the project document and implemented pragmatically.

Three linked British traditions - voluntary service, charitable behaviour and amateurism -- were well established in the arts and sports even while Rhodesia was still governed by the British South Africa Company.

The first two were fostered among converts to Christianity, a package of memes transmitted through church and school into a new arena.

The last, amateurism, remains meaningless in the indigenous culture. Policies of racial segregation deemed that the 'natives' would have their own cultural forms and would lack aptitude and inclination for European leisure activities in the arts and sport.

The colonial regime made its 'Unilateral Declaration of Independence' in 1965 and so incurred international sanctions. The resulting isolation protected them from experiencing the liberalisation and reflexivity that was developing in British culture, so at Independence in 1980 they continued to believe in the special 'civilising' quality of their practices in these fields.

To understand volunteerism in this context it may be helpful to ask not only 'Who volunteers?' and 'For what activity?' but also 'Who benefits?'

Colonialism produced a culture of exploitation by foreign masters of the work of subordinated indigenous people. This was matched by the exploitation by the subordinated people of every opportunity for gleaning some small advantage from situations where otherwise they had little power and few material resources.

Their general strategy was to let the masters think they were always in control. This enabled the colonised people to implement their own 'adjustments' to at least some parts of the

imposed policies by means of their own tacit policies, framed in their own languages, serving their own perceived needs and hidden from the masters.

This behaviour can perhaps be described as 'voluntary', but since it subverted the colonisers' culture and benefited the Others, it was (and still is) described in aversive terms in accounts of 'the African personality'.

The Rhodesians believed that they had wrested everything from the African environment by their own efforts. This is illustrated by some texts from *The Chronicle* in 1986. A news report in *The Chronicle* about the result of the National Theatre Organisation's annual competition for 'amateurs' quoted the adjudicator, Chris Hurst: 'At the moment there are two levels of theatre in Zimbabwe, the left over of colonial theatre still trapped in its buildings and convictions, and the Zimbabwean theatre dealing with culture and creating a national identity'.

M. Morgan Davies, a leading member of the Bulawayo Theatre Club, rejected this view in a letter she wrote to the editor in response. 'Colonialism has nothing to do with their efforts ... The theatres in Zimbabwe grew out of the salt and sweat in the backrooms and barns, so don't knock them, Mr. Hurst... immature jibes will create only antagonism and distrust.'

Rhodesian settlers were not worried about the basic rights of ownership of land because they had won it by right of conquest, through the shedding of blood. The original invading 'pioneer column' in 1893 was a motley crowd of 'volunteers' who were inspired by the colonial adventurism of the time and the prospect of being rewarded with large tracts of good quality farmland.

The term 'volunteer' therefore has military nuances, since The Pioneers remained the heroic model and myth for the settler community, which reached a peak at the celebration of the 40th Anniversary of the occupation. (The Boy Scout Movement was rooted in these perceptions, adapted to develop character in the adolescent British male) The whole concept of 'going out to the colonies' was the ultimate volunteerism.

Thus, apart from Christian charity and the saving of poor lost souls, their volunteer activities were kept almost entirely within their own community for their own benefit and, indeed, for the protection of civilisation against barbaric peoples whose culture was invisible to the colonisers.

Amateur theatre was with the pioneers from the start - during their journey up from South Africa, they performed amateur theatricals to entertain themselves in camp as they would have done in their Victorian drawing rooms.

The nuns accompanying the military column helped by making costumes and props but they did not go to the performances.

2. RECOGNITION

Volunteering in Culture is not an issue as such. After Independence European development agencies initiated many institution-building activities, for example trying to unionise musicians.

The issue for Zimbabweans is whether participation in the activity will lead to knowledge, training, contacts and power that will enable a person to earn or obtain money. After Independence in 1980 secondary education became universally available. This increased the spread of European memes, including the motivation and valuation of individuals by a system of examinations.

The introduction of Community Theatre was notably different in having a socialist socio-economic emphasis and it became a highly successful tool for decolonising minds. The groups that arose were never sure of an income but it was always a major goal, and only one in ten of those registered with ZACT survived more than a year or two, but new groups have continued to appear, usually among school-leavers with no other prospects of employment.

The white community, much reduced in number, has found it difficult to maintain cultural activities in the provinces. They have been more successful at national level in accessing donor funding and commercial sponsorship (whites still control 80% of the economy) for productions, activities, festivals, and competitive events.

They still function within their own cultural norms where these can be tweaked to include blacks. Many of the whites now also look for expenses, if not salaries, and regard themselves as (maybe part-time) professionals. Visiting film companies regularly pay whites more than blacks for services such as casting.

'The tradition of volunteering through the WVS to make costumes for NTO productions at Reps Theatre is a purely European concept'. (Susan Haines, past National Theatre Organisation Chair)

3. VOLUME

I have been unable to contact the NAC as they are immersed in the SADC Dance Festival. As already indicated, it is only significant in the European community. Almost everyone else has to earn money or otherwise contribute to survival through work within the home or community.

The arts are not generally done for leisure though they are a vital part of ritual, celebration and social gatherings where active participation is the norm.

4. REGULATION

The activities of non-governmental organisations and development agencies were initially channelled through government but with the imposition of the economic structural adjustment programme these influences were allowed to make more direct contact with the beneficiaries in local communities.

They still directed funding to registered institutions, not to individuals, but the idea of arts management as work and the concept of individuals receiving 'expenses' began to filter down. There were problems about the administration of finances in several arts organisations since development officers in funding agencies did not realise that their assumptions about the proper spending of monies did not immediately or automatically transfer into the recipient organisations.

In the 1990s it became necessary, in government's view, to regulate the non-governmental organisations whose power to subvert government policies was a security concern. The proposed legislation was contested in the press.

5. SOCIAL BACKGROUND

Board member for cultural organisation

Here local practice is to indigenise personnel. For example the Linkfest organisation which has accessed major funding from HIVOS, UNESCO, etc. has trustees who are local city councillors. The National Arts Council is currently discussing revisions of the structure of its Board, which has been strongly criticised in the press for involving itself in putting on events and workshops instead of concentrating on policy development to facilitate cultural industry. Here the dominance of European values is harder to challenge and change than at street level.

