JUNK TO FUNK 2004: – A CASE STUDY INVESTIGATING SOCIAL CAPITAL, VOLUNTEERISM AND EVALUATION IN A COMMUNITY PROJECT

By Denise Roche
Community Educator
Waste Resource Trust,
Waiheke Island
Auckland

November 2004

Table of Contents

JUNK TO FUNK 2004 – A CASE STUDY INVESTIGATING SOCIAL CAPITAL, VOLUNTEERISM AND EVALUATION IN A COMMUNITY PROJECT

Introduction

On Waiheke Island this year's must-see event was the second annual Junk to Funk wearable arts/fashion extravaganza/recycling in action performance in August. The young and groovy, the old and crusty, broke or affluent, the brown, the white and the Greens (and other political persuasions as well) packed the primary school hall to well past its legal capacity to celebrate the efforts of our children and adults to create wearable art from rubbish.

Junk to Funk is organised by a core group of hard-working and committed volunteers and is supported by the Waste Resource Trust – a waste awareness community organisation on the island. The overall aim of Junk to Funk is to promote recycling and waste minimisation by encouraging our people to use waste to create wearable art.

It is not just a catwalk show. – We wanted to make recycling and protecting the environment on Waiheke Island funky and cool. With Junk to Funk we think we are achieving that by coming up with a project that links environmental education with the primary school's curriculum and by offering workshops and mentoring to individuals and groups to create their garments. The workshops promote collaborative work between children and adults - and the final component is the performance evening where our community celebrates these creative efforts and the best costumes are awarded prizes.

The organising team was astounded by the success of Junk to Funk this year. Over 300 primary school and 60 high school students were involved in workshops. There were 94 entries with around 152 people modelling their creations.   In addition there were 68 people involved as performers on the night and backstage was organised chaos. There were also about 50 adult volunteers involved in the workshops and the show. Local businesses provided $5100 in cash prizes and a further $1800 worth of gift prizes. Around 400 people were turned away because the hall had about 1000 people in it. In total we estimate that around 20% of our island's population was involved with Junk to Funk in some way.

Learnings from Junk to Funk

Junk to Funk is undeniably a significant community event on Waiheke. The goodwill and sense of community that is generated by the project deserves reflection and analysis and is the underlying reason for this case study. In particular this case study includes examples of how social capital can be drawn upon and enhanced, how volunteerism can be maintained and finally how a community project can be effectively monitored and evaluated.

Many community organisations know that having objectives at the start of a project can be an important mechanism to steer it. However many of us only get those objectives articulated because they are required for a funding application. The Junk to Funk project was no exception. Our objectives were formalised after the end of our first project when we applied for funding late last year for the 2004 project. They were the subject of a lot of discussion within the core coordinating team and are as follows:

1) To raise awareness of waste through workshops within the education sector on Waiheke that enables participants to create wearable art and which also promotes collaborative work between groups and adults and children.
2) To engage local businesses in philanthropic and environmental activities – and enhance our community's social capital – by endorsing and recognising their sponsorship relationship with Junk to Funk.
3) To make the possibilities of waste reduction and recycling palatable, accessible, do-able and fun by showing how through workshops and the catwalk event.
4) To strengthen the sense of community identity by holding the celebration/catwalk event in such a way and at a venue where all our people feel involved.
5) To celebrate and reward the efforts of all who participate by 1) offering prizes; 2) giving certificates to all who participated and 3) public thank-you's and certificates to sponsors, donors and judges and participants.
6) To encourage volunteerism by making participation in the mentoring process and the event management itself fun and rewarding.

These objectives are supported by shared values. We care about our environment and want our children to do the same. At the same time we want to give all our children – and our adults too – the opportunity to express their creativity and learn from each other outside the normal prescribed way of teaching in a classroom.

It is worth noting that in our objectives the coordinating team mentions the term social capital – but our understanding of the term at the time was somewhat limited as we applied it solely to business philanthropy rather than contributions from the wider community.

