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Master thesis:

*VOLUNTEERING IN MUSEUMS IN SERBIA:
BETWEEN SOCIAL CONTRIBUTION AND
MISUNDERSTANDING*

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Abstract

In theory the concept of volunteering in museums generates physical, human, economic, social and cultural capitals to museums, volunteers, audience and local community. Besides obvious impact on delivering museum's services, it implies sustainable development, community participation, democratization, education, life-long learning, rising of competencies of the community, contribution to cultural diversity and rising of the overall quality of life of one community. However, extend to which this is accomplished varies significantly from country to country because of different legal frameworks and community's culture of volunteering, as well as from the every single museum, because of the different organizational culture, level of openness, policies and management of volunteers.

I argue that, at this moment, volunteering in museums in Serbia stands between potentials it has for making a significant contribution to the society and misunderstanding of decision makers, museums, as well as citizens.

Through analysis of legal framework related to volunteering in Serbia, analysis of the history of culture of volunteering in this country and survey research of Serbian museums I prove the hypothesis that volunteering in museums in Serbia is underdeveloped due to underdeveloped of culture and recognition of volunteering in Serbia, misunderstanding of the concept of volunteering among museums in Serbia, low level of focus of museums on community and poor management of volunteers which causes the lack of implementation and exploitation of this practice and fails to generate five capitals to key actors and beneficiaries.

However, if set to respect main principles of volunteering, deploy higher number of volunteers and create specific tasks for them, even if not managed perfectly, volunteer program in museums in Serbia can create a visible impact and make contribution in terms of generation of all five capitals to museum, volunteers, audience and community, which I prove through studying the case of volunteer program of the National Museum in Belgrade.

Résumé

Ma thèse se concentre sur un domaine spécifique du volontariat¹, le bénévolat aux musées. Cette pratique, existant d'une manière organisée depuis les années 1960 particulièrement aux États-Unis et en Grande-Bretagne s'est rapidement répandue dans d'autres pays occidentaux. Le phénomène des écomusées et leur intégration et coopération avec la communauté locale faisait fortement appel aux bénévoles et avançait la pratique du bénévolat et l'introduisait dans les théories de la nouvelle muséologie. En 1980, cette question est devenue le sujet de l'intérêt des muséologues d'universités et les gestionnaires culturels, qui ont reconnu cette pratique comme très fructueuse pour le développement des musées, du patrimoine et pour la diffusion des valeurs muséales dans l'ensemble de la société. Ces théoriciens ont essayé de définir les valeurs du bénévolat aux musées. Aujourd'hui, les gouvernements et les chercheurs indépendants font des efforts considérables pour recenser et analyser l'impact de l'activité du bénévolat aux musées.

L'instrument d'évaluation de l'Institut de recherche pour le bénévolat en Angleterre montre que le bénévolat aux musées a un impact sur les musées, les bénévoles, le public et les collectivités locales en termes de cinq points capitaux pour chaque groupe: physique, humain, économique, sociaux et culturels². Par la pratique du bénévolat le musée se transforme en institution qui contribue à la société contemporaine et vit avec sa communauté. Ainsi, le musée se démocratise et se trouve en mesure de contribuer au développement de sa communauté, de communiquer des idées et de diffuser sa mission dans un contexte actuel, tout en préservant le patrimoine commun pour l'avenir. Dans la théorie, la notion du bénévolat aux musées implique le développement durable, la participation communautaire, la démocratisation, l'éducation, l'apprentissage à vie pour augmenter les compétences de la

¹ Basé sur la définition du volontariat en tant qu' « activité exercée par une personne par son libre choix et motivation sans intérêts financiers dans un cadre organisé (au sein d'une association, d'un centre du bénévolat ou d'un group d'intérêt) dans le but de servir autres personnes et la société pour contribuer aux valeurs r » ; Manifeste européen pour le bénévolat

² **Capital physique** signifie le résultat pour le musée faisant appel aux bénévoles, par exemple le nombre des programmes, des tours guidés, etc. qui sont proposé au public ; l'accès augmenté pour l'audience aux services du musée comme des programme d'éducation. **Capital humain** signifie l'acquisition du savoir-faire et le développement personnel pour les employés et bénévoles du musée mais également pour l'audience. **Capital économique** signifie l'impact financier et économique du bénévolat, qui met en disposition de la main d'œuvre valable. **Capital social** signifie la création d'une communauté cohésive en créant des relations, des réseaux et des confiances entre les acteurs. **Capital culturel** signifie le partage d'une identité culturelle, religieuse, ethnique, nationale ou locale, commune.

communauté, la diversité culturelle, améliorer la qualité de vie d'une communauté. Néanmoins, l'ampleur de mis en pratique du bénévolat varie considérablement d'un pays à l'autre en raison des différents cadres juridiques et de la culture communautaire du bénévolat, ainsi que de la structure d'un musée, en raison de la culture organisationnelle différente, le niveau d'ouverture, les politiques et la gestion des bénévoles. Le bénévolat est un concept pratique et c'est pourquoi il est nécessaire d'observer, de rechercher et rassembler les expériences sur le terrain afin d'obtenir les conclusions.

Sur la base du cadre théorique lié aux cinq points capitaux du bénévolat aux musées, le cadre théorique de la gestion des bénévoles et la définition du bénévolat, j'ai observé le bénévolat dans les musées de la Serbie et basée l'hypothèse suivante sur les observations faites:

1. Le bénévolat aux musées de la Serbie est sous-développé en raison (1) du sous-développement de la culture et de la reconnaissance du bénévolat en Serbie, (2) de la mauvaise compréhension de la notion de bénévolat chez les musées en Serbie, (3) du faible niveau de concentration de musées sur la communauté et (4) de la mauvaise gestion des bénévoles qui résulte dans l'absence de mise en œuvre et l'exploitation de cette pratique et ne parvient pas à générer des cinq points capitaux aux principaux acteurs et bénéficiaires.

- Le manque de culture du bénévolat est causée par la résistance à l'héritage communiste avec ses propres projets de volontariat de haut en bas et la période de transition, et est représenté dans le fait que le premier cadre juridique pour le volontariat a été adoptée en mai 2010, et a montré un manque de connaissances du bénévolat auprès des politiciens.
- Une mauvaise compréhension de la notion de bénévolat aux musées se manifeste à travers les formes du travail non rémunéré appliquées aux musées actuellement qui ne correspondent pas à la définition du bénévolat introduit au début du chapitre.
- Le faible niveau de la coopération des musées avec la communauté est indiquée par la non-existence des associations comme les Amis du musée et des profils spécifiques demandés aux bénévoles dont la plus grande partie de la population ne correspond pas
- La mauvaise gestion des bénévoles se révèle dans le manque des coordinateurs des bénévoles, le manque de stratégies de recrutement, le manque de politiques et de

pratiques liées au bénévolat, le manque de système de soutien et de reconnaissance pour les bénévoles et le manque des programmes à long terme pour le bénévolat.

2. Si les principes généraux du volontariat sont respectés, un plus grand nombre de bénévoles est recrutés et des tâches spécifiques pour eux sont créées, un impact visible et une contribution aux points capitaux pour le musée, les bénévoles, le public et la communauté peut être atteint, comme cela montre l'exemple du musée national de Belgrade, même si toutes les détails et principes du volontariat ne sont pas parfaitement appliqués.

Les méthodes utilisées pour prouver la première hypothèse ont été les conclusions déductives de l'histoire du bénévolat en Serbie, l'analyse critique et les entretiens semi-directif en relations avec la loi serbe sur le bénévolat et la conception transversale ciblée dans les musées en Serbie.

Sur la base de la première méthode je pouvais conclure que pendant la période de la république fédérale socialiste de la Yougoslavie, le travail non rémunéré existait sous forme d'un bénévolat «coercitive», qui était presque obligé pour les citoyens et était organisé par l'Etat. Le bénévolat a été organisé de manière centraliser et loin de la notion, la compréhension et la pratique du volontariat dans les sociétés démocratiques. C'était une institution réactive plutôt que proactive, fondée sur les initiatives des citoyens. En Serbie, un pays postsocialiste en phase de transition, le développement de la société civile et l'augmentation de l'activisme civil dans la vie publique est beaucoup plus lente que dans les pays sans l'héritage socialiste, parce que les citoyens ont l'habitude l'Etat résous les problèmes de société à leur place, ce qui explique pourquoi la culture du bénévolat en Serbie est encore peu développée.

La première loi sur le volontariat a été adoptée en mai 2010, et a été rédigée par un groupe de travail qui ne consiste pas des professionnels du secteur du bénévolat. Les organisations civiques ont été incluses dans le processus de rédaction et de modification de la loi, mais elles ont obtenu peu des solutions proposées. La loi actuelle règle la pratique du bénévolat, mais a de nombreuses faiblesses et révèle la mauvaise compréhension de la théorie du bénévolat du côté gouvernemental.

La conception transversale impliqués tous les 89 musées de la Serbie³. Le sondage était implémenté dans le programme de recherche du Centre de recherche du développement culturel, et avait un taux de réponse de 64% (équivalent à 57 musées). Le questionnaire a été conçu pour recueillir des données quantitatives sur la fréquence et la forme de la participation des bénévoles, le nombre de bénévoles, le rôle des bénévoles, les heures de bénévolat, les profils des bénévoles, les politiques et les pratiques de gestion liées aux bénévolat; les données relatives aux « Amis du musée » et autres associations, les données des musées concernant l'impact du bénévolat sur les principales parties prenantes, les besoins des musées concernant le bénévolat, les obstacles pour le développement de la pratique du bénévolat et les opinions sur le bénévolat en général. Les résultats montrent que:

- 64% des musées de ont des bénévoles (mais seulement 46% des bénévoles sont actifs actuellement), tandis que 29% n'ont pas des bénévoles pas mais aimerait d'en avoir
- En 2009, dans les 57 musées interrogés on compte seulement 16 bénévoles engagés pour plus d'une année, 19 engagés pour une année et 16 pour seulement six mois. Le nombre total de bénévoles pour des projets à court terme est beaucoup plus élevé, 151, mais il est à noter que seulement cinq musées ont réussis d'impliquer de plus de 15 volontaires pour les projets
- La majorité des musées sont uniquement ouverts pour un profil très spécifique de bénévoles: Un niveau d'éducation élevée est une condition préalable pour 68% des musées. 88% de musées, exigent un diplôme universitaire, 20% un diplôme d'études secondaires, 12% une éducation des écoles élémentaires, tandis que seulement 8% ont dit que l'éducation demandé dépend de la position à laquelle le volontaire est accepté. Une profession spécifique est indispensable pour 70% des musées. 80,8% de ceux qui demandent un diplôme universitaire se concentrent sur une filière spécifique (histoire de l'art en particulier, puis l'archéologie, l'ethnologie et l'histoire). Seulement 22% (huit musées) ont répondu qu'ils n'ont pas de critères spécifiques et ces huit musées font appel aux bénévoles de jeune âge.

³ La liste et les contacts étaient extrait de la base des données du centre de la recherche pour le développement culturel.

- 40% ont déclaré qu'ils comprennent le bénévolat en tant que pré-emploi, 30% le définissent en tant qu'engagement social, 20% le comprennent en tant qu'expérience de travail et 6% ont inclus le service militaire en tant que pratique de volontariat.
- 59% des musées attendent que les bénévoles viennent à eux pour proposer leur aide, 38% recrutent par des contacts personnels, 38% par l'agence pour l'emploi et 38% cherchent des bénévoles dans les écoles et facultés. Seulement 14% (cinq musées) recrutent des bénévoles dans les centres et services spécialisés, et un musée cherche à motiver les bénévoles à travers des médias, l'Internet et les annonces
- Aucun musée a un coordinateur pour le bénévolat, 8% ont un règlementaire écrit pour les bénévoles, de 5% ont un règlementaire écrit relative au recrutement et la sélection des bénévoles, 3% (un musée) a conçu un livre sur les «meilleures pratiques» dans la gestion des bénévoles ; seulement 8% du personnel des musées a passé une sorte de formation liées au bénévolat, seuls 16% ont appliqué des politiques relatives à la sécurité et la santé des volontaires et 27% offre une formation spécifique aux bénévoles
- Dans 81% des musées, les volontaires de longue durée travaillent autant d'heures que les employés à temps plein
- L'impact des bénévoles est moyen sur les musées en termes de génération de capital physique, humain, social et culturel et limité en termes de capital économique. Le bénévolat fait des répercussions importantes en termes de capital humain, engendre peu de résultats en termes de capital économique et dans trois autres capitales. Le bénévolat n'a pas d'impact sur le public et la communauté locale
- Il existe un besoin de bénévoles dans plus de 90% des musées interrogés, mais 40% des musées ont dit qu'ils ont besoin de trois bénévoles, tandis que 29% ont dit qu'ils besoin de trois à cinq volontaires. 45% seraient prêts d'engager des volontaires à plein temps
- 5% seulement (3 musées) ont une association comme les des amis de musée, mais dans un seul musée de ce groupe se réunit régulièrement
- 56% des musées sont entièrement d'accord que le bénévolat est un travail de pré-emploi dans le but de préparé l'examen de conservation, 29% sont partiellement

d'accord et seulement 15% des musées sont en désaccord. 25% sont d'accord avec la déclaration que le bénévolat est un service civil remplaçant le service militaire: 30% sont partiellement d'accord, alors que moins de la moitié des musées (45%) ont répondu correctement en désaccord.

Les résultats de l'enquête montrent que, même si 64% des musées pensent qu'ils déploient les bénévoles, 22% seulement en dehors de ces 64% le font en conformité avec la définition du bénévolat, tandis que d'autres reconnaissent le bénévolat en tant que formation pré-emploi, se qui est visible à travers les profils des bénévoles des musées pour les, demandant un temps plein des heures de travail, engageant qu'un petit nombre de volontaires à long terme et le besoin des musées pour des bénévoles diplômés ainsi que dans les déclarations définissant le bénévolat en tant que pré-emploi et en tant que remplaçant pour le service militaire. Le nombre de bénévoles globale en 2009 montre le faible développement de la pratique, le nombre des associations de musées et le profil trop spécifiques du bénévolat, montrent le manque de coopération du musée avec la communauté alors que les données sur les stratégies de recrutement et les politiques et les procédures relatives au bénévolat montrent le manque de compétences et de connaissances de la gestion des bénévoles. Tout cela résulte dans un impact faible du bénévolat sur le public et la communauté, et un impact moyen et pauvre sur les musées et un impact moyen sur les bénévoles.

La deuxième hypothèse est testée sur le programme du bénévolat du musée national, qui engage des étudiants de l'histoire de l'art en tant que guides selon les principes du volontariat sur deux expositions. Cette étude de cas est analysé à l'aide des entretiens semi-directives avec le personnel qui était impliqué dans la programmation et la gestion du musée, des groupes de discussion avec des bénévoles et a travers des livres des expositions. Cette analyse a démontré un impact très positif en termes de des cinq points capitales sur tous les groupes. Ce programme démontre des nombreuses bonnes pratiques:

- Le musée a augmenté de façon significative la quantité et la qualité des services (capital physique), offert à l'audience
- Le musée dispose désormais d'une main-d'œuvre plus diversifiée (capital humain) donnant une nouvelle image aux visiteurs: plus jeune, plus enthousiaste et plus adapté à la communication avec les non-experts (capital social)
- Le musée a gagné en capital économique car il ne fallait pas payer ces guides

- Le musée a augmenté la communication et les relations avec le public et la communauté locale (en termes de visites dans les écoles) et a réussi à offrir du contenu pertinent à divers groupes de visiteurs (capital humain)
- Les bénévoles ont reçu une expérience pratique liée à leur future profession, amélioré leur communication (capital humain) et ont augmenté leurs chances d'emploi (capitale économique)
- Les bénévoles ont rencontré de nouvelles personnes, créé de nouveaux contacts et répandu leur réseau, augmentant ainsi leur capital social
- Le public a pu profiter d'une vue éducative et pertinente dans le contenu des expositions sans coûts (capital humain, culturel, physique et économique)

Malgré de nombreuses lacunes de la pratique relatives à la planification et la gestion du programme de bénévolat telles que: le manque de définition des buts et objectifs du programme, le manque de communication entre le personnel du musée, l'absence de recrutement stratégique, le manque de la gestion du temps, l'absence de politiques et les instructions pour les bénévoles, l'absence de formation adéquate, l'absence de contrôle et la supervision des bénévoles, l'absence d'un budget spécifique et précis, le manque de soutien et de motivation pour les bénévoles, l'absence d'un reporting et le manque d'évaluation des bénévoles, les résultats tirés de cette étude de cas, prouvent la deuxième hypothèse.

L'analyse SWOT pour le développement du volontariat dans les musées en Serbie, montre qu'il existe de nombreuses faiblesses de la pratique actuelle, mais aussi des forces importantes, telles que la nécessité interne pour les bénévoles et l'attitude positive des musées en égard du bénévolat. Les menaces sont liées à la mauvaise infrastructure pour le bénévolat, le manque de connaissances spécialisées sur la gestion des bénévoles, le manque d'encouragement et de soutien des autorités publiques pour les institutions qui engagent les bénévoles et les citoyens inactifs concernant un engagement communautaire. Les opportunités, cependant, sont beaucoup plus nombreuses et concernent la promotion de l'avenir du bénévolat qui suivra la nouvelle loi ment, la construction d'infrastructures publiques pour le volontariat, la reconnaissance du bénévolat et de sa valorisation sur le marché du travail qui donnera la motivation pour les citoyens à faire du bénévolat et l'implémentation du bénévolat dans la mise en œuvre de la Stratégie nationale sur le vieillissement et la Stratégie nationale pour la jeunesse.

Les recommandations pour le développement de la pratique sont développées de manière hiérarchiquement décroissante. Commençant avec les principaux responsables de la politique, le Ministère du Travail, Emploi et politique sociale, en proposant des mesures nécessaires pour changer l'attitude en général à l'égard du volontariat. Ces mesures touchent la construction d'infrastructures, le transfert de connaissances, d'accroître la sensibilisation dans la société et la réflexion stratégique au niveau national dans laquelle les musées et institutions sont seulement un des acteurs et des bénéficiaires.

Par la suite, j'ai donné des recommandations pour le ministère de la Culture en tant qu'autorité chargés de donner le soutien au développement du volontariat dans les musées. Les musées sont juste une partie des responsabilités du ministère de la Culture, il est donc beaucoup plus raisonnable d'imaginer que des modifications seront apportées au niveau du ministère afin de permettre l'utilisation des mesures de soutien à tous les secteurs de la culture et les institutions liées, et les musées pourraient d'en profiter au même degré que si le programme était fait uniquement pour eux.

Enfin, j'ai proposé des recommandations pour les musées liés à la gestion des bénévoles. Ils peuvent être considérés en tant que bref aperçu des meilleures pratiques en matière de gestion des bénévoles et sont conçues de manière à ce que chaque musée peut prendre les méthodes les plus appropriés. C'est ce que j'appellerais le plan «idéal» pour le développement de la pratique du bénévolat. Il n'est pas très réaliste à s'attendre que les changements au niveau gouvernemental et au niveau ministériel vont arriver vite et que les infrastructures que je recommande seront créées. Pour cette raison, les pratiques de gestion proposée aux musées sont conçues de manière que la majorité d'entre eux peut être appliqué par les musées qui sont prêts à démarrer avec le programme de bénévolat ou d'améliorer les dispositions existantes, même s'il n'y a pas de soutien des instances supérieures. Dans ce scénario, l'impact des programmes serait un excellent outil de du lobbying au sein du ministère de la Culture pour motiver et forcer le soutien aux institutions qui engagent des volontaires.

Le bénévolat dans les musées de la Serbie est actuellement a un potentiel pour apporter une contribution significative à la société et mais se trouve dans l'incompréhension des politiciens, des musées et institutions, ainsi que des citoyens. C'est pourquoi je trouve important de plaider pour et de soutenir le développement de cette pratique et de montrer qu'il peut avoir beaucoup d'impact sur la réalisation des objectifs politiques du pays.

I Introduction

The choice of the subject “Volunteering in Museums in Serbia: between social contribution and misunderstanding” is a result of my interest in museum management and strong personal belief in the positive impacts which volunteering makes. These raised interest in researching management of volunteers in museums and impacts this practice may have to on museums, volunteers, audience, and local community. Particular impetus for this was given to me during my studies in the USA, where, as a volunteer in local museum, I could personally experience many of the gains and benefits which volunteering has for museum’s work and mission, volunteers and broader community. Coming back to Serbia I realized that similar practices does not take place, that the concept is misunderstood and that there are no data, researches or discussions on this topic. The engagement of volunteers, including myself, by the National Museum in Belgrade for exhibitions *Serbian painting 1850-1950* and *Paja Jovanovic 1859-1957*, which started from the September 2009, provided me with the insight into the lack of management and policy knowledge related to volunteers and the real need for researching this topic in Serbia. Do museums in Serbia deploy volunteers? Which forms does volunteering in museums in Serbia have? Which volunteer management practices and policies are in place? What is the attitude towards volunteering among Serbian museums? Who are volunteers? What is the impact that volunteering in museums makes? Are there potentials for development and spreading of the practice among Serbian museums?

Term volunteering in my thesis refers to “*an activity undertaken out of a person’s free will, choice and motivation without concern for financial gain (non-remunerated) in an organized setting (within NGOs, volunteer centers, more or less organized groups etc.) with the aim to benefit to someone other than the volunteer and to society at large contributing to values of general interest (although it is recognized that volunteering brings significant benefit equally to the volunteer)*”⁴. There are four key aspects of this definition which relate to volunteering and which will be the measure for calling certain form of work “volunteering”. These are: volunteering as a free choice; volunteering as a non-remunerated

⁴ European Volunteer Centre (Centre Européen du Volontariat, CEV), *Manifesto for Volunteering in Europe*, CEV 2006, http://www.cev.be/data/File/CEVManifesto_EN.pdf

service; volunteering as activity which takes place in a formal setting (organizational context); and volunteering as an activity whose beneficiary is not the volunteer directly.

According to the definition given by The International Council of Museums (ICOM) „*museum is a non-profit making permanent institution in the service of society and of its development and open to the public which acquires, conserves, researches, communicates, and exhibits for the purposes of study, education and enjoyment, material evidence of man and his environment.*“ In my research aspect of museum as institution which serves society and its development is of particular importance, because involvement of volunteers within museum is seen by new museology as one of the most effective ways of museum's contribution to development of its community and society.

I defined contribution which volunteering in museums has to society's development by using the theoretical framework of the Volunteer Impact Assessment Toolkit related to five capitals of volunteering, developed by the Institute for Volunteering Research. According to it, volunteering in museums positively affects museums, volunteers, audience and local community in terms of generation of five capitals: physical, economic, human, social and cultural. **Physical capital** refers to the product or output achieved through volunteer effort, e.g. the number of new programs, guided tours, etc. offered by the museum; access to more museum services for audience; and access to training, literature, collections for volunteers. **Human capital** relates to the acquisition of skills and personal development (of museum staff, volunteers, and audience and community groups). **Economic capital** describes the specifically financial and economic effects that result from volunteering, actually putting a market value on the work done by volunteers. **Social capital** moves beyond physical outputs and individual development to capture social impacts. It refers to creating a more cohesive community through building relationships, networks and bonds of trust between people, while **Cultural capital** refers to assets such as a shared sense of cultural and religious, ethnic, national, local identity.

The first hypothesis on which this research is based is that volunteering in museums in Serbia is underdeveloped, due to underdeveloped of culture and recognition of volunteering in Serbia, misunderstanding of the concept of volunteering among museums in Serbia, low level of focus of museums on cooperation with the community and poor management of volunteers which causes the lack of implementation and exploitation of this practice and fails to generate five capitals to key actors and beneficiaries. Lack of culture of volunteering is caused by

resistance to communist legacy with its specific top-down volunteer projects and transition period, and is pictured in the fact that the first legal framework for volunteering was adopted in May 2010, and showed lack of knowledge related to volunteering among decision makers. Misunderstanding of the concept of volunteering in museums can be seen through the widespread forms of unpaid work which are not volunteering according to the above stated definition of volunteering, but are thought of and refer to as volunteering. is indicated through non- existence of friends of museum clubs and very tight and specific volunteer profiles to which biggest part of population does not fit. Poor management of volunteers is seen in lack of positions of volunteer coordinator, lack of planning of deployment of volunteers, lack of recruitment strategies, lack of policies and practices related to volunteers, lack of system of support and recognition to volunteers and lack of sustained, numerous and long-term voluntary programs.

The second hypothesis is that if set to respect main principles of volunteering, deploy higher number of volunteers and create specific tasks for them, even if not managed perfectly, volunteer program in museum can create a visible impact and make contribution in terms of generation of five capitals to museum, volunteers, audience and community, and in the future can act as a tool for achievement of broader state policy objectives.

The subject of this thesis will be volunteering in museums in Serbia and its development: what is the legal framework in which it operates, how it developed through the history, how frequent and spread it is, what it is perceived as, in which forms it appears, what the profile of volunteers is, which management practices are used to manage volunteers, what is the impact which volunteering in museums currently has, what are the needs of museums related to volunteers, what are perceived by museums as the obstacles for the development of the practice, and what level of understanding of volunteering in general and attitudes towards it are dominant in Serbian museums. By examining this, I hope to prove my hypotheses and point out to a very specific situation of volunteering in Serbia: the one of misunderstanding on one side, and the other of significant potentials for contribution to Serbian society.

The main aim of this MA thesis research is to make a solid basis for advocacy for the implementation of the practice of volunteering within museums in Serbia by pointing out to impact which it can have on museums and society at large. Since this topic has not yet been the subject of research in Serbia, I hope that my thesis will improve the understanding of the concept of volunteering in museums, raise awareness of how little (or no) use of volunteer

resources Serbian museums have, extend the knowledge of the benefits it can bring to museums, volunteers and community, offer different ways for using the potentials of volunteering and ways for managing volunteers and thus improve (and change) current practices. I hoped that survey done with museums will act like an information tool, highlighting the potential value of volunteering in museums and encouraging development of practice among them. For those museums which have volunteers, I hoped to tackle the issues of the management of volunteers and through my questionnaire make them think about new aspects of voluntary deployment and their management. For those who do not currently use volunteers, I wanted to stimulate thinking about potential implementation of the practice. Recommendations offered at the end of this research should act both as a policy proposal for decision makers and best-practices overview for volunteer management for museums, so to target two main aspects for the development of the practice. Finally, I see this thesis as an example which can be reused for the similar researches in other fields of cultural and heritage institutions and organizations.

In order to access the subject of the research and offer a detailed answer to set hypothesis, an interdisciplinary approach had to be used and the problem observed from diverse angles: cultural, historic, sociologic, legal, organizational and managerial. The structure of thesis is divided in six chapters.

In the first chapter, *Introduction*, the subject of research, hypotheses and goals of thesis are set, the structure of the work given, while in the second chapter methodology applied for this research is explained in details.

The third chapter, *Volunteering, Museums and Social Development*, sets the theoretical framework of the practice of volunteering, gives critical considerations of museum's missions and through using theoretical debates around "museum as institution which contributes to development of society" and their practical embodiments such as ecomuseums, neighborhood museums and integral museums, introduces the phenomenon of volunteering in museums. Furthermore, it sets the theoretical framework related to five capitals of volunteering in museums for main groups affect by practice: physical, human, economic, social and cultural through which the contribution which volunteering makes in Serbian society will be accessed in further research. Finally, in this chapter main aspects of volunteer management will be explained - by whom volunteers in a museum are managed;

what policies and procedures related to volunteers exist; what kind of volunteer related expenses museum covers; and through which ways volunteers get rewarded and recognized; - and will be used in further research as a tool for accessing the level of development of volunteer management.

In the fourth chapter, *Volunteering in Serbia: key forms through history and current condition*, I offer the historical overview of the development of volunteering in Serbian society in order to give a cultural and sociologic context for current state in which volunteering in Serbia is. I particularly underline the thesis that volunteering which was widespread in the communist Yugoslavia, did not stand on the same principles as volunteering developed within democratic capitalism, was state governed instead of grassroots, making people used to rely on the higher instances and not take initiatives themselves. This slowly changing attitude, the lost of trust in public institutions, low life standards and lack of legal framework to define and recognize volunteering are reasons for underdeveloped, underrecognized, underestimated, underresearched and misunderstood phenomenon and practice of volunteering in contemporary Serbian Society. In this chapter I also offer the overview of legal framework for volunteering and critically approach the first Law on Volunteering, adopted in May 2010 and ways in which the lack of knowledge on volunteering of working group which wrote this law and its unsuccessful cooperation with civil sector representatives might impede future development of volunteering.

The fifth chapter, *Volunteering in museums in Serbia*, sets contextual framework for observation and analyses of the development of practice of volunteering in museums by offering an analysis of the position of museums in current Serbian society (first part) and an overview of the history of volunteering in Serbian museums (in the second part). The third part of this chapter presents and discusses data derived from the survey research of volunteering in museums in Serbia, which includes how frequent and spread is the practice, in which forms it appears, what the profile of volunteers is, what are their tasks and working hours, who coordinates and manages them, which policies and management practices are used to manage volunteers, what is the impact which volunteering in museums currently has on museum, volunteers, audience and local community, does current museum and state policies allow and stimulate deployment of volunteers, what are the needs of museums related to volunteers, their tasks and donated hours, what is perceived by museums as the obstacle for the development of the practice, which number of museums have “friends of museum” club and whether they perceive friends of museum as volunteers and as a tool for

attracting volunteers and what level of understanding of volunteering in general and attitudes towards it are dominant in Serbian museums. Through these it will be possible to answer on the first hypothesis related to underdevelopment of volunteering and poor impact it generates due to misunderstanding of what volunteering is and poor management practices in majority of museums. The final, fourth, part of this chapter is dedicated to the study of a case of volunteer program started by the National Museum in Belgrade in summer 2009. Based on the interviews with museum management, curators and staff responsible for coordination of volunteers, on focus groups with volunteers and impressions book with comments of the audience, the deployment of volunteers will be analyzed from the very beginning, primarily from the aspect of volunteer management and contribution in terms of five capitals which this program generated to all groups included. The analysis of this program will point out in more details to main weaknesses and shortcomings in deployment and management of volunteers in Serbian museums, but also act as an example of the impact which volunteering can make in.

The sixth chapter, *Potentials for the development of volunteering in museums in Serbia*, summarizes previous findings and conclusions and offer analysis on current strengths and weaknesses of the practice from the perspective of museums and management of volunteers among them, and on opportunities and treats which come from external environment, such as legal framework, infrastructure of volunteering, national strategies, and potential pools of volunteer workforce.

The seventh chapter is conceived of recommendations for future development of volunteering in museums. Recommendations are designed to encompass major aspects and actors starting from the broadest (volunteering in general and nationwide) to the most specific (practices of management of volunteers on museums) which could contribute to the creation of the simulative and supportive environment for volunteering in Serbian museums.

In the final, eight chapter, I offer a conclusion on future of the practice and my role in its development.

II Methodology

My interest in the problematic of this thesis appeared as a result of direct personal experience: from being a volunteer in Museum of Art and Archaeology in Columbia, Missouri. There, I witnessed the potentials of volunteering in museums, in expanding museums capacities, contributing to volunteers' development, responding to the needs of audience and bridging museum with its local community. Coming back to Serbia, I started observing and asking for volunteer opportunities in museums, but could find no data about it and could hear about these only through personal contacts. Due to such interests I was among first group of volunteers deployed by the National Museum in Belgrade in Summer 2009 and am still engaged there as a volunteer. This engagement gave me the insight into poorly developed knowledge and skills related to management of volunteers in Serbian museums, little attention put on this unpaid workforce and lack of motivational incentives and care for keeping volunteers on tasks. On the other hand it proved to me that this kind of volunteer engagement has multiple potentials, for museum, volunteers and audience, even if having numerous shortcomings. For this reason I decided to research forms which this practice has in museums around the world, concentrate on literature related to the topic and develop a theoretical framework with which I would be able to access the field research on the development of volunteering in museums in Serbia and offer recommendations for the development of the practice.