(www.dailynews.co.zw/archive18.06.01/entertainment/ Blind board leads our arts council)

Giver of expertise/advise

Teachers in schools, many of which are residential, are by professional habit, foremost among 'volunteers' in encouraging drama, singing and writing.

Skilled artistic work (e.g. actor)

Traditional dancers differ from the community theatre practitioners in being mainly of an older generation, rural dwellers with a deep knowledge of cultural practice and meaning; however, being neither literate nor fluent in English they did not easily access funding or protect their practices.

Once a national organisation was formed and funded, however, they became more aware of the fact that government policy was for them to be paid for appearing at state occasions.

Gradually more progressive influences encouraged traditional dancers to look for new ways to teach the young people who no longer learned these practices at home -- since the schools had taken over their education and teach what Europeans value.

They now have a network of practitioners who visit schools to keep their knowledge alive.

No doubt because of their literacy, indigenous writers have been among the most successful in building their institutions (Zimbabwe Writers' Union and Zimbabwe Women Writers). There is some voluntary activity but as elsewhere it merges almost seamlessly into professionalism in adult literacy programmes at one pole and academic teaching and book publication at the other.

Zimbabwe International Book Fair relies on massive funding to provide the week-long event in Harare annually, and even people on the fringe are likely to get expenses to cover their involvement.

Other work (e.g. organisational help)

Some of the earliest arts organisations to be established in Bulawayo, such as Black Umfolosi and Amakhosi Theatre Productions, have built cultural centres where much of the organisational work is done by trainees.

Though the atmosphere may resemble that generated by British volunteerism, it is differently motivated. It is underpinned by family and clan loyalties that impose obligations well expressed in the phrase 'He knows what he should do.' In western minds this seems to encourage conformity and constrain the sort of individual creativity they approve of but the boundaries are constantly being challenged by a post-Independence generation of cultural producers.

More generally, the African concept of 'ubuntu' (which is being somewhat distorted by incorporation into South African business management programmes) encompasses notions of 'humanity' with 'goodness', and overarches the non-individualistic, unselfish, co-operative behaviour that is socially approved because it is needed for group survival in that hostile environment.

'Ubuntu' also incorporates a sense of communal creativity that can even include the influence of the ancestors on chosen individuals as, for example, in mbira music, praise poetry and prophecy.

6. EXAMPLES IN PRACTICE

The Isavutha Kwela Revival Project 1991 illustrates a successful fusion between volunteerism as perceived by exogenous and endogenous participants in a postcolonial context. It was fund-led (or driven) insofar it could not have been undertaken without funding by SIDA who made money available to small cultural projects.

Kwela music was disappearing, and the immediate stimulus was the death of one of the three remaining active performers who played for 10 cents a song in the township beer gardens. The money was channelled initially through the ZUM who authorised the planning and spending.

Part of this first funding experience was for some union officials to refuse to pay out the second tranche of money. This was maliciously motivated but it was soon resolved, as accounting was accurate and deliberately transparent. As union officials their work was genuinely voluntary, but it gave them status and power which were expressed in this negative action.

It was self-defeating as a follow-up grant from the donors was paid directly to the project manager.

We wanted to ensure that the funds (Z\$20 000 in all) benefited as many people as possible in the community where kwela music belonged, so the first priority was to pay the Thabiso Youth Club \$20 a week to use their rooms for practices.

It was our principle that when people have nothing to sell but their time and expertise, it is wrong to take these 'commodities' on a voluntary basis. The musicians received \$2 at the end of each session for 'taxi fares' (they called it 'demobilisation' money - the freedom fighters had been 'volunteers' too) and \$5 whenever we did street performances.

Their wives provoked another contentious issue by saying that 'they were not being paid enough' - which was true in terms of wages but not in 'development project' terms that relied on a motivating balance between voluntary unionism, education for self-reliance, and township cultural revival.

Eventually those wives were successfully included as the caterers for a workshop with other musicians.

It was also important to counteract colonised thinking that the voluntary work of people with expertise cost them nothing, so we paid expenses of \$100 a month each to the musical director, (Sam Mkhithika, a radio producer), the Bulawayo Branch of the Zimbabwe Union of Musicians, and the present writer as co-ordinator.

Another figure who contributed a strong element of volunteerism was Leo Hatugari, a mature professional journalist who supported the project through his music column in the local paper. He came as the unpaid adjudicator for the workshop where Isavutha passed on their skills to local musicians.

All the participants received a small payment to recognise their achievement and cover their fares while the kwela musicians received a serious fee for teaching.

Personal and community identities were enhanced by the project, and the musicians' low status was improved especially after making three single records and a cassette tape. They became well known enough to be employed at art gallery openings, private parties and festivals.

(1) Something that is copied; a unit of imitation or of cultural transmission.

Part VI: Additional Papers or comments

Paul Dekker, The Netherlands
François Matarasso, UK
Prof. Andrzej Sicinski, Poland
Sue Kay and Janet Summerton, UK
Christoph Weckerle, Switzerland
Kirsty Deacon, UK
Matko Mestrovic, Croatia

Paul DEKKER

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Citizenship and Partnership: Volunteerism in the Third Sector

Over the last two decades, the notion of civil society has swiftly developed from a slogan of regime-critics in totalitarian states into a hurrah-word in established democracies. Although the idea of civil society has taken on many connotations, in most of the present-day literature it equates approximately to the social space in which people voluntarily enter into social relationships which are not bound up with the institutions of government and the formal economy.

The civil society discourse is an attractive ideology for friends of the Third or non-profit sector. They can use voluntary associations as a pars-pro-toto for a sector that in many Western European countries is dominated by fully professionalised and bureaucratised service-delivering industries.

After some critical remarks about the civil society - Third Sector connection, this presentation will focus on volunteers and voluntarism and offer some data about numbers, sectors and motivations of volunteers in Europe.

A distinction will be made between types of volunteering - active membership, unpaid work, 'citizen work' - leading to concluding speculations about the prospects of volunteering and other forms of voluntarism.

François MATARASSO

Comedia, UK

The values of volunteering: amateur cultural practice in a democratic society

This paper will examine the distinctive contribution of the voluntary cultural sector to British society, exploring its relationship with, and difference from, professional and commercial practice. It will describe both the social and cultural benefits of volunteering as well as some of the dangers or drawbacks.