Part One: SOCIAL CAPITAL

Literature Review.

Much has been written about social capital and sources for the literature review in this research includes studies undertaken by policy divisions within the New Zealand Statistics Department and social policy departments of the government. Internationally there are vast sources of information about social capital including research commissioned by the World Bank. Social capital is being used internationally – and within New Zealand as well – as a tool to examine the health and well being of communities.

Perhaps the most famous writer on social capital is the American Robert Putman (1993) – who defines social capital as:
"…features of social organization such as networks, norms and trust, that facilitate co-ordination and co-operation for mutual benefit."

One of the most prolific writers on social capital in Australia is Jenny Onyx. In a joint research paper with colleague Paul Bullen (1998) they define social capital as:

" Social capital is the raw material of civil society. It is created from the myriad of everyday interactions between people. It is not located within the individual person or within the social structure, but in the space between people. It is not the property of the organization, the market or the state, though all can engage in its production.
Social capital is a 'bottom-up' phenomenon. It originates with people forming social connections based on principals of trust, mutual reciprocity and norms of action."

In this article Bullen and Onyx state that the development of social capital requires the active and willing engagement of citizens within a participative community.
The go on to define areas to measure social capital which include:
- The voluntary and equal participation in networks
- Reciprocity –which is a combination of short-term altruism and long term self-interest
- Trust
- Social norms
- The Commons –which they describe as the combined effect of trust, networks, norms and reciprocity that creates a strong sense of community with shared ownership over resources.

Fellow Australian Eva Cox (1995) - describes social capital plainly and elegantly:

" Social capital refers to the processes between people which establish networks, norms, social trust and facilitate co-ordination and co-operation for mutual benefit. These processes are also known as social fabric or glue….We increase social capital by working together voluntarily in egalitarian organizations. Learning some of the rough and tumble

of group processes also has the advantages of connecting us with others. We gossip, relate and create the warmth that comes from trusting."

By the end of the 90's much research was devoted to measuring social capital and Australian Wendy Stone (2001) contributes this definition:
" Thus, social capital can be understood as a resource to collective action, which may lead to a broad range of outcomes.."

Wendy Stone warns against confusing the <u>outcomes</u> of social capital with the <u>indicators</u> of social capital itself.

A New Zealand perspective is offered by Anne Spellerberg (2001). In her work for the NZ Statistics Department she says that social capital is the social networks that help society to function effectively and is an effect of humans being social animals.
 "Social capital is a resource that exists because of, and arises out of, these relationships. For the purpose of developing a measurement framework for New Zealand, we defined social capital as '*relationships among actors (individuals, groups and/or organisations) that create a capacity to act for mutual benefit or a common purpose.*'"

In her article Anne Spellerberg also collates indicators of social capital that are useful in a New Zealand context from the international body of literature on the topic. She discards some indicators that she says are not relevant - for example, the number of political assassinations and coups.
The indicators she thinks apply are:
- Levels of giving
- Participation and engagement
- Reciprocity within the community
- Generalised trust
- Trust towards public officials and institutions
- Norms (rules, beliefs, mores and habits which regulate behaviour)
- Attitudinal variables important to social capital (individuals beliefs about themselves and their tolerance of others, levels of acceptance, motivation, sense of connection, fears etc.)
- Confidence in the continuation of social and political relationships (people's confidence in the future.)

She summarises by suggesting that measurement of social capital (rather than descriptions or indicators) can be undertaken by examining the following components:
- Behaviours (what people do)
- Attitudes and values (what people feel)
- Population groups (what people are: families, cultural groups, communities etc)
- Organisations

In a joint paper David Robinson and Tuwhakairiora Williams (2001) define social capital as:

" Social capital refers to the collection of resources to which an individual or a group has access through their membership in an ongoing network of mutual acquaintance. Features of this social structure, such as relationships, norms and social trust, help coordination and cooperation for common benefit.