Theoretical framework

As there was no legal definition of volunteering in Serbia, the first step was to define what volunteering will mean in my thesis. After going through numerous international researches, data, policies and strategies related to volunteering I found the definition offered by European Volunteer Centre the most fitting for this research and the widest accepted. Term volunteering according to this definition refers to *“an activity undertaken out of a person's free will, choice and motivation without concern for financial gain (non-remunerated) in an organized setting (within NGOs, volunteer centers, more or less organized groups etc.) with the aim to benefit to someone other than the volunteer and to society at large contributing to values of general interest (although it is recognized that*

volunteering brings significant benefit equally to the volunteer)”⁵. There are four key aspects of this definition which relate to volunteering and which will be the measure for calling certain form of work “volunteering”. These are: volunteering as a free choice; volunteering as a non-remunerated service; volunteering as activity which takes place in a formal setting (organizational context); and volunteering as an activity whose beneficiary is not the volunteer directly. Luckily, these four aspects are exactly the same in the definition prescribed by first Law on Culture in Serbia, adopted in May 2010 which makes this totally relevant in relation to current legal framework for volunteering in Serbia. These four key aspects ensure that any kind of unpaid work which is coercive, for volunteers’ personal benefit, or remunerated is treated in this thesis as foreign to the principles and practice of volunteering, which is particularly important for analysis of development and existence of volunteering in museums’ from other forms of work which are perceived and related to as “volunteering”. Since the subject of my research is volunteering which occurs in museums, literature used to define the correlation of the two is both from the domain of volunteering in general (from perspectives of sociologists, psychologists, managers and policy makers) and domain of literature on museology, heritology, museum studies and management in culture. As literature on volunteering in museums is mainly related to management of volunteers, reports and monitoring of the practice and policy analysis, I turned to the aspect which volunteering and museums are supposed to have in common: development of society. Through this perspective I analyzed museums’ mission from its creation on in order to point out to the fact that what was considered social development more two hundred years ago is not the same as its contemporary perception. I relied on theories and practice of new museologists to offer the overview of the debate over social relevance of museums and pointed out to the integral part which volunteering in museums has in their theories and projects, such as ecomuseums, integral museums and community museums.

Even though each study and report points out to numerous positive impacts which volunteering has on society, I found the theoretical framework of the Volunteer Impact Assessment Toolkit related to five capitals of volunteering, developed by the Institute for Volunteering Research. According to it, volunteering in museums positively affects museums, volunteers, audience and local community in terms of generation of five capitals: physical, economic, human, social and cultural. **Physical capital** refers to the product or

⁵ *Ibid.*

output achieved through volunteer effort, e.g. the number of new programs, guided tours, etc. offered by the museum; access to more museum services for audience; and access to training, literature, collections for volunteers. **Human capital** relates to the acquisition of skills and personal development (of museum staff, volunteers, and audience and community groups). **Economic capital** describes the specifically financial and economic effects that result from volunteering, actually putting a market value on the work done by volunteers. **Social capital** moves beyond physical outputs and individual development to capture social impacts. It refers to creating a more cohesive community through building relationships, networks and bonds of trust between people, while **Cultural capital** refers to assets such as a shared sense of cultural and religious, ethnic, national, local identity. On basis of this theoretical framework a premise is derived that volunteering in museums makes significant social contribution.

Theoretical framework for management of volunteers is derived from the book *Museum Volunteers: Good practice in the management of volunteers*, written by S. Goodlan and S. McIvor and from the research *The Effective use of volunteers: Best Practices for the Public Sector*, by J. L. Brudney. There are four main aspects to look at when assessing how effectively volunteers are managed and this is how I will assess management of volunteers in museums in Serbia in this thesis. The first aspect is assessing by whom volunteers in a museum are managed, the second aspect is assessed by looking at what policies and procedures related to volunteers are in place in museum. These include policies and regulations for volunteers, recruitment and selection policies, existence of specific training for volunteers, health and insurance policies for volunteers, handbook for best museum volunteer management practices, and training of employees for work with volunteers. The third aspect is seeing what kind of volunteer related expenses museum covers which shows what volunteers' reimbursement and motivational practices are in place. These include health and safety insurance, travel expenses, job-related out-of-pocket expenses, meals, training and courses, curatorial exam, diplomas, certificates and greeting cards, gifts, pocket money and organization of events and celebrations for volunteers. The fourth aspect is related to ways through which volunteers get rewarded and recognized for contribution they make to museum. These can be museum publications, souvenirs, certificates, news-letter, education and courses, giving more responsible tasks and duties, participation in planning of museum's activities or education and courses provided to volunteers.

Research hypothesis

On the basis of these theoretical frameworks and definitions of the phenomena, I observed volunteering in museums in Serbia and based on observations set the following hypothesis:

1. Volunteering in museums in Serbia is underdeveloped due to (1) underdeveloped of culture and recognition of volunteering in Serbia, (2) misunderstanding of the concept of volunteering among museums in Serbia, (3) low level of focus of museums on community and (4) poor management of volunteers which causes the lack of implementation and exploitation of this practice and fails to generate five capitals to key actors and beneficiaries.
 - Lack of culture of volunteering is caused by resistance to communist legacy with its specific top-down volunteer projects and transition period, and is pictured in the fact that the first legal framework for volunteering was adopted in May 2010, and showed lack of knowledge related to volunteering among decision makers.
 - Misunderstanding of the concept of volunteering in museums can be seen through the widespread forms of unpaid work which are not volunteering according to the above stated definition of volunteering, but are thought of and refer to as volunteering.
 - Low level of focus of museums on cooperation with the community is indicated through non- existence of friends of museum clubs and very tight and specific volunteer profiles to which biggest part of population does not fit
 - Poor management of volunteers is seen in lack of positions of volunteer coordinator, lack of planning of deployment of volunteers, lack of recruitment strategies, lack of policies and practices related to volunteers, lack of system of support and recognition to volunteers and lack of sustained, numerous and long-term voluntary programs.
2. If set to respect main principles of volunteering, deploy higher number of volunteers and create specific tasks for them, even if not managed perfectly, volunteer program in museum can create a visible impact and make contribution in terms of generation of five capitals to museum, volunteers, audience and

community which is all pictured in the Volunteer Program of the National Museum in Belgrade.

In order to prove my hypothesis I used number of methods: qualitative methods such as deduction from the literature, semi-directed interviews and focus groups and quantitative method of cross sectional design (survey).

In the research on volunteering in museums in Serbia I had to ask myself what are the main aspects to influence current stage and the development of this practice. Firstly, the tradition related to volunteering which society inherits and which causes certain attitudes and opinions towards volunteering. Secondly, it is a legal framework in which the practice is happening. Thirdly, it is the condition in which museums are today, which creates the image and level of influence they have in the society, and governs museum management and its priorities. Fourthly, it is the history of volunteering in museums which makes some forms of engagement of external staff more acceptable than some others. Finally, museums themselves and ways in which they relate to volunteers and manage them are responsible for the current condition of volunteering in museums.

Historic overview

In order to offer the context related to attitudes and opinions towards volunteering in Serbian society I gave an overview of the history of volunteering in Serbia, derived from the literature, primarily from the research “*Volonterizam u javnim institucijama*” which offers an overview of the history of volunteering in some ex-republics of former Yugoslavia (Macedonia, Montenegro, Bosnia and Herzegovina and Croatia) but is relevant for Serbia as well, because of their common history. For more recent history of volunteering and its position, I used my own observations, internet resources, media, context analysis, research and reports done by Initiative “*Izvor*” related to volunteers and in-depth interview with the coordinator of the project “*Belgrade Volunteers*”, Aleksandra Zdravkovic.

Legal framework analysis

For the analysis of the legal framework on volunteering, Law on Volunteering, I used this legal document and debates around it among public representatives and civic society. In

addition to this, I conducted a semi-directed interview with Marko Stojanovic, from NGO Civic Initiatives, who was a representative of civic society in the process of drafting, amending and adoption of the Law on volunteering, in order to gain more insight into civic society's opinion on the adopted Law and consequences it will have for development of volunteering.

From history of volunteering in Serbia and overview of the legal framework I was able to derive conclusions related to first part of first hypothesis (lack of culture of volunteering is caused by resistance to communist legacy with its specific top-down volunteer projects and transition period, and is pictured in the fact that the first legal framework for volunteering was adopted in May 2010, and showed lack of knowledge related to volunteering among decision makers).

Qualitative analysis of the position of museums in Serbian society and history of volunteering in Serbian museums

Qualitative analysis of the condition in which museums and museology in Serbia are, is derived from observations and related literature, primarily collection of essays "Muzeji u Srbiji: Zapoceto putovanje".

Qualitative method of semi-directed interview is used for overview of volunteering in museums in Serbia in the past. This is done primarily through semi-directed interview with prof.dr. Dragan Bulatovic, professor of museology and heritology at the Faculty of Philosophy in Belgrade and through semi-directed interviews with staff of the National Museum in Belgrade: curators, Gordana Stanisic and Ljubica Miljkovic, PR Gordana Grabez, director Tatjana Cvjeticanin and operative director Biljana Djordjevic. Information about volunteering in museums in the past were important for me primarily because of creating a holistic picture of which forms of engagement of external workforce were called "volunteers" in further, more recent past and present so to be able to leave space and frame in the survey designed for museums for data which I would not perceive as volunteering but museums do. The most common of these practices referred to as volunteering, is pre-employment training which happens in museum, because graduates of Art History, Archaeology, Ethnology and Anthropology and History departments can receive the title of curator only after working in museum without or with minimal reimbursement for a year and passing curatorial exam after conducted pre-employment training. The second one is unpaid work in public institutions

instead of serving in the military. None of these two practices could be considered volunteering, because they do not satisfy all four criteria defined at the beginning of the research: both are not based on free choice but are coercive, and the first one is directed towards explicit benefit of a person who offers free service, a trainee and his/her professional development. If proved to be the practice which is spread over museums in Serbia, this form of engagement will serve for accepting of the second part of my first hypothesis.

Cross sectional design for museums

The main part of my research for testing of the first and third hypothesis was a cross sectional design targeted at museums in Serbia.⁶ In the introductory part of the survey, only the title of the research, name of researcher, aim of the thesis and instructions for filling in the questionnaire were stated. There was no explanation of what is volunteering, because I wanted to offer as value-free questionnaire as possible in order to be able to collect data on the forms of engagement of external workforce which is perceived as volunteering by museums and thus be able to test whether these forms can be considered volunteering according to the criteria and definition which volunteering has in this research.

Questionnaire design

Questionnaire is designed in the way to:

1. Reflect qualitative data on the number of museums which deploy volunteers (question no. 1) and number of museum which currently have volunteers (question no. 7).
2. Collect qualitative data on number of volunteers involved in year 2009 and average number of hours which volunteers give to museums monthly. In accessing this I wanted to differentiate diverse kinds of volunteer engagement which I supposed exist in Serbian museums. For this reason question asked related to number of volunteers and average working hours was divided in five groups: volunteers engaged on more than one year (these volunteers are long-term volunteers dedicated to museum, and they are sustained volunteers because they stay with museum for a long period of time), volunteers engaged for a year (this are also long-term volunteers, but I supposed that volunteers who are there for a year exactly are actually pre-employment trainees, because training lasts for exactly that long. With this data I hoped to gain

⁶ See Appendix no. 1

data on the proportion of presence of this kind of workforce and see how frequent it is compared to other forms of volunteering), volunteers who are present for less than year and more than 3 months (which will reflect number of long-time volunteers who are not pre-employment trainees), volunteers engaged for specific projects, manifestations, exhibitions and similar (which will indicate the number of short-term volunteers) and volunteers engaged for Museum Night (which are “ad hoc” volunteers, engaged only for that specific night). These numbers will indicate how spread the practice is, and how many people volunteered in museums in Serbia in 2009. The average number of working hours of a volunteer per month was important in order to see which the form of engaging volunteers is. This number will also indicate the profile of volunteers in terms of employment status: if volunteers are working for full working time (120-178 hours) this means that volunteer can be no one who is still going to any kind of school (kids, students), and no one who is employed, and would indicate that museums do not work on diversification and increase of number of their volunteer workforce and less strict working hours (which is desirable practice), but use unemployed workforce and free workforce.

3. Record data on volunteer profiles which are acceptable to museums (questions no 2 and no 4) and data on how volunteering engagement is recognized by museum (question 5), which will be treated as primary indicators of whether the engagement of people happening in museums is volunteering or pre-employment training. The number of criteria for volunteers profile was listed (previous work experience, previously done pre-employment training, level of education, profession, age, desire to help, no specific criteria and something else) and museums were supposed to check what of the listed is criteria which museum has according to previous practice of engagement of volunteers. Besides that, for each criteria checked they should specify what it is for their museum (for example, if check education level to specify criteria is university degree). Results that criteria are level of education (university degree) and profession (art history, archaeology, ethnology and anthropology and history) will be the indicator that what is called volunteering is actually pre-employment training or that museums make use of very specific workforce – young, unemployed professionals in the field.
4. Collect data on managerial practices related to volunteers: how they are recruited (question 2); who manages and coordinates them (question no 12); are certain policies and procedures related to volunteers in place (question no 13) such as written

regulation related to volunteers, written regulation related to recruitment and selection of volunteers, specific training, regulations related to the health and safety of volunteers, handbook of best practices in volunteering management, training for museum staff related to work with volunteers; which volunteer related expenses are covered for or reimbursed to volunteers (question no 10); in which ways museums reward volunteers (question no 6); tasks which volunteers perform (question no 11). Since my hypothesis was that one of the reasons for underdevelopment of volunteering in Serbia is poor management of volunteers, data on existence of above listed practices are important as indicators of the development of volunteer management.

5. To access the impact of volunteering: in terms of generation of physical, human, economic, social and cultural, in order to test the hypothesis that volunteering in form it is developed in majority of museums in Serbia generates poor impact on all sides involved. Each of these capitals is assessed by a set of statements related to impact of volunteering on museums (question no. 14), volunteers (question no.15) and external beneficiaries - audience and local community (question no. 16) which museums should value on five grades value scale: from totally non existing impact to total impact. In order to have easier overview of the level of development of certain aspects, a traffic-light scoring method will be used. The number of respondents for each value (1 for most negative up to 5 for most positive) of the statement will be multiplied with this value, these multiplied numbers of all values will be summarized and divided by the number of overall respondents in order to get an average value which would identify the average score for each statement of whole population of museums in Serbia. Results with value from 1 to 2.5 are marked with red, results from 2.5 to 3.5 are marked yellow, while results from 3.5 to 5 are marked green. Red color indicates the underdevelopment of this aspect of volunteering and poor generation of capital and points out that substantially more has to be done on this aspect in order to achieve positive results, yellow indicates an average generation of capital and tells that it is necessary to work more on this aspect in order to achieve positive results; while green indicates good/satisfying generation of capital and indicates that work has been done correctly.
6. For processing this data I will use the method of traffic light scoring
7. Do policies and regulations of museum allow deployment of volunteers (question no. 17) and do state policies and regulations allow deployment of volunteers in museums

(question no 18) and if they allow are they stimulant enough or not. This data was important in order to find out if maybe the problem of underdevelopment of the practice of volunteering lies in the fact that it is prohibited or impeded by institution's or state regulations, which would totally shift the problem defined in the hypothesis.

8. Needs for volunteers: – whether there is a need (now or in next 5 to 10 years), how many volunteers are needed and which tasks would they perform (questions 19-22). These data are important because they are a kind of market research of the needs of museum population related to volunteers, which is significant data assessing potentials for the development of the practice and relevance of this research as a whole. In addition to this, I imagined these data to be indicators of the awareness of museums on how volunteer programs could look like and which sizes can have. The data on number of volunteers which are needed will indicate whether museums think of volunteers as subsidy for the lack of few additional paid staff (which is the case with museums who state that they need up to 5 volunteers). The data on needed volunteer hours will again indicate the same as previous one – if number of hour per week is from 30 to 40 hours, volunteers are perceived just as a subsidy for paid workforce. This will also indicate that a volunteer can be only an unemployed person who is actually willing to work for free, and not everyone who wants to contribute some time to museum. Data related to tasks will show awareness of the potentials which volunteers bring with their skills and knowledge in terms of doing jobs which do not exist in work place specifications of museums but are very needed and can bring a whole new perspective and range of services which museum offers. High rate of responses related to already established jobs and tasks within institution will indicate the absence of this awareness, while innovative and challenging propositions will indicate existence of it.
9. Collect opinions of museums related to the obstacles for implementation and development of volunteering in museums in order to be able to revise hypothesis and give recommendations (question no 23)
10. Collect data related to friends groups: does museum have Friends of museum club, what is the number of members and how often they meet, are they perceived as a type of volunteers, do they encourage development of volunteering in museum, and what are the obstacles for having such group (questions no 24-29). These data matters because I will use existence of friends of museums group as one of the indicators of museums dedication to cooperation with community.

11. Assess the attitudes (question no. 30) and knowledge (question no. 31) about volunteering. This will be done through offering one list of statement which expresses diverse positive and negative opinions. On each of them museums will state the level to which they agree with it (totally agree/partially agree/disagree), from which will be possible to derive conclusions about their understanding, attitude and knowledge related to volunteering in general.

Scoping of survey (research sample) and implementation

In order to collect data and seek the views of as many museums in Serbia as possible a scoping survey was employed. The research involved a survey to all 89 museums in Serbia⁷. In the mean time one private museum, museum *Zepter*, was opened, but was not a part of survey because some the questions are related to year 2009.

In order to have satisfying response rate, research was done with the support of the Centre for Research of Cultural Development (CRCD). The questionnaire was supervised by the experts from the CRCD and was sent as its official questionnaire to all 89 museums from Centre's data base. The questionnaire was piloted via email account of the Centre opened specifically for this research. It was electronic based, sent via email to directors of 89 museums.

An email explaining the purpose of the research and containing questionnaire in PDF form in the attachment was issued on 19th July 2010. The closing date for returns was 3rd August 2010. This was later extended to 17th August 2010. First phone reminders were done on 3rd and 4th of August and the second from 9th to 12th August.

In total 57 museums completed the survey, representing a return rate of 64%.

Data analysis of scoping survey questionnaires

The data collected from the questionnaires was input into the survey mask designed in SPSS program by me. All the data collected were analyzed using the SPSS software. The initial analysis involved reporting of frequencies of answers. Further analysis involved the cross-tabulation of data to see if relationships existed between different types of data.

⁷ The list and contacts were taken from the data base of the *Centre For Research of Cultural Development*.

Case study: National Museum in Belgrade

I have chosen National Museum in Belgrade as a case study because in summer 2009 they have recognized that museum can benefit from the deployment of volunteers and initiated a volunteer program which is close to the concept of volunteering in western museums. Since museum does not have a permanent display and mostly exhibits its collection outside museum building, volunteers were engaged only for exhibitions, not in the everyday work at museum. I will focus here on three exhibitions which took place from summer 2009 and deployment of volunteers related to these exhibitions. These are “It is our honor to present you...”, “Hundred years of Serbian painting: 1850-1950” and “Paja Jovanovic: 1859-1957”.

As methods for case study analyses I used:

1. Semi-directed interviews ⁸ with museum management (director Tatjana Cvjeticanin and operative director Biljana Djordjevic), people in charge of volunteers (PR Gordana Grabez and curator of educational department Eliana Gavrilovic) and curators of those exhibitions (Gordana Stanisic, Ljubica Miljkovic and Petar Petrovic) in order to get insight into development of idea, communication flow and decision making related to it, attitudes of the staff, existence of the practices and policies related to volunteer management (the same as used in the survey), development of program and its realization, impact which volunteer program had on museum, volunteers and audience in terms of generation of five capitals and plans for the future
2. Two focus groups with 10 volunteers total in order to access volunteers motivation to volunteer, how they have been managed, treated and supported, which tasks they performed, perception about benefits and shortcomings of volunteering and their opinion on the impact which volunteer program had on museum, volunteers and audience in terms of generation of five capitals and plans for the future
3. Visitors’ commentaries related to volunteers and tours given in impression books of exhibitions in order to access impact which volunteers had on them and structure them according to the five capitals generated

⁸ See Appendix no. 2

4. My personal analytical observations and insights, since I was one of the volunteers engaged from the very beginning
5. For analyzing qualitative data on the five capitals which volunteering had generated stated in interviews, focus groups and impression books, I used a method of coding, through which I assigned all statements to some of five capitals according to the theoretical framework of Volunteer Impact Assessment toolkit.
6. Calculation of economic capital generated by volunteering was assessed by putting the market value on the number of hours given by volunteers. For this, I used the formula suggested by volunteer Impact Assessment Toolkit. According to this formula, economic capital (EC) equals the *value of volunteering (V) minus the cost of volunteering (C)*. I measured the economic value of volunteering as number of volunteer hours per week multiplied with number of weeks multiplied with a market value of a working hour (average national monthly wage divided by number of working hours in a month). The cost of volunteering was measured by calculating all costs museum have had related to volunteers.

Based on this I summarized the benefits and shortcomings of the program, in which generation of five capitals and management of volunteers are included, through which I was able to test my second hypothesis.

Summary: SWOT analyses

For the summary and overview of all previous findings and conclusions which appeared in the research I used SWOT analysis method. Through it I pictured current strengths and weaknesses of volunteering in museums in Serbia from the internal position of museums and management of volunteers among them, and on opportunities and treats which come from external environment.

Recommendations

Based on SWOT analysis I was able to offer a set of policy and managerial recommendations for the future development of the practice to the policy and decision makers, authorities in charge of museums and museums.

III Volunteering, museums and social development

Defining volunteering

Volunteering is one of the most important pro-social behaviors and represents an essential means of participating in civil society. Broadly observed, it is a phenomenon which existed from the very first societies in the history as engagement based on free will, commitment and solidarity - acting for the contribution to another person or community without expecting something in return. Being one of the main forces behind social mobilization, volunteerism supports the delivery of precious economical and social services, while, as a driver of collective action, it helps establish channels of voice, representation and accountability which is indispensable to democratic governance. It promotes human development and the process of expansion of people's capabilities in a number of ways. Additionally, volunteerism contributes to more cohesive society by building trust and reciprocity among citizens.

From the very first organized actions subsidiarity was a dominant principle of the voluntary work. Even though the call for action and its organization might come from the higher authority, the decision to participate or not was taken by the lowest possible instance, a citizen him/herself. This way volunteering encourages active citizenship, builds local awareness and self-initiative and through that develops civil society. In its very core are the values of pacifism, freedom, responsibility, social awareness, equal opportunities, empathy, solidarity, safety, communion and progress. Volunteering, because of that, is often thought of being an indicator of societal health.

The institutionalization of volunteering started after the World War I, when first volunteer organizations have been established („Service Civil International“, „Youth Action for Piece“, „Union of International Associations“) and progressively spread and developed until today.⁹ There is a special focus put on the volunteering in recent fifteen years. New resolutions, manifestos, organizations and researches have been made in order to support and further develop the practice of volunteering.

⁹ World Volunteer Web <http://www.worldvolunteerweb.org/browse/countries/azerbaijan/doc/a-very-short-history.html>

Although many agree on the importance of volunteerism there is no consensus on the definition of the term. Different countries define and value it differently through their legal frameworks while scholars even within the same country disagree on what volunteering is and what not. Reviewing more than 300 articles, reports and books on volunteering Ram A. Cnaan uncovered numerous interpretations of the volunteer concept, constituent dimensions and measurement methods and indicators. There are, however, four principle dimensions which underlie the definition of volunteering: the extent to which a decision to volunteer is a free choice, the nature of remuneration received by the volunteer, the context under which the volunteer activity takes place and the profile of the intended beneficiaries of the volunteer activity.(Cnaan 369-371).

In my thesis the focus is on volunteer programs in museums and parties that take or can potentially take part in those programs. Term volunteering in my thesis will refer to “*an activity undertaken out of a person’s free will, choice and motivation without concern for financial gain (non-remunerated) in an organised setting (within NGOs, volunteer centres, more or less organised groups etc.) with the aim to benefit to someone other than the volunteer and to society at large contributing to values of general interest (although it is recognized that volunteering brings significant benefit equally to the volunteer)*”¹⁰.

When defining my thesis the Law on Volunteering has not yet been accepted by the Serbian Parliament, which means that volunteering was not officially recognized in Serbia and there was no definition of volunteering in Serbian law that I could use to define the scope of my research. I found the definition given by the European Volunteer Centre the most appropriate because it is the definition over which member countries of European Union agreed upon. Luckily, Law on Volunteering in Serbia has been voted for by the parliament on 26. May 2010, and the way it defines volunteering is very similar to the definition of European Volunteer Centre. “*Volunteering, in terms of this Law, is an organized voluntary provision with services or activities of public interest, for the public good or for the good of the other person, without remuneration of money or any other material property except if it is not stated otherwise in this Law.*”¹¹ There are four principal dimensions in which these two

¹⁰ European Volunteer Centre (Centre Européen du Volontariat, CEV), *Manifesto for Volunteering in Europe*, CEV 2006, http://www.cev.be/data/File/CEVManifesto_EN.pdf

¹¹ Law on Volunteering of Republic of Serbia, http://www.parlament.gov.rs/content/lat/akta/akta_detalji.asp?Id=919&t=Z#

definitions overlap, which makes this research and its results even more relevant now, when the legal provisions on volunteering in Serbia exist. These for dimensions are:

1. *Volunteering as a free choice.* This means that volunteer time is given freely, rather than mandated or coerced. The compulsion significantly alters the nature of volunteering and this is why civil military servants will not be regarded as volunteers in my research. Moreover, the belief that they are volunteers will be regarded as an indicator of misunderstanding of the concept of volunteering.
2. *Volunteering as a non-remunerated service.* This means that I will take into account only volunteers who do not receive remuneration for their donations of time and labor, because stipend volunteers are conceptually and behaviorally different from the uncompensated volunteers. This, however, does not include reimbursement for on the job expenses. On the other hand, this dimension does exclude unpaid preliminary workers (trainees) who do receive a stipend from the National Labor Service.
3. *Volunteering as activity which takes place in a formal setting (organizational context).* This principle is satisfied by the very fact that the focus of this thesis is volunteering which takes place in museums, which means that the volunteer activity is organized within a formal setting.
4. *Volunteering as an activity whose beneficiary is not the volunteer directly.* Even though it is known and widely accepted that volunteering brings benefits to volunteers, these benefits are supposed to be an indirect, by-product of volunteer activity, while the activity itself should directly affect an organization, other individuals, groups or social cause. In my thesis museums are direct beneficiaries of volunteers' activity, while its audience and the community benefits from the improvement of services offered by museum due to volunteer actions. However, I tried to put a significant attention to benefits that volunteers have as by-products of volunteering, because without it, it would be impossible to assess the overall value of volunteering in museums in terms of benefits for the society.¹²

¹² The benefits which volunteering brings to museums, volunteers, audience and community are discussed in details in Chapter 3, while each survey and case study in thesis rely conceptually on five capitals of volunteering as discussed in Chapter 3

Observations on museums' mission: services of past's fragments or society's development?

According to the definition given by The International Council of Museums (ICOM) „*museum is a non-profit making permanent institution in the service of society and of its development and open to the public which acquires, conserves, researches, communicates, and exhibits for the purposes of study, education and enjoyment, material evidence of man and his environment.*“

Acquiring, conserving, researching, exhibiting and studying are characteristics which every average citizen would easily connect with a museum. “*Communication*” is already a more questionable issue because it implies questions such as “*to whom?, which way?, what? and why? (for which purpose?)*” on which not only average citizen, or museum regular audience but also a big part of people working in museums could not give an immediate response. “*Education*” raises similar questions and underlines the responsibility of a museum for the content of its displays and programs, while “*enjoyment*” suggests that museum is a comfortable, user-friendly and interesting place. A syntax “*material evidence of man and his environment*” bears with itself the problematic of who is represented and through what parts of his environment. Finally, “*the service for society and its development*” defines museum as an advanced institution which facilitates responsible growth and improvement of community it serves. The aspect of society's development as the ultimate mission of museum is of outmost significance for making a case for volunteering in museums. For this reason I want to underline some major points in the history of this idea and forms it have been taking since the foundation of museums.

Even though this definition was put in place in 1974¹³ there is the tendency, persisting in the broadest part of the society, to connect museums with high culture, elitism, inaccessible and non-understandable institutions made for the chosen few, which represent only artificial sections of dominant member groups in the society instead of offering keys for issues of broad interest. Strict behavioral codes, temple-like atmosphere, highly professional explanations and interpretations of artifacts, focus on protecting for the future instead of investing in the present and no community outreach, just to name some of characteristics of a

¹³ Social value of museums was first time mentioned at the round table in Santiago de Chile (UNESCO, 1973. after which a new definition of museum was proposed and in 1974. ICOM changed its definition according to that proposal into definition stated above

classical museum, have led to the situation that museums are under the pressure to justify their existence and responsibilities as defined by ICOM.

The problem, however, might not be in the definition itself, but in multiple ways of understanding the definition. The idea of museums as a service for society's development dates back to the very foundation of museums.¹⁴ One of museums main role was to "bind the community in a civic body by providing it a universal base of knowledge and validating its highest values and most cherished memories"¹⁵. This "civilizing ritual" consisted of offering the secular, objective truth and classified knowledge, but also of educating masses in terms of how a desirable citizen should act and behave. This was supposed to be done through the process in which the poor and uneducated are mirroring and copying those from the higher social strata. Sacral atmosphere and stern behavioral codes, scientific interpretation and primary care for objects are characteristics which museums have inherited from this classical museum. Over the course of one century society changed a lot, and so did the dominant desire for progress and positions of certain groups in the society, which led to the situation in which it became questionable whether long established practices and values of museums and the development they are advocating for are relevant for communities they exist in. This resulted in "museological call for change, relevance, curatorial reorientation and the redistribution of power"¹⁶, which is still the central debate connected to museums.

During the 1970s¹⁷, with the birth of the eco-museum, integral museum and community museum, new generation of museologists became aware of the weaknesses of classical institutionalized museum logic and failures it might face in the future if it does not strive to change itself in line with the constant changes happening in its environment. Instead of taking "representative" fragments of an identity and putting them on display in building foreign to that identity, eco-museum, neighborhood museum and integral museum models suggested in situ interpretations. These interpretations include not only certain objects but total heritage, and take active role in dealing with the contemporary issues, problems and challenges which their communities are facing. For all three museum models, the focus of

¹⁴ Tony Bennett, "The Formation of the Museum," *The Birth of the Museum : History, Theory, Politics*, Routledge, 1995.17-48.

¹⁵ Carol Duncan, "The Art Museum as Ritual," *Civilizing rituals, inside public art museums*, Carol Duncan, Routledge, 1995.7-21

¹⁶ F. Swanberg, "Towards Museum as Forum and Actor" in *The Museum as a Forum and Actor*, Stockholm 2010, 13-29

¹⁷ A movement of new museology had its first and international public expression in 1972 at the "Round table of Santiago (Chile)" organized by ICOM

museum's service changed from the visitor, as a subject external to museum, to the community, which becomes the integral part of museum's internal structure and participates in multiple interpretations and preservation of its identity. This combined action of museum and community stakeholders is aimed at society's development in a sense that it increases the value of the certain place and identity; improves local networks and acts as the catalyst of social capital development.

“...The main sense of the logic that eco-museum” (and the same can be said for neighborhood museum and integral museum) “is offering to whole museum activity is that museum has to serve to its community in the finest sense of this word, not only because of its image and pride nor because of its establishing and ode to its reaches or its grand history, but because of its development.¹⁸ In fact, new museology, together with calls for democratization of culture and the recognition of the cultural dimensions of development, affected significantly the way traditional museums perceive their mission and resulted in “the idea of museum as a sort of inclusive social forum, letting people to take part, influence and be seen, and creating a platform for democratic discussion, where many voices and perspectives are shared rather than as a place for authoritative indoctrination”¹⁹.