Finally, it will consider the future of this vital component of democratic society in the face of rapidly changing political, social and economic trends and suggest some ways in which its values might be nurtured.

Prof Andrzej SICINSKI

Poland

Volunteerism is developing in different ways depending on cultural traditions of a given society. In contemporary Europe at least three oppositions concerning different cultural traditions should be taken into account:

- Gemeinschaft vs. Gesellschaft type of the fabric of the society;
- Catholic vs. Protestant tradition of a given society;
- 'free market' vs. 'Socialist' tradition.

Each of those traditions influences the shape of volunteerism and the speed of its development

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Dimensions of unpaid work: a taxonomy of ambiguity?

The purpose of this paper is to sketch out the spectrum of unpaid work in the arts and cultural sector in the UK and to make the case for a paradigm shift in our perceptions of volunteering and volunteer management.

A number of writers have demonstrated that volunteer involvement in the UK cultural sector is quantitatively significant. We begin by reviewing that evidence. We then summarise a study by Kay (1997) which provides important information on the diversity of cultural volunteering and outlines her taxonomy based on this evidence. We discuss more recent findings and observations and conclude with a discussion of the implications.

For the purposes of this paper we define volunteers as 'people who give their skills, expertise or time to an organisation for no financial reward'. (Martin, 1994: 9).

Martin (1994) ascertained that 67% of the 1,000 arts organisations he surveyed involved volunteers in some way, and that those doing so had between 2 and 3 volunteers for every paid member of staff (with the ratio being much higher in some instances). Hutchison and Forrester (1987) found that 80% of arts centres surveyed were supported by volunteers, and 10% of those responding centres functioned without any paid staff at all. Rolfe (1992) established that 38% of festivals were run entirely by volunteers, and that 76% relied on their support during the year or for the period of the festival itself.

Mattingly noted that:

'The extent of volunteer involvement in museums and galleries in the UK is considerable: 91% of the responding museums use volunteers and the average number per museum is 33.1 volunteers.' (1984: 65)

(NOTE: subsequent surveys, e.g. British Tourist Authority and ETB Research Services (1989) have indicated lower levels of involvement)

According to Casey, Dunlop and Selwood (1996), hours worked by volunteers in the 'living arts and media' could be as many as 5 million per year. Martin (1994) reported that the majority of volunteers help with day-to-day tasks such as 'mailing, promotion, administration and stewarding duties', in addition to which 71% of respondent organisations 'had volunteers serving as board or committee members'.

National trends would seem to indicate that volunteer numbers are rising in 'new fields such as environment, sports and leisure, rather than in traditional areas like welfare.' (Dean, 1993) To this can be added the continuing increase in numbers of active elderly people seeking worthwhile post-retirement activities; changes in definitions and patterns of work; and a rise in the profile of local and amateur arts through the work of bodies such as VAN (Voluntary Arts Network).

Martin summarised that:

'The most important reason for using volunteers is that organisations cannot afford to pay staff for essential work; volunteers are thus part of the basic structure of the organisations and it could be difficult to run the group without volunteer help.' (1994: 9)

The inference is strong from this evidence: unpaid work makes a valuable contribution to the running of many, if not most non-commercial arts and cultural organisations and initiatives in the UK.

However, according to many arts managers:

'Volunteers are vested with Jekyll and Hyde qualities as not only 'the greatest asset' but also as [the] 'most volatile and dangerous element' ' (Hutchison and Forrester, 1987: 87)

And volunteer management is openly acknowledged to be an area of difficulty:

'There is evidence that organisations are conscious of their shortcomings in this area and the fact that they do not always give their volunteers the attention and management... [they].. would like to, and [that] the volunteers deserve.' (Martin, 1994:14)

And yet, despite the acknowledged contribution of volunteers and evidence of the management challenges they seem to present, 'there are no studies of volunteering across the cultural sector as a whole in the late 1990s' (Creigh-Tate and Thomas, 2001:266). Qualitative investigations and sector-specific examples of good practice are virtually non-existent.

One of the few qualitative studies was conducted by Kay (1997), who investigated the motivating factors and rewards of cultural volunteers. As part of that study, she conducted a series of focus groups amongst 51 volunteers with five Somerset arts organisations (Somerset is a rural county in the South West of England and the organisations comprised 2 theatres/arts centres, one festival, one building-based

rural arts development agency and one music promoting society). Each of these organisations had been set up by volunteers and had been established for between three and thirty years. All but one now employed paid staff. The volunteers interviewed comprised:

- process volunteers i.e. those involved in programming or giving artistic advice
- committee volunteers i.e. those who serve on boards of management
- organising volunteers i.e. those who co-ordinate the work of other volunteers
- service volunteers i.e. those who contribute to the day to day running of an organisation.

Overall the profile of the volunteers was compatible with the established profile of volunteers across the UK. The majority were white; in paid employment (or otherwise financially secure); educated to further or higher education level; married or cohabiting; and around the optimal age range of 35-44. However, those interviewed also included a small number of younger, unemployed people and a comparatively high number of volunteers in their 60s and 70s. This last factor is in part explained by the rural nature of Somerset: volunteers in country areas tend to be older and in particular, retired. (Ball, 1991).

The key findings (which revealed a remarkable degree of consistency across the organisations sampled) were as follows.

Motivating factors shared by all volunteers interviewed:

- direct or indirect encouragement from others: other people are a major factor in motivating people to volunteer in the arts.

Motivating factors shared by the majority of volunteers across all four categories of volunteer:

- a strong belief in the importance of local arts provision: for many it was self-evident that their locality should have its own theatre, arts centre or festival;
- personal circumstances conducive to volunteering e.g. retiring, moving to the area, death of a spouse, unemployment;
- the opportunity to have a go at a range of activities, referred to as 'the snowball effect': once involved, one activity leads to another;
- knowledge that the organisation's survival is dependent on volunteers: this added value to the activity and made it something they 'contributed' as well as something they 'did'.

Motivating factors shared by most process, committee and organising volunteers:

- strong personal, professional or political interest in the arts: most had vivid memories of being exposed to the arts in childhood;
- the focus of a building, building project or a single powerful idea or event: serving to mould volunteers into an identifiable group;
- the opportunity to apply existing skills in a different context: providing a starter role for them to play;
- the challenge of taking risks and breaking new ground: a significant factor for volunteers involved from the outset;
- apathy or opposition from other sections of the community: helped to reinforce resolve to keep going.