In our definition of social capital, the term 'resources" includes status, attention, knowledge and opportunities to participate and communicate. It does not only refer to connections that provide access to physical resources and information.

An essential feature of our definition is that social capital provides 'a capacity to associate for mutual benefit or common purpose.' In investigating forms of voluntary activity we are also exploring how this 'capacity to associate' is created or restricted."

This paper highlights voluntary activity as a feature of developing social capital and also makes a distinction between Maori and Non-Maori concepts of volunteering with Non-Maori voluntary activity being defined as a type of 'giving' and the obligation inherent in traditional Maori values described as 'sharing.'

Applying Social Capital Indicators to the Junk to Funk Case Study

Some of the indicators mentioned in the literature are useful to assess whether the Junk to Funk project contributed to the social capital in our community. A common feature of the definitions is that mutuality, reciprocity, volunteerism, trust, social norms and collectivism are all identified as prerequisites for the development of social capital.

Waiheke Island is a unique community and one that is ideal for a case study. Due to it being an island it has a defined geographical area as well as a well-developed sense of its own identity.   The development of social capital that occurred during this case study is not an isolated occurrence. Rather it is another example of how the island cares for its own.

The island is a 35-minute ferry trip from downtown Auckland. It has a permanent population of just under 8000 (census figures) and that increases to 25,000-30,000 over the peak holiday periods. Of the permanent population, over 1000 are school aged students who attend the one local primary school and the high school. At last count there were 198 community organisations on the island whose core activities range from fundraising for a community swimming pool to the provision of health services to a group opposing large-scale development harmful to the environment through to Scottish dancing. With a small confined population like this networking is an essential part of living and being in the community and often it is obvious that the same people pop up as activists or volunteers in completely different groups.

With this in mind there was an initial temptation to apply Tuwhakairiora Williams' framework for social capital as the nature of the island's community shares some

similarities with the whanau/hapu/iwi nature of traditional Maori organisation in regards to social capital development.

For the purpose of this case study the social capital indicators we have used to test the Junk to Funk project against are a combination of Anne Spellerman's and Jenny Onyx ' definitions:

From Jenny Onyx we are using the following:
- Participation in networks
- Reciprocity
- Trust
- Social norms
- The Commons

And from Anne Spellerberg:
- Levels of giving
- Participation and engagement
- Reciprocity within the community
- Generalised trust
- Norms

Participation in Networks

The Junk to Funk project was highly dependent on the networks that occur within our community. The organisation that facilitated the networking process for Junk to Funk is the Waste Resource Trust - a not-for-profit community organisation that employs two part-time staff to promote waste minimisation practices on the island.

The original idea for the project came from three local Waiheke women – Annie Spurdle, Laura McKenzie and Sharon Harris who approached the Waste Resource Trust in July 2002 after the start of the Trust's education campaign around waste awareness. Following their presentation to the WRT board of trustees the Trust decided to act as the umbrella organisation for the group but because of their own funding and accountability arrangements could not fund the staging of the event.

Consequently finding funding for the project was initially undertaken by the WRT worker who became a type of co-ordinator and who worked alongside the volunteers to ensure that the WRT interests and reputation were safe. The Waste Resource Trust therefore became the formalised network that enabled participants to take part.

For the first Junk to Funk (the event was held in July 2003 with about 750 people attending) Annie, Laura and Sharon as well as the board of trustees and the staff from the WRT used their personal contacts to increase the numbers of volunteers involved in co-ordinating the event. We initially advertised for more helpers through the local paper and in school newsletters but discovered that approaching friends or friends of friends was the most effective way of building up a team with the required skills. In this way we created

a sound resource of people and skills and equipment as well as money and gifts for prizes.

As the project progressed – and when the core organising team needed more help – for example when the school workshops were underway - we found additional helpers by contacting the parents of children directly and again by word of mouth.