Contemporary debates underlie the importance of museum's active role as a corrective and counter-active mechanism in dealing with current issues. Museums today are seen as important players in achieving the cultural policy objectives of a city, region and country. In the European Union museums are recognized as significant actors in achievement of cultural diversity and social integration, helping creation of people's multiple identities, support in overcoming cultural inequality and entering local characteristics into European dialogue.²⁰, which are all cultural policy objectives of the Union. This is achieved through challenging displays aimed at raising questions and rethinking established positions, primary role given to education departments and their programs, but also by literary “bringing community in museum”. This is where volunteering plays crucial role.

¹⁸ Tomislav Šola, *Eseji o muzejima i njihovoj teoriji: prema kibernetičkom muzeju*, Zagreb, 2003. 55

¹⁹ F. Swanberg, “Towards Museum as Forum and Actor”

²⁰ Lj. Gavrilović “Muzeji i geografije (nacionalne) moći”, in *Muzeji u Srbiji: Započeto putovanje*, Beograd, 2010,

Volunteering in museums: towards inclusive, sustainable society

The practice of volunteering in museums in an organized way has been developing since 1960s, particularly in the United States and Great Britain. On one hand, this was caused by the change of social attitudes and reduction of deference to traditional institutions. On the other hand, increase in relative affluence and growth in car ownership, provided a pool of people with the attitude, income and mobility to participate in the conservation and protection of their heritage.²¹ With theories of ecomuseums, neighborhood museums and integral museums and their reliance on the local community, the practice of volunteering became one of the substantial concerns of theoreticians of new museology. In its organization, all three models counted on volunteer involvement of the community – as board members, interpreters, staff, technical support or friends group. Without volunteers' engagement, museum's mission to engage with the community and support its development would fail.

It is important to say that this model of volunteering which new museology advocates for differs significantly from the model practiced since 1960s in Anglo-Saxon museums. The biggest difference is in volunteer's profile and museum's mission related to volunteers. Volunteers in traditional museums in the US were mainly well off, WASP citizens who's volunteering was seen as socially desirable because of the prestige in dealing with "high culture". By deploying such volunteers, museums provided them with quality leisure time and desirable knowledge, and got volunteers' expertise and enthusiasm as well as increased donations and sponsorships.²² On the opposite, volunteers in eco-museums, neighborhood museums and integral museums are common citizens whose identity is endangered²³, or very vulnerable and marginalized communities in one society who do not visit traditional museums²⁴. Their volunteer engagement aims at increase of their access to culture and at mediation to other members of their community. Final goal of such practice is social, cultural and economic development of the community. Both forms exist today, but it can be said that

²¹ Adrian Babbidge, *Volunteering in Independent Museums: A Research Study*, Association of Independent Museums, June 2009, <http://www.aim-museums.co.uk/downloads/84797761414092009152924.pdf>

²² The aspect of getting donations and sponsorships through volunteers and friends of museum was particularly relevant in the US. In some of prestigious museums, it is, even today required to pay a fee in order to become a volunteer, which immediately filtrates higher social strata of society who are seen as desirable to volunteer

²³ In case of ecomuseums

²⁴ In case of neighbourhood and integral museums

in most of traditional museums they have merged to certain extent so that many museums do think about volunteer program as both a way of attracting material support and a way of participating in realization of broader cultural, social and economic policy.

In 1980s volunteering in museums, in both above mentioned forms, became the topic of interest for both academia museologists and cultural managers. They recognized the practice as very fruitful for the development of museums, nurturing of heritage and spreading of museums' values and mission into wider community. Today, both governments and independent researchers are undertaking substantial effort to map and quantify the activity and impact of volunteering in museums through official reports and research studies. Particular attention is given to issue of how to effectively transfer and implement new museology's concept and objectives of volunteers' deployment in traditional museums. Since the practice is recognized as important for achieving cultural policy objectives, funding initiatives aimed at developing volunteering in museums are numerous.

Today, over 100,000 people in the UK (94,000 in England and Wales) volunteer at independent museums, with 20,000 volunteering regularly, providing the equivalent of 6,470 full time employees or £108 million of independent museum's resources.²⁵ In major, national UK museums there are 3.000 volunteers and over 140,000 friends.²⁶ In the US more than 1 000 000 volunteers in different museums network and share experiences through their civic organization *American Association for Museum Volunteers* which exist for more than three decades. In last ten years many museums in non-western countries have developed successful volunteer programs. Among those are some of the most respected national cultural institutions such as Hermitage State Museum²⁷, The Israel Museum²⁸, National Museum Singapore²⁹ and Budapest Museum of Fine Arts³⁰ Some museums in the United Kingdom are entirely run by volunteers and are great evidence of volunteers' abilities and strong motivation. These are usually museums founded by the local initiative of citizens who wanted to preserve and promote a part of their local cultural heritage and local identity and have been ready to invest their time for that purpose. In this country, the growth of museums since

²⁵ A. Babbidge, *Volunteering in Independent Museums: A Research Study*

²⁶ National Museum Directors Conference (NMDC), *Museums Deliver*, (2010):

http://www.nationalmuseums.org.uk/media/documents/what_we_do_documents/museums_deliver_full.pdf

²⁷ http://www.hermitagemuseum.org/html_En/06/hm6_5.html

²⁸ http://www.english.imjnet.org.il/htmls/page_1471.aspx?c0=14903&bsp=14393

²⁹ http://www.nationalmuseum.sg/nms/nms_html/nms_content_1.asp?cat=Volunteering

³⁰ <http://www.szepmuveszeti.hu/web/guest/onkentesek>

1990s is due mainly to the huge growth in voluntary trusts and „all volunteer” or “voluntary run” museums.³¹

Researches and reports show that volunteers in museums make significant contributions to museums, volunteers, visitors, local community and society at large. Volunteers’ impact on physical and economic capital of museum is the most obvious of these, because they expand museum’s capacity to deliver services to visitors and community by providing it with additional human resources. At the same time, volunteering builds volunteers capacities, supports life-long learning, increases volunteers’ employability and positively affects their well-being. The benefit of the services provided by volunteers may differ in fundamental ways from services offered by professional staff since the motivation to serve is usually different. A unique benefit is also derived from the fact that the volunteer oftentimes has more in common with the person being served (age, race, economic background or experience) than does the professional staff.

In the introduction to the policy paper *Centres for Social Change*³² British Department for Culture Media and Sport has recognized the importance of encouraging museums to involve volunteers and thus address public policy areas in terms of combating social exclusion of vulnerable groups. It is recognized that including community members as volunteers leads to the better delivery of education and learning and to the improvement of the access and social inclusion. Volunteer programs can help museums to reflect and illustrate the various cultures and sub-cultures existing in their communities thus positively affect the access to culture that different community groups have.³³ Volunteers expand the base of community support for museum by making the work of museum more transparent—by bringing the community in, so to speak. In doing this, volunteers provide museums with word-of-mouth publicity and have the potential to cultivate a broader base of supporters for the agency and its mission. As the number of contents which are direct competitors of museums, such as diverse forms of entertainment and creative industries, is growing support which museums have from the community will be of ultimate importance for securing financial resources for their operation and survival.

³¹ Millar, *Volunteers in Museums and Heritage Organizations: Policy, Planning and Management*“, London 1991,1

³² *Centres for Social Change*, Department for Culture, Media and Sport 2000.

³³ *Ibid.*

Five Capitals of Volunteering in Museums: what can it bring to museums, volunteers, users and community?

The Institute for Volunteering Research, a focal point for research on volunteering in England, has patented a Volunteer Impact Assessment Toolkit³⁴, a set of tools which organisations can use and adapt including surveys, focus group topic guides and volunteer diaries in order to measure and assess the impact and value of volunteering. Even though it is not aimed at museum volunteering specifically, but at volunteering in general, I found the theoretical framework of this toolkit most relevant for the identification of the key groups which are affected by volunteering, and classification of major ways in which they may be affected.

Toolkit recognizes four main key groups who are affected by volunteering:

1. The organization (in case of this research these are museums)
2. The volunteers
3. The users/beneficiaries (users in case if this research is museum audience, while beneficiaries are different schools, civil organizations and associations who benefit through the programs museum offers because it complements their work)
4. The wider community

The major ways in which key groups may be affected by volunteering are grouped into five types of “capital”. “Capital” here is thought of as “capacity” or “stock”, because understanding impacts in this way allows people to visualize how volunteering might generate or build up capital, or supply a resource bank from which to draw. These five capitals are physical, human, economic, social and cultural.

Physical capital

Physical capital refers to the product or output achieved through volunteer effort. For museums, this is the most obvious and easiest identifiable of all five capitals because it is assumed that free workforce provided by volunteers will contribute to the quantity of services provided by museum. Guided tours, educational workshops, round tables, community discussions and lectures create a bridge towards audience by providing them access to knowledge surrounding museum artefacts. In order to constantly have this kind of services and meet needs and expectations of museum visitors, museums need enough human

³⁴ <http://www.ivr.org.uk/booksandlibrary/Impact+Assessment+Toolkit>

resources. In most museums which deploy volunteers this problem is solved by giving volunteers task to provide visitor services.

Indicators of physical capital for museums may include *the increase in number* of guided tours, new programs, information services, educational workshops, data collected, documented and digitalized, objects conserved, etc; *the increase in the quality* of services such as more enthusiastic visitor reception, museum guards which are always present in the gallery, regular site security checking, services in cafeteria and museum shop, tours available for different target groups through matching the guide of the similar profile and background as the group, better collection management through use of volunteers who knows to work with new technology, or better community outreach through use of volunteers in marketing and public relations for specific groups similar to volunteers profile, etc; and the *increased degree of innovation* in services provided by volunteer such as the digitalization of collection, administrating museum's website and providing it with online collections or even exhibitions, or providing museum shop with new products and souvenirs, etc.

For volunteers physical capital refers to the tangible benefits they have from volunteer involvement. These include *the number of training courses* that they have attended as museum volunteers, *certificates* they have received as well as *social events* they participated in.

For museum audience and other users of museum services physical capital means the *enhanced quality and quantity of services*. These are particularly services of audience animation, education and mediation which volunteers provide or assist with, such as already mentioned tours in different times of day or week, tours adapted for different groups and organizations which can come and supplement their programs with museum programs (this is particularly relevant for school teachers and their students, or people with special needs, or researchers who need specific data), or information and tours available in foreign languages in order to target tourists.

The wider community can benefit from the physical capital of volunteering in direct and indirect way. Direct way would be through community new outreach services provided by museum volunteers, but also through better quality of life created within the community due to museums existence because "culture and cultural institutions attract people to a place, just as much as good schools, housing or transport and create an environment in which other

industries, goods and services can grow.”³⁵ The aspect of the significant role of museums in expansion of tourist industry should also not be forget, because they can serve as a good marketing for one city, region or country and affect expansion of local business related to tourism. Volunteers are oftentimes those who tourists first see at museum’s visitor reception, shops or café and those who can enhance the quality of communication with foreign tourists and suggest to them other local attractions and services.

Human capital

Human capital relates to the acquisition of skills and personal development of museum staff, volunteers, audience and wider community.

Human capital which museum staff can gain from volunteers is related to the impact that volunteers have on *staff development* through introduction of very specific professional skills, or through *diversification of workforce* in terms of age, ethnicity, ability or social background which results in intercultural and intergenerational sensibilization of museum staff and creation of a more tolerant environment and mutual understanding.

Diverse workforce gives the same benefits to volunteers and increases their sensibility and understanding of different people. Moreover, human capital for volunteers is generated through all aspects of their *personal development* within museum such as increased confidence and self-esteem, new vocational skills acquired such as IT literacy, team work, public speaking etc, skills and knowledge related to specific museum jobs. For students and young people the increase of human capital is the biggest incentive to volunteer. Volunteering helps them to acquire practical skills, qualifications and specific training which enhances their study and increases their employability. This aspect is of great significance for the unemployed as well, because it can offer a good practical and knowledge base and create opportunities for future employment. Positive impact which volunteering has on *physical and mental health* of volunteers is one more form of generation of human capital. Having the feeling of being useful, needed and integrated in the community is one of the main motivation factors for the elderly to volunteer.

As museums are increasingly moving away from the emphasis they put on collection, preservation and exhibition of important artifacts towards the emphasis on promotion, understanding and appreciation of arts, science and other phenomena, numerous *animation*,

³⁵ National Museum Directors Conference (NMDC), *Values and Vision: The Contribution of Culture* (2006): http://www.nationalmuseums.org.uk/media/documents/publications/values_and_vision.pdf

education and mediation activities of museums that are mentioned as physical capital indicators help *develop human capital of museum audience and diverse beneficiaries groups*. A research *Museums and Learning in the UK* points at the move towards museum as an accessible learning resource. Museum education is seen as a collaborative process involving both public and staff, and the consequence of this is that education in museums lies not in what museums do to people with their objects but rather in a process of individual and community development drawing upon a full range of community and institutional resources to which the public and the museum staff contribute as partners. Volunteers as both a museum's additional workforce and significant audience can bring together perspectives of both the institution and public and thus facilitate communication and knowledge transfer.

It is recognized that including community members as volunteers leads to the better delivery of education and learning and to the improvement of the access to culture and social inclusion of particularly vulnerable groups of society and those groups that otherwise would not go to museums. Volunteers can help develop feeling of solidarity within the community, increase tolerance, access to learning and culture and support intercultural cooperation thus contributing to development of community human resources.

Economic capital

Economic capital refers to market value of the work done by volunteers and financial and economic effects which result from volunteering. It is a capital which is mathematically measurable. Museum's economic capital is the *value of volunteering minus the cost of volunteering*. The economic value of volunteering is measured as a market value of a working hour (average national monthly wage divided by number of working hours in a month) multiplied with the number of working hours provided by volunteers. For many museums deployment of volunteers turned out to be a good fundraising strategy, because some volunteers might have connections with well-off companies or private donors willing to provide museum with additional funding. Donations and sponsorships received because of the engagement of volunteers should be counted as part of economic value of volunteering. The cost of volunteering is a more complex thing to measure. It includes volunteers' health and security insurance, reimbursement for out of pocket expenses, travel expenses, costs of trainings, cost of working hours of staff engaged in management and training of volunteers, cost of events organized for volunteers, postcards, gifts, rewards given to volunteers, etc. Of

course, the list of expenses varies from museum to museum, since different museums cover a different combination of volunteer expenses listed above.

For volunteers economic capital will be *individual value of volunteering* (market value of courses attended, training received, new skills gained, health insurance etc) *minus individual costs of volunteering* (transportation, food and other job-related expenses if not reimbursed by museum).

Audiences' and beneficiaries' economic capital derived from volunteering is visible through their *access to services which would have to be paid for* if there were no volunteers to donate their time and expertise in providing these services.

To community economic capital of volunteering is the *enhanced value for money in public services*, which is also an important aspect for those who provide museum with funds, be it the state or private donors. As already mentioned, museum and its volunteers might play a significant role in attracting tourist whose visits contribute to the economy of local area and growth of services and infrastructure.

Social capital

This capital moves beyond physical outputs and individual development to capture social impacts. It refers to *creating a more cohesive community through building relationships, networks and bonds of trust between people*.

For museum generation of this capital would mean *increased status and reputation of museum* in the community as well as *enhanced recruitment and retention of staff and volunteers*.

For volunteers, social capital can be seen as *the increased trust in museum, its staff and other volunteers*, but also as *increased participation in public affairs*. Researches show that those who have volunteered at least once in their lives, are more probable to be active as volunteers more often than those who have never volunteered. Volunteering is shown to raise social awareness and expand social intelligence of volunteers. Benefits that come from *social contacts and enjoyment in social interactions* also fall in category of social capital. For many volunteers, particularly house wives and retired people *meeting people and making friends* is the benefit they appreciate the most, because it increases their *feeling of relatedness and companionship*. Voluntary work helps *build social connections and ties and expands*

networks which can be helpful in the future which is particularly important aspect of social capital for the young and unemployed.

Enhanced trust in museums and participation in its activities is what both audience and wider community benefits from. The *inter-connection of museum and local community* can be demonstrated through cooperation with other local interest groups (local civic organizations, tourist offices, small enterprises, etc), through connection with local schools and universities, through museum's social gatherings and events organized for local community.³⁶ Due to their ties and insights into the needs, interests and issues affecting specific community groups, volunteers can help museum in offering more relevant programs, building up trust and creating networks with the community. This helps community to see museum as the actor in promotion of social coexistence of diverse identities and interests, supporter in overcoming cultural inequality and social exclusion and important factor of social development.

Cultural capital

Cultural capital refers to assets such as a shared sense of cultural, religious, ethnic, national or local identity. Since museums are institutions aimed at safeguarding identities, transferring cultural codes and producing collective memories, cultural capital they generate in society is their primary product even if they don't deploy volunteers. However, volunteers ensure that museum is not a "dead place" full of objects witnessing knowledge that only few people can access and that cultural capital gets communicated and delivered to as wide part of population as possible thus ensuring the sustainability of one identity.

For museums cultural capital is assessed through *existence of services more reflective of cultural diversity within community*. British Department for Culture, Media and Sport recognizes exactly this aspect of volunteers' impact: "Volunteer programs can help museums to reflect and illustrate various cultures and sub-cultures existing in their communities thus positively affecting the access to culture that different community groups have."³⁷ Another benefit of volunteers for museum's cultural capital is creation of an *open, inclusive and diverse organizational culture*. Organizational culture like this will empower intercultural and intergenerational cooperation, mutual tolerance and respect, bring new perspectives and insights to museum. The elderly volunteers, for example, have proved to be essential in

³⁶ L. M. Baird and L. Greenaway, *Volunteering in museums: A research study into volunteering within museums*, Museums Galleries Scotland, May 2009

³⁷ *Centres for Social Change*, Department for Culture, Media and Sport

transfer of knowledge, memories and perished traditions and thus teach new things to museum staff, volunteer and audience.

Cultural capital for volunteers in museums is observable through their *attachment to cultural identity, appreciation and respect for their own and others' culture* and increased awareness of their own and others' heritage. Not only that volunteers have broader access to values and knowledge surrounding museum artefacts than do museum audience, but they can gain new cultural insights and knowledge in interaction with other volunteers.

For museum audience and wider community cultural capital is generated through the *appreciation and understanding of other people's and their own culture and identity-building*. Cultural capital of identity building, as understood by new museology, is not museum's objective per se, but only a means which contributes to the problems of coping with everyday life. "Identity in the sense of historical knowledge, of orientation in space and time, of self-respect and the feeling of belonging to a socio-cultural group is a basic precondition for action and responsible behaviour."³⁸ It is through identity-building that museums hope to support marginal social groups to structure their present and future in conformity with their specific cultural characteristics and secure their sustainable development.

This overview of capitals which volunteering in museum generates shows that potential of the practice are vast. When successfully implemented it helps museum and community merge and transforms museum into an institution which contributes to the contemporary society and lives with its community. Museum becomes more democratic and deetatisized and thus able to communicate ideas and spread its mission in the current time, while at the same time preserving the common heritage for the future. While in theory the concept of volunteering in museums implies sustainable development, community participation, democratization, education, life-long learning, raising competencies of the community, cultural diversity and upraise of the overall quality of life of one community, its effectiveness and the extent to which objectives are accomplished varies significantly from museum to museum. On one side this is because of different legal frameworks and cultures of volunteering existing in different countries and regions. On the other side, effects differ

³⁸ Andrea Hauenschild, *Claims and Reality of New Museology: Case Studies in Canada, the United States and Mexico*, Chapter IV, 1988.

because of differences in mission, organizational culture, level of openness, policies and management of volunteers in different museums.³⁹

Theories and examples of good practice should be always in mind as a role model and goal to be achieved, but volunteering is a concept rooted in practice and asks for observation, research and reporting of tendencies in the real life in order to get to conclusions and solutions for its implementation and improvement. For this reason the main goal of this research is to offer such conclusions about current condition of volunteering in museums in Serbia.

³⁹ Sinclair Goodlad and Stephany McIvor, *Museum Volunteers: Good Practice in the Management of Volunteers*, 2005(1998). Chapter IV of the book discusses in details five case studies of different management practices of volunteers in museums in the US and Canada

Management of volunteers in museums

Volunteer management can both foster and negate volunteers' desire, decision and motivation to volunteer. If done properly it can enhance volunteers' contribution and effectiveness, increase volunteers' well-being and lower withdrawal intentions. It is what can assure that people are well engaged, appreciated for the contribution they make and well integrated in museum, because these are things that affect the most sustainability of volunteers' motivation to continue with the volunteer activity for a long-term period.

To which extend and in what form management of volunteers in museums should take place is a subject to debate. From one point of view, managing volunteers is against the spirit of volunteering because it destroys spontaneity of the concept. From the other point of view, the only problematic thing with management of volunteers is that often times there is the tendency to import practices of managing paid workforce to voluntary workforce.⁴⁰ This point of view finds that to deploy volunteers to maximum effect, it is necessary to provide a well-organized system for recruitment, management and training and ensure the cooperation and understanding between volunteers and paid professionals.

There are four main aspects to look at when assessing how effectively volunteers are managed and this is how I will assess management of volunteers in museums in Serbia in this thesis. The first aspect is assessing by whom volunteers in a museum are managed, which is whether there is a person who is responsible for the management and deployment of volunteers. If there is such a person, it is important to see whether the overall responsibility for management of volunteers is his/her only task (volunteer-coordinator), whether it is her primary task but has more additional roles to perform or it is someone (or more people) who is not specifically designed for that job but performs it even though the title volunteer-coordinator does not appear in his/her title.

The second aspect is assessed by looking at what policies and procedures related to volunteers are in place in museum. These include policies and regulations for volunteers, recruitment and selection policies, existence of specific training for volunteers, health and

⁴⁰ A. Murch, "Local Heroes" 1999, cited in: *Volunteers in Museums: Key findings and Issues from the Literature*, Institute for volunteer research

insurance policies for volunteers, handbook for best museum volunteer management practices, and training of employees for work with volunteers.

The third aspect is seeing what kind of volunteer related expenses museum covers which shows what volunteers' reimbursement and motivational practices are in place. These include health and safety insurance, travel expenses, job-related out-of-pocket expenses, meals, training and courses, curatorial exam, diplomas, certificates and greeting cards, gifts, pocket money and organization of events and celebrations for volunteers.

The fourth aspect is related to ways through which volunteers get rewarded and recognized for contribution they make to museum. These can be museum publications, souvenirs, certificates, news-letter, education and courses, giving more responsible tasks and duties, participation in planning of museum's activities or education and courses provided to volunteers.

Keeping the high level of volunteers' motivation depends on all these factors. This is why I found important to access forms and practices of management of volunteers in museums in Serbia through researching implementation of all above mentioned aspects of management.

IV Volunteering in museums in Serbia: key forms through history and current condition

History of volunteering in Serbia

In Serbia, there is a long tradition of mutual helping, solidarity and support between neighbors and family members. The most developed form of such tradition is called “moba”, where a family which has seasonal work which asks for more people than family members would organize its neighbors to help them. From the second half of nineteenth century until the end of the Second World War people volunteered in charities and humanitarian organizations as well as in political parties and civil organizations.

After the Second World War, with the establishment of Socialist Federative Republic of Yugoslavia, working actions became key factor for the rebuilding of the destroyed country. “Youth working actions became the matter of good social image and “Workers’ medal” measure of values. Besides clear volunteer engagement, these actions had patriotic character and significant elements of political and ideological beliefs.”⁴¹ The youth from different parts of the country would get a months and longer placement in one of working sites, which helped built main infrastructure in the country.

During the 1970s working actions have lost the biggest part of its socialist and communist character, gained international character with the young coming from different European countries and became places of real volunteer action and socialization. Besides working actions, diverse unions and civil organizations played an important role in development of volunteering, because their members offered voluntary services and support to citizens. Activities related to international exchange of volunteers were responsibility of *Commission for international volunteer activities*, which received applications of volunteers from diverse youth unions and organizations through its republic branches.

It is, however, important to underline that all these “volunteer” actions and civil organizations were organized and supported by the state. Civil unions and initiatives, with exception of Red Cross, were under the patronage of an umbrella organization called “Socialist Union of Working People of Yugoslavia” (SSRNJ). As the state overtook the role of managing problems in social protection, health care, culture and many other fields,

⁴¹ Asocijacija za demokratski prosperitet “Zid”, *Volonterizam i javne institucije*, Podgorica 2004, 39

grassroots' volunteer initiatives were minimalized. Voluntary work was organized also through state administration and schools. School curricula required certain number of hours of voluntary work for the community which was realized mainly through ecological actions. From this we can conclude that during SFRY period unpaid work existed in great extend, but it had the form of so called "coercive" volunteering, because working actions were managed from the top of the state and were obligatory in most cases. Volunteering was centralized and far from the concept, understanding and practice of volunteering in democratic societies. It was reactive, rather than proactive and based on citizen's initiatives.

With the secession wars during the 1990s and significant decrease in life standards, increased corruption, unemployment and economic collapse, majority of citizens quickly lost the trust in public and state institutions. Focused on the satisfaction of essential needs many started to perceive volunteering as "working for free" and "illusion for fools and naives" so the interest in volunteering decreased significantly.⁴² On the other hand, since establishment of Milosevic's "democratic" regime, it was possible to create grassroots', nongovernmental civil organizations and initiatives. Active and politically aware citizens were getting together around common issues on voluntary basis, very often aimed at questioning state politics and acts. With the help of western donors, civil society in Serbia significantly expanded during the transition period and became actor in the development of volunteering. The most important actor in promotion of the values of volunteering in Serbia from 1990s on was civic organization *Young Serbian Researchers*, who self-initiatively overtook the activities of former *Commission for international volunteer activity* and established *Volunteer Centre Serbia* within its structure.

However, in post-socialist countries in transition, development of civil society and increase of civil activism in public life are much slower than in countries without socialist legacy, because citizens are used to problems being solved at higher state instances. When it comes to public sector and state institutions, which are of interest for my thesis, there is still resistance towards engagement of volunteers, misunderstanding of the concept of volunteering in relation with democratization of society and lack of cooperation with volunteer centres and nongovernmental organizations who have some expertise in working with volunteers.

This is not strange since legal system in Serbia did not recognize volunteering as activity based on individuals' free will aimed at benefit of other individual or society as a

⁴² *Ibid.*

whole. Certain laws (Labour Law, Healthcare Law, Law on Social Protection and social security of citizens) recognize volunteering as professional training and professional development through the trainee practice (concept close to internship) in order to be eligible to pass professional exam or in order to be able to go to specialization in certain professions (medicals, lawyers, judges, but also curators).⁴³ According to EU and UN regulations and practices, or World Volunteer Organization this practice cannot be considered volunteering since it does not fit all criteria of volunteer activity. A young person who is doing unpaid job for a year does not do this on the basis of his/her own free will, but because it is required as a built up of his/her studies and professional development without which they would not have the right to get employed in those professions.

Often times civil service which young men choose instead of doing service in the military has been referred to as “volunteering”. This is unpaid work taking place in the public sector for nine months, but since the requirement to serve the state in either military or civil service is obligatory, this practice cannot be considered volunteering either.

Real volunteer activities and actions in Serbia are happening primarily in the civil sector. Research done in 2005 by civic initiative IZVoR showed that significant number of civic organizations (41%) deploy volunteers from time to time according to their needs, 27% of civic organizations are volunteer run, while one forth (24%) of civic organizations deploys volunteers in almost all their projects.⁴⁴ Even though these results show that volunteers are vital force of civil organizations in Serbia, these activities have been going on without legal framework.

Until May 2010 was no law defining who can volunteer, for what purpose, who can be the organizer and the beneficiary of volunteering, which responsibilities and rights have both sides, etc. In line with this, there was no recognition of voluntary work as means of informal education, so volunteers did not get any credit for the work they did in terms of social appreciation or advantage when applied for a job, scholarship, etc. Because of the lack of regulations majority of real volunteers did not have health and safety insurance covered by the organizer of volunteering. In this situation it is not strange that many people still perceive

⁴³ Response of the Council for Regulatory Reform given to the Parliament on the legal status of volunteering before the new law
http://www.gradjanske.org/admin/article/download/files/Izveštaj_ZoV_Savet%20za%20reg%20ref_06072009.pdf?id=502

⁴⁴
<http://www.gradjanske.org/page/youthProgram/sr/infoCenter/noticeBoard.html?view=story&id=1646§ionId=10>

volunteering as "work for nothing" and that volunteers get disappointed by the way they have been managed by the organizer.

In order to combat the lack of legal regulations of status of volunteers, in December 2004 several NGOs from Vojvodina, experienced in working with volunteers, created an initiative for legal regulation of the status of volunteers in Serbia called IZVoR. In January 2007 Working group IZVoR has created a first draft of the Law on Volunteering and organized numerous public debates around this issue. The Assembly of the autonomous Province of Vojvodina supported the initiative and gave drafted version to Serbian Parliament. On May 26th 2010, almost three and a half years after the first draft version was given to the Parliament first Serbian Law on Volunteering was adopted.

Whole procedure was followed by numerous discussions and objections of civil sector from Serbia, whose numerous suggestions, commentaries and critical opinion were omitted from the law.⁴⁵ In order to get a sense what kind of attitudes are existing towards volunteering not among average citizen but public officials, I will state two opinions given by representatives of different political parties in Serbian Parliament stated during the discussion about the law. Members of Serbian Progressive Party, for example made amendment which asks for the prohibition of volunteering in the circumstances dangerous for health and security of volunteers.⁴⁶ This amendment was accepted and thus a big part of activities of organizations aimed at helping people in very risky situations will be reduced to minimum. The president of New Serbia asked why Parliament is discussing the law on volunteering at all and is it that important for the country in this moment when there are much more serious problems in terms of economic crisis going on.⁴⁷ These attitudes can show the lack of awareness of positive impacts of volunteering among the highest state representatives, particularly for the economy, fight against unemployment and development of people's skills and knowledge which are all among the goals set by the Serbian government.

Serbian Law on Volunteering: a debating issue

A legal framework for volunteering in one country is essential for regulating and thus shaping its development in a given society. Serbia got the Law on Volunteering in May 2010

⁴⁵ In order to see amendments of civil sector, discussion, and Parliament's drafted version see <http://www.gradjanske.org/page/news/sr.html?view=story&id=1327§ionId=1>

⁴⁶ http://www.b92.net/info/vesti/index.php?yyyy=2010&mm=05&dd=19&nav_id=432417

⁴⁷ Ibid http://www.b92.net/info/vesti/index.php?yyyy=2010&mm=05&dd=19&nav_id=432417

and the law will be on force from November 2010. The Law was drafted by the working group of changes of the Labor Law from the Ministry of Labor, Employment and Social Policy, which does not have any professional in the field of volunteering. Civic organizations, as experienced in deployment of volunteers, were included in the process of drafting and amending the Law, but they achieved very little of what they have proposed. Current Law regulates the practice of volunteering, but has numerous shortcomings and pictures misunderstanding of the state authorities for the thematic. Civic sector plans to boycott this Law and spread the awareness of the ways of going by the Law in deployment of volunteers in order to create conditions for the change of the Law in the future.

The law regulates basic terms related with volunteering, principles of volunteering, contract on volunteering, rights and obligations of volunteers and organizer of volunteering and supervision of implementation of this Law.

Volunteering in terms of this law is “an organized voluntary provision with services or activities of public interest, for the public good or for the good of the other person, without remuneration of money or any other material property except if it is not stated otherwise in this Law.”⁴⁸ As such volunteering is to be promoted as activity of public interest for Republic of Serbia which contributes to active involvement of citizens in social processes and development of more human and democratic society of equal opportunities, as well as to improvement of quality of life of all citizens (acta 5).