Motivating factors shared by most service volunteers:

- the opportunity to take a break, enhance their social life or leisure time;
- flexibility of commitment: volunteering was perceived as an activity which could be fitted around other responsibilities.

NOTE: The smaller number of younger and/or unemployed volunteers and 'women returners' interviewed specified the 'acquisition of skills and opportunities for work experience' as an important motivating factor. Newly recruited committee volunteers declared that they were motivated by a 'desire to give something back' and a 'wish to improve the existing organisation'.

Rewards shared by all volunteers interviewed:

- pride in being 'professional' i.e. doing the job as well as they would if they were being paid for it; setting high personal standards and reaching them;
- seeing audience pleasure i.e. watching a satisfied audience leave after a good performance; witnessing the confident behaviour of those empowered by an artistic experience; the 'buzz' from helping to 'host' a success;
- fun and enjoyment: appreciation of a light-hearted, sociable working atmosphere.

Rewards shared by most volunteers across all four categories of volunteer:

- satisfaction of a job well done e.g. seating a capacity audience on time; balancing a box office reconciliation;
- feeling of ownership of, and of identity with, the organisation: possessiveness and 'parental' pride amongst long-standing volunteers; more detached loyalty and commitment amongst those with more recent involvement.

Rewards shared by most process, committee and organising volunteers:

- associating with and supporting professionals: meeting the artists; access to a 'contrasting world'; supporting paid staff in the furtherance of their careers;
- exhilaration of succeeding with a risk: tremendous excitement when 'their' theatre opened or 'their' festival took place despite the odds;
- comradeship: being part of a totally committed group sharing the same goals.

Rewards shared by most service volunteers:

- pleasure at being 'in the know' and of belonging to a club: being part of a friendly, sociable place; having 'insider' information, e.g. knowing how a show is selling;
- variety and stimulation: e.g. the unexpected enjoyment of something they would not normally see or be involved in;
- free tickets to events: an added perk for most; a more important reward for low income volunteers.

NOTE: Those volunteers who were retired, unemployed or women 'returners' also cited 'new or enhanced identity or status' as an important reward.

From the above, it can be extrapolated that motivation and rewards fall into 3 main categories:

- ideological i.e. they stem from or result in strong belief in local arts provision;
- private i.e. making positive use of time; practising or acquiring skills; adding an extra dimension to leisure time;
- collective i.e. sharing in the organisation, support and experience of an arts event or project bonds people together and excites their enthusiasm.

And perhaps most significant of all, it can be seen that cultural volunteers are not a homogeneous group.

A taxonomy of cultural volunteers was drawn up on the basis of the findings which, when tested on both volunteers and paid staff, was deemed to be usefully illustrative.

- **Pioneers** are those volunteers whose commitment to local arts provision is such that they are prompted to do something about it. They are primarily 'instrumental' in their approach; are most likely to have volunteered before (as was the case in this study); and tend to be process, committee and/or organising volunteers.
- **First generation pioneers** are those involved prior to or at an organisation's inception. First generation pioneers are most likely to call for the employment of paid staff to relieve the day to day burden of work as the organisation develops: they are also most likely to feel displaced as the influence of paid staff increases. These processes and the passage of time result in these pioneers assuming the traits of **Elders** who tend to have an ambivalent attitude towards change.
- **Second generation pioneers** get involved at a later stage in the organisation's evolution. Part of their motivation may be a desire to 'give something back', or 'change something'. Consequently their impact is principally at committee level.
- **Settlers** are volunteers who join an already existing organisation which has attained a measure of stability and/or credibility. They are primarily 'expressive' in their approach; are less likely to have volunteered before, and most likely to participate as service volunteers.
- **Charismatic explorer.** First generation pioneers are initially motivated by a single individual with a powerful vision, infectious enthusiasm and considerable determination. (This was the case in all the organisations referenced in this study, and all the charismatic explorers had been process and committee volunteers).

In addition, interesting and important notions of ambiguity and 'difference' emerged from the focus group discussions.

First, those who also volunteered outside the arts, felt very strongly that their arts involvement constituted a different kind of volunteering. Certainly while there are a number of similarities between the findings in Kay's study and the general spread of motivating factors and rewards amongst volunteers cited by Thomas and Finch (1990), there were some key differences:

- Notions of altruism; of commitment to the plight of one's fellow human beings and of social conscience were felt to sit uneasily with volunteering in the arts. There was rather a marked sense of 'place'; and a strong commitment to a particular facility or form of provision that served that 'place'. Here there is a clear connection with museum volunteers (Millar, 1991).

- The reward of 'satisfaction' was also felt by the arts volunteers themselves to be of a different order with the focus less on helping to improve the lot of individuals and more on helping to give pleasure to one's own community.
- The less 'serious' rewards of fun and enjoyment were seen to have a much more prominent position. Whereas in volunteering in social welfare, the emphasis was on giving; here the volunteers felt they were getting much more back.
- Neither Thomas and Finch (1990) nor Millar (1991) make specific mention of 'pride in being professional' as a reward.

Some of these perceived differences may have something to do with the characteristics of local arts organisations, which distance them from statutory agencies and larger charities and place them closer to 'community organisations'.

According to Hedley and Davis Smith (1992) these bodies draw volunteers from the communities they serve; enable volunteers to undertake operational tasks and help determine the aims and objectives of the organisation itself; allow volunteers considerable room for manoeuvre in the roles they play; and result in a blurred distinction between paid staff and volunteers and a strong sense of ownership by the latter.

This particular operating environment perhaps helps to explain the volunteers' expressed resistance to a more formalised approach to volunteer management and notions of the volunteer as unpaid employee (which it is interesting to contrast with the findings of a recent report by the National Centre for Volunteering (1998), which demonstrated that volunteer management overall is becoming increasingly formalised).

Second, it became increasingly apparent that volunteering is more than unpaid work; it is in fact a multi-faceted (and little recognised) arts activity.