For 2004 organizing the Junk to Funk project was a bit easier – The first one had been so successful that people in our community were aware of what it was about and consequently within days of the 2003 event we fielded four offers of sponsorship. We also had numerous offers of help well before we started the major work of the project with the workshops. Having been through the hard graft of the first event and having it be so successful created a momentum of excitement where people actually wanted to contribute their time and labour. Consequently early in the organising for this years project the co-ordinating team had an easier time finding volunteers and those willing to contribute in other ways.

Approaching friends is a tried and true method of gaining support and in the trade union movement it is called 'One to One Organising.' Effectively what this means is that key individuals develop networks to gain support for their cause. It was trialled and tested in the New Zealand union movement in the early 1990's – most notably by the Service and Food Workers Union – who acquired the concept from American unions who had in turn adapted methods of *community organising* to fit with union campaigns. In the Junk to Funk case study these techniques were returned for organising within the Waiheke community.

One of the tools for union organising is to trace the networks that develop from the one to one approach. It is best described in a sociogramme. (See Appendix One.)

The union experience is that a successful campaign creates activists. And after the success has been celebrated it subsequently becomes easier to find people willing to participate. We had the same result from Junk to Funk.

Levels of Giving

What people contributed to the project depended on their levels of commitment and availability. So, for example, the contribution in terms of labour, time, skills and energy of Laura, Sharon, Heidi, Simonne, Louise, Steve Dickens, Elizabeth , Kashka, Jude and Denise – who made up the core co-ordinating group – was greater than some of the others who offered themselves for certain aspects of the project. (For example the lighting and sound men gave their expertise and equipment - but this was over a period of five days whereas the co-ordinating team had been active for a period of a year.)

In terms of sponsorship money and gifts the level of philanthropy varied according to the business. We were able to find $5100 worth of cash prizes and a further $1800 worth of gift prizes for the competition part of the project and some businesses contributed only

$50 and others $1500. From the co-ordinating teams point of view however each gift was highly valued regardless of the dollar amount attached. (See Appendix Two for more detail of what else was donated.)

And the same applied to the volunteers. There were no sanctions or bad feelings towards a volunteer who had to reduce their involvement because of their own special circumstances. Rather whatever involvement they contributed was appreciated.

The underlying principle that the co-ordinating team applied was to thank everyone who participated and recognize and value what they were able to give. Valuing those contributions meant we were also able to generate trust and reciprocity as a consequence.

Trust

For the first Junk to Funk event in 2003 being a volunteer involved a high level of trust. The relationships between people had not stood the test of time or stress and the relationship between the volunteers and the facilitating organisation – the Waste Resource Trust – was also unproved. No-one involved in the first co-ordinating team had ever done event management or solicited for sponsorship or submitted funding applications before. It is therefore a credit to those volunteers – and to the Waste Resource Trust too - that they took the risk.

That risk may have been minimised by the monitoring system the co-ordinating team opertated during the project in both years. Early on in the planning process the volunteers on the co-ordinating team highlighted their areas of expertise and undertook responsibility for their interest areas which we called 'work streams.'

For 2004 Laura McKenzie and Sharon Harris –two of the originators of the Junk to Funk concept – were responsible for organising the workshops with each of the 24 classes at Te Huruhi Primary school; Elizabeth Alexander and Kashka Babushka were responsible for the after-school construction club at Waiheke High School; Louise Penny's expertise was used for designing and preparing our brochures, posters and advertising and she was assisted by Steve Dickens in this. Jude Rivlin helped out with the school and with publications and Simonne Aubertin and Heidi Robertson were responsible for finding and liaising with sponsors. Denise Roche - the Waste Resource Trust educator – had responsibility for finances and undertook the overall co-ordinating role.

At the start of the project the co-ordinating team devised a monthly plan listing what we thought would be the key tasks. The team started out meeting monthly where each volunteer reported on their tasks and as the event got nearer met fortnightly then weekly. These meetings allowed the team members to report back, seek help when necessary and the plan was useful as a trigger for keeping the organising on track. It also meant that these key volunteers built their trust in each other and in the process.