According to the law, volunteer can be any private subject, citizen of Serbia or a foreign citizen. Organizer of volunteering can be any non profit legal subject, state, province, regional, local and municipal authorities but also business and public company if volunteering is not aimed at their generation of profit. The user of volunteering can be private subject, nonprofit legal subject or the organizer of volunteering if registered as a non-profit legal subject.(acta 4) The law prohibits volunteering which subsidizes work of paid staff as prescribed by labor regulations.(acta 8)

Activities which are recognized by this Law as volunteering are differentiated on long and short term volunteering. Long term volunteering is volunteering which lasts for more than 10 hours per week for at least three months without break. There are legal and administrative differences between the two. In the case of long term volunteering written contract⁴⁹ between the organizer of volunteering and a volunteer has to be made, while in the case of short term volunteering contract has to be made only in specific cases, such as if

⁴⁸ Law on Volunteering of Republic of Serbia, act 2

⁴⁹ Act 18 of this law prescribes all data which should be put in this contract

volunteer is juvenile, if volunteer is a foreign citizen, on the request of volunteer, organizer of volunteering or beneficiary of volunteering, etc.(acta 15) In the case of long term volunteering, the organizer of volunteering is obliged to provide a volunteer with security insurance in the case of injury or professional disease during volunteering, while in the case of short term volunteering the organizer is obliged to do this only if it is specified in the contract. (acta 27.)

According to principle of volunteering as work without payment, volunteers cannot work for material or money remuneration. However, remuneration of expenses related to volunteer job is not considered to be remuneration⁵⁰. Furthermore, in the case of long term volunteer engagement, pocket money⁵¹ given to volunteer is not considered as material gain. Nevertheless, the organizer of volunteering is not obliged to cover any of these expenses related to volunteer work except security insurance for long term volunteers and training for being able to perform volunteer activity. All the others are only a matter of contract between the organizer and a volunteer. Organizer of volunteering has to guarantee for volunteer's security and health during performing of volunteer services and activities, give confirmation of volunteer activity if requested by volunteer, secure resources for performing volunteer services and activities, secure secrecy of personal data of volunteer and privacy protection and secure other conditions for volunteering and rights of volunteer prescribed by this law and volunteer contract. (act 25.) All these should make sure that volunteers do not get misused particularly as subsidy for paid staff or in terms of health and security protection, but also that their activity becomes recognized by the society. Each volunteer will have a volunteer booklet with records of all their volunteer engagements, which will hopefully get those advantages in terms of scholarships, job applications, etc.

What caused the biggest discussion connected with this law is the administrative procedure prescribed by it. It is very time consuming, both for the organizer of volunteering and for the state administration. The first time when organizing volunteer activity, the organizer of volunteering is obliged to apply to the Ministry of Labor who keeps record on volunteering and thus be inscribed as organization which has the right. In the case of nongovernmental and civic organizations which are registered as non-profit organizations, this application makes a double job, since they, almost by definition, all rely on volunteer

⁵⁰ working clothes, equipment and other means for personal security of volunteers, travel, accommodation and food expenses related to volunteer services and activities, medical checking needed for volunteering, training needed for performing volunteer activity, security premises in the case of injury or professional disease caused while with organizer or beneficiary of volunteering.

⁵¹ This pocket money can be up to 30% of minimal neto monthly salary for full time job

workforce. Every business or public company who is the organizer of volunteering has to give description of volunteer program and other necessary documentation to the Ministry of Labour every time when it organizes volunteer actions in order to get the approval for the program (acta 15). On one hand, this is good because it decreases possibilities of misuse of volunteers in order to generate profit for the company. On the other hand, it decreases incentives for companies to organize volunteer actions, since the whole procedure of designing volunteer program and preparing all necessary documents, can be more time consuming than the organization of volunteer activity, and thus very discouraging for profit sector. With such regulation, the state puts into risk development of corporate volunteering and other forms of volunteering organized by profit sector. One more regulation prescribed by this law is that every organizer of volunteering is obliged to keep a record on volunteer program from the starting until the ending day of volunteer program.⁵² Also, the organizer of volunteering is obliged to give report on all volunteer programs it have been organizing during passing year until the 31 March of following year. (acta 29) Keeping the record on volunteering is among the top points of good management of volunteers, but such request should not be put as obligatory aspect of state regulations on volunteering. It is time consuming for the organizer of volunteering, but even more for state administration who will have to read all these reports and is not complementary with the goal of the state to decrease all unnecessary administrative procedures and decrease the number of employees in administration.

The most troubling act is the act no.3, which does not specifies what volunteering is not, but which forms of unpaid work are exempt from this law on volunteering. Exempt is mutual help among family members, friends and neighbors, because it is obvious volunteering in informal environment. Work outside employment contract and time spent for professional development or pre-employment training are exempt because they are not consider volunteering in the sense of this law, but the problem is that other state Laws mentioned above still refer to this as “volunteering”. For this reason it will be necessary to amend these Laws and change the formulation of the name for these practices, so that they are not confused with real volunteering.

⁵² Record for long term volunteering contains description of volunteer program, duration of volunteering, number of volunteers engaged in volunteer program, data about the user of volunteering, personal data of volunteers, data about volunteer training and other data of important for volunteering. Record for short term volunteering contains only description of volunteer program, duration of volunteering, number of volunteers engaged in volunteer program. (act 28).

Civic sector included in creation of the Law on volunteering considered inappropriate for short-term volunteering to be put under the same administrative procedure as long-term volunteering, saying that this will only impede the development of volunteering, but the working group from the ministry did not accept this. Middle way solution was to add to the act no.3 “ad hoc” actions which last up to 10 hours per week for no longer than 30 days with or without break within one year as something for which procedures and regulations in this law do not imply. This is a big shortcoming of the Law because it leaves space for misuse of volunteers and cheating on the Law, for, it will be possible to present long-term volunteers as “ad-hoc” volunteers in front of inspection, and not respect any of the procedures prescribed by the Law. In addition to this, activities connected with someone’s membership in political party, syndicate, or other unions and organizations which are connected with the achievement of goals and objectives of that organization are not under procedures of this Law. Dissatisfied with the Law which is adopted, civic organizations plan to boycott it through showing all their volunteers as their members, because procedure is much simpler.

V Volunteering in museums in Serbia

Museums in Serbia: current condition

Despite of all changes which happened in contemporary museology in the world, museology in Serbia still sticks to paradigms of classical museums, staying far behind new trends and practices. Political and economic crisis during the 1990es harshly hit cultural life in Serbia, degenerated social and cultural values and established turbo-folk and its aesthetics as dominant form of cultural consumption. Cultural institutions, including museums, did not succeed to act as cultural catalyst for people's fears, traumas and problems caused by wars, crisis and transition. Professional isolation, decrease of state subsidies, bad working conditions and lack of supervision were reasons as well as excuses for museums' isolation from the public and audience. Instead of responsibly offering the alternative to overall spirit of unclear and undefined values, museums lived through crisis doing nothing more than surviving.

What public could see in museums in Serbia at the turn of new millennia were old fashioned displays⁵³, ruined buildings and low enthusiasm among museum staff. The fact that several biggest museums in Belgrade stayed without permanent displays or closed their doors due to reconstructions⁵⁴ causes less and less interest of public and media, while citizens are losing museums from their minds. In last few years, however, in several museums in Serbia significant reconstruction activities and reorganizations of permanent display took place, while reorganizations and reconstructions started or are about to start in several more.⁵⁵ The Ministry of Culture overtook the job of capacity building and trainings for museum professionals in order to get them closer to contemporary museological trends. The availability of contemporary literature in museology and museum studies is increasing through increased access to online databases and translations of foreign authors by Serbian publishers. The number of Serbian authors and professionals interested in different aspects of

⁵³ Scientifically, interpretatively and technologically

⁵⁴ National Museum, Museum of Yugoslav History, Museum of Contemporary Art, City Museum Belgrade, Pedagogical Museum, Historical Museum, Museum of Science and Technique

⁵⁵ Vladimir Krivošejev, "Predstoji li Srbiji muzejski 'bum'?", in *Muzeji u Srbiji: Započeto putovanje, 199-202*

museology and innovation is increasing. Finally, new, advanced Law on Culture, which will initiate changes in museums on operative level entered into force on March 2010.

All these small changes are very positive compared to what was going on in Serbian museums since 1990s, but very slow to catch all the changes which are constantly happening in society and respond to the needs of audience and broader population. The question arises: do we need all those museums when museums which are opened and have production activities attract such a small part of population and remain empty? If there is only 3-4% of Serbian youth which goes to museums, if children go mainly when it is an obligatory part of school curricula, if only 14% of retired people who have plenty of time visit museums, if disabled do not have access to majority of museums in Serbia, if vulnerable population groups are unlikely to find a reason to go there, if even those who consider themselves museum audience find museum displays unattractive, it is the sign that museums are failing to achieve their mission. It is also a sign that they do not their job in terms of museum marketing and animation of public.

Acquisitions, documentation and presentation of museum artifacts are still dominant topics of discussions in contemporary Serbian museology and disciplines related to museums.⁵⁶ There is an alarming lack of articles and discussions which deal with the animation of public and cultural mediation and through this acknowledges that one of the essential aspects of curator's job is communication with the local community and its needs. Furthermore, most of these articles are written by curators of educational and PR departments which are, by many museums and its staff, considered as the only responsible for the contact and communication with the audience and considered as side duties within museum. Curator's job is seen as acquisition, collecting, documenting, researching and putting on display, with very little care to whom, why and for what purpose an exhibition is made. Opposite from what majority of museum professionals in Serbia think, museums stay empty because of the lack of communication with audience and community, not because of ruined buildings and poor production of exhibitions. What museums in Serbia will have to understand soon is that the shift has to be made from museum object to audience, from research to education and animation, and from presentation to communication and mediation. Museums like this cannot be the impetus for development of cultural tourism, because they do not tell stories about specificities and uniqueness of local, regional or national identity and

⁵⁶ Ivana Jovanović and Tijana Jakovljević, "Kustos etnolog u diskursu nove muzejske realnosti" in *Muzeji u Srbiji: Započeto putovanje*, 181

because presentation of museum contents is not adjusted to tourists in terms of labels and guides in foreign language.

History of volunteering in museums in Serbia

When it comes to volunteering in museums, the practice is similar to that in other public institutions. Before 1990s almost all students of art history and archaeology as well as students from ethnology and history interested in museums volunteered in museum during or and after their studies, before they get employed. On one side it was due to better and more secure financial situation in the country, so parents could afford to have their children on their budget for few years more after they graduate. On the other hand, museums were much respected institutions so it was an honor to volunteer there.

In bigger museums almost each curator had few volunteers at the same moment that would pass through the whole range of very diverse tasks: documentation, archives, process of making an exhibition, etc. In biggest museums it was very common that only students with recommendations from the faculty can come and volunteer and it was considered a privilege. However, because the number of volunteers was high, volunteering was no guarantee that you will get employed in a museum. Each curator could choose after a while with whom he/she wants to continue the cooperation, and who those who are not needed anymore are. This is why many volunteers were very enthusiastic about their tasks and tried to do their best in order to stay as volunteers, even for four or five years. In line with this, curator's criteria for who can become a volunteer were much higher than today. There are numerous examples of curators who are currently employed in museums, but who volunteered there for many years before they got their paid position. In that time, museum did not pay for any expenses of volunteers, but everyone had interest in volunteering because this was the way to get to know the profession and get some practical experience.

From 1989 until 1994 volunteering got a more structured administrative form and one could become a volunteer through the National Employment Biro. Graduate art historians, archaeologists, ethnologists and anthropologists and historians were eligible to apply to the Biro for Unemployed and get a yearlong trainee position. The biro overtook the responsibility of paying health insurance and symbolical monthly salary for them, while museum would pay the fee for curatorial exam for that person. Since there was defined number of places available for such engagement, this procedure significantly decreased the number of

volunteers, because there was no place for everyone to volunteer. Economic crisis additionally affected the practice, because the number of young people who were ready to work without being paid decreased. However, it functioned somehow until 2000s, but the ties with the university have been weakening. In the times of crisis, curators did not want an additional job of mentoring volunteers. This was justified by the explanation that museum did not have money and that salaries of employees were already too low for the work they were doing.

Since 2009 National Employment Biro stopped financing these pre-employment programs for public institutions and is financing only the private sector. This is because public institutions do not have new employment places available in standardization, so they use this young workforce without ever employing them. Despite of this, graduate students from departments of art history, archaeology, ethnology and anthropology and in some cases history do accept to work without being paid because curatorial exam is a prerequisite for working in a museum. Furthermore, students of these disciplines do come to volunteer for few weeks or months in those museums who do accept this kind of help. Another form of what is considered „volunteering“ in museums is through civil service instead of going to the military, because museums are one of the public institutions which get military servants regularly. However, with no organization within the institution and no management of human resources this workforce is not used effectively in majority of museums. Very few museums use volunteers in a real sense of this concept. Those which use have poor management of volunteers and no policies related to volunteers because this kind of activity is not recognized in museum statute nor it is recognized as a part of museum budget.

Broadly observed, real volunteering in museums, which is in accordance with international definition stated in this thesis are very rare and invisible, which creates the sense that there is no understanding that this practice can foster realization of some of the goals of Serbian cultural policy, as well as other national strategies⁵⁷. All five capitals of volunteering as defined and explained in Chapter 5 are of great significance for museums in Serbia which want to overtake a responsible relationship towards society for whose development they

⁵⁷ Relevance of volunteering, and volunteering in cultural institutions for National ageing strategy and National Strategy for the Youth is mentioned here, but volunteering in museums can contribute to achievement of National Employment Strategy, National strategy for Sustainable Development and National Education Strategy

exists⁵⁸. These five capitals can create a space for museum to act as a part of broader Serbian cultural policy project which based on principles of openness and accessibility of cultural contents to the public and citizens (principle no. 3); respect for cultural and democratic values of European and national tradition and diversity of cultural expressions (principle no.4); integration of cultural development into socio-economic and political long term development of democratic society (principle no. 5); democratization of cultural policy (principle no. 6); and empowerment of sustainable development of cultural environment as integral part of living environment (principle no. 10).⁵⁹ Finally, acting in accordance with these interests and principles will secure state subsidies in the future. As both the Ministry of Culture and museums did not recognize the role volunteering can play in achievement of some of these goals, I find it very important to research, map, give recommendations and advocate for the development of this practice.

Volunteering in Museums in Serbia: survey findings

In order to collect data and to seek the views of as many museums in Serbia as possible a scoping survey was employed. The research involved a survey to all 89 museums in Serbia⁶⁰. In the mean time one more private museum, museum *Zepter*, was opened, but was not a part of survey because the research had accent on previous experiences in engagement of volunteering with the focus on quantitative data (number of volunteers, volunteer hours, etc) in year 2009.

In order to have satisfying response rate, research was done with the support of the Centre for Research of Cultural Development (CRCD). The questionnaire was designed in consultation with the experts from the CRCD and was sent as its official questionnaire to all 89 museums from Centre's data base. The questionnaire was piloted by me via email account of the Centre opened specifically for this research. It was electronic based, sent via email to directors of 89 museums. The questionnaire was designed to capture quantitative data on frequency and form of the involvement of volunteers; volunteer numbers; volunteer roles; volunteer hours; volunteer profiles; policies and management practices related to volunteers; data on the museums' view of the impact of volunteering on the main stakeholders and opinions related to volunteering in general.

⁵⁸ Cultural institution in terms of New Law on Culture, Article no 22. is „legal subject founded with the aim of performing cultural activity which secures realization of **the rights of citizens, satisfaction of the needs of citizens** and realization of other interests in the field of culture as specified by this Law“,

⁵⁹ Law on Culture of Republic of Serbia, Act 3.

⁶⁰ The list and contacts were taken from the data base of the *Centre For Research of Cultural Development*.

An email explaining the purpose of the research and containing questionnaire in PDF form in the attachment was issued on 19th July 2010. The closing date for returns was 3rd August 2010. This was later extended to 17th August 2010. First phone reminders were done on 3rd and 4th of August and the second from 9th to 12th August.

In total 57 museums completed the survey, representing a return rate of 64%.

During the research I faced with the lack of time or disinterest for participating in this research of highest management of museums. Until the deadline, 3rd August, only ten museums responded to the questionnaire. Others were called (many of them more than three times) to be reminded and sent questionnaires again because they were "lost somewhere". Having in mind that I was sending these questionnaires as an official researcher of the Centre for Cultural Development, a body in charge of Ministry of Culture which is financing most of these museums, I was in a position in which I was able to remind and request questionnaires, which would not be possible if I sent these questionnaires as a student. I suppose that the response rate in that case would be less than 10%. This is, I think, primarily the indicator of very bad communication of museums with diverse interest groups, very poor use of emailing and internet in communication and general disinterest in doing surveys, and only secondarily, the indicator of disinterest of top people in museums for the topic, since many of them did show interest in topic when explained. There were also few museums who literally showed their interest, said they find improvement and development of this practice very important and offered words of encouragement and support. There were also few directors who did the questionnaire in detail and gave significant additional insight into situation connected with their museums (National Museum Valjevo, Legacy-collection of Pavle Beljanski from Novi Sad, National Museum Kikinda, National Museum Belgrade, Jewish Historical Museum Belgrade, House of Legates in Belgrade, National Museum Krusevac and National Museum Leskovac, Museum Senjski Rudnik). In some cases internet did not work, in some it was very hard to even talk to director because he/she was out of working place. In many museums I had to explain what a research is about in order for questionnaire to be found, because they had few more Centre' questionnaires on which they did not respond yet. More than 20 museums which I called after the dead line said they did not even open the questionnaire when they saw it is about volunteering, since they do not deploy volunteers. After explaining that it is meant for both those who do and do not deploy volunteers, majority of them responded. Out of 32 museums which did not respond, there are still 8 of them who mentioned explicitly that they do not deploy volunteers, which makes another 9% of

museums, 6 (6.7%) of them never respond to the phone call, while other 18 said they will send the questionnaires back both time they were called, but they never did.

In received questionnaires there are two main characteristics common to majority of museums. The first one being that, even though the number of opened response questions is put down to minimum, great number of museums did not respond to them. This is particularly visible in the question no. 10, which asked museum to check whether they do or do not cover following expenses related to volunteers, and if they do what is the average sum spent per volunteer. This was the only question which required looking at the data from last year and financial reports in order to give a response and no museum responded on it totally – some were putting amounts only for some categories which they cover, others did not put amounts at all. This made it impossible to use these data and count economic impact of volunteering in 2009. Also, there were very few responses on what are volunteers' tasks in museum which I gained from sending additional email with the request to respond on this question, which some of them did. The second one is connected with responses on question no.3 which asked to check the listed criteria (level of education, profession, age, experience, etc) and if it is a criteria for volunteers, to specify it. Most museums checked level of education and profession but did not specify which level of education and which professions are eligible for volunteering. As I sent additional emails to those museums, asking to specify this, all of them responded that they ask for university level of education and degree in art history, ethnology, archaeology or history (responses varied in terms of which of these four they accept), which can indicate that **museums did not find it necessary to specify this because it is very natural for them that only this profile volunteers is present in museums.**

The data collected from the questionnaires was input into the survey mask designed in SPSS program by me. All the data collected were analyzed using the SPSS software. The analysis involved reporting of frequencies of answers.

Frequency of the practice, volunteers' profile, recognition of volunteering

64% of museums respondents said they have practice of deploying volunteers. Other 29% responded that they do not engage volunteers, but that implementation of such practice

is needed, while only 7% responded that they do not engage volunteers and that implementation of such practice is not needed. This data shows that for 93% of respondents it can be said that they as institutions are declaratively opened to volunteers. Only seventeen (46% of) museums that deploy volunteers have volunteers engaged currently in museum, 48% do not have them currently, but had them in last 3 years, 3% had volunteers in last 5 years, while 3% had them more than 10 years ago.

When one takes a look at criteria which were applied in the practice of deploying volunteers until today, one can see that majority museums are opened only to a very specific profile of volunteers. Only 5% of museums (2 of them) who deploy volunteers responded that the criteria for volunteering are previous working experience. One of these museums, „Museum of Serbian Medicine“, is run by doctors who do that voluntarily while they are on the shift in the hospital. In order to volunteer there you have to be a doctor with medicine degree and working experience, but this is because running this museum is only a side job for doctors who are employed in the hospital. The second museum just said that it is desirable if volunteer has previous experience in the field. Also, none of museums said that finished pre-employment training is a prerequisite for volunteering. These data show that museums are generally opened to people without working experience and that they are places where people who did not have a chance to work acquaint some practical experience and skills, which is very positive. For 41% of respondents, a wish to help is enough, which would be a very positive thing if it was no contradictory with other responses of these museums. Actually, many of these 41% did check other criteria such as profession and education, which shows that it is not enough to have only the wish, but that the wish is a plus when it comes to volunteering. Only two of them specified that it is truth only for Museum Night and similar manifestations, while two more specified it is truth only for non-professional tasks. Only 14% of museums requires specific age as criteria: one requires above fourteen years, one from 14 to 18, one above 18, two from 18 to 30 and one above 23 years (after finished faculty). This is also data which is not in line with other criteria such as profession and level of education, since these data show that those younger than 22-23 years (after finished university) are eligible for volunteering in only 40% of museums. It is interesting that only three museums have put the upper age limit, because in reality, as I could see from observations and information I gained during the research, volunteers older than 35 years are real exceptions.

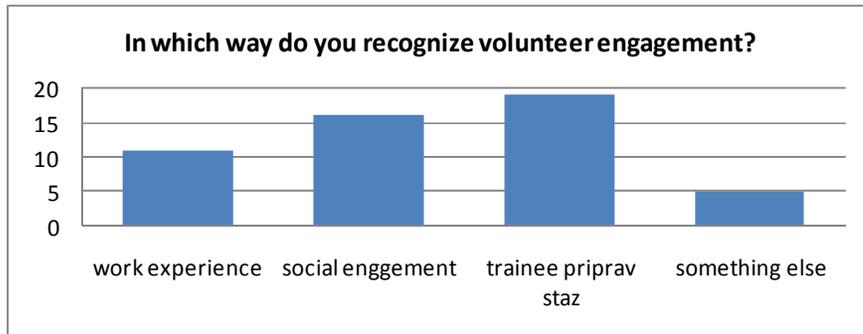
Level of education is prerequisite for 68% of museums. The highest percentage **88% of respondents, require university degree**, 20% high school degree, 12% elementary

school, while only 8% said it depends from the position on which volunteer is accepted. Specific profession is prerequisite for 70% of museums. **80.8% of those said that degree of certain departments of the Faculty of Philosophy (particularly art history, then archaeology, ethnology and history)**, 11% (3 museums) said it is management in culture and turismology. Designer, economist and linguist were responses of 6% (2 museums) each. 3% of responses had answers such as „humanistic sciences“, „depends from the position“ and „profiles which are similar to activities of our institution“.

These data totally support the thesis that in great majority of Serbian museums volunteering is actually understood as pre-employment training: only graduates of art history, archaeology, ethnology and history can volunteer, while other specified professions are again, very closely connected with activity of museum and profile of museum employees. This is what makes practice very far from volunteering in a real sense of this word, since it is obvious that people who are outside museum professions can volunteer in very few museums, and when they can those are tasks connected with manifestations such as Museum Night. Only 22% (8 museums) responded that they do not have specific criteria and these 8 are those who engage diverse groups of volunteers, but again younger. When asked which one of criteria is the most important for them 56% responded it is profession, 14.7% level of education, while in 23.5% says that wish to help is enough.

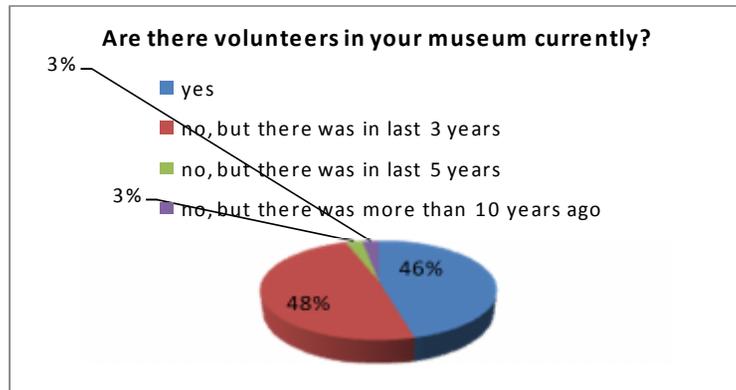
Data which supports the thesis that volunteering is mainly understood as pre-employment training are those collected from responses on the question „How do you recognize volunteering in your museum?“. Here **40% stated that they recognize volunteering as pre-employment training**, 30% as social engagement, 20% as work experience and 10% as something else. Majority of responses which said to recognize volunteering as work experience responded this because in these museums there are sometimes no place for volunteers to get pre-employment trainee position through the Biro for employment, so graduate students of disciplines connected with museums agree to volunteer even without getting this position. Not surprisingly, among „something else“ responses 3 out of 5 museums said they recognize volunteering as civil service of the military. At least 10 more museums, when I was calling to remind them to do the survey and ask whether they need help, ask me where in the questionnaire they can put civil military servants as volunteers, on which I explained why this group cannot be perceived as volunteers in my research. This is to say that one fourth of surveyed museums explicitly

asked how there is no place for military servants as volunteers which just shows one more aspect of misunderstanding of the concept: understanding civil servants as volunteers as well.



Number of volunteers in 2009 and they average monthly working hours

Data on number of volunteers are collected for the year 2009, and divided into diverse categories of volunteers: 1. Those who are active for more than a year, which could be considered real, committed, long time volunteers, 2. Those who are present for a year, category which is aimed at collecting data on volunteers on pre-employment training, since it lasts for a year, 3. Those who are present for shorter than 6 months, 4. Those engaged for short-term projects (specific exhibitions, campaigns, manifestations) and 5. Those engaged

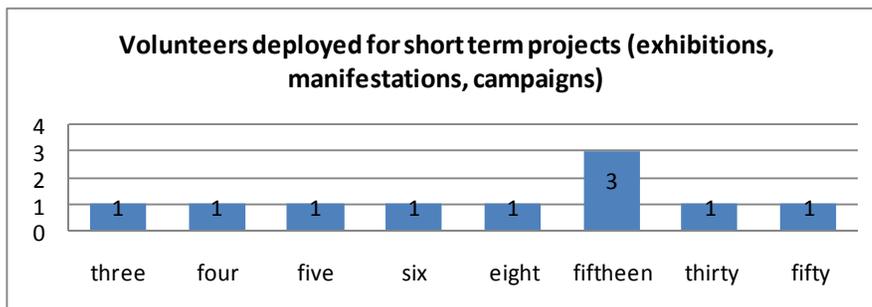


for Museum Night.

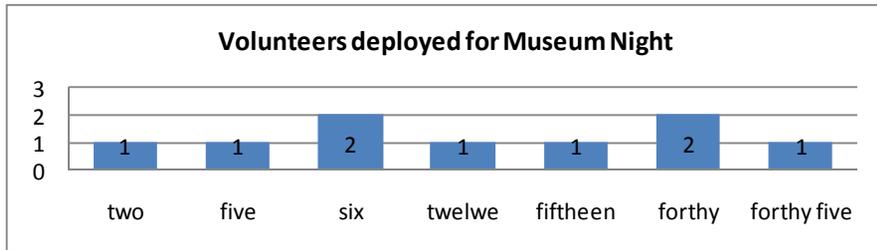
Only 11% of museums (4 museums) have volunteers which are present for more than a year: in one museum there is one such volunteer, in other two, in third three and in fourth one ten. This fourth one who has ten long-term volunteers is Museum of Contemporary Art of Vojvodina from Novi Sad. Much higher number, 35%, had volunteers engaged for a year: eight museums had one such volunteer, two had 2, one had three, one four, while Museum of Serbian Medicine, because of already mentioned specificities of running museum, had 250

(actually all doctors on the shifts). Only 16% (6 museums) engaged volunteers for up to 6 months: three museums had three such volunteers, one had only one, one two and one four. This data is pretty striking, and shows the level of underdevelopment of the practice: in all 57 surveyed museums there is only 16 volunteers engaged for more than a year (out of which ten are in Museum of Contemporary Art of Vojvodina), 19 engaged for a year (when 250 volunteers of Museum of Serbian Medicine are put aside) and only 16 for up to 6 months. This is a very low number for all surveyed museums in Serbia, and shows that we can talk about volunteers in museums as exceptions rather than something which can make significant impact on museums and community if it stays in there. If recruitment is properly done and if management of volunteers correctly done one museum could reach this number of volunteers.

Number of volunteers engaged on short term projects is rather higher. 27% of museums (10 of them) have engaged volunteers for short term projects (exhibitions, manifestations, campaigns, etc). Total number of volunteers deployed for short term projects is 151, but we can still note that only five museums succeed in deploying 15 and more volunteers for projects in 2009.

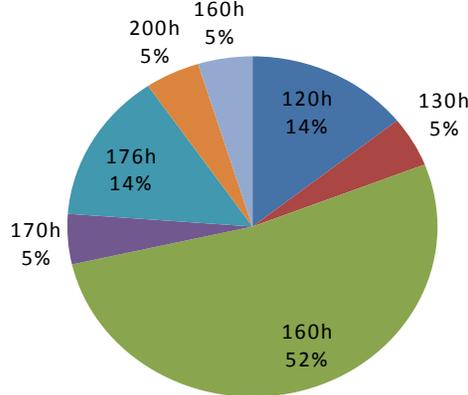


The same is with engagement of volunteers for Museum Night: 24% (9 museums) deployed them in this manifestation. The total number of volunteers deployed for Museum Night is 125, but again, only four museums have more than 15 volunteers for this occasion. This data show, however, that volunteers are more often deployed on short-term basis, probably because it does not require much management commitment and engagement of numerous museum staff, but also due to financial resources, since some of these manifestation as well as Museum Night have additional budget, from which volunteers can be financed.



Looking at the data about monthly working hours of these five types of volunteers is one more thing indicative to my thesis about misconception of volunteering in majority of museums in Serbia. Volunteers which are deployed for more than a year work 120 hours in two museums, 160 hours in another two museums and from 120 to 160 hours monthly in fifth museum which has this kind of volunteers. Volunteers present for a year have similar working time, but this data shows better the frequency of such practice since 22 museums responded on this question:

Monthly working hours of volunteers present for a year



In majority of museums (81%) volunteers work as many hours as full-time employees. In only 19% of museums they work less than this, but still work for not less than 30hours per week. The data is very similar with volunteers employed for 6 months and less, with only change in three museums which responded that their volunteers are deployed for 80hours per months, which is half of the full- time work and is accepted as standard in the USA for example as a working hours which full-time student can spend on an internship monthly. However, these data show that all long-term volunteers in museums are actually performing a full-time job in museums. This is volunteering which is just using a young graduate working-force within profession and which cannot create sustainable volunteer

programs in which some of volunteers will be active for few years, giving their time few times per months even though they are employed in some other place, have family or are studying.

Volunteer hours are much more reasonable when short-term volunteers are in question. Monthly working hours of volunteers deployed for specific projects vary from 10h to 50hours, with only one museum stating 80 hours and one stating 178hours (full-time). Similar is with volunteers of Museum Night who are deployed between 6h and 30hours, with only one museum deploying them for longer time (80hours). This shows that volunteering in real sense of the word, when happens, happens sporadically, for specific projects and is not aimed at keeping these volunteers for longer time period. Also only 11 museums have volunteers for specific projects and 10 have them for Museum Night, which is twice lower number than number of museums who have volunteers for a year (pre-employment trainees).