- Volunteering in the arts crosses boundaries. If one of the primary functions of art is to 'communicate in a cultural aesthetic exchange between the artist as producer and the audience as consumer' (Haywood, 1990:76) through the stages of production, reproduction and consumption, then, on the evidence provided by those interviewed, volunteers in the arts can involve themselves in all three.
They contribute to reproduction by providing or supporting channels through which art is selected and organised for consumption. While they may not be direct producers of art, the creation of a festival or the realisation of an arts centre is an artistically productive activity. And, while volunteers may not be synonymous with consumers or members of an audience, much of the satisfaction they get arises from the collective consumption of an artistic event or activity.
- Volunteering in the arts is 'amateur' in that it is done for its own sake and yet those who volunteer take 'professional' pride in what they do. It affords pleasure, through active 'association' with artists and artistic processes and as such it represents a little explored form of 'participation' in the arts. It is also about the empowerment of local people to organise and assist in the management of arts experiences for themselves and their community.
- It contains elements of work and leisure. Like work it requires expenditure of energy; involves the production of goods or services; permits or requires social interaction and can affect individual identity or status (Vroom, 1964). Like leisure it carries the benefits of doing something interesting, achieving something, meeting people, having fun, learning new things and feeling refreshed through taking time out (Henderson, 1984). Like 'communal leisure' (Bishop and Hoggett, 1986) volunteering in the arts provides a

'vehicle through which people can help each other to pleasure' (1986: 127-128).

- It can offer people the opportunity to 'be someone else' for a while. Many volunteers spoke with relish at the thought of 'becoming' a steward, a box office worker, a caterer etc for a while, and performing those 'roles' well. Equally, the volunteers questioned clearly appreciated being able to 'shift' roles and to manoeuvre between process, committee, organising and servicing functions, with the paid staff acting as a safety net, should things start to go wrong.
- Volunteering in the arts contains elements of 'play': it is not an obligation; it carries non-serious and self-contained rewards; it is governed by rules; it is frequently repetitious and it has boundaries, beyond which other, generally more serious everyday rules and conditions apply (Huizinga, 1980).

Third, volunteering in the arts is a structurally and organisationally ambiguous activity:

- Volunteering in the arts is both a means of local arts provision; however in offering opportunities for participation, it is also one of its products (Gorna, 1990).
- The involvement of volunteers can ensure access and community involvement of a high order, particularly in the early life of an arts organisation or other initiative. Over time, however, a strong pioneer presence in particular, can simultaneously attract (like-minded people) and repel (differently-minded people). Volunteers have the capacity to be code-breakers and code-makers; ambassadors for change and guardians of the status quo; pick-locks and lock-smiths.
- Volunteers frequently subscribe to the 'gentlemen and players' analogy used in cricket to justify the view that their contribution is of a higher order than that of the staff precisely because they are not paid.
- Staff are frequently viewed as 'incomers' - welcomed for their skills and support, but viewed with some distrust because of their potential to disrupt norms and established methods; to interfere with the culture of the organisation and to disturb highly valued patterns of motivation and rewards. The employment of paid staff can therefore cause displacement and a reluctance to change.

Volunteering in the arts can thus be seen as forming a particularly convoluted twist along the 'amateur professional continuum':

'The amateur and professional arts are intertwined and interdependent: the term 'amateur' is not unambiguously separated from 'professional'; rather than a clear amateur/professional divide, there is a complex amateur/professional continuum or spectrum of ambition, accomplishment and activity.' (Hutchison and Feist, 1991: xiii)

And as if the emerging picture were not complicated enough, the above findings still do not embrace the entire spectrum work in the arts which is unpaid in the traditional sense. There are a further two 'categories' of unpaid work to be considered which have emerged in ever-increasing numbers in recent years, and which seem to have motivations which are more vocational in nature.

One group we have labelled career volunteers. (Summerton and Kay, 1999). These people undertake unpaid work in arts and cultural organisations in order to gain what they consider valuable experience in the hope of moving on to paid work in the same or a different organisation.

As one such volunteer reported, 'it is common knowledge here that up to one year's voluntary work may well lead to the opportunity to get some paid work' (in private conversation with Summerton, 1998).

Career volunteers may approach an organisation directly, or undertake 'work placements' of up to one year in length. As reported by Summerton and Kay (1999)

'These work placements may be instigated as part of education programmes at various levels from school to higher education, or be part of government schemes relating to employment initiatives. If the latter, there may be some small financial incentive attached for a limited duration.'

These volunteers represent an additional category in Kay's taxonomy - they are traders whose involvement in an organisation is based on simple and pragmatic exchange of time, effort and skill for specific learning opportunities and the possibility of advancement into paid work. They seem primarily to be either recent graduates from higher education institutions, or older people seeking to make a career change.

The second 'category' which is increasingly evident we have labelled aspirational volunteers. These are people who work to create their own projects, largely out of frustration with an existing organisation or system that won't support them in what they want to do.

In some respects they resemble Kay's description of charismatic explorers. However, they differ from those in her study in that they tend to work more in groups and collectives and they perceive their efforts as leading ultimately to the reward of paid work even if in many cases 'the income generation motive is secondary to other artistic, cultural and creative agendas' (Summerton & Kay, 1999).

In terms of Kay's taxonomy, and since their ambitions are smaller in scale than charismatic explorers, aspirational volunteers are perhaps closer to micro business entrepreneurs, driven by individualistic values, and yet collaborating with others, in order to make things happen for themselves and each other.

We question whether the involvement of either career or aspirational volunteers is fully recognised or understood. We suspect that their presence may not be acknowledged and documented in surveys of volunteers.

The complexity of unpaid work in this field in the UK has two further dimensions.

First, as Summerton and Kay said,

'Many volunteers are actively involved in strategic and operational management. Frequently, individual volunteers take roles which require their involvement at both levels within an organisation; as a result, paid staff are simultaneously responsible for managing their work as service volunteers and responsible to the same individuals in their roles as process or committee volunteers.' (Summerton & Kay, 1999)

Second, many people in the arts in the UK have diverse patterns of involvement with arts activities and organisations. Someone may be an aspirational volunteer in one setting, a paid staff member in another and self-employed elsewhere. Also, they may fit into any of the categories outlined in Kay's taxonomy.

The matters discussed above highlight both a rich pattern and high degree of ambiguity in the makeup of arts and cultural organisations in the UK. They indicate a strong and urgent need for more sophisticated understandings grounded in

dedicated, rigorous and focused research into the nature, contribution, impact and implications of the seemingly high proportion of unpaid work in the sector.