Management of volunteers: recruitment, people in charge, policies, procedures, valorization, volunteer tasks

Data about recruitment show that majority of museums do not have organized and mass means of recruiting volunteers. The majority of museums, 59%, rely on proactive volunteers who come self-initiatively and ask to volunteer. Another common way of recruiting volunteers is through *Biro for employment*, and high rate of responses, 38%, referred to this. The same rate of responses, 38%, can be seen in recruitment through schools and faculties, as well as through personal contacts. Only 14% (5 museums) recruit volunteers through specialized centers and services, such as volunteer, youth and civil organizations, while only one museum recruits volunteers through mass media, internet networks and ads. Five museums gave additional responses: three said through the military, one on recommendation (which is again similar to personal contacts) and Railway Museums said they recruit volunteers through Club of Railway Lovers. These data show that **volunteering in museums is not advertised, publicized and promoted properly by museums**, which is supported by the fact that most surveyed students responded they did not volunteer in a museum because they were not informed about such an option, which means that practice is not even properly promoted at the faculty. Volunteer **recruitment is inadvertent**: in most

cases museums rely on their personal connections who will further call other volunteers. These data show that there is no clear strategy for the recruitment of volunteers and things are left to happen accidentally (if volunteers come themselves, if they are given by the Biro for employment or if they are brought through personal contacts). Even those museums which do deploy volunteers make no significant use from the opportunities recruitment can offer and do not use potentials of specialized centers, internet and ads.

In majority of museums, 51% curators for whose collection/exhibition volunteer is engaged are in charge of volunteers. This is very common practice, known since a long time when it comes to pre-employment training and usually curators are in charge for long-term volunteers. In 41% director is in charge of volunteers, which is usually the case in museums with small number of employees. In 32% of museums educator is in charge of volunteers, particularly when it comes to short-term volunteering. In 11% of museums PR person does the job of volunteer coordinator, 11% of museums has a person who they engage honorary for specific manifestation and who besides other tasks act as volunteer coordinators for that specific manifestation. Only one museum has a volunteer who is in charge for other volunteers. These data also shows that management of volunteers is not recognized as a specific task or working place in Serbian museums. None of museums have person who is employed specifically for management and coordination of volunteers. This is, on one hand, because of general misrecognition of importance of volunteering in whole country due to which there is no working place of volunteer coordinator in specifications of working places in museums which would be recognized as important and financed by the Ministry of Culture, nor there is recognition of volunteer expenses as a category, which could again be financed by the Ministry and from which a person could be employed honorary or part-time and engage only with volunteers. On the other hand, if some of museums were so proactive to start engaging great number of volunteers, and showed the benefits this can bring, the attitude of state authorities towards financing these programs could change. Moreover, this kind of initiative would be much more desirable for the development of the practice, than if state authorities would decide that they want volunteers in museums and museums had to start to implement the practice artificially.

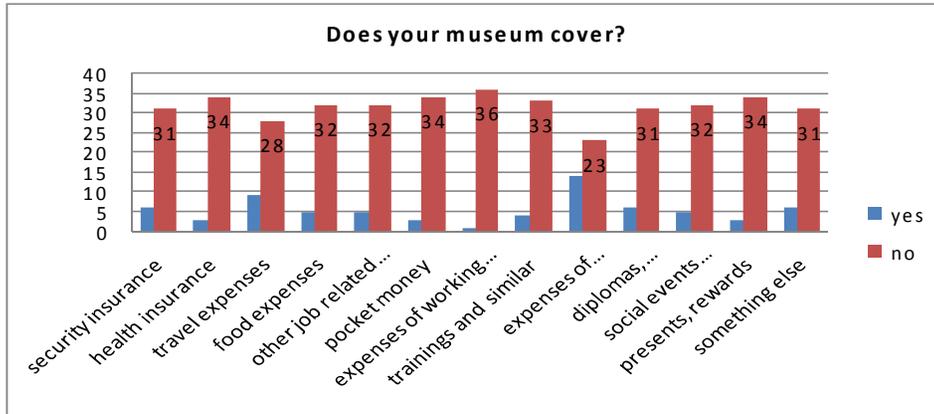
The following table shows response rates for existence of specific policies and practices related to volunteers. Only 3 museums out of 37 have written policies related to volunteers, only two have official, written policies related to volunteer recruitment and selection, only one museum has a book on “best practices” in volunteer management, in only

3 museums museum staff has passed some kind of training related to volunteers and only 6 museums have and apply policies related to security and health of volunteers. A more significant number, 10 museums, offers specific training to volunteers. These are extraordinarily low positive response rates, which illustrate real lack of management practices related to volunteering which directly reflects underdevelopment of volunteering in museums in a planned, strategic and organized way.



Very similar situation is when it comes to volunteer expenses which museum covers, and which again reflect the level of existence of volunteer management, appreciation and recognition of volunteers as well as financial investment in this practice. The most museums, 14 of them out of 37, cover expenses of curatorial exam, which just shows that volunteering in museums and volunteer related expenses are developed only as pre-employment training where the goal is passing curatorial exam after spending a year of unpaid work in museum. Only 9 museums cover travel expenses. Only 6 museums cover security insurance, 3 cover health insurance, 5 cover food expenses, and other job related expenses, while 4 cover expenses for training of volunteers. Only one has expenses related to person in charge of volunteers. Investment in motivational means and rewards, such as diplomas and certificates, social events, presents, etc is very low as well, and shows the absence of culture that values volunteers and their work, and lack of emphasis on incentives and motivation. Only 6 museums invest in diplomas and certificates, only 5 organize social events for volunteers,

while only 3 offers presents and rewards for volunteers. This all causes that volunteers feel under-recognized and think that their work is not valued.



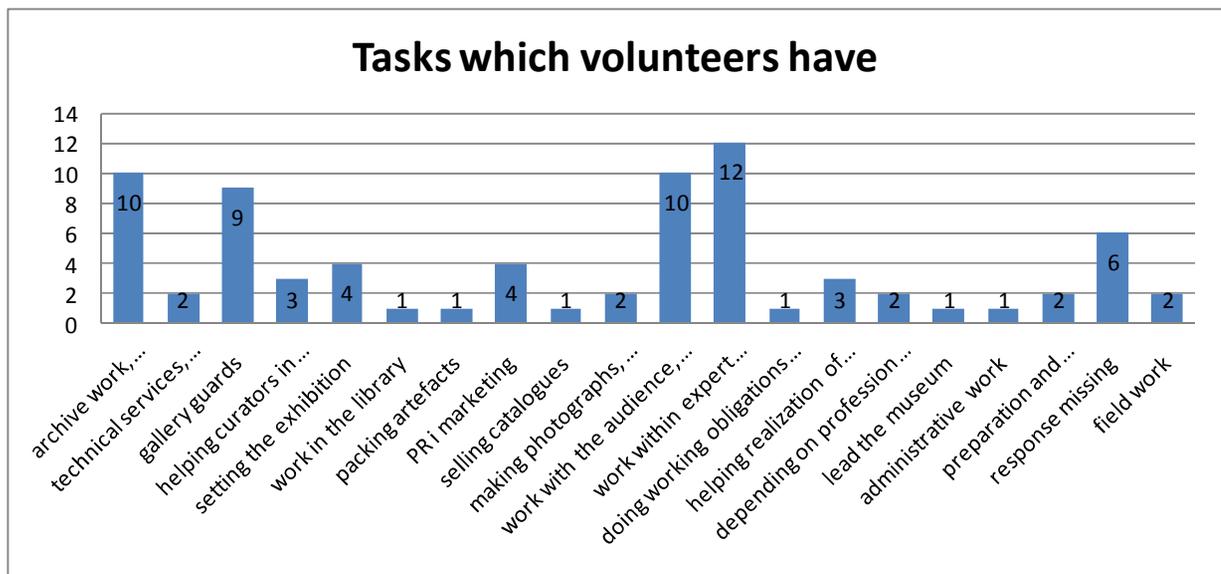
More detailed data on incentives for volunteers are shown in responses to question “How do you reward volunteers?”. The majority of museums reward volunteers with diploma, certificate or confirmation of volunteering (43%), which is the least expensive form of reward, but is significant in showing volunteers their contribution to museum has been appreciated and is a minimum which museum can do for its volunteers. Even though this is the most common way of rewarding volunteers, not even half of museum in Serbia do this. Interestingly, participation in planning museum activities (32%) has rather high rate, but it is the reward which can be given only to long-term volunteers, those on pre-employment training or those who are there for longer period without being on pre-employment training. From the responses of students can be seen that no one who volunteered in a museum participated in the planning, so it can be supposed that these tasks are given to volunteers who had already graduated and are in museum for longer term. Advancing in tasks is how 21% (8 museums) reward volunteers. This is one of incentives that can make the most positive impact on volunteers’ motivation, because most of them came to museum to really work and learn something and it can show them that museum has confidence in them.

Only 5 museums provides education and courses (14%) to volunteers, which is less than what is stated in previous question, where 10 museums said they offer specific training to volunteers. Among those 30% of museums (11 of them) who offered additional responses, two museums answered they reward volunteers with taking curatorial exam, which might be the reason why not all museums who offer this kind of award did not perceive this as reward but as a normal thing which follows volunteering. Only three museums reward volunteers with publications and souvenirs, which is a good reward for short-time volunteers,

particularly those engaged for specific manifestations and projects. Only one museum rewards volunteers with participation in museum's celebrations, which shows the lack of innovativeness of other museums and taking care of volunteers, since this is the reward which creates feeling that volunteers are part of museum.

Three museums reward volunteers with financial remuneration which is actually what Biro for employment gives monthly as remuneration to pre-employment trainees. In some cases, museums can offer honorary engagement to volunteers from time to time and they do this particularly to those who they cannot remunerate monthly and who volunteer in museum on longer basis". One museum responded that volunteers are rewarded through paid travel expenses, which cannot be taken as a reward but as a practice which is motivational factor and should be a matter of agreement of museum and volunteers. Ideally, volunteers do not earn money by volunteering, but volunteering should by no means be expense for them, so the organizer of volunteering should cover travel, food and other job-related expenses, without considering it a reward.

Six museums (16%) responded they do not reward volunteers.



As we can see from the table above, most museums (32%) responded that volunteers work within expert departments. This is a common practice for pre-employment trainees, who are given to curator of specific department to help there and learn, so this data supports thesis for pre-employment work as a dominant way of perceiving volunteering. This is

followed by tasks related to archive work, documentation and digitalization (27%) and work with the audience, docent tasks and educational tasks (27%). These data are very similar to data which came from surveying students, where archive work and work with the audience were two highest ranked responses. Volunteers are acting as gallery guards in 24% of museums, in 11% of museums volunteers have PR and marketing tasks, in 11% they help in setting the exhibition; in 8% of museums they are helping realization of museum's manifestations and in the same number they are helping curators in preparing the exhibition; in 5% they do field work, preparation and planning of museum activities, making photographs and preparing printing of catalogues and in field work. In 5% they are engaged in technical services, cleaning and hygiene keeping and guard services. In 3% of museums (one museum) volunteers lead the museum (in Museum of Serbian Medicine); do administrative work; work in the library; pack artifacts; or sell catalogues. Six museums did not respond to this question, while one museum explicitly stated that volunteers in their museum are doing working obligations prescribed by the systematization of working places. This response shows that volunteering is perceived as a free work on existing working place, which not only has no connection with volunteering, but is among things strictly prohibited and sanctioned by new Law on Volunteering. In addition to this, responses of few museums which responded that volunteers work in specific departments have indirectly stated that volunteers are doing tasks prescribed by specification of working places (“curator of archeological collection”, “does work of art historian”, etc), but when coded they are put in the category of “work in specific departments”. This is important, however, because it indicates the misunderstanding of volunteering and different treatment of the practice which museums perceive as natural, because there was no Law which would regulate it differently. Due to this there are many contradictory statements when it comes to volunteering.

Impact of volunteering on museums, volunteers and audience and local communities

As seen from the table bellow, there is no good generation of any of five capitals, but somewhere aspects are essentially underdeveloped, while somewhere they ask for much support and work. Thus volunteering the way it is now in Serbia, averagely affects generation of physical and human capital of museums: it positively affects quantity, quality and innovation of services, diversity of workforce and organization's development. These are actually aspects which are most likely to have impact on museum even if much is not done in

terms of good volunteer management, because the additional workforce which volunteers provide has to affect quantity and quality of services as well as diversity of workforce, for example. Volunteering, however, does not generate human capital in terms of development and progress of museum staff, does not increase museums financial sustainability, does not increase museum's reputation, connection with community and their needs nor in significantly helps to offer culturally relevant and adjusted contents and services to local community. This is so because there are no planned and organized numerous long-term volunteer programs which would include much diverse volunteer workforce in terms of age, profession, level of education, background, which would be able to generate visible impact and advocate for the needs of audience and community.

Volunteers in your museum have positive impact on:		average value
Physical capital		
quantity of services which museum offers		3.09375
quality of services which museum offers		3.15625
innovation in services which museum offers		2.6875
Human capital		
development and progress of museum staff		1.903225806
diversity of work force		3.121212121
development and progress of museum		3.064516129
Economic capital		
employment of quality staff		2.8125
increase in museum's profit		1.580645161
increase in museum's income (sponsorships, donations)		1.483870968
Social capital		
increase in museum's reputation		2.451612903
recruitment and retention of quality volunteers		2.419354839
connection with local communities and their needs		2.193548387
Cultural capital		
Offering culturally relevant and adjusted contents and services to local communities		2.433333333
possibilities of reaching more diverse audience (in terms of age, ethnicity, background, tourists)		2.566666667

From museum responses it is visible that they value much more positively impact which volunteering has on volunteers than on museum. Among most positively ranked is human capital, particularly acquisition of new skills and knowledge related to profession, communicational skills, feelings of enjoyment and doing something useful and social capital such as new friends and networking(which is actually ranked very similarly as in the case of

students). I rated rewards and recognition aspects as well as social events for volunteers as underdeveloped according to data of the questions 6 and 10, which indicate this.

Volunteering in museum has following level of influence on volunteers	average value
Physical capital	
Access to training	
Access to museum support	
Rewards and recognition aspects	
Access to social event for volunteers	
Human capital	
Increased level of self-confidence and trust in their own capabilities	3.60
The feeling of doing something useful	3.60
Feeling of enjoyment and fulfilment	3.87
Improvement of communication and social skills	3.62
Acquisition of skills and knowledge in their profession	3.91
Acquisition of skills and knowledge outside their profession	3.40
Acquisition of team work skills	3.66
Economic capital	
Increased possibilities for employment after the finished studies	2.88
Reimbursement of travel, food and other volunteer-related expenses	
Social capital	
New contacts and networking	3.62
New friends and social activities	3.62
Increased level of trust in other people	3.25
Increased level of trust in museums	3.66
The feeling of belonging to local community	3.12
The desire to participate more in local activities	3.32
Cultural capital	
Increased feeling of their cultural identity	3.34
Better understanding of national/local culture	3.54
Better understanding of other cultures	3.18
Contribution to their cultural activities and hobbies	3.29

All aspects offer in the statements which should assess the impact which volunteering has on audience and local community are valued as poorly developed and without any significant impact. If one looks at key groups of volunteering this group should actually be a beneficiary, while museum and volunteers should profit only indirectly. Museum is an organizer of volunteering so when volunteers affect positively its work and capitals, they do

this with the final goal to deliver better services to those to whom these are aimed (audience, tourists, local community). What happens here is that volunteers profit the most in terms of personal development (human capital), museum profits in terms of quantity and quality of services (physical capital), while there is no significant impact in terms of making closer museum and its visitors and community. This is the ultimate result of volunteering which is realized as pre-employment training or very sporadic, innumerable and non-sustained long-term volunteering, with volunteer programs organized and managed only for short-term projects by relatively small number of volunteers, which are mainly from museum profession. For this reason it is important to work on changing this attitude and developing new relation towards volunteering.

Volunteering had following impact on museum audience and local community	average value
Accessibility of museum's information to foreign tourists	2.22
Finding adjusted museum contents for different groups of visitors	2.32
Increased trust in and cooperation of local communities with museum	2.5
Interest of local community for volunteering in museum and supporting museum	2.25
Increased feeling of museum's accessibility from the side of local community	2.32
Perceiving museum as a local partner from all stakeholders in local communities	2.19
Encouragement for protection and appreciation of local identity and heritage through museum's activities	2.45

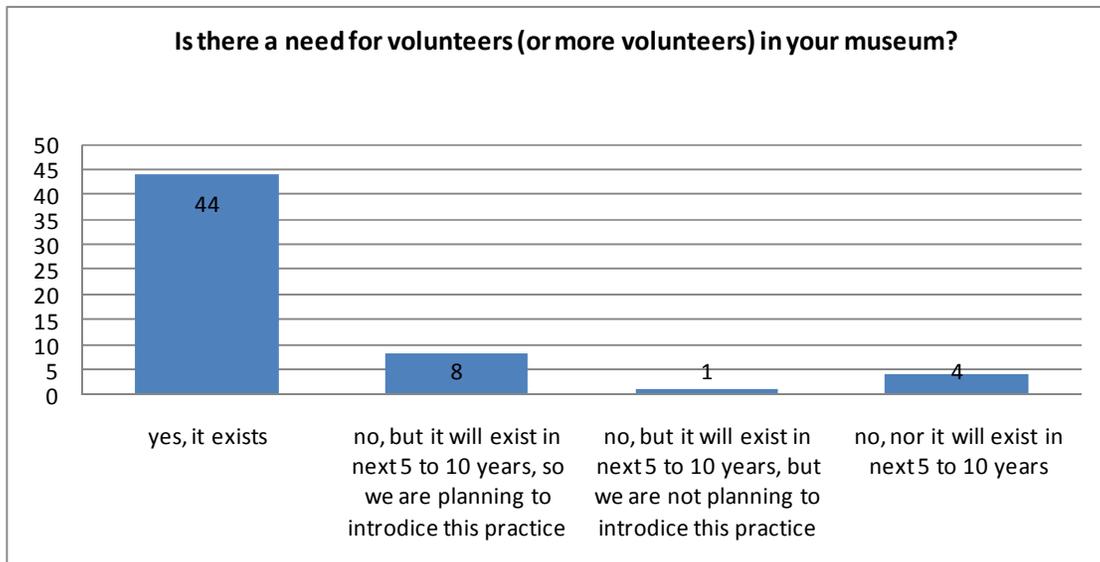
Policies and regulations

56% of museums said that policies and regulations in their museums allow deployment of volunteers, 20% said they do allow, but are not stimulating enough. 8% say that they do not have such regulations and policies, while another 8% say the same but add that this is not an obstacle, so they do deploy volunteers. Only 2% (one museum) said policies do not allow deployment of volunteers, one museum said it is not defined well enough, while Serbian Railway Museum said that museum is not a legal subject but within Media Center of Railway Serbia and depends upon its management's decisions. From these data one can conclude that in most museums in Serbia there are no legal obstacles related to statutes and other museum policies for deploying volunteers. The question, however, is which kind of volunteers different museums had in mind, since it might be possible that in some museums volunteering is regulated only as pre-employment training.

Things looked much simpler when it comes to responses on question “do valid state regulations and laws allow deployment of volunteers from the side of museum?”. The same response rate, 46%, museums gave on the response “yes, they allow” and “yes, but they are not stimulant enough”. Only one museum responded that they do not allow deployment of volunteers, while two museums said that “I did not engaged with state regulations, but I know there are talks about bringing Law on volunteering.” These responses are related to state regulations before the Law on Volunteering since, the Law will be valid from November 2010.

Need for volunteers, tasks, hours

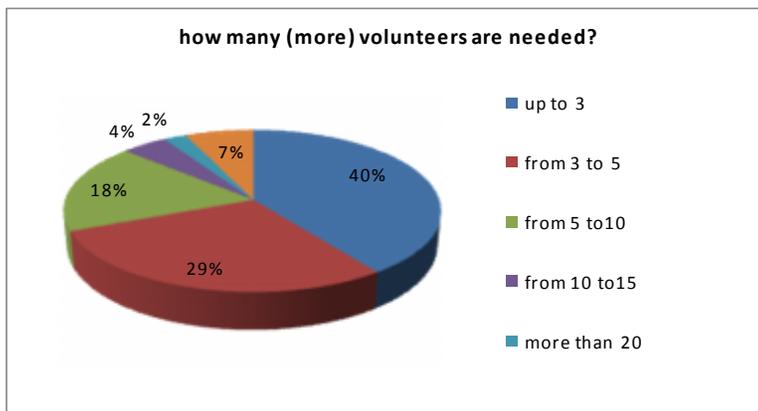
In order to map the need for volunteers which museums currently have or will have in the near future, a set of questions was designed to collect data on number of museums which need volunteers (or more volunteers for those who already engage them), number of volunteers needed, tasks which they would have and how many hours per week would they have to spend on volunteer engagement.



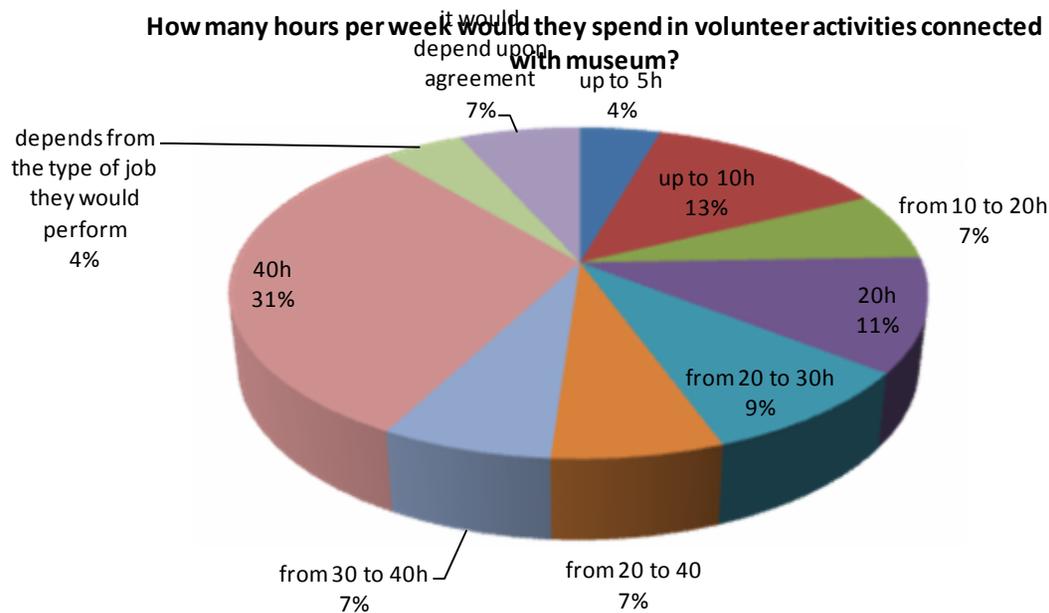
A great majority of museums (77% or 44 museums) responded that currently there is a need for volunteers in their museums. Eight more (14%) said that it does not exist currently but will appear in next 5 to 10 years so they are planning to introduce this practice. Only one museum said that there will be the need in next 5 to 10 years but they do not plan to introduce this practice, while 4 museums (7%) responded that there is no need for volunteers nor it will exist in next 5 to 10 years. These data show that there is a need for volunteers in more than 90% of

surveyed museums and indicate the readiness and willingness of museums to deploy volunteers.

Data on number of volunteers needed are more than indicative of the perception of volunteering in museums which museums in Serbia have. These were open response questions which are later codified and put on numeric scale, so when the response is “up to 3” it can mean 1, 2 or 3 volunteers. 40% of museums said they need up to three volunteer, while another 29% said they need 3 to 5 volunteers. 18% of museums said they need from 5 to 10 volunteers, while only 4% (2 museums) said they need from 10 to 15 and one said they need more than 20. 7% (3 museums) said that it depends on museum’s activities and programs.

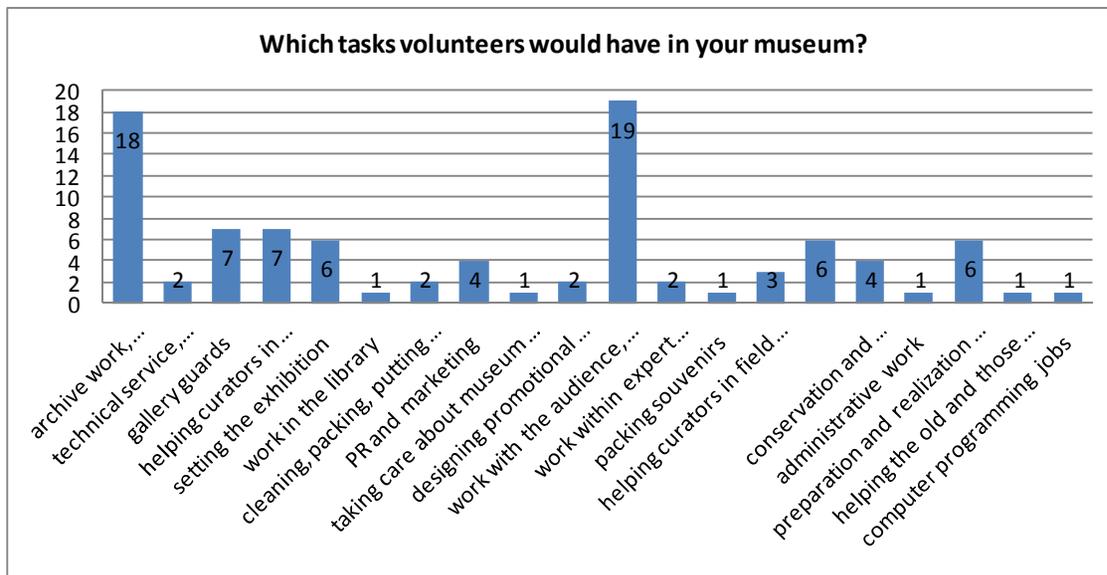


Responses on volunteer hours support this thesis: 31% of museum would like to engage their volunteers for 40 hours per week which is a full working time, 7% more would engage them from 30 to 40 hours while 7% would engage them for 20 to 40 hours weekly. This makes total of 45% of museum which have an idea that volunteers should be deployed for full working time. Close to these are those 9% which would engage volunteers for 20 to 30 hours. 11% would engage them for 20hours per week, while in 7% of museums volunteers would work for 10 to 20 hours. In 13% of museums there is a place for volunteers who are ready to give 10 hours of their weekly time to volunteer, while in 4% of museums they could work for up to 5 hours. 7% of museums responded it would depend from agreement, while 4% responded that this would depend from the kind of job volunteers would perform.



Tasks for which volunteers are necessary are similar to those which volunteers perform now in museums. On the very top are work with the audience docent tasks and educational tasks (43%) and archive work, documentation and digitalization (41%). This is followed by much lower response rate for gallery guards (16%), helping curators in preparation of exhibitions (16%) and setting the exhibition (14%). Relatively high response rate had two very broad and unspecified answers: “preparation and realisation of museums activities and programmes” (14%), which actually can be whichever task in a museum and “depends on the profession and education/ that is a relative thing” (14%). PR and marketing are seen as potential volunteer tasks by 9% of respondents (four museums), and the same is with conservation and restoration. There were also responses such as “helping curators in field work and collecting data from local community”, “work within expert departments/work within profession/helping curators” (2), “administrative work” (1), “work in the library” (1), which had pretty low response rate. There were also responses related to manual/physical tasks such as “taking care about museum complex” (1), “cleaning, packing, putting objects in storages and similar” (2), “technical service, manual/physical tasks” (1), but “setting exhibition” (6) should be understood as a manual task as well. Only few museums were as innovative to add non-traditional museum tasks which volunteers could perform such as “helping the old and those with special needs” (1), packing souvenirs (1), “designing

promotional material” (2). It shows that most museums think within the framework of an institutionalized logic, in which tasks and jobs within museum do not change according to the needs of contemporary practice and audience needs, but stay bounded in the specification of working places. It is important to say that specifically because they are not part of museum which salaries are paid from state subsidies nor they request great administrative work in terms of tasks, tasks which volunteers can perform do not have to be connected and limited to those of museum staff and working specification. Because they do not have to pass all procedures like request for a new position (profession) in museum, they can bring much innovativeness and changes in terms of interdisciplinarity of museum and introduction of new tasks which are needed in the present.



Obstacles for the development of the practice

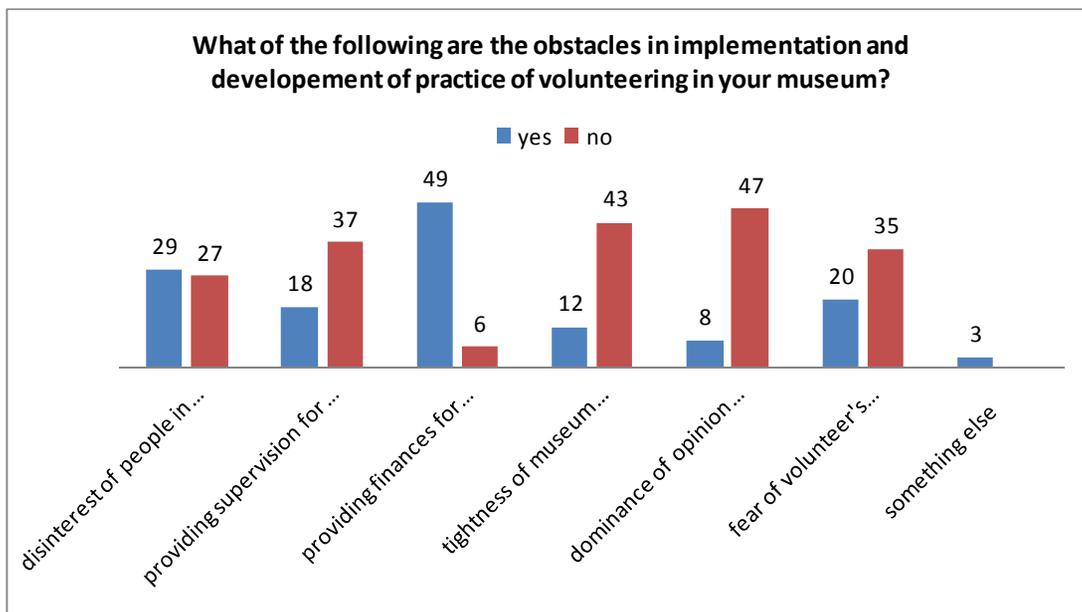
Providing **finances for volunteer-related expenses is seen as the biggest obstacle** for the implementation or development of the practice of volunteering. 89% of museums stated that this is an obstacle. Other responses related to obstacles have much lower response rate: **52% of museums sees disinterest of people for volunteering** as an obstacle, **36% fear of volunteer's amateurism**, **33% providing supervision** for volunteers, **22% tightness of museum staff for idea** of engaging volunteers, **16% dominance of opinion that volunteers are often absent from the job**. Two museums added that the obstacle are **regulations and policies**, while one museum said there was no the need for volunteers so they never thought about obstacles.

These data show that most **museums have target external factors as key preventers** from the implementation and development of volunteering: first being this connected with lack of financial resources, for which the state is responsible and the second, unwillingness of people to volunteer. The lack of financial resources is always an obstacle for volunteering, because even though volunteers work without remuneration there are expenses related to well organize volunteer program. However, a museum with a strong and committed volunteer base is more likely to attract new funds and sponsorships due to personal contacts some of volunteers can have. In many museums in the world, it is actually mobilization of volunteers that has been proven to be a good fund-raising strategy. Of course, this cannot be achieved with volunteer program which have up to ten volunteers (as most museums in Serbia imagine it), but with numerous and diversified volunteer workforce, which will be able to show the impact and benefits it makes. If we look at responses about recruitment of volunteers, we can see that there is no organized and transparent recruitment of volunteers, which is why most common reason for not volunteering in a museum is a lack of information about this option. It is not objective to say that the second biggest obstacle is unwillingness of people to volunteer, if a museum did not try to reach its potential volunteers and waits for people to come self-initiatively. This problem is also connected with the overall under-estimation of voluntarism in the country, which is why museums just fit in current lethargy and do not see the need for taking initiative.