As we reported earlier:

'Such diversity of contributions from ... unpaid workers, in varying degrees of proximity to the central core begets a wide range of motivations and expectations - different 'currencies' which all merit attention. These variable currencies are often underpinned by an adherence to certain values. Some of these values are reflected across the wider social economy and include a commitment to making a difference; linking with others who share the same goals and beliefs: and selecting working practices and an environment that allow for personal growthOther values, we would suggest, are closely tied to a belief in the importance of a particular arts practice and the impulse to create or promote arts work, often in relation to specific contexts.' (Summerton & Kay, 1999)

What are the implications of these observations for the management of more conventionally defined volunteers in the arts (i.e. the pioneers and settlers)?

Perhaps the first step lies in the realisation that volunteers should not be regarded simply as 'unpaid helpers doing low level tasks' (Gorna, 1990: 3) or as substitutes for paid workers and meddlers in a world of professional arts management.

Rather they are engaging in particular forms of participation in the arts which can accord local people significant influence over, and enjoyment of, local arts provision.

The second useful realisation is that volunteers in the arts are not a homogeneous group with the same motivations, expectations and management needs. This differentiation helps to constitute a framework within which local arts organisations can more effectively target recruitment, and change, broaden, or otherwise develop their volunteer profile; create environments in which different volunteers will 'work' at their best; and devise appropriate ways of rewarding, supporting and retaining people over time.

The third realisation is that the way forward does not necessarily lie in more formal management processes associated with larger scale voluntary agencies operating in the fields of health and social welfare.

As is the case with voluntary community groups such a move is arguably at odds with both the spirit and values of volunteering in general, and with the nature and ethos of volunteering in the arts in particular.

At the same time, however, we need to avoid 'unmanaged and undirected volunteering... [which] is usually the kiss of death to the voluntary ethos.' (Willis, 1993:3). Similarly Davis Smith (1993:197) asserts, an 'unsupported, unmanaged, volunteering 'free for all' is not an option: volunteers will not accept it.

The issue is not whether volunteers should be managed, but what form it should take'.

This is the crux of the challenge: to work with ambiguity rather than trying to override it by the imposition of inappropriate rules and methods, or relying on well-worn blinkers and filters; to seek out - or even invent - a new and sector-sensitive framework for the management of volunteers which can unravel a particularly knotty twist in the amateur-professional continuum; to be supportive of volunteering in the arts through a management ethos which is:

'accountable, learning, listening, person-centred as well as task orientated, proactive ...

purposeful and visionary.' (Willis, 1993:3)

And what do these observations suggest about the shape of arts work and organisations operating in the not-primarily-for profit sector in the UK? We suggested earlier (1999) that:

'it might be useful to think of arts organisations as changing coalitions of people who may be paid or unpaid, in the conventional senses.

These people vary in their levels of commitment and involvement, and have a multiplicity of personal goals or motives. They are bound together in a common or mutually beneficial pursuit with high expectations of opportunities for personal effectiveness and fulfilment.

They choose to give high priority to these and other non-pecuniary values which include the creation of artistic and cultural work. ... They are less likely to leave the responsibility of management in the hands of one designated individual.'

Handy (1997:379) has written of new organisations suggesting they are 'more properly viewed... as patterns of relationships... a changing mix of people and... transactions.' He goes on to say 'In these new organisations, ... some older ideas, such as management hierarchies [and] job descriptions ... can seem as time-bound and out of place as trying to send a telegram in the world of E-mail - nostalgic but unreal'.

And Hedberg et al (1997:19) talk of organisations held together by 'forces other than capital, laws and contracts, customs and tradition'. They state that these forces include 'trust, synergies, information, different types of contracts, vision and a constellation of values. (1997:19-20)

There is a great deal of work to be done in order to, more appropriately, acknowledge and understand those who undertake unpaid work in the professional arts and cultural sector in the UK.

At the same time, their contribution and influence must inevitably and conclusively make the case for more sophisticated definitions of arts work and organisations.

This would lead to more authentic management models, which are based on the reality of the practice.

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This is a English summary of an article which was published in: "Debatten und Ansätze des privaten und ehrenamtlichen Engagements in der Kultur in der Schweiz", in: Jahrbuch für Kulturpolitik, Institut für Kulturpolitik der Kulturpolitischen Gesellschaft (Hrsg.), Klartext, 2001

Summary(1):

Due to federal structures and the principle of subsidiarity, honorary and voluntary activities play an important role in many fields in Switzerland. This article offers an overview on honorary and voluntary activities in general and specifically in the field of culture. An interesting source for this article were two studies published by the Federal Office of Statistics(2).

Organised voluntary work

Honorary and voluntary activities on behalf of organisations or institutions are common in Switzerland. One person out of four (i.e. some 1.5 million people) carries out at least one such unpaid activity. Men show rather more commitment in this area than women (29% compared with 20%).

Depending on different methods of calculations, honorary and voluntary activities amount to 1.4%, respectively 2.7%, of the GDP of 1997.

Participation according to type of organisation and hours per week:		
	participation	hours/week
Sports clubs/Cultural associations	15%	14
Political parties/offices	4.9%	15
Pressure groups	4.2%	13
Social organisations/charities	4.1%	14
Church institutions	3.3%	16

Informal voluntary work
 There are also so-called informal unpaid activities, such as assistance to neighbours, looking after other people's children, transport services, etc. Involvement in this field of unpaid work is virtually as big as for honorary and voluntary activities on behalf of institutions and organisations: 23% of the resident population (i.e. roughly 1.4 million people) provide unpaid services for third parties, with women doing more in this respect than men: 29% compared with 17%.

Depending on different methods of calculations, the whole sector of unpaid work amounts to one third, respectively half, of the GDP of 1997.

- (1) Source for the English summary: Voluntary work in Switzerland, Federal Office for Statistic (leaflet without date)
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UK SURVEYS OF TIME USE: A NEW SOURCE OF DATA ON VOLUNTEERING

Definition of volunteering used in these surveys:

- voluntary work
- done through a group or organisation of some kind
- unpaid (except perhaps for expenses)

The surveys are:

UK survey of time use 2000/2001. Field work finishes September 2001. Anonymised data set to be released through ESRC Data Archive, University of Essex, at the beginning of 2002. Similar surveys are being conducted in other EU countries, to produce internationally comparable data.