Other reasons are connected with the internal factors. The most common one is a fear of volunteers' amateurism, which is mapped as one of the most common prejudiced and obstacles by many researchers.⁶¹ Another one is provision of supervisor or coordinator for volunteers. This is a real technical and organizational obstacle, because there is no working place as such in the specification of working places in museums, and to change this specification, director needs an approval from the Ministry of Culture, which is, because of the crisis not allowing creation of new working places in museums. If this position does not exist, the role could be performed as additional task of one of museum staff. This raises a problem of delegation of such responsibility to one employee and provision of training which will allow this person to perform its task. Of, course this would have to be a person willing to do such task. One more problem is that museum staff in not opened for volunteers. This is particularly so in case of old curators, who are very traditional and against changes and

⁶¹Jeffrey L. Brudney "The effective use of volunteers: Best Practices for the Public Sector" in *Law and Contemporarz Problems*, Vol. 62, No. 4, (Autumn 1999), 219-155

innovations.⁶² Also it should be added that this data could be read in two ways. The first one is that this is the problem in only 22% of Serbian museums and that in most museums staff is opened to volunteers. The other is that only few museums offered the responses which could show that they understand a concept of volunteering and can imagine numerous volunteers in their museum, who spent as much time as they can, while the rest offer an image of volunteering as unpaid full-time job practiced by young graduates. It might be that when museums stated that they are open to volunteers they referred to this type of volunteering they had until now, and that much more of them would not agree with more numerous, spontaneous and amateur volunteer program.



“Friends of museum”

Since Friends of museum can be looked at as a kind of volunteers because they spend their time on activities connected with museum, the frequency of existence of Friends of museum clubs can indicate the level of openness of museum to cooperation with its community and can show potential for implementation of broader volunteer program. This is why museums are also asked about opinion of relationship of volunteering and Friends of museum.

⁶² Two case-studies which I did through the interviews with the staff of National Museum in Belgrade and National Museum in Kikinda showed that initiators of volunteer programs are young employees, who usually do not have support of older employees

Only 5% (3 of 57 surveyed museums in Serbia) have operative and active “Friends of Museum” club. 14% have this kind of club, but it is inactive. The rest 81% of museums do not have such club, but 68% think that such club is needed, while 13% think that their museum does not need an organized group of museum friends. These data show, even better than data on volunteers, how underdeveloped organized communication and interaction with audience is and how there is a little awareness on the significance of involving external people in museum activities.

In these three museums which have active Friends of museum club or group, in one there are 32 members in another one 56, and in third one 72 members, which are nice numbers for museum friends. However, when asked how many times per months this group meets, one museum did not respond at all, one said they do not meet, while only the third one said that this club meets twice a month which can create conclusion that friends of museum are active in only one museum.

On the question **whether they consider Friends of museum as a specific kind of volunteers**, 58% of museums did not give a response. This is the highest rate of missing responses in the whole survey, which is probably caused by misunderstanding of the question. 18% of museums responded that even though friends of museum contribute to museum they cannot be considered as type of volunteers, while 16% said “yes, because they spend a part of their free time in activities from which museum benefits”. 5% said that they do not see friends of museum as volunteers, because they do not work in museum, while one museum said that “not everyone who wants to volunteer can be a volunteer, but only a person who knows the job can volunteer in a museum”.

Again, when asked about opinion on “**Does "Friends of Museum" encourage development of volunteering in museum?"**”, high rate of museums (47%) did not give response. 23% responded affirmatively, 9% negatively, while 21% said they do not know.

Attitudes and knowledge about volunteerism in general

When it comes to museums' opinion about volunteering, it is mainly affirmative; informed about some principles of the concept, but lacks understanding of what exactly volunteering and what not. Thus, majority of museums (76%) think that volunteering is an **expression of a free will** (while only 2% disagreed with this statement). No one agreed with the statement that **volunteers have serious mental problems**; only 2% of museums agreed with the statement that **volunteers are uneducated people**, 2% that **people volunteer because they do not have or know anything smarter to do**, which shows that museums have no prejudices connected with volunteers and their profile. Also, majority of museums has very positive opinions towards volunteering and its impact: only 4% of them agreed with statement that volunteering **does not contribute to cooperation among people**, only 2% agreed that volunteerism **does not deserve attention of state institutions** and only 6% that volunteering **does not contribute to the state budget**. Positive attitude towards benefits of volunteering on volunteers is reflected in a fact that 94% of museums totally agree that volunteering is a **particular way of learning**, and the same number agrees that volunteering **contributes to development of skills and knowledge of volunteers**, which is highest positive response rate of all surveyed groups.

Responses of museums were positive on other aspects and impacts which volunteering has on society and volunteers as well. Thus, 78% totally agrees and 17% partially that volunteering **contributes to the feeling of togetherness**, 80% totally agrees that **in our country there is a need for volunteering**, while 17% agrees partially, 65% of museums totally agrees and 31% only partially that volunteering **increases volunteer's employability**, while 61% totally agrees and 30% partially that volunteering **contributes to social harmony if diverse ethnic groups work together**. 56% totally agrees and 33% partially that **if volunteering would be more popular, society would be more stable**. However, rather lower rate was totally sure that **volunteering creates stable and cohesive society** (46% totally and 46% partially) even though the statement is very similar to previous one. The lowest number of museums had positive opinion on statement that volunteering **contributes to emotional stability of volunteers** (only 34% totally and but 55% partially agreed). This is, again, very intangible aspects of impact on volunteering to which majority of museums cannot have direct access, due to which they decided to check the answer which they perceived as the most neutral or they did not think that volunteering can directly affect emotional well-being of volunteers. Generally these data show that museums have the most

affirmative opinion about volunteering in general and trust in its impact, which is a very good precondition for development of practice.

The first misunderstanding of the practice is connected with financial aspect of volunteering. Majority of museums (56,6%) partially agrees with the statement that **volunteering is free**, 20,8% totally agrees and 22,6% disagrees. These data indicate confusion and contradictory attitudes of museums, since only 22,6% disagreed that volunteering is free, while 89% of them stated that the biggest obstacle for implementation of the practice of volunteering is lack of financial resources for volunteer-related expenses.

Knowledge about what volunteering is, and what not is rather lower than knowledge on impacts of volunteering. Thus, the statement about volunteering as honorary work was more ambivalent: 62% of museums disagreed with the statement, while 15% totally agreed and 23% partially.

Very high rate of museums totally agreed with the statement that volunteering is pre-employment work with the goal of taking curatorial exam (56%), 29% partially agreed and only 15% of museums disagreed. This data show that there is a wrong picture on what is volunteering and what its main principles are. Very similar situation as with other groups is with data on the statement that volunteering is civil service instead of military: 25% agreed with the statement, 30% partially agreed, while less than a half of museums (45%) responded correctly by disagreeing. These are data which totally support my hypothesis that there is a misunderstanding of what volunteering is, which causes the fact that only few museums in Serbia, out of those 36 who stated to deploy volunteers, really has volunteer programs which are not pre-employment trainings or civil service.

Case Study: National Museum in Belgrade

National Museum in Belgrade is the biggest and the oldest museum in Serbia. It is the institution which takes care of the most important artistic and archeological heritage in Serbia. It has 143 employees which take care of 400 000 artifacts. Due to bad working conditions, ruined building and poor condition for protection artifacts, museum had to be closed in 2004 and reconstruction is still waited to take place. I have chosen National Museum in Belgrade as a case study because in summer 2009 they have recognized that museum can benefit from the deployment of volunteers and initiated a volunteer program which is close to the concept of volunteering in western museums. Since museum does not have a permanent display and mostly exhibits its collection outside museum building, volunteers were engaged only for exhibitions, not in the everyday work at museum. I will focus here on three exhibitions which took place from summer 2009 and deployment of volunteers related to these exhibitions. These are “It is our honor to present you...”, “Hundred years of Serbian painting: 1850-1950” and “Paja Jovanovic: 1859-1957”. All information about volunteer program are derived from interviews with museum management, people in charge of volunteers (museum PR Gordana Grabez and curator of educational department Eliana Gavrilovic) and curators of those exhibitions (Gordana Stanisic, Ljubica Miljkovic and Petar Petrovic), and focus groups with volunteers. As I was one of the volunteers engaged from the very beginning some of the insights related to volunteers are based on my observations as well.

The idea of deployment of volunteers in the National Museum came from museum’s PR Gordana Grabez. She said that before there was an institution called „museum guide“, which was actually a paid position - a person employed specifically in order to provide tours through exhibitions. It was a person with high school education who could not be a curator. The last person, who holds that position in the National museum, has finished art history and did his masters so he is one of the curators now. With idea for volunteers, she wanted to find the substitute for this person and enable visitors to have guided exhibitions again.

She also mentioned that before there were volunteers in museum and it functioned well. For example, in 2006 and 2007, when the museum was packing its storages and preparing everything for the reconstruction, there were many **volunteers from civil service** and some

students helping. There was one girl as a volunteer recently and there is one currently in the education department. They are **all there without the contract**. She herself volunteered in the National museum for five years before she got employed. She did not receive any reimbursement for the expenses, and she was getting symbolic salary only for specific projects such as selling catalogues for Archeological movie festival.

Ms. Grabez proposed to director to engage volunteers, the director accepted and gave the permission to send the announcement letter to secretaries of the departments of Art History, archaeology and Pedagogy and Psychology at the Faculty of Philosophy. There were **no consultations with the rest of employees**, nor were they told about the idea. In line with that, there were no any objections to the idea. Later on, when volunteers were already in museum everyone was informed during the staff meeting. When asked why some sort of discussion with employees did not take place, museum management says that there was no need to discuss that idea with the rest of the staff because they are all opened for this idea due to the fact that they are overloaded with work and need help. Most of them want volunteers; the problem is only that they do not have idea what to do with them once they get them. Because of that, it was assumed that no one has any objections on deployment of volunteers.

Ms. Grabez had in mind what volunteers' tasks will be: they will sit in the exhibition space, offer guided tours for visitors through the display and respond to visitor's questions. There was **no planning, strategic planning, definition of aims and goals of volunteer program and no policies, guidelines or job descriptions written**. Everything was done ad hoc, because there was no awareness that this kind of programs ask for any kind of planning and because the initiative had "let's try and see how it will work" character. Recruitment procedure was very simple: **the announcement** was sent to secretaries of the departments of Art History, Archaeology, Pedagogy and Psychology at the Faculty of Philosophy who sign posted them on information boards for students. The announcement contained basic information: *"National Museum in Belgrade is looking for students of Art History, Archaeology, Pedagogy and Psychology willing to volunteer in museum. Those who are interested, please contact museum PR Gordana Grabez on this number...."* There were **no information given about volunteer tasks** and duration of engagement.

Three volunteers from art history department applied for the first exhibition hold during the summer, "It is our honor to present you...". There was **no selection** and all three were welcomed to be volunteers. There was no introduction of volunteers with National Museum

and its mission, current problems, etc, but volunteers did get all responses on their questions. It was assumed that this kind of introductory meeting with main aspects of this institution was no necessary, since volunteers were students of art history and because of this are supposed to be familiar with main things connected with museum. Since the exhibition “It is our honor to present you...” was about 165 years of the history of National Museum, volunteers got a PDF version of the history of museum which they were allowed to interpret as they taught is appropriate. No training or meeting with curator took place. There was **no checking, or supervision testing of volunteers**. Volunteers perceive this as the biggest shortcoming of volunteering. Firstly, they think that someone could take through the museum and point out to main issues happening there. Secondly, volunteers think that training was necessary. What they think they needed the most is training on how to give a tour: how to move audience through exhibition space, how loud you have to be, how long should it last, etc. They got impression that everything is unorganized and that no special attention was given to make sure that they will perform their tasks properly, which they perceived as irresponsible and not professional for such an important institution. Since the exhibition took place in the atrium of the National Museum, museum which is officially under the reconstruction for last three years, very few visitors came to see the exhibition, because they assumed the building is closed. This means that volunteers did not have problems with giving tours, since there were no many visitors, so they were mainly responding to their questions. The exceptions were tourists who saw the museum in their guides. Here the first mistake of the program was visible. Tourists were more interested in how it is possible that one national museum has been closed for three years and that reconstruction still did not take place, than in the display itself. Since **volunteers were not told in details about the current situation in museum** and all the main aspects of prolonging the reconstruction, an important public relations task, that they as representatives of museum were supposed to have, failed.

However, engagement of volunteers was recognized by public relations and educational department as successful step, and it was decided that volunteers will take part in the biggest exhibition organized by the National Museum since the closing. It was the exhibition “Hundred years of Serbian painting: 1850-1950”, made primarily as the travel exhibition for National Art Museum in Bucharest, Romania. Authors were three curators of the National Museum, Petar Petrovic (author of the second half of the nineteenth century painting), Ljubica Miljkovic (author of the first half of the twentieth century painting) and Gordana Stanistic (author of graphics and drawings for whole period on display). The exhibition took

place in the Gallery of the Academy of Science and Arts in the main pedestrian zone in Belgrade, in Knez Mihailova street and had an impressive number of visitors: 100 000 in less than two months (7. September until 18. October). This time there were five more girls applied to volunteer, also from the art history department. One of previous three volunteers left volunteer engagement. In the focus group with volunteers, she told that she was not motivated enough because the tasks were not challenging and she was not receiving any training from the museum, which all made her decide that volunteering at this exhibition, is not relevant for her future career.

Since National Museum got the term for exhibition less than a month before it was supposed to be opened, there was an overall lack of time and all museum staff engaged in exhibition had to prepare everything quickly. There was no time to focus on the engagement of volunteers, so this time as well as previous one. Since the plan was to engage volunteers for this exhibition specifically and give them task to be interpreters, there was no need for much specificities and coordination. It was not defined how many volunteers and volunteer hours will be needed to cover the exhibition, in order to expand and deepen the recruitment strategy. Museum relied on the **mouth to mouth recruitment** coming from girls that have volunteered on the previous exhibition and on the post which was put more than two months ago at the **information boards** of diverse departments at the Faculty of Philosophy. Four out of five new volunteers came because they were called by previous volunteers, while only one responded to the announcement at the faculty.

There was **no contracting** with volunteers in order to specify rights and obligations of both sides. In addition to this volunteers were not introduced with any of museums policies or suggested the dress code. Museum management and PR say this was because all volunteers seemed very nice, and they felt there is no need for such formal treatment of them. **No written job descriptions were made, but they were stated clearly to volunteers orally.** Since the gallery was opened from 10am until 10pm it was planned that two shifts will exist: one from 10am to 2 pm and one from 6pm to 10am. From interviews it can be seen that there is no clear agreement between management and authors on when authors were informed that volunteers will be a part of the exhibition, by giving tours each day and being constantly present in the gallery. As already mentioned, curators were told at one of usual meetings that museum has students as volunteer guides, but this was more like an information to have in mind that the thing they are supposed to give an opinion about. During the interviews, all three curators underlined that they got the information that volunteers will guide through

exhibition very shortly before the exhibition was opened. **Mrs. Miljkovic was the one who had negative attitude towards the idea of employing volunteers on the position of interpreters**, because she thought that no other person has competencies to lead through author's exhibition, which is, as she says "like the artwork, an unfinished symbol." She thinks that only an independent art critique who has already established him/herself in the public can give a tour through someone else's exhibition with a critical perspective. "A person who is young and who has just finished the faculty or is still a student does not know anything about the profession and is able to do only physical tasks or give information automatically", says Mrs. Miljkovic. She mentioned this when informed about volunteers, but did not argue much on that and has accepted the idea, without changing her opinion. Other two curators accepted the idea, because they agreed that it is the way of responding to the needs of the audience, and having tours every day, which would not be possible without volunteers.

Again there was **no official training**. Volunteers received an electronic version of the exhibition catalogue from museum's PR Gordana Grabez who was managing them. She was also the one to respond to all volunteer's questions and doubts. Volunteers underlined that **ms. Grabez had a lot of enthusiasm and were very satisfied with communication with her and support they received from her**. Volunteers were given much freedom in terms of interpretation of the catalogue and the exhibition. No checking of how ready they are in terms of information they know or technical details about giving a tour took place. Ms. Grabez explains that **this was also without a plan, that curators were informed too late, but also that she had a confidence in volunteers**, who all were entering the fourth year of studies of art history or were already absolvent. Mrs. Cvjeticanin, the director, explains this as a legacy of the old way of thinking in which museum guide was a man with no high education. Curators on the other hand said that they were told that volunteers are going to receive all the necessary information from the educational department. However, they were asked by ms. Grabez to take volunteers through the exhibition a day before the exhibition was opened in order to make them familiar with the display, but only mr. Petrovic did so. This day volunteers met all curators but got the impression that **only mr. Petrovic was opened for communication with them while other two curators were mostly ignoring them**. Furthermore, none of curators offered to volunteers to feel free to contact him/her if they have any problems or doubts about the exhibition. **Volunteers found this very strange and unwelcoming** and say they got impression that curators are not willing to cooperate with them. In order to get information from other two curators, volunteers came afterwards to

hear the official tours given by two of them once the exhibition was already opened for the public. Volunteers found this lack of training and guidelines given by curators very negative, because for them it meant that museum did not care how good they are going to be while giving tours. All of them understood their job as a sort of extended public relations of National Museum and it was very important for them to do this job properly, both because of their self-esteem and because of the reputation of the National Museum. **The lack of training and consultations with curators was the biggest shortcoming** of this program.

When asked why they were not giving tours or any kind of training to volunteers, Mrs. Stanisic said that she was **not against giving a tour through exhibition** or any other professional advices to volunteers, because she thinks that it is human and professional and that it can be paid back to you later, but that **no one asked that from her** and she thought that educational department is doing the entire job properly. She adds that oftentimes there is **a lot of vanity and selfishness among curators** when it comes to their cooperation with volunteers. They do not want to transfer their knowledge or they transfer it selectively, because they are afraid if that young person learns everything they are going to fall in the other plan. Mrs. Miljkovic's opinion about training of volunteers was valuable, because, as already said, she had doubts in volunteer's competences to give tours. She also said **would be glad to give a tour and tell her concept of exhibition to volunteers**, so that they can know what to tell to the audience, instead of talking things that are not close to author's opinion. She thinks that **volunteers were supposed to give information in coordination with the authors and to defend authors' conception**. However, she did not offer this on her own because she was not invited to do so, and she did not want to do things on her hand. *"The way this procedure looked like was wrong and the coordination between education and PR department and curators was bad"*, says Mrs. Miljkovic. There was no real contact between curators and volunteers and they stayed enigmatic to each other until the end. Curators think that it was necessary to have one meeting of curators and volunteers together where they would introduce themselves and talk about important things for the exhibition. On the other hand Ms. Grabez and museum management thinks that **it would be good if this meeting took place, but that curators did not really used to have anything with the exhibition once it was set up**, so that it would be a long process to get them used to volunteers, for which they did not have time at that moment.

The same attitudes dominated when it comes to the supervision of volunteers. **Curators say they were not told that they should come and check volunteers** from time to time,

which resulted in the fact that **they did not hear any of tours given by volunteers** even because of their personal interest and curiosity. Ms. Grabez was coming from time to time to see whether volunteers are good and whether they need something. The operative director of the museum Mrs. Djordjevic said she was also coming from time to time to see what volunteers are doing. Apart from two of them, there were no visits from the employees of the National Museum even though the gallery is five minutes' walk far from museum.

The most of the **communication and coordination of volunteers went via email-list**, for which Ms. Grabez was in charge. The process was very simple. Ms. Grabez would send the table with the empty schedule divided on dates and shifts for next two weeks, and volunteers were supposed to add their name in the term which was fitting to each of them and send it back to everyone until it is finally finished. Volunteers were allowed to agree among themselves on terms as well as to ask their colleagues to cover their term if they were not able to show up, in exchange for other colleagues' terms. Those volunteers who were in the morning shift were not obliged to give tours if they did not want. Their **main task was to be in the gallery and answer to visitor's questions**. The only exception was **giving tours to schools** who have prescribed for coming to the exhibition. Each morning volunteer would have a schedule with exact time of school visits. Sometimes it happened that there is no visit, while sometimes there were even three to four visits in these four hours. Volunteers who were in the gallery in the evening shift were obliged to **give a tour in 6pm**. This term for the tour was advertised in the press and media, so that visitors who came at this time knew they are going to listen to a guide. All other tours given by volunteers until 10pm were optional. As the frequency of visitors was high, particularly in the afternoon there were always visitors in the gallery. Many **volunteers underlined they were giving two to four tours per shift, because there was an interest from the side of the audience**, but also because time was passing quicker that way. Every second week Saturday there were Children club's workshops organized by the education department in which two volunteers were always present to help. In this they were helping to staff from educational department, Eliana Gavriovic, Jelena Dergenc and Ivan Krucican.

Two weeks after the exhibition was closed volunteers were invited by Ms. Grabez and every volunteer received **as a reward for their engagement a catalogue of the exhibition and one more book published by the museum** for the thematic they were interested in. Ms. Grabez said that it was hard for her to get these catalogues, because they were not put aside at the beginning, and all of them were sold, except 50 which are always supposed to stay in

museum archive. She insisted that volunteers get catalogues from those 50 which are left and succeeded at the end. No evaluation took place with volunteers and no evaluation on the results of volunteers took place among museum staff.

Partially, due to this, the same practice was repeated for the exhibition “Paja Jovanovic: 1859-1957” opened two months later, on 23 December. For this exhibition x more girls applied and two girls who volunteered on the previous exhibition did not continue to volunteer. One of them told she was **not satisfied with the organization of volunteers and attention that was given to them** by the museum. She added that this engagement was a real disappointment for her and **offered her an insight into “how unprofessional and unorganized our cultural institutions are”**. This time exhibition had just one author, Petar Petrovic. Everything concerning policies, contracts and training was the same. Volunteers got an electronic version of a catalogue and mr. Petrovic gave them a tour a day before the opening. **Volunteers found this tour very relevant** because they found out things about artist’s private life which were not in the catalogue and were useful when they were giving tours. New volunteers, however, pointed out to the same thing which old volunteers mentioned last time: **they needed more help and training related to technicalities such as public speaking, controlling audience and exhibition space, etc.** They said they were really surprised with the fact that no one ever checked what they are going to present to audience and no one told them what museum policies. They see this only as non professionalism of this institution, because **visitors, who hear a tour which is not good, will remember that as a mistake of museum, not as a mistake of particular volunteer.**

This time coordination of volunteers was given to mrs. Eliana gavrilovic, head of education department, both because ms. Grabez was going to vacations and because she was overload with work. The principle of coordination via emails remained the same and it functioned well. This time, because of **increased number of volunteers and good responds of audience**, volunteers were present during all day. First shift was from 11am to 2pm, second from 2-6pm and third from 6 to 10pm. Each volunteer had two to three shifts per week, which is around 35-40 hours per months. Again, only those who were present at 6pm had to give a tour because these tours were advertized, while all other were optional. However, since there was a big number of school visits each week, each volunteer was giving one to four tours per shift. On Saturdays they were also helping education department in realization of children workshops. Volunteers find very useful the fact they were obliged to give tours to diverse generations, because this way they learned how to adjust the content of

exhibition to make it relevant for different target groups and how to provoke an interest in exhibition topic. Many of those who **never thought they could work with children liked this part the most at the end**. When it comes to catalogues as rewards, museum learned from previous experience so **catalogues for volunteers were put aside at the beginning of exhibition**. Some volunteers think that this catalogue was a proper reward and symbolically shows that museum has appreciated their help. Others, however, think that **it would be good if they have got some pocket money with which they could cover their travel and food expenses** during these three months. “At the end, we really did such an enormous job there, providing several tours each day”, says one of volunteers.

When it comes to reimbursement of volunteer expenses, all interviewed museum staff except Mrs. Miljkovic says that it would be nice if museum would cover travel and food expenses of volunteers. The problem is however, that **the Ministry does not recognize volunteers within museum budget, and museum does not have self-income to cover these expenses**. Mrs. Djordjevic says that once the Ministry accepts volunteer expenses as part of personal expenses of museum, this will be possible. Mrs. Miljkovic, on the other hand thinks that volunteers are not of help for museum and that only they profit from volunteering because they get relevant experience. This is why she thinks **they are not supposed to be paid anything, but should feel privileged because they can volunteer in National Museum**. “They should get used to the fact that they are going to live modestly all the lifelong”, says Mrs. Miljkovic.

National Museum **did not make any kind of evaluation of volunteer program and its impact** on museum, volunteers or audience in any of those exhibitions. This was one of the shortcomings which volunteers liked the least. Many of them think that **the practice could be improved and volunteers could be more motivated if museum would ask them for their opinion and suggestions** once the exhibition is done. During focus groups and interviews with museum staff I focused on this aspect as well in order to be able to assess benefits of volunteering for all three groups involved.

The impact of volunteering programs on museum

Ms. Grabez is convinced that the influence was only positive. First of all, volunteers provided a **specific public relations service**. They were all young, kind and enthusiastic about what they do, which **created a totally new image of the museum** among the audience. Secondly, they **provided constant service of being present during the whole day, and giving tours**

few times per day, for which National Museum would not have resources. Thirdly, **audience really appreciated the content of tours given by volunteers**, because they were interesting, understandable, without many professional phrases which curators like to use, so they were easier to follow. In addition to this, there were people who really **enjoyed the diversity of interpretations given by volunteers** and who would come every day to listen to another volunteer, because their tours were different and they could learn something new each time. Mrs Cvjeticanin, the director, was of the similar opinion. Volunteers **filled the gap of human and material resources, offered a young face of museum to the public and contributed to the broadening of a museum's network of cooperators**. Mrs. Djordjevic, operative director, added that people liked a lot coming to these tours and that they were the way to **make your audience closer to artworks, historic events and people** by explaining the context. Mrs. Stanisic and mr. Petrovic see volunteers' contribution as the most important in **responding to the demands of the audience and in making easier their job as curators**, because this way they had to give a tour only once a week. The opposite of these is the opinion of Mrs. Miljkovic, who does not think that volunteers have contributed to National Museum in any way and that actually only the museum was the one to make a service to volunteers by giving them a chance to give tours, because curators could do all that on their own. She thinks that volunteering is not of a benefit for the institution but for young people who have to get experience.

Economic capital of volunteering should not be underestimated. In order to calculate the economic capital which volunteering brought to museum, I will use the formula suggested by volunteer Impact Assessment Toolkit⁶³. According to this formula, economic capital (EC) equals the *value of volunteering (V) minus the cost of volunteering (C)*. I will measure the economic value of volunteering as number of volunteer hours per week multiplied with number of weeks multiplied with a market value of a working hour (average national monthly wage divided by number of working hours in a month). The cost of volunteering is related to all costs museum have had related to volunteers. In the case of National Museum these were cost of staff's working hours needed for coordination of volunteers and cost of catalogues given to volunteers. As both miss Grabez and mrs Gavrilovic said that coordination of volunteers took them 10% of overall working time cost of staff's working hours will be calculated as total number of working hours per months (160) divided by 10, multiplied by number of months multiplied by a market value of a working hour. Costs of catalogues given

⁶³ See chapter III

to volunteers will be calculated as number of volunteers multiplied by the number of catalogue per each volunteer multiplied by the production cost of each catalogue. I will count these for “*Hundred years of Serbian painting: 1850-1950*” and “*Paja Jovanovic*” exhibitions separately and then join the two.

V1= income from volunteer services, “*Hundred years of Serbian painting: 1850-1950*”

C1.1.=cost of staff time for management of volunteers, “*Hundred years of Serbian painting:1850-1950*”

C1.2.= costs of presents for volunteers (catalogues), “*Hundred years of Serbian painting: 1850-1950*”

V2= income from volunteer services, “*Paja Jovanovic*”

C2.1. = cost of staff time for management of volunteers, “*Paja Jovanovic*”

C2.2.= costs of presents for volunteers (catalogues),” *Paja Jovanovic*”

V1= (number of hours per week) x (number of weeks) x (average monthly salary in Serbia/number of working hours per months) = 48 x (7.9-18.10)x (44 871rsd/160)=48 x 6weeks x 280.44rsd= 80 768

C1.1.= (number of hours of volunteer coordinator per months) x average Serbian monthly salary x number of months = (160/10) x 44 871 x 1.5 = 6 730rsd

C1.2.= number of volunteers x (number of catalogues given per volunteer x production cost of catalogue) = 8 x (2x200)=8x 400=3 200rsd

EC1= V1 – (C1.1+C1.2)= 80 768 – (6 730 + 3 200)= 80 768 – 9 930 = 70 838

V2=(number of hours per week) x (number of weeks) x (average monthly salary in Serbia/number of working hours per months) = 50 x (23.12-07.03)x (44 871/160)= 50 x 10weeks x 280.44=140 220

C2.1. = (160/10) x 44 871 x 2.5= 11 218

C2.2.=13 x (2x 200)= 13 x 400 = 5 200

EC2 = V2 – (C2.1+C2.2)= 140 220 – (11 218 + 5 200) = 140 220 – 16 418 = 123 802

$$EC(\text{total})= EC1+EC2 = 70\ 838 + 123\ 802 = 194\ 640$$

As it can be concluded by this calculation, for these two exhibitions volunteer gave services which cost 220 988rsd total, while total costs of volunteering were 26 348.56 **Total economic capital of volunteering was 194 640rsd.**

The impact of volunteering on volunteers

Talking about benefits that volunteers had from this engagement both museum staff and volunteers highlighted a chance to **get a practical experience unavailable at the faculty, enhance their communication skills, enhancement of knowledge related to that specific thematic.** For some volunteers **improving communication skills** was their primary motivation. Three girls explicitly said they were told by a professor after the exam to go somewhere and **practice rhetoric.** One girl was too quiet and shy so she wanted to test herself in front of the public and see whether she will ever be able to do this kind of job. For all four girls this method worked out. Many underlined that this engagement is a **good reference in a CV** for the future. For some volunteers **talking publicly was like advertising yourself** as an expert. This was important because all of them are without a job currently and they were giving their best on these tours because they never knew who is listening to them. There is an example of a volunteer being heard by the director of a National Museum in Krusevac, and who was invited afterwards to give a lecture in that museum, but for a decent honorary. For many volunteers reactions and satisfaction of the audience and comments after the tour were of a great significance. This gave them a sense they are doing something good and useful and served as a motivation in times they already got bored with repeating the same story few times per week.

The impact of volunteering on audience

In order to access the impact which volunteers had on exhibitions' audience both volunteers and museum staff were asked to give their opinion about that. In addition to this, I relied on visitors' commentaries related to volunteers and tours given in impression books of exhibitions⁶⁴.

Mrs. Miljkovic did not want to give an opinion about this and saying that audience should be asked about that and could not remember if there were commentaries related to volunteers

⁶⁴ Impression books used are from last two exhibitions, because the first one "It is our honour to present you..." did not have much visitors so there was no enough commentaries in impression book

in impression book. Both directors said they were told by their friends who accidentally came in the time when volunteers were giving tours that **tours are very good and interesting and volunteers do their job well**. However, both directors as well as ms. Grabez told they have heard from people that **one of volunteers was not coming properly dressed** and that visitors perceived this as very rude. Other two curators say that audience profited because they could have deeper insight into artworks and lives of artist whose works were shown at exhibition.

Volunteers went much more in details when it comes to comments they were hearing coming from the audience. Majority of them said that there was no tour which they guided after which people would come to them and say how **“thankful they are to learn something”**, how **“it is a totally different experience when someone talks about the artworks then when you look at the exhibition on your own”**. Many visitors were coming to ask more questions after the tour, which meant that a volunteer succeeded in creating interest for the topic among the audience. Volunteers also said there were people who were asking when they are giving tour next time so that they can come and hear it again with some friends. Some visitor were giving candies and even offered money for the tour to volunteers⁶⁵, when they hear that volunteers work there for nothing. Some visitors were asking to whom they can say that the tour was great, while some leaved impressions in the impression book. One more insight which volunteers have got is that there are so many lonely people, who need someone to talk to. Some older people were regularly coming to exhibition and asking questions but then after a while started talking about their own problems, and **volunteers felt glad that they could make somebody’s day better**. Majority of volunteers agrees that after a while when their motivation related to personal development decreased, because they saw they can manage their tasks properly, comments and support they have received from the audience were the biggest motivational factor. Since there was no supervision and empowerment from museum staff⁶⁶, audience was what made volunteers feel like they are doing something worthy and useful.

Comments in impression book show that the majority of visitors were very satisfied with work done by volunteers. If one has in mind that on these two exhibitions there was only one

⁶⁵ A couple from Germany was coming insisting that in Germany in museums there is a little box where you can leave a tip to volunteer who guided you if you liked the tour

⁶⁶ All girls underlined that both Miss Grabez and mrs. Gavrilovic were taking care that everything is working well in terms of coordination and that they were very keen and nice to volunteers, but that for both this was a task added to their primary jobs, so there was no space for thinking about motivational factors. What volunteers bothered the most was that they felt like they were unwelcomed by curators and lacked communication with them

comment related to curator's tour⁶⁷, more than twenty comments related to volunteers is a significant number, and shows that volunteers did affect audience (mainly positively). It should also be noted, that only commentaries which explicitly mention volunteers are selected here, but that there are numerous comments which can be understood as implicit mentioning of positive effect of tours and volunteers (those which mention that the overall experience was wonderful, that museum succeeded in making this exhibition closer and more understandable to them, etc).

Commentaries from impression book of "Hundred years of Serbian painting: 1850-1950"

Positive impressions:

- *"Really wonderful exhibition, **with great guides!** This should be prolonged and somehow make closer to younger generations. "*
- *"**All praises to volunteers**!"*
- *"I was impressed by Miss xx, who took us through exhibition. **Brilliant knowledge and competence! Congratulations and thank you!**"*
- *"Exhibition is excellent! **All thanks and praises to young curator** who succeeded in giving a tour until the end".*
- *"Thank you for wonderful and impressive display! We understood the message with museum storage as well! Bravo! **Volunteers are really excellent!**"*

Criticism and negative impressions:

- *"Thank you for making possible to see Celebonovic, Predic and Sumanovic at one place. Just one suggestion: when you organize tours and group visits with the guide **please make it possible for volunteer too use a microphone.** It is very intense for their throats to talk loud and only those few people in the first row here what a volunteer is saying. "*
- *"The exhibition is really worth attention particularly for our youth, but, for the God sake, the **guidance is amateur (not expert enough).** Is it possible despite of so many unemployed PhD and MA art historians? Unacceptable!"*

Commentaries from impression book "Paja Jovanovic: 1859-1957"

Positive impressions:

⁶⁷ On Paja Jovanovic exhibition a visitor was very satisfied with the tour given by mr. Petar Patrovic

- *“Beautiful exhibition! Young Miss xx gave us a **wonderful, inspiring and picturesque tour through the work of Paja Jovanovic**. One wonderful experience and enjoyment!”*
- *“We spent an **extraordinary, enjoyable and inspiring hour with curator xx**. Thank you for that!”*
- *“Wonderful exhibition! We have not seen an exhibition like this for very long time and we are **grateful for extraordinary guidance and talk through artworks of curator Miss xx**.”*
- *“The exhibition succeeded! Thanks to expert guiding Paja was brought to life and paintings talked.”*
- *“Thank you for wonderful exhibition, which impresses with its spirit and cultural tradition of our people. **Guidance of Miss xx fit perfectly well and was nicely adjusted to exhibition**.”*
- *“Besides fantastic paintings which make life more beautiful, expert guiding of xx, young, beautiful, eloquent and full of enthusiasm for this job **impressed us and increased our knowledge and understanding of this big artist**”.*
- *“Excellent exhibition. Nice concept. And **explanation of young curator and her unconventional approach added to our experience**.”*
- *“**Congratulations with the choice of the girl who works as a guide**, she does her job very professionally!”*
- *“We liked the exhibition very much and **curator xx is great**.”*
- *“Paja’s art is big treasure of Serbian people. The content of artworks is relevant even today. The exhibition is well conceptualized, professional staff on high task, and **choice of guides adjusted to exhibition**.”*
- *“The exhibition is wonderful! We are impressed by the choice of works. Volunteer xx is **excellent guide and interpreter of paintings of our most famous painter**.”*

Criticism and negative impressions:

- *“It would be nice if guides would **use microphone, because the crowd is huge**.”*
- *“The exhibition is fascinating. Critic: **the girl who is a guide is not properly dressed in relation to significance of institution**.”*

As it can be seen from these comments, volunteers mainly left good impression on audience, both in terms of how professional and knowledgeable and in terms of how enthusiastic and interesting they are. One group of comments was connected with insights and knowledge which visitors gained because they heard tours, which shows that tours did have impact in terms of being a means for audience education and learning. The second group was connected with how inspiring and enjoyable the tour was which means that tours did affect audience opinion on how interesting and enjoying museum visit can be. Third group was connected with the satisfaction with the quality of tours and volunteers' knowledge and enthusiasm, which means that services offered by volunteers were on high level. If access from the point of view of five capitals of volunteers' impact, it can be said that volunteers' service generated **physical capital** (because audience received service that otherwise museum would not be able to provide them with), **human capital** (because the knowledge of visitors increased due to tours), **economic capital** (because audience did not have to pay for tours) and **cultural capital** (because visitors' sense of cultural identity increased). If one has in mind what volunteers said about some people coming often on exhibition in order to socialize and talk with volunteers, it can be concluded that volunteers generated **social capital** for some of visitors. Generation of social capital also came in terms of **networking and new professional connections**, since one of volunteers was called by director of museum in Krusevac, who heard her tour, to give a lecture in National Museum in Krusevac.

Constructive **criticism related to the use of microphone during the tour** could be found in both impression books. Besides considering this as a real lack, this criticism could be put in relation with the fact that volunteers did not have any kind of training related to public speaking, so some of them were not familiar with how this should be done properly. Some of them who had issue with this at the beginning said they got used to speaking aloud after two or three times. However, this points out that such **training could be of great use**, not only for volunteers because they will learn from trying, but **for museum's credibility and professionalism** in front of audience, who will hear a volunteer who is talking quietly because he/she is in front of public for the first time, and leave with the bad impression. The same can be said for the criticism related to unprofessionalism and amateurism of one of volunteers. If some kind of **informal checking and supervision** existed before and during the exhibition, this would be much less likely to happen. **The lack of written policies or instructions** related to how to behave in museum if you are a volunteer, which would include

the **dress code**, resulted in the fact that bad impressions which audience had about one of volunteers spread very quickly. Many volunteers noticed this, while museum staff noticed it too late and it did not make much sense to react then. When it comes to issue of dress code some volunteers think it is not important to have formal dress code, while other think it should not be possible to come to give tour in jeans, with décolleté or in short shirt. Museum staff realized that at least some kind of dress code notice is important and this will be fixed in the future.

Good sides of the program:

- Museum significantly **increased quantity and quality of services** (physical capital) which it offers to audience
- Museum have got more **diverse workforce** (human capital) which succeed in offering a new image of museum to visitors: younger, more enthusiastic and more adjusted to communication with non-experts and thus **improving museum's image** (social capital)
- Museum received **economic capital** of **194 640rsd** since otherwise it would have to pay for guides
- Museum increased communication and relationship with audience and local community (in terms of school visits) and succeeded **offering relevant content to diverse groups** of visitors (human capital)
- Volunteers received **practical experience** related to their future profession, enhanced their **communication and public speaking skills** (human capital) and increased their employment chances (economic capital)
- Volunteers meet new people, **created new contacts and spread their network of people** thus increasing their social capital
- Different audience groups received relevant insight into content of exhibitions without charge (human, cultural, physical and economic capital)

Shortcomings of practice:

- Lack of definition of aims and objectives of volunteer program and resources needed for that
- Lack of communication and agreement among museum staff
- Lack of more offensive recruitment strategy

- Lack of proper time management
- Lack of policies and instructions for volunteers
- Lack of training
- Lack of checking and supervision
- Lack of budget for main volunteers' expenses
- Lack of support and motivational incentives for volunteers
- Lack of record
- Lack of evaluation of volunteers impact and consultations with volunteers

The case of National Museum shows that even though there are numerous shortcomings of the practice, the overall effect of it were significant, particularly for the audience which got constant mediation services during these exhibitions, for volunteers in terms of improving their skills related to profession and museum in terms of economic impact and improvement of its image.

Shortcomings of the practice should not be treated as lack of willingness of National Museum to direct needed attention, skills and material resources to volunteers, but mainly as the consequence of the lack of awareness about the need for existence of these practices, lack of any experience in volunteer management and product of doing things “ad hoc”. What contributes to this is that volunteer program is not a priority of museum which does not have its exhibition space and waits for reconstruction since more than five years. Very positive thing is that people in museum are aware of the benefits which volunteering brings and are very eager to improve volunteer program as they learn. Furthermore, volunteer program is perceived as integral of future, reconstructed National Museum, and museum will try to include no less than 50 volunteers of different profiles.

This situation of redefinition of museum's concept and/or museum's reconstruction is what many museums in Serbia are going to experience in years to come. Without clear strategy for the overall development of museum it is hard to come up with ideas for development of a sustained program for volunteers, which puts volunteering down on the priority lists of museums.

VI Hypotheses' testing and SWOT analysis of results

In this chapter I will summarize conclusions derived in previous two chapters related to the set hypotheses in order to give answer on their relevance and validity. After doing this I will offer a SWOT analysis of the current condition of volunteering in museums in Serbia based on the whole research, on basis of which recommendations for the development of practice will be given in next chapter.

At the beginning of this research I set two hypotheses. The first one was that volunteering in museums in Serbia is underdeveloped due to (1) underdeveloped of culture and recognition of volunteering in Serbia, (2) misunderstanding of the concept of volunteering among museums in Serbia, (3) low level of focus of museums on community and (4) poor management of volunteers which causes the lack of implementation and exploitation of this practice and fails to generate five capitals to key actors and beneficiaries.

- Lack of culture of volunteering is caused by resistance to communist legacy with its specific top-down volunteer projects and transition period, and is pictured in the fact that the first legal framework for volunteering was adopted in May 2010, and showed lack of knowledge related to volunteering among decision makers.
- Misunderstanding of the concept of volunteering in museums can be seen through the widespread forms of unpaid work which are not volunteering according to the above stated definition of volunteering, but are thought of and refer to as volunteering.
- Low level of focus of museums on cooperation with the community is indicated through non- existence of friends of museum clubs and very tight and specific volunteer profiles to which biggest part of population does not fit
- Poor management of volunteers is seen in lack of positions of volunteer coordinator, lack of planning of deployment of volunteers, lack of recruitment strategies, lack of policies and practices related to

volunteers, lack of system of support and recognition to volunteers and lack of sustained, numerous and long-term voluntary programs.

Through the research I came to the following conclusions which support this thesis:

Conclusions derived through historic overview of volunteering in Serbia show that in SFR Yugoslavia, volunteering was centralized and far from the concept, understanding and practice of volunteering in democratic societies. It was reactive, rather than proactive and based on citizen's initiatives. Thus, in Serbia as a post-socialist country in transition, development of civil society and increase of civil activism in public life is much slower than in countries without socialist legacy, because citizens are used to problems being solved at higher state instances, which is why the culture of volunteering in Serbia is still underdeveloped. The lack of culture of volunteering and lack of expertise of policy and decision makers for the thematic is evident in the analysis of the Law on volunteering adopted in May 2010, which regulates the practice of volunteering, but has numerous shortcomings and pictures.

Results of survey show that even though 64% of museums think they deploy volunteers, only 22% out of these 64% actually does so in accordance with definition of volunteering, while others recognize pre-employment training as volunteering, which can be seen through museums' criteria for volunteer profiles, full-time working hours, small number of long term volunteers and museums' needs for volunteers as well in the statements related to volunteering as pre-employment training and volunteering as military service. Number of overall volunteers in 2009 shows poor development of the practice, number of Friends of museum group and too specific volunteer profile show poor cooperation of museums with the community while data on recruitment strategies and policies and procedures related to volunteering show the lack of skills and knowledge of volunteer management. All this causes poor impact of these volunteer programs on audience and community, average and poor impact on museums and average impact on volunteers.

These conclusions derived from analyses show that first hypothesis set at the beginning of this researched and tested through this research is valid.

Second hypothesis was that if set to respect main principles of volunteering, deploy higher number of volunteers and create specific tasks for them, even if not managed perfectly, volunteer program in museum can create a visible impact and make contribution in

terms of generation of five capitals to museum, volunteers, audience and community which is all pictured in the Volunteer Program of the National Museum in Belgrade.

Case study of volunteer program of the National Museum in Belgrade shows that deployment of volunteers for volunteer program on three exhibitions from June 2009 until March 2010 included 15 volunteers with tasks to act as exhibition docents. They applied based on their free choice to participate in activity organized within museum which brings direct benefits to audience and museum, but indirectly has positive impact on themselves, were not remunerated, which means that deployment of volunteers was in accordance with definition of volunteering set at the beginning of this thesis as *“an activity undertaken out of a person’s free will, choice and motivation without concern for financial gain (non-remunerated) in an organized setting (within NGOs, volunteer centers, more or less organized groups etc.) with the aim to benefit to someone other than the volunteer and to society at large contributing to values of general interest (although it is recognized that volunteering brings significant benefit equally to the volunteer)”*. Furthermore, results show that even though there were numerous shortcomings of practice related to planning and management of volunteer program, such as: lack of definition of aims and objectives of volunteer program and resources needed for that; lack of communication and agreement among museum staff; lack of more offensive recruitment strategy; lack of proper time management; lack of policies and instructions for volunteers; lack of relevant training; lack of checking and supervision of volunteers; lack of budget for main volunteers’ expenses; lack of support and motivational incentives for volunteers; lack of record and lack of evaluation of volunteers impact and consultations with volunteers, practice showed to be very beneficial for all groups involved in it: museum significantly **increased quantity and quality of services** which it offers to audience; museum have got more **diverse workforce** which succeed in offering a new image of museum to visitors: younger, more enthusiastic and more adjusted to communication with non-experts and thus **improving museum’s image**; museum received **economic capital of 194 640rsd** since otherwise it would have to pay for guides; museum increased communication and relationship with audience and local community (in terms of school visits) and succeeded **offering relevant content to diverse groups** of visitors; volunteers received **practical experience** related to their future profession, enhanced their **communication and public speaking skills** and increased their employment chances; volunteers meet new people, **created new contacts and spread their network of people**

thus increasing their social capital; different audience groups received relevant insight into content of exhibitions without charge.

Through results derived from this case study my second hypothesis has been proven and accepted. Notwithstanding the affirmation of both hypotheses, this research added additional insights to reasons for underdevelopment of volunteering in museums in Serbia. The first one is **lack of financial resources for funding volunteer programs**, due to the fact that Ministry of Culture does not recognize volunteering as a category in museum budgets, nor it allows opening of working positions for volunteer coordinators. Secondly, as seen from the case study, there is an overall **lack of management and strategic planning within museums** which makes impossible for museum to come up with regular tasks volunteers could perform number of volunteers and volunteer hours needed, etc. Finally, transition times happening in museums, redefinition of museums' concept and displays, lack of proactive behavior, lack of proper buildings, and lack of staff motivated to cooperate with volunteers, create situation in which development of volunteering in museums is not among priorities of Serbian museums.

In the following SWOT analysis I will offer interpretation of research results from the perspective much broader than one related to hypotheses. I do this in order to map strengths and weaknesses of the current stage of development of volunteering in museums in Serbia from the internal, museums' perspective, and detect opportunities and treats which come from external environment, such as legal framework, infrastructure of volunteering, national strategies, and potential pools of volunteer workforce.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Positive opinion and affirmative relationship towards volunteering and its impacts among majority of museums • Existing need for volunteers in the present and within next 5 to 10 years • Willingness to include volunteers in work of museum • Existence of idea of tasks which volunteers could perform • Volunteer programs which include more volunteers, even though 	<ul style="list-style-type: none"> • Misunderstanding of what volunteering is and what not • Lack of awareness about the need for more focus on audience and community • Lack of strategic planning • Lack of proactive behaviour • Sporadic rather than sustained volunteerism • Lack of funding for volunteer-related expenses • Tightness of museum staff in relation

<p>sporadic, showed to have very positive impact on museum, volunteers and particularly final beneficiary</p> <ul style="list-style-type: none"> • Existence of part of museum staff who is opened to volunteers 	<p>to volunteers</p> <ul style="list-style-type: none"> • Lack of awareness about tasks which volunteers could perform and acceptable volunteer working hours • Lack of awareness that volunteers in museums could be of diverse educational, professional and generational background • Lack of knowledge and skills in volunteer management • Lack of recruitment strategies • Weak reward and recognition systems • Lack of standardized training for more numerous volunteer programs
<p>Opportunities</p>	<p>Treats</p>
<ul style="list-style-type: none"> • Recognition of the need for volunteering by the National Ageing Strategy and National Strategy for Youth • Recognition of volunteering through Law on Volunteering • Plans for creation of more local volunteer centres and services • Possibility to engage in campaigns and promotion of volunteering which will follow Law on Volunteering • School and university curricula are likely to recognize and value volunteering as a way of learning due to changes in educational system and introduction of Bologna system • Opportunity to advocate for changes related to implementation of volunteering in museums in the Ministry of Culture (recognition in the budget, specific finances for volunteer programs, creation of jobs for volunteer coordinators or training for museum staff) • Opportunities for developing volunteer programs through sponsorships, donations and applying with projects • Potentials of a larger pool of older people with the time to volunteer 	<ul style="list-style-type: none"> • General underrecognition and underdevelopment of volunteering in Serbian society • Passivity, lethargy and low civic participation in Serbian society • Generally underdeveloped infrastructure for volunteering in the country • Lack of implementation of actions and measures related to volunteering prescribed in National Ageing Strategy and National Strategy for Youth • General lack of incentives and support for institutions/organizations which support volunteering • Administrative procedures for short-term volunteering prescribed by the Law on Volunteering might impede their existence in museums • Lack of research and monitoring of volunteering • Volunteer related expenses are not recognized by the Ministry of Culture as a category in museums' budgets • Lack of investments of Ministry of culture in volunteering in cultural institutions • Lack of promotion of significance of volunteering and informal education in bridging the gap between formal education and employment market • Lack of recognition of volunteer/informal work on

	employment market <ul style="list-style-type: none"> • Lack of information about the value and possibilities for volunteering in museums
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This research has showed is that among majority of museums in Serbia there is a **positive opinion and affirmative relationship towards volunteering and its impacts**, which is a precondition for the creation of volunteer programs. Majority of museums think that they deploy volunteers, but in reality, there are mainly examples of non sustained, sporadic, short-term engagement of volunteers, while unpaid workforce which is engaged in museums' everyday functioning are mainly pre-employment trainees and civil servants of the military. Strength for museums is that from the example of **deployment of volunteers from the side of National Museum in Belgrade, it is visible that despite of shortcomings in management of volunteers, volunteering based on principles of volunteering is very successful when it comes to impacts it made, particularly in creating a new attitude towards the audience**. Significant strength for development of volunteering is the **obvious need of museums for volunteers, because 91% of surveyed museums responded that they need volunteers currently and in next 5 to 10 years**.

Weaknesses for development of volunteering in museums are much more numerous. Evident is confusion in terms of what are differences between volunteering and other types of unpaid (and even paid) work. **Majority of museums understands volunteering as a pre-employment training and some of them as civil service, which can be seen from recruitment strategies, volunteers' profile, tasks, number, working hours and ideas about the need for more volunteers, tasks they would perform and working hours they would have. This approach and understanding of volunteering is portrayed on the impact which volunteering in museums has on museum, volunteers and audience and local communities** which shows that the impact made is extremely poor when it comes to benefits for audience and local community, poor when it comes to benefits of museums except in the generation of physical capital and average or good when it comes to volunteers (in aspects such as physical and human capital), and extremely poor when it comes to economic capital. This shows that, in majority of museums, volunteers are treated solely as a free workforce within the boundaries of profession and specification of working places of museums.

Furthermore, **data point out to underdevelopment of volunteer management**: there is a general lack of recruitment strategies and cooperation with volunteer centres, policies and procedures related to volunteers. Particularly weak are volunteer related policies, reimbursement policies and practices, systems for reward and recognition of volunteers, training of museum staff connected with volunteering and lack of any kind of literature on best practices in management of volunteers. No museum has a post of volunteer coordinator, which is not surprising since none of museums has sustained long term volunteer programs which would include large number of volunteers. There is a general lack of awareness that volunteers could perform jobs which could not find a place within strict institutional paid job specifications, but are in need in order to answer on requirements of the present time.

Lack of financial resources is seen as the biggest obstacle for development of practice, followed by the unwillingness of people to volunteer. Unwillingness of people to volunteer is the problem which actually lies in little focus put on recruitment and volunteer profile is too tight. Apart from obstacles for implementation of volunteering stated by museums, there are three main obstacles related to volunteering in museums, which are much broader and are not connected specifically with this practice, but affect its existence and development much more than the lack of financial resources or fear of volunteers' amateurism. First one is related to general **lack of focus on audience, local communities and its needs** and lack of participation in contributing to objectives of national cultural and other policies among majority of museums. Only three museums have operative and active Friends of Museum club, which indicates that priorities of museums are somewhere else but in building faithful network of audience and co-operators, which is why it is so hard for museums to imagine amateurs of different backgrounds as volunteers in their museums. Secondly, as seen from two case studies, there is an overall **lack of management and strategic planning within museums** which museum will come up with regular tasks volunteers could perform, number of volunteers and volunteer hours needed, etc, but also the transitions time happening in museums – lack of concept, proper building, enough staff who is willing to cooperate with volunteers. The final thing is an **overall situation in Serbia related to volunteering which is situation of misunderstanding, underestimation, underdevelopment and underrecognition**, particularly among public institutions. Museums are not an exception in terms of their relationship towards volunteering, but just one of the indicators of the poor condition of this practice in Serbian society. A proof for that are data related to attitudes and opinions about volunteering in general, which show very similar results for all four surveyed

groups (students, retired people, volunteers of Museum Night and museums). There is lack of infrastructure for volunteering, lack of awareness of the positive impact and contributions which volunteering can bring to overall society, low civic participation, lack of support and incentives for the practice from authorities on all levels, lack of research of the phenomenon and general lack of skills and knowledge in management of volunteers. In addition to this, there is a **Law on volunteering now, which requires the same administrative procedure for short-term as for long-term volunteer programs, thus impeding even this sporadic, project-based volunteering.**

On the other hand, putting the Law on Volunteering might be taken as a first step towards the more responsible attitude of public authorities towards volunteering and effort in development of more participatory and active Serbian society through fostering of voluntary work on all levels. This moment can be seen as moment of opportunities for involvement in the process of building society's awareness, creating possibilities for volunteering and building national infrastructure for it. National strategies⁶⁸, changes in educational system and labour market go towards recognition of volunteering, which means that attitudes of people towards volunteering and their participation in it might be expected to change positively and that funding opportunities and incentives for volunteer programs are likely to be created and increased.

⁶⁸ See Appendix 3 which contains parts of National Ageing Strategy and Appendix 4 for parts of National Strategy for Youth which relate to volunteering and participation in cultural life

VII Recommendations

Since defects related to volunteering in museums are rooted deep in the Serbian society, as well as in working culture and position of museums in the society, it is impossible to give recommendations related solely to management of volunteers in museums. For this reason I found necessary to offer both policy and management recommendations and focus not only on museums and culture, but have in mind much broader picture of factors which affect the practice.

I started from the highest level and the most responsible for policies and incentives for development of volunteering, Ministry of Labour, Employment and Social Policy, proposing measures which would have to be done in order to start development of volunteering in general and change people's attitudes towards it. These relate to building of infrastructure, transfer of knowledge, increase of awareness and strategy thinking on national level in which museums as institutions play just one of the actors and beneficiaries.

Then I gave recommendations for the Ministry of Culture as authority directly responsible for giving incentives and support for development of volunteering in museums. As museums are just one type of institutions in responsibility of the Ministry of Culture, it is much more reasonable to imagine that changes will be made on the level of Ministry so to allow use of the incentives and support to all heritage sector or even broader all institutions/organizations in culture, but museums would profit from them to the same degree as if it was target only to them.

Finally, I offered recommendations to museums related to management of volunteers. These can be treated as short overview of the best practices related to volunteer management and are designed in the way that each museum can take from it what it considers to be appropriate. This is what I would call the "ideal", broad plan for the development of the practice. It is very unrealistic, though to expect that changes on the state level and ministerial level are going to happen soon and that infrastructure which I recommend will be created. Because of this, management practices proposed to museums are designed in a way that majority of them can be applied by those museums who are willing to start up with volunteer program or improve existing one, even if there is no support from higher authorities. In this

scenario, impact made by these programs would be a great tool for advocacy and lobbying in the Ministry of Culture to offer support to institutions which engage volunteers.

This data shows that for 93% of respondents it can be said that they as institutions are declaratively opened to volunteers.

However, when one takes a look at criteria which were applied in the practice of deploying volunteers until today, one can see that majority museums are opened only to a very specific profile of volunteers.

Ministry of Labour, Employment and Social Policy should:

- Form a *National Agency for Volunteering* which would promote it, manage research and development, and create strategies and instruments for the support to volunteering
This body should:
- Promote volunteering in general as activity which contributes to the development of overall society, with particular emphasis on the increase of level of knowledge about main principles of volunteering and what volunteering is and what not - through lobbying, advocacy and education among politicians and authorities at all levels, professionals from all three sectors and broadest population,
- Establish **cooperation with different ministries**, particularly the Ministry of Economy and Regional Development, Ministry for Youth and Sport, Ministry of Culture, Ministry of Ecology in order to create synergic cooperation, actions and planning for development of volunteering
- development of **the strategy for development of volunteering** which is in harmony with other national strategies: this should be done through working groups made of members from relevant ministries, and professionals in the field from all three sectors
- Ensure regular reporting and analysis from local to national level in order to be able to update the strategy and policy measures
- Support intersectorial partnership through **establishment of a common network** as a place of debate, know-how share, knowledge transfer, platform designs
- Create **infrastructure for support to volunteers and institutions** in need on national and local levels

- Create **more volunteer centres** such as Belgrade volunteers, which could contribute to cooperation of institutions and organizations with volunteers, development of volunteer management and easier contact with volunteers (centres should engage in recruitment, management, training and promotion of volunteering), but which will not target only the young
- establish a **committee for training, education and consultancy** for volunteering with the cooperation of professionals from all three sectors, which will measure current skills and potentials in volunteer management, identify the training and educational needs and create strategy, actions and programmes according to national and local strategies
- Ensure **the transfer of knowledge from the centre to peripheries** (and from North to Southern parts of Serbia) **and among all three sectors** (particularly NGO sector has a certain knowledge, experience and skills in volunteer management which should be transferred to public sector through cooperation and support programmes)
- Establish **grants and scholarships for training and study abroad** for those engage in management of volunteers with the requirement to come back to Serbia and transfer the knowledge to others
- Create **recognition system for volunteering as informal learning on labour market** in order to create incentives for the young and unemployed to volunteer
- Create **Volunteer of the year awards** and awards for institutions which engage volunteers

Ministry of Culture should:

- Start **including volunteering in its strategic and operational planning**, with a particular focus on raising awareness about distinctions between volunteering and other similar forms of unpaid work, creating capacities for volunteer management within public institutions and support to volunteer programs which contribute to state policy
- Take **active participation in creation of national strategy for volunteering** and advocate for volunteering in culture within this strategy

- **Restructure and revise its policies and procedures** so that it **recognizes volunteering as a category within the budget** and need for creation of **working places for volunteer coordinators**
- **Raise awareness among cultural institutions of the national infrastructure for volunteering** and sign-post them to local and national Volunteer Centres.
- Create a **system of incentives and support to cultural institutions which engage volunteers** (funds, expert support, awards)
- Create network of managers of volunteers in culture through which people could exchange experiences, know-how, discuss and get support
- Create **training and courses on volunteers' management** in cooperation with foreign cultural centres of countries which have developed models of museum volunteers' management and could offer experts in this field
- Ensure **transfer of knowledge** in volunteer management **from civil sector to public sector**
- Use **this study as evidence to demonstrate to policy makers the impact that volunteering in the can have** on the generation of physical, human, economic, social and cultural capital for all the key stakeholders.
- Secure **funds for international cooperation** and participation of institutions of culture in international volunteer exchange programs
- **Promote examples of good practice**

Museums should:

- **Treat planning of volunteer programs and definition of its aims and objectives as an essential part of overall strategic planning of museum.**

This means that before starting a volunteer program museum should examine the organizational mission objectives and think about whether and in which ways volunteer program can contribute to these objectives; examine organizational structure to see where and how volunteers would fit the best in it; examine available resources (both human and financial) in order to be able to define the scope of the program. Doing these guaranties that volunteer program will be in harmony with museum's management plan, which is a primary precondition for having satisfied staff and volunteers. On basis of these museum

should write down the aims of the overall volunteer program and the detailed objectives of each of the aims.

- **Develop clear guidelines about how volunteers will integrate into the current museum management policies**

This primarily includes internal lobbying and careful consultations and communication with the paid staff, in order to convince them in the importance of volunteer program for museum, gain their trust and support and motivate them in joining their resources and skills and thus contribute to successfulness of program. Trust and support of museum staff is another precondition for good volunteer program, since they are the one to welcome, support and train volunteers if motivated to do so, or create conflicts with them if felt threatened and not asked for opinion. This can be done only through inclusion of museum staff in the process from the very beginning: they are the one to make requests for volunteers needed in their departments, write job descriptions for volunteers within their departments, require specific and specialized skills of volunteers for certain positions. Also, if someone from museum management will not act as a volunteer coordinator and if there is no a person deployed for this position specifically (on honorary basis or as volunteer), delegate a person from museum staff to act as a volunteer coordinator. It can be someone from educational department, project manager or PR, or any curator willing to do coordination of volunteers in whole museum, not only his/her department.

Secondly, integration of volunteers into museum management policies includes creation of policies and procedures related to volunteers – codes of behaviour, responsibilities, obligations, rights, guidelines, reimbursement – which will precise what staff has to do in relation to volunteers and what are specificities of being a volunteer, so to prevent conflicts of interests among volunteers, museum staff, museum management and visitors.

- **Define volunteers' tasks**

This is a crucial thing to be defined before starting with the recruitment. Volunteer tasks should be defined on basis on set aims and objectives of the program, management plan, and requests from museum staff about the need for volunteers within their departments.

Defined tasks will indicate resources needed to carry on with the program: coordinator's time, training, supervision, finances, access to literature, space, administrative procedures... On basis of task descriptions calculate number of volunteers/volunteer hours needed. From the number of volunteers/volunteer hours needed museum will be able to calculate the cost of volunteer hour (all costs of volunteering divided by number of volunteer hours) and be able to see whether program can be sustainable from beginning until the end.

- **Secure finances**

If volunteer program is well designed, with aims and objectives which contribute to broader range of beneficiaries than museum itself, number of potential funding sources will increase. Depending on target groups and beneficiaries of volunteer program, museum can apply program as a project to number of Ministries apart from the Ministry of Culture, regional, local and municipal authorities and local, national and international donors, associations and foundations. Furthermore, sponsoring such program can be interesting for private sector, since its outreach is much larger than when sponsoring an exhibition, for example. Museums which want to deploy volunteers should by no means use the lack of money coming from the Ministry of Culture as an excuse not to start with volunteer program, but take a proactive approach in attracting diverse sources of funding. As volunteer program develops, it might show to be a good strategy for attracting funds and is likely to create a network of supporters (both financial and motivational) in the future.