- questionnaires completed during interviews with respondents include information about voluntary work in named groups/organisations during the 4 weeks prior to interview: number of times; the time spent during most recent occasion; the type of work undertaken. This can all be analysed by personal and household characteristics of respondents reporting about organisations within the arts sector;

- time use diaries completed by respondents in their own words. Will be coded to identify time spent on volunteering on each of the two days selected for each respondent (but it is impractical to code this in any detailed way and the code will simply represent 'voluntary work for or on behalf of an organisation or charity'). Again, this can be analysed by personal and household characteristics.

'Short one day diary' survey now being finalised to use to measure time use trends in future years. This will be a pre-coded diary, again with 10 minute slots throughout the day. One of the codes is for voluntary work for or on behalf of an organisation or charity, the same as in the main time use diary for 2000/01.

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To be a Volunteer in Arts - Whom it may concern and what for?

Trying to answer this question it would be wise to start with Friedrich Hayek's tenet. There is no cultural evolution 'per se'. The process always advances under conditions that reflect human constitutional choices. We can only choose among alternative frameworks within which we let cultural evolution proceed. If we can identify the constraining conditions on which the beneficial working of the process of cultural evolution depends, it becomes a constructive task to assure that such conditions prevail(1).

Are we able to specify the constraining conditions under which a competitive evolutionary process works responsively to individual interests?

What are our ambitions?

What would we like to do and consider ourselves capable of doing?

How much are we personally concerned and aware of our possibilities?

What are our forces and is it only a question of power?

What power?

1. Vertical axis

As we head into the Third Millennium, the dominant modality of socio-cultural evolution must shift, says Ervin Laszlo. This does not mean that socio-cultural evolution with its attainments of social and cultural development must come to an end, only that another mode of evolution must take precedence(2).

Laszlo believes in going deeper into the structure of social communities toward reaching greater heights in the development of human communication and

consciousness. The full potentials of human communication unfold only when the communicators apprehend the strands of connection through which they communicate.

Awareness of these strands is an important factor in humanity's continued evolution. It opens vision to a wider culture and ultimately species- and planet-centred dimension. The technologies that drive intensive evolution create and sustain connection by multiple and quasi-instant links.

Intensively evolving communities are oriented not toward conquest and consumption, but toward a deeper structure of social relations.

A new phase is about to open for our species, but the threat of delay remains real, Laszlo warns.

2. Anxiety

The key notion for the improvement of contemporary democracy are participation and power, but no contemporary analyst has adequately dealt at an overall theoretical level with the question of the low level of participation in voting at elections. This reflects a feeling of what Pierre Bourdieu describes as political 'dispossession', rather than satisfaction with the present state of affairs, observes Nick Hewlet(3).

Analysts who promote direct, or more direct, democracy, address this question head-on arguing for measures which include more local debate, more education to encourage participation, more recognition of 'difference' among voters, and democratic structures on an international level.

But many of the same people seem to avoid the other key issues of the power of those with vested interests in keeping contemporary democracy as weak democracy.

How can present structures be transformed in order to reduce the power of big business, professional politicians, the media and patriarchy, the forces which resist democratic change precisely by using tremendous power? - Hewlet is asking with good reason.

In Budapest in December last year a conference focused on **The Role of the Arts in Process of Social Change**. The philosopher Renata Salecl dealt with the question of whether we live in a period of anxiety or not, and how new trends in the arts relate to it(4).

The difference between contemporary art and art of the 1960s is that the latter tried to make a political gesture by tearing out the walls of the gallery, while contemporary art has given up on the notion of the political. The return to one's own body or making a work of art out of one's everyday life is perceived as a gesture which says that there is no point in involving oneself in political debates. The only power we have is over ourselves.

This apolitical turn in the arts is very much linked with the logic of contemporary capitalism, considers Renata Salecl. The ideology of turning towards oneself is deeply connected to the logic of developed capitalist societies.

It goes hand in hand with consumerist ideology, which constantly demands us to change our appearance and which also makes us realise that there is no point in caring about politics. If, on the one hand, the arts very much try to show everyday life as an art object, on the other hand they try to depict the underbelly of things, the inside of the body.

It looks as if everything can be exposed and there is nothing else to surprise us beyond that which is supposed to be behind the mask. In contemporary society it looks as if there is no social antagonism any more, i.e., that there is no void. It

goes hand in hand with a dominant ideology that 'there is no secret' in contemporary society.

But while ideology makes everything visible in contemporary society, people are nonetheless constantly left with the impression that someone else is running the show behind their backs or that there is a hidden enemy who has to be exposed and eliminated.

A standardising and perverse order reigns, as Julia Kristeva has put six years ago. The culture and art of revolt, the essential aspect of European culture and art, is under threat. We are submerged by entertainment and performance culture, while being on the brink of the black hole(5).

3. Disruption

The most crucial area of modern life in which culture exercises a direct influence on domestic well-being and international order is the economy, Francis Fukuyama (1995) asserts, giving notice immediately that there is a mistaken tendency to regard economy as a facet of life with its own laws. In all successful economic societies economic communities are united by trust(6).

The ability to associate depends on the degree to which communities share norms and values. It is out of such shared values that trust comes. Fukuyama refers to cultural anthropologists that allegedly insist that there are virtually no aspects of culture that are common to all human societies.

Cultural factors are therefore incapable of being systematised into universal laws. Fukuyama makes no use of distinction between culture and social structure on behalf of a more general truth: all cultures seek to constrain the raw-selfishness of human nature! There is no doubt that human beings are, as economist say, fundamentally selfish and that they pursue their selfish interests in a rational way, but they also have a moral side in which they feel obligation to others.

A healthy capitalist economy is one in which there will be sufficient social capital in the underlying society to permit businesses, corporations, networks, and the like to be self-organising - explicitly says Fukuyama at the end of his book *Trust: The Social Virtues and the Creation of Prosperity*.

In his new voluminous book, *The Great Disruption: Human Nature and the Reconstitution of Social Order* (1999) there had been no essential modification of this 'historical' understanding. Under the caption 'Trust, Moral Values and Civil Society' you can read:

'Anyone who has lived through the decades between the 1950s and the 1990s in the United States or other Western Countries can scarcely fail to recognise the massive value changes that have taken place over this period. These changes in norms and values are complex, but can be put under the general heading of increasing individualism... In modern societies, options for individuals vastly increase, while the ligatures binding them in webs of social obligation are greatly loosened'(7).

4. Last hope

The Third Sector, also known as the independent or volunteer sector, is the realm in which fiduciary arrangements give way to community bonds. The giving of one's time to others takes the place of market relationships based on selling oneself and one's services to others.

Community activities run the gamut from social services to health care, education and research, the arts, religion and advocacy. Volunteers often assist municipal government, donating time to crime prevention work and disaster relief.

This independent sector in the United States currently contributes more than 6% of the economy and is responsible for 9% of the total employment already(8).

French social scientists introduced the term social economy in the 1980s in an attempt to clarify the distinction between the Third Sector and the market-exchange economy. The social economy is not measured the way one measures capitalism, in terms of salaries, revenues etc., but its outputs integrate social results with indirect economic gains.

Rifkin is trying to identify the necessary elements for a compelling alternative vision to the utilitarian ethos of the marketplace.

Non-profit organisations help preserve traditions and open up doors to new kinds of intellectual experiences. The Third Sector is where many people first learn how to practice the art of democratic participation.

It is where companionship is sought and friendships are formed, where people relax and play and more fully experience the pleasure of life and nature. Margaret Mead once remarked: '... anything that embodies our deepest commitment to the way human life should be lived and cared for, depends on some form... of volunteerism.' Nonetheless, the spirit of the social economy has yet to gel into a powerful countervailing worldview, that which has led to a rapacious consumption of the earth.

But there is reason to be hopeful that a new vision based on transformation of consciousness and a new commitment to community will take hold. With millions of human beings spending more and more of their waking hours away from work in the formal economy, the importance of formal work to their lives will diminish - including its hold over their concept of self-worth.

For the increasing number for whom there will be no jobs at all in the market sector, government will be faced with two choices: finance additional police protection and build more jails or finance alternative forms of work in the third sector. In many developing nations, the Third Sector is becoming a more effective force for dealing with local needs than either the private or public sectors.

This is especially true where the formal market economy plays little role in the economic life of the community.

Evidently, social economy becomes the last best hope for re-establishing an alternative institutional framework for a civilisation in transition. There is no lack of optimism in Rifkin, but his optimism differs from that of the high-tech savants who remain unconvinced of the crisis at hand.

For them, the hardware and software already exist to speed our passage into a new silicon-based civilisation. They seem unaware of a new form of barbarism waiting just outside the walls of the modern world, and of the masses whose cries for justice and inclusion still go unheard.

5. Civil labour

The neoliberal utopia is a kind of democratic illiteracy, says Ulrich Beck. For the market is not its own justification; it is an economic form viable only in interplay with material security, social rights and democracy, and hence with the democratic state. To gamble everything on the free market is to destroy, along with democracy, that whole economic mode. If change continues this way, in the next ten years only half of employees will hold a full-time job for a long period of their lives.

With the end of the work society, the mood of doom and gloom resulting from technological advances in labour productivity and from the awareness of ecological destruction can be turned around into the beginning of the self-active political society(9).

Contemporary societies are going through a fundamental transformation which radically challenges the understanding of modernity rooted in the European Enlightenment. The changes take place despite the fact that they are to the

disadvantage of large majorities and to the advantage only of elite minorities of global players.

The term 'reflexive modernity' which Beck proposes refers to the transition from the first modernity locked within the national state toward a second, open, risk-filled modernity. The transition will take place within continuity of 'capitalist modernisation, which removes the fetters of the national and welfare state.

The guiding ideas and core institutional responses of the first modernity no longer appear self-evident. This is true of the idea of territoriality in relation to globalisation; of full employment in relation to the work society; of fixed ideas of community and hierarchy in relation to individualisation; of a 'natural' division of labour in relation between the sexes.

It is true of limitless growth in relation to the ecological crisis.

The farewell to the work society will perhaps cause less pain and anguish if there is the prospect of successfully moving toward a world civil society that is at once global and local. This step requires an attainable and enticing goal to be present on the horizon, capable of awakening a still dormant hope that a new gaze can be directed without shame at the hidden charms of the new, Beck points out emphatically.

Those who wish to escape the spell of the work society must enter political society in a new historical meaning of the term - a society that gives material form to the idea of civil rights.

Civil labour means the politics of the first step. Unlike forms of voluntary commitment, civil labour is not paid work but is rewarded with civic money and thereby socially recognised and valued. In the money society, money is simply the measure of all things. Civic money means a quantity for getting by with.

The entrepreneurship can and must be associated with work for the common good. Public welfare entrepreneurs embrace that which appears to be excluded by the prevailing logic of functionally differentiated societies.

Civil labour may thus become an innovation that permits other innovations: a culture of creativity.

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The author argues that civilisation is in the midst of a revolution. He finds much to celebrate in this cultural, economic and technological transformation, but 'with all the blessings that flow from a more complex, information-based economy, certain bad things also happened to our social and moral life.' Individualism, for example, fuels innovation and prosperity, but has also 'corroded virtually all forms of authority and weakened the bonds holding families, neighbourhoods and nations together.' Yet this is not a pessimistic book: 'Social order, once disrupted, tends to get remade again' because humans are built for life in a civil society governed by moral rules.

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Association for Volunteer Administration:
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<http://www.klon.org.pl>

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Part VIII: Background Information

Voluntary Arts Network

VAN is the UK development agency for the voluntary arts. Around 56% of the population of the UK participates in the arts and crafts and the range of artforms is wide and varied and includes folk, roots and related music, other music, dance, drama, literature, media, visual arts, crafts and applied arts, and festivals.

We recognise that the arts are a key part of our culture and that they are vital to our health, social and economic development. They deserve support and encouragement to flourish.

VAN is working towards an empowered, participative, fulfilled and healthy civil society by promoting practical participation in the arts through volunteer-led structures.

To this end VAN works with policy makers, funders and politicians to improve the policy environment for everyone participating in the arts, from the smallest local groups to large national bodies. This includes around 300 national and regional umbrella bodies, and through them, their member groups of local voluntary arts practitioners.

More information about VAN can be found at www.voluntaryarts.org