- **Create recruitment strategy and recruit volunteers:**

In planning the recruitment of volunteers it is of outmost importance to know who the group to target is and how many volunteers are needed. This will primarily depend upon the skills and profile needed for performing particular volunteer tasks. On basis of this museum should select appropriate advertising media for attracting volunteers. Some of the ideas for recruitment are:

1. Sign-posting call for volunteers in museum and on museum's website (which none of museums except museum in Kikinda has)
2. Cooperate with local and national volunteer centres and sign-post call for volunteers there

3. Advertise call for volunteers in cultural magazines and newspapers
4. Cooperate with relevant local non-governmental organizations
5. Connect with formal education institutions (schools, high-schools, universities and student organizations) for promoting the practice as significant informal learning opportunity and a good recruitment pool of the young
6. Connect and cooperate with organizations, associations and unions of the elderly (Syndicate Independence, Union of retired people, Third Age University, Gerontological Institute) for targeted outreach to this group, promotion of volunteering among them and creation of significant recruitment pool of this group
7. Cooperate with National Employment Biro in terms of having a pool of unemployed people willing to volunteer

The better description and information museum provides, less selecting it will have to do because majority of volunteers will select themselves, which decreases the time needed for selection of volunteers once they apply to volunteer. All which are selected should be contracted according to the new Law.

- **Train and enable volunteers**

All volunteers deployed by museum should get introductory training – through which volunteers would get familiar with museum’s mission and vision, basics of its history and development and policies (behavioural, security, dress code, etc). Good practice is to have a Volunteer Handbook/Manual which will include basic polices procedures and expectations related to volunteers. These induction training should be the task of volunteer coordinator, but later on more experienced volunteers can perform these tasks.

Based on the tasks they will perform volunteers should pass through training session, designed to enable them to do the job. This can be on-the-job guidance with person delegated as supervisor, or formal training which lasts for specific time-period. From the case of National Museum in Belgrade, it can be seen that volunteers who will work as docents need training which will give them tips related to public speaking, control of the audience in the gallery space, and similar technicalities. In addition to this, good practice is to have a Docent Manual for each exhibition which volunteers will interpret. This manual should include much more data and context related to exhibition, than those which can be found in the catalogue.

- **Create a system of motivation and support for volunteers**

Understanding and capitalizing motivational drivers of volunteers is a way to increase their number, effectiveness and morale and low the rate of those who quit volunteering. Motivational incentives can be extrinsic and could include certificates, diplomas, presents, greeting cards, newsletters, discounts in museum shop, free entry for the family or pocket money. This way volunteers feel valued and appreciated. These however, have shown to be much weaker motivational tools than intrinsic ones, such as meaningful tasks given to volunteers, good volunteer management and welcoming attitude of museum staff, advance in responsibilities, etc.

- **Keep record and evaluation of program among all sides included (paid staff, volunteers, audience) and update and make changes in volunteer program according to them**

Evaluation of program has to be done regularly in order to check whether objectives of the program have been reached, whether all sides included are satisfied with it and what can be done in order to improve the program and its impacts. This evaluation can be done through informal chats with volunteers, staff and audience or through more formal ways such as short anonymous questionnaires. Good practice is to give questionnaires or talk with those who do not want to participate in program anymore (volunteers who have stopped volunteering and staff who does not want to cooperate and work with volunteers anymore) because it can give an insight into shortcomings of the practice which are maybe affecting others as well but bare not that strong motivational factor for quitting. When it is not possible to respond to suggestions and feedbacks, it is good to explain to volunteers and staff reasons and restrictions due to which it is impossible to realize these.

- **Advocate for support to volunteer programs**

As I stated in the short introduction to recommendations, improvement of the conditions and support for volunteering, is not likely to come only from top-down (from the state level to organizations and volunteers). Since volunteering is specific form of civic participation, fights for its recognition and building of infrastructure should simultaneously go “bottom-up”. Museums can be among those who will overtake the role

of promoters and advocates of volunteering and thus start performing a more significant role in the contemporary Serbian society.

VIII Conclusion

At this moment, volunteering in museums in Serbia stands between potentials it has for making a significant contribution to the society and misunderstanding of decision makers, museums, as well as citizens.

As a final motivational incentive and advocacy tool of this research I want to offer glimpses at Serbian National Strategy for Youth (created in 2008) and National Ageing Strategy (created in 2005) in order to point out at the relevance of volunteering in museums from perspective of these two important national documents.

National Strategy for Youth recognizes the significance of volunteering in the life of the young, significance for more diverse cultural consumption of the young, increase of their access to culture and volunteering in cultural institutions for educational purposes appeared as specific goals and measures of this strategy. Thus, encouragement of the young in active participation in the society is strategic goal no. 1, with specific goals such as establishment of mechanisms for encouragement, organization and valorisation of volunteer work of the young (4.1.4.). Increased access to cultural contents for vulnerable groups of the young is another strategic goal relevant for volunteering in museums, because it recognizes the need for the establishment of system of voucherization and volunteering in cultural institutions (4.4.8.3.) as well as definition and adjustment of goals in the field of culture in strategic documents on all levels and definition of goals aimed at increasing the access of culture for the young (4.4.8.4.). Improvement of possibilities for qualitative spending of free time among the young is one more strategic goal of this strategy which can be achieved through support to voluntarism of the young on local level (4.6.2.2.), stimulation of programs and projects connected with politics in the field of culture (4.6.3.1.) and recognition of organized volunteering in cultural institutions for educational purposes (4.6.3.2.). Finally, strategy identifies volunteering, internships, pre-employment work as means of fighting long-term unemployment of the young and acquisition of necessary experience for getting qualitative job (4.8.1.3.).

In the National Ageing Strategy, volunteering is recognized as one of activities which can improve integration of the elderly, increase their active participation in society and encourage intergenerational cooperation and understanding (II.2.2.2.). Volunteering of all generations is seen as one of means for fighting against poverty (IV.1.1.12.), creating conditions for flexible

and gradual retirement (V.1.1.1.), decrease of unemployment rate of individuals over 50 years old (V.2.2.3.), facilitation and encouragement for life-long learning (VI.1.1.5.). Encouragement for establishment and participation of nongovernmental and volunteer organizations and unions of the elderly is the final objective of the strategy related to volunteering (X.3.3.2.). Strategy also recognizes the importance of more quality leisure time for the elderly, in which cultural activities and contents play significant role (VI.1.1.9.), importance of protection of cultural identity of refugees who are over 50 years old and their better integration in the society (V.2.2.11) and importance of cultural policy and educational system which promote values of mutual respect, understanding and tolerance for different needs of different generations for promotion of solidarity and intergenerational support (IX.2.2.1.).

Majority of strategic goals and measures seen as necessary in these strategies only stayed on paper, but all of them could be contributed to through the development of more spread, inclusive and responsible engagement of volunteers by Serbian museums. In countries with developed practice of volunteering in the heritage sector, the elderly and the youth are two most represented groups of volunteers. In Serbia, the second oldest society in the world, retired people are not integrated in the society, while young people show apathy and minimal participation in the social and cultural life. I propose looking at this as an opportunity instead of a treat for development of volunteering in museums: an opportunity for museums to stop acting like they exist in a bubble divided from the society, take a proactive approach and act as one of the pioneer supporters of volunteering.

I hope that this research is a step which will set tackle minds and thoughts of a critical mass of museum professionals and raise their knowledge and capacities for fighting for this issue. My role, as the only professional in Serbia specialized in this topic, is to be persistent in creating the ground for the development of practice from as many different angles: publishing and disseminating this research, advocating for it, realizing a well designed and inclusive volunteer program as a pilot project, acting as a trainer and consultant for museums willing to start with this practice and as consultant of public authorities, acting as a volunteer coordinator and, finally, spreading skills and knowledge related to the topic on other cultural fields and institutions.

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Online resources:

The International Council of Museums: <http://icom.museum/ethics.html>

World Volunteer Web: <http://www.worldvolunteerweb.org/>

European Volunteer Centre: http://www.cev.be/112-towards_a_european_year_of_volunteering_2011-en.html

European Voluntary Service: http://ec.europa.eu/youth/youth-in-action-programme/doc82_en.htm

Museum Association: <http://www.museumsassociation.org/home>

American Association of Museums: <http://www.aam-us.org/>

American Association for Museum Volunteers: <http://www.aamv.org/>

The Institute for Volunteering Research: <http://www.ivr.org.uk/>

Centre for the Research of Cultural Development: www.zaprokul.org.rs/

Serbian Ministry of Labour and Social Policy:
<http://www.minrzs.gov.rs/cir/index.php?lang=en>

Voluntary Service of Serbia: <http://www.mis.org.rs/index.php/en/about-vss>

Belgrade Youth Office: <http://www.kancelarijazamlade.rs/informacije/volonterski.php>

Sindikata Penzionera Srbije: <http://www.nezavisnost.org/pages/naslovna/sindikata-penzionera-srbije-vesti.php>

Noć Muzeja:
<http://www.volunteeringaustralia.org/files/W1SB4NDLFF/Universal%20Declaration%20on%20Volunteering.pdf>

Hermitage Museum: http://www.hermitagemuseum.org/html_En/06/hm6_5.html

Israel National Museum:
http://www.english.imjnet.org.il/htmls/page_1471.aspx?c0=14903&bsp=14393

National Museum Singapore
http://www.nationalmuseum.sg/nms/nms_html/nms_content_1.asp?cat=Volunteering

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http://www.gradjanske.org/admin/article/download/files/Izveštaj_ZoV_Savet%20za%20reg%20ref_06072009.pdf?id=502

Amendments of civil sector, discussion, and Parliament's drafted version:

<http://www.gradjanske.org/page/news/sr.html?view=story&id=1327§ionId=1>

http://www.b92.net/info/vesti/index.php?yyyy=2010&mm=05&dd=19&nav_id=432417

http://www.b92.net/info/vesti/index.php?yyyy=2010&mm=05&dd=19&nav_id=432417

Law on Culture of Republic of Serbia

National Strategy for Youth of Republic of Serbia

National Strategy for Youth of Republic of Serbia

Appendix 1: Questionnaire for Museums

The questionnaire before you is a part of the research into the development level of the culture of volunteering (voluntary work) in the museums in Serbia. This research will be a part of the master thesis "Voluntary work in the museums in Serbia: Between social benefit and lack of understanding", on the master programme in Cultural policy and management, University of Arts in Belgrade. The questionnaire is completely anonymous and its results will only be used to better comprehend the students' opinion on volunteering in museums, and to create a map of frequency and forms of volunteering in the museums in Serbia. Your participation will be a great asset to that cause.

The questions refer to the data from 2009, unless it is stated otherwise in certain questions. Please read every question carefully, and give the necessary answers.

You can put your answers in grey fields that look like this , and in the case of closed type of questions you can check the appropriate field. . The checked field will look like this . You can move from field to field using your mouse or TAB key on your keyboard.

If you need any additional information you can contact Visnja Kisic on the phone: 064/3228-509. Please send the completed questionnaire to the following e-mail: zaprokul.volonteri@gmail.com

DEADLINE FOR FILLING IN THE QUESTIONNAIRE IS 15 DAYS

Name of the institution:

Place:

1. Does your museum have a practice of hiring volunteers?

- a) yes
- b) no, but we need them (move to question number 19)
- c) no, and we do not need them (move to question number.19)

2. In what way do you find volunteers? (circle everything that relates to your institution)

- a) through the means of public informing (media, advertisements, internet networks)
- b) through schools and faculties
- c) through personal contacts
- d) through specialized institutions (volunteering, youth, associations of citizens)
- e) through National Employment Service
- f) they apply themselves

g) some other way(state which):

3. Based on your practice so far, the criteria for hiring volunteers are: (check x in the appropriate field):

	Yes	If yes, describe the criteria	No
Previous working experience			
Previously completed training internship			
Certain degree of education			
Certain profession			
Certain age			
Wish to help is enough			
No specific conditions			
Something else(state what)			

4. Of the above mentioned criteria, the most important one is (state the criteria):

5. Voluntary work is recognized by your museum as:

- a) working experience
- b) social engagement
- c) pre-employment training

e) something else (state what):

6. In what do you reward your volunteers?

- a) by providing them education and attendance on courses
- b) by giving them more responsible tasks
- c) by involving them in the planning of museum's activities
- d) by issuing them a diploma or a certificate for volunteering
- e) we do not reward volunteers
- f) in some other way (state which one) :

7. Does your museum currently have volunteers?

- a) Yes
- b) No, but we had them in the last 3 years
- c) No, but we had them in the last 5 years
- d) No, but we had them in the last 10 years
- e) No, but we had them more than 10 years ago

8. How many volunteers has your museum hired in 2009? (State the number of volunteers in the appropriate categories)

Type of volunteers	Number
Volunteers deployed for more than a year	
Volunteers present for one year	
Volunteers deployed for less than year and more than 3months	
Volunteers deployed for specific projects (exhibitions, manifestations, campaigns)	
Volunteers deployed for the Museum Night	

9. How many hours per a month does a volunteer spend working in your museum? (state average number of hours that a volunteer from every category spends in your museum per a month)

Type of volunteer	Number of hours
Volunteers deployed for more than a year	
Volunteers present for one year	
Volunteers deployed for less than year and more than 3months	
Volunteers deployed for specific projects (exhibitions, manifestations, campaigns)	
Volunteers deployed for the Museum Night	

10. Which of the following expenses do you cover for volunteers, and if you do what is the average sum per a volunteer within one month?

Type of expense:	Yes	Average amount per a volunteer in one month (in RSD)	No
Health insurance			
Safety insurance			
Travelling expenses			
Food expenses			
Reimbursement of money spent while working in the museum			
Allowance			
Expenses (per working hours) of the person who supervises the volunteers and gives them help and support			
Trainings, courses and similar			
Passing the curator exam			
Diplomas, certificates, letter of gratitude and similar			
Organizing the gatherings and celebrations for volunteers			
Rewards			
something else (state what):			

11. Which tasks are assigned to volunteers? (Name all the activities they are involved in):

12. Who is in charge of the volunteers in your museum? (circle everything that applies to your museum)

- a) A person who is specifically paid for that (volunteering manager/coordinator)
- b) Director
- c) Educator (Curator for education)
- d) PR person
- e) Curator of the exhibition/collection that the volunteer is hired for
- f) Volunteer who works as a volunteering coordinator
- g) Someone else (state who):

13. Which of the following practices and regulations does your museum use when it comes to volunteers? (mark with x everything that applies to your museum)

	Yes	No
Museum has written regulation related to volunteers		
Museum has official, written regulation on recruiting and selecting volunteers		
Museum offers volunteers specific training		
Museum has and applies regulations related to the health and safety of volunteers		
Museum has a handbook of best practices in volunteering management		
Employees in the museum have undergone some training related to volunteers		
Something else (state what):		

14. Volunteers in your museum have a positive effect on: (Mark with x to what extent do you agree with the following statements)

	No	Yes, but insignificantly	Yes, satisfyingly	Yes, significantly	Yes, to a full extent
Number of services provided by the museum					
Quality of services provided by the museum					
Innovation of services provided by the museum (initiating new services and refreshing traditional ones)					
Development and advancement of employees in the museum					
Variety of museum's working force					
Development and advancement of the museum					
Increase in the revenues of the museum					
Increase in the source of revenues (sponsors, donors)					
Increase in the reputation of the museum					
Employing quality staff					
Recruitment and keeping quality volunteers					
connection to the local community and its needs					
Providing culturally relevant and appropriate contents and services to the local community					
Ability to reach greater variety of visitors (people of different age and ethnic origin, tourists...)					
Something else (state what):					

15. Positive effect of volunteers from your museum on the local community is noticeable through: (Mark with x to what extent do you agree with the following statements)

	No	Yes, but	Yes,	Yes,	Yes, to a full
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		insignificantly	satisfyingly	significantly	extent
Increased confidence and cooperation with the museum by the local community					
Interest from the local community to volunteer in the museum and give their support					
Sense of increased availability of the museum for the local community (e.g. through special guiding programmes organized by volunteers or with their help)					
Considering museum as a local partner by all sectors of the local community (private entrepreneurs, local government, local cultural institutions, NGOs, citizens)					
Encouraging protection and appreciation of the local identity and heritage through the activities of the museum					
Various types of visitors can find museum contents adjusted to them (e.g. through guiding tours organized by volunteers)					
Availability of information in the museum to foreign tourists (through volunteers' guiding tours in English and other foreign languages)					
Something else (state what):					

16. Positive effect of doing voluntary work on you volunteers is noticeable through: (Mark with x to what extent do you agree with the following statements)

	No	Yes, but insignificantly	Yes, satisfyingly	Yes, significantly	Yes, to a full extent
Increased level of their selfconfidence and belief in their own abilities					
Their sense of doing something useful					
Increase of their social and communication skills					
Acquiring skills and knowledge related to their profession					
Acquiring skills and knowledge outside of their profession					
Acquiring skills of team work					
Their chances of finding employment are increased					
They made new friends and participated in social activities					
New contacts and networking					
Their belief in other people is increased					
Their belief in museums is increased					
Their feeling of belonging in the local community					
Their wish to participate in local activities					
Increased sense of their cultural identity					
Better understanding of local/national culture					
Better understanding of other cultures					
Addition this work has made to their cultural activities and hobbies					
Their sense of satisfaction and fulfillment					

Something else (state what):					
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17. Do the current regulation in your museum allow hiring volunteers?

- a) yes, they do
- b) yes, but are not stimulant enough
- c) no, they do not
- d) something else (state what):

18. Do the current state regulations allow and support the engagement of volunteers by the museums?

- a) yes, they do
- b) yes, but are not stimulant enough
- c) no, they do not
- d) something else (state what):

19. Does your museum have a need for volunteers (or more volunteers)?

- a) yes, it does
- b) no, but it will have in the next 5-10 year, and we plan to introduce that practice
- c) no, but it will have in the next 5-10 year, still we do not plan to introduce that practice
- c) no, nor will there need for volunteers in the next 5-10 years

20. How much (more) volunteers does your museum need?

21. How many hours per week would they be spending in your museum?

22. What tasks would they be assigned to?

23. Which from the following statements is an obstacle in introducing the practice of volunteering? (Mark with x to what extent do you agree with the following statements)

	Yes	No
People are not interested in volunteering		
Securing supervision of volunteers		
Securing funds for volunteers (insurance, travel expenses...)		
Employees are not open to the idea of hiring volunteers		
Prevailing opinion that volunteers are often absent from work		
Worry that volunteers are not qualified enough		
Something else (state what):		

24. Does your museum have the Museum Friends' Club?

- a) yes, active and operational
- b) yes, but inactive
- c) no, but we need one
- d) no, nor do we need one

25. How many members does Museum Friends' Club have?

26. How often do they meet?

27. Do you consider those members to be some sort of volunteers?

- b) yes, because they give their time for the benefit of the museum
- c) although they contribute to the museum we cannot call them volunteers
- d) no, because they do not work in the museum
- e) something else (state what):

28. Does the Museum Friends' Club encourage introducing and developing the culture of volunteering?

- a) Yes
- b) No
- c) I do not know

29. What are the obstacles of activating or forming the Museum Friends' Club?

- a) insufficient funds
- b) insufficient interest from the employees in the museum
- c) Museum Friends' Club is not considered to be a priority
- d) insufficient interest from visitors to join the Club
- e) something else (state what):

30. Mark with x to what extent do you agree with the following statements	I completely agree	I partially agree	I do not agree
Voluntary work is an act of free will.			
Voluntary work creates a stable and cohesive society			

Volunteers are uneducated people			
Voluntary work does not contribute to the state budget			
People who do voluntary work usually have serious psychological problems			
If voluntary work were more popular, the society would be more stable.			
People volunteer because they have nothing better to do or have no other skills			
Volunteering does not contribute to cooperation between people.			
Voluntary work is not paid			
Volunteering develops social harmony if people from different ethnic groups work together			
Voluntary work is not important and does not deserve the attention of state institutions			
Voluntary work contributes to emotional stability			
There is a need for voluntary work in our country			
Voluntary work improves the knowledge and skills of volunteers.			
Voluntary work contributes to the sense of community			
Voluntary work improves volunteers' chances of finding employment			
Voluntary work is a form of learning			
Something else _____			

31. Volunteering is: (Mark with x to what extent do you agree with the following statements)	I completely agree	I partially agree	I do not agree
Helping the sick and the elderly for free			
Helping to cover the neighbour's roof.			

Giving money to homeless			
Voluntary ecological activities (e.g. cleaning the environment)			
Educating the children and the youth with minimal financial compensation			
The work done by pre-employment trainees in order to pass the state exam.			
Collecting money for seriously sick people (e.g. for expensive surgeries)			
Honorary work			
Taking part in humanitarian activities			
Travelling abroad (e.g. to a youth camp) in order to exchange experience			
Free work in state institutions as a replacement for doing military service			
Something else _____:			

THANK YOU FOR YOUR TIME!

Appendix II: Questions for semi-directed interviews with staff of National Museum

1. Kako se došlo na ideju za volontere?
2. Ko je u okviru muzeja obavešten o postiojanju ideje za volontere?
3. Da li su zaposleni raspravljali o tome?
4. Da li je bilo primedbi i koje vrste?
5. Da li su definisani ciljevi i svrha angažovanja volontera?
6. Da li je precizirano kako će se volonteri uklopiti u menadžment i propise muzeja da ne bi došlo do sukoba interesa?
7. Da li je jasno definisano šta će volonteri raditi, koliko je volontera/volonterskih sati potrebno?
8. Računice potrebnih resursa za te volontere?
9. Koliko će koštati volonterski sat?
10. Da li je postojala strategija prikupljanja volontera?
11. Da li je postojao ikakav budžet za program? Gde je sve stavljena informacija o potrebi za volonterima?
12. Rekrutacija?
13. Da li je bilo selekcije?
14. Kakve?
15. Ugovori? Trening? Pravilnik ponašanja? Pismeni opis dužnosti? Lagalni, pravni dokument?
16. Komunikacija sa volonterima? Ko je odgovoran za menadžment volontera? Koji procenat radnog vremena odlazi na to?
17. Nadoknađivanje troškova vezanih za rad (kafa, prevoz, užina)... Troškovi osiguranja i zdravstvene zaštite? Evaluacija? Nadzor? Vođenje evidencije (broj sati, broj volontera...) Sistem nagrađivanja? Motivacije?
18. Da li je bilo razgovora s kustosima? Treninga za zaposlene koji rade s volonterima?
19. Evaluacije među zaposlenima? Odnos volontera i zaposlenih?
20. Kako je volonterski angažman doprineo muzeju i zaposlenima?

21. Kako je angažman doprineo volonterima?
- 22.. Kako je doprineo publici?
23. Da li ste zadovoljni učinkom volontera? Da li se dešavala odsutnost sa radnog mesta? Nezasovoljavajuć rad?
24. Koliki su bili troškovi? Šta su bili propusti? Kako bi mogla da se poboljše saradnja sa volonterima?
25. Ko bi sve mogao biti volonter?
26. Koje bi poslove mogli volonteri da obavljaju?
27. Koje su glavne prepreke u pokretanju razvijenog i dobro osmisljenog volonterskog programa?
28. Da li je tako nešto na listi prioriteta?
29. Kako novi zakon o volontiranju odgovara na potrebe muzeja?

Appendix III National Strategy for Youth: goals related to volunteering and culture

NATIONAL STRATEGY FOR YOUTH, 2008

Articles related to volunteering and cultural practices

4. 1. Encourage the young in active participation in the society

Specific goal

4.1.4 Establish mechanisms for encouragement, organization and valorisation of volunteer work of the young

Measures

- 4.1.4.1. Support processes of writing regulations which regulate questions related to volunteering and voluntary work with the aim to secure the minimum of rights guaranteed by the state to volunteers and organizers of volunteering
- 4.1.4.2. Support establishment of mechanisms for valuing volunteer work of the young through recognition of knowledge, skills and working experience acquired through volunteering, with the goal to secure benefits for volunteers
- 4.1.4.3. Establish mechanisms and define standards which will support volunteer work, with the goal to secure the quality and sustainability of this form of civil activism
- 4.1.4.4. Empower promotion of the system of values of volunteering with the goal to point to social needs for volunteer programs and benefits of volunteer work
- 4.1.4.5. Secure conditions for volunteering in all fields of social life
- 4.1.4.6. Empower and support all aspects of volunteering of pupils and students with the goal to secure conditions for volunteering in schools and faculties

4.4. secure realization of right on equal opportunities of all the young in the society and particularly the young who live in bad conditions

Specific goals

4.4.1. Increase access to cultural contents for vulnerable groups of the young

Measures

- 4.4.8.3. Establish system of voucherization and volunteering in cultural institutions
- 4.4.8.4. Define and adjust goals in the field of culture in strategic documents on all levels and define goals aimed at increasing the access of culture for the young

4.6. Improve possibilities for qualitative spending of free time among the young

Specific goal

4.6.2. Secure support and conditions for self-organizing of the young

Measures

4.6.2.2. Support voluntarism of the young on local level

Specific goal

4.6.3. Promote active participation of the young in creation and implementation of cultural policy on all levels

Measures

4.6.3.1. Stimulate programs and projects connected with politics in the field of culture, which would be realized particularly in smaller and poorer regions

4.6.3.2. Organize volunteering in cultural institutions for educational purposes

4.8. Empower and stimulate all forms of employment, self-employment and entrepreneurship of the young

Specific goal

4.8.1. Improve perspectives of the young on the labour market and create conditions for more intensive and qualitative employment of the young

Measures

4.8.1.3. Promote possibilities for working engagement of the young through working practices, internships, pre-employment and volunteer work, in order to fight against long-term unemployment of the young and acquisition of necessary experience for getting qualitative job

Appendix IV National Ageing Strategy: goals related to volunteering and culture

NATIONAL AGEING STRATEGY, 2005

Acts connected with volunteering and culture

“Strategic direction no. II **Encouragement of integration of elderly citizens in Society**

General goal no.2 *Improvement of integration of the elders through empowerment of their active participation in society and encouragement of intergenerational relations.*

Action 2.2. “encouragement for organization of voluntary actions in which the young and the old would work together helping each others, everyone contributing in relation with his/her possibilities, organization of education and training for acquisition of the skills for self-support and mutual intergenerational support”.⁶⁹

Actors 2.2. Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry of Culture, Ministry for state and local authorities, Ministry of health, health care institutions, institutions for social protection, institutions for sport, culture and education, provincial organs and organs of local authorities, and all institutions in public sector in cooperation with media, nongovernmental, humanitarian and civil organizations.

Strategic direction no IV **Adjustment of social security system to social and economic consequences of ageing of population**

General goal no. 1: *Faster and more effective fight against poverty*

Action no. 1.12. : Support, encouragement and development of volunteer work an inclusion of as big number of citizens as possible in activities of humanitarian organizations, civil organizations, foundations, legates, etc...

Actors 1.12.: Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry of Culture, Ministry of finances, Ministry for state and local authorities, Ministry of health, health care institutions, institutions for social

⁶⁹ Ibid, 7.

protection, institutions for sport, culture and education, provincial organs and organs of local authorities, and all institutions in public sector in cooperation with business unions, unions of entrepreneurs, nongovernmental, humanitarian and civil organizations.

Strategic direction no V **Adjustment of labour market to the social and economic changes caused by the ageing of population**

General goal no. 1 *Creating conditions for flexible and gradual retirement*

Activity no. 1.1. *In accordance with the National employment strategy, overtake intensive media campaigns and actions in order to change the awareness of society about available potentials and motivation of the elders to contribute to overall progress and development, participate in economic activities and other fields of life, such as volunteer work, transfer of knowledge and experiences, etc*

Actors 1.1. Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry of science and protection of environment, Ministry for capital investments, Ministry of finances, Ministry of health, National employment service in cooperation with nongovernmental, humanitarian and civil organizations and private sector.

General goal no. 2 *Decrease of unemployment rate of individuals over 50 years old*

Action no. 2.3. Introduce normative regulations and improve the status of volunteering, create better conditions for this form of engagement, decrease expenses for unpaid volunteer work, etc.

Actors 2.3. Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry for capital investments, Ministry of finances, Ministry of health, institutions for social protection, medical institutions and institutions for education nongovernmental, humanitarian and civil organizations active in fields of social protection and development of volunteering.

Action 2.11. Gradual securing of adequate responses for the needs of refugees, facilitate their integration in economical, social and cultural life. Develop means for

help for older migrants to sustain their economic, social and health security and participate in activities aimed at protection of their identity.

Actors 2.11. Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry of Culture, Ministry for capital investments, Ministry of finances, Ministry of health, National employment service, Commissariat for refugees, Provincial organs and organs of local authorities, and all institutions in public sector in cooperation with nongovernmental, humanitarian and civil organizations. Deadline:2010

Strategic direction no. VI **Encouragement of life-long learning**

General goal no. 1 *Facilitation and encouragement of life-long learning*

Action 1.5. Organizing programs for training of volunteers, all those who in their older age want to contribute to development of their living environment with their skills and rich life experience.

Actors 1.5. Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry of Culture, , Ministry of health, educational institutions and project Third Age University, provincial organs and organs of local authorities, in cooperation with nongovernmental, humanitarian and civil organizations.

Action 1.9. Increase the level and satisfaction of cultural, recreational and leisure needs of the elderly, with the full respect for their personal affinities; improve and enrich current offer in these fields and initiate and develop new forms and contents of activities adjusted to the needs of the elderly.

Actors 1.9. Government, Ministry of education and sport, Ministry of Culture, , educational and cultural institutions, institutions for social protection, resorts and spa centres and project Third Age University, provincial organs and organs of local authorities, in cooperation with amateur cultural-art organizations of retired people and veteran sections in sport clubs and organizations, media, nongovernmental, humanitarian and civil organizations.

Strategic direction no. IX **Support for families with older members and encouragement of solidarity**

General goal no 2. *Promotion and support for intergenerational and intragenerational support*

Action no 2.1. Organization of diverse activities and measures within educational system, culture, social and health policy and actions aimed at promotion of values of mutual respect, understanding and tolerance for different needs of different generations, as well as respect and appreciation for the contribution of elderly generations to overall development and functioning of the community.

Actors no. 2.1. Government, Ministry of Labour, employment and social policy, Ministry of Health, Ministry of education and sport, Ministry of Culture, , educational and cultural institutions, institutions for health protection, provincial organs and organs of local authorities, in cooperation with media, nongovernmental, humanitarian and civil organizations.

Strategic direction no. X **Monitoring and implementation of National Ageing Strategy**

General goal no 3. *Encouragement for establishment and participation of nongovernmental and volunteer organizations and unions of the elderly*

Action 3.2. Improvement, support and popularization of volunteer work, encouragement for participation of the biggest possible number of volunteers in activities prescribed by this strategy, particularly encouragement for cooperation of older volunteer in the monitoring and evaluation process of implementation of strategy on all levels of social organizing.

Actors 3.2. Government, Ministry of Labour, employment and social policy, Ministry of education and sport, Ministry of Culture, Ministry for capital investments, Ministry of finances, Ministry of health, Ministry for state and local authorities, in cooperation with nongovernmental, humanitarian and civil organizations and all other organizations which have the need and conditions for deployment of volunteers, or educate volunteers. ⁷⁰

⁷⁰ Ibid.

Author's vita⁷¹

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She holds a graduate degree in art history which she acquainted from the Faculty of Philosophy in September 2009 and diploma of the Advanced Undergraduate Studies at Belgrade Opened School, acquainted in year 2010. For her graduate thesis *Gabrielle Muntz: Breakfast with the Birds*, she was awarded by the National Museum in Belgrade for the best thesis in field of art history for years 2007-2009. The final year of undergraduate studies Visnja has finished at the University of Columbia, Missouri, as a stipendist of USAID Forecast Exchange Program. She holds.

From December until May 2009 she worked as an intern at the Museum of Art and Archaeology, Missouri. Since July 2010 she is a volunteer of the National Museum in Belgrade

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