The success of the first event contributed to a generalised feeling of trust in the wider community. The co-ordinating team also insisted on being widely accountable within our

community – mainly through follow-up stories in the local media – once the event was over to ensure that the project – and its organisers - was perceived as transparent and honest. We also made sure that we carefully evaluated the projects after each and that the reports from these – including the financial reports – were widely circulated.

In addition we ensured that we reported back to our funders (Zero Waste New Zealand, Auckland City Council Creative Communities and Auckland City Council Local Funding) in detail. This engendered trust in our ability to actually do what we set out to do and not squander their money. For the first event we had a budget of $2500 and our funders increased that to over $4000 for the 2004 project.

During the organising phase and before the 2004 event the Junk to Funk project was subject to a random audit by one of our funders and it was a useful and welcome experience for the co-ordinating team people involved as it allowed us to translate the passion surrounding the project and establish relationships with the 'faces' of the funding organisation we had been dealing with. This may, in part, be the reason they doubled their contribution in the grant we applied for to fund the 2005 event.

Reciprocity

Reciprocity refers not only to what people got in return for their investment of time, labour, money but also to what people felt about it. In essence there are two types of reciprocity: the short –term 'what do I get out of it' type characterised by self-interest and the longer term altruistic benefits of what is contributed to society as a whole. In the Junk to Funk experience the second type of reciprocity was a common experience. People *continued* to offer themselves to the project because – as one donor said – 'it feels good.'

As mentioned in the literature around volunteerism thanking, recognising and valuing plays an important part in keeping individuals involved and for generating reciprocity.

In terms of the businesses that offered prizes it is easy to define what they received in return. In exchange for their support sponsors had their relationship with an environmentally–friendly local community event highlighted by:
- Having the sponsor's name and/or logo in the publicity and advertising
- Having the sponsor's name and/or logo in the brochure and on the back of the registration form
- Showing the sponsor's name and/or logo in the front of house display during the event
- Projecting the sponsor's name and/or logo in a large screen display during the show while the garments were being modeled in the category where the sponsor had donated the prize
- Projecting the sponsor's name and/or logo in a large screen display during the prize giving
- Having the sponsors name and logo in the event programme
- Having the sponsor award the prize to their category winner

- Publicly thanking the sponsors at the after- party at the conclusion of the show
- Giving the sponsors a framed certificate thanking them for their involvement
- Having the sponsors name included in a full page thank you advertisement the week after the show
- Having the sponsors name and/or logo appear on screen in the DVD of the event put together by Waiheke TV

Sponsors were also personally thanked and invited to share in the joy and celebration of success. This may have been the key reason for why most of the sponsors from the first year sponsored prizes this year including several who increased their donations. – And this is from mostly small businesses on the island – not large companies that make huge annual profits.

Thanking and acknowledging the contributions also encourages altruism. Other stakeholders were thanked in the following ways:
- The co-ordinating team was thanked publicly at the prize giving on the night and by the Waste Resource Trust board personally. They each received a gift of wine and a t-shirt
- Volunteers – received personal thanks and appreciation and recognition as well as free t-shirts
- All participants were thanked at the event and rehearsals and most received a certificate affirming their contribution
- Judges – received presents and certificates and personal thanks at the after-event party
- Performers were thanked personally and with certificates and presents where appropriate
- All the school children were also thanked by receiving a certificate (a total of 360 framed certificates distributed.)
- Key contributors also had their names included in the general thank you advertisement published in the local paper after the event.

Other community not-for-profit organisations also benefited from the reciprocity generated by the project.

Waiheke TV – is a small NFP that offers training to young people in film and editing processes. They filmed the workshops and event and produced a 35-minute video that we are selling and we are sharing the profits.
Te Huruhi Primary School – Had enormous benefits since 300 school children participated in the workshops. Children from each of the 24 classes participated and learnt about collaborative work and self-esteem through being brave enough to get up on the catwalk. Many of them also won prizes. The school also got environmental education for a large sector of the student body and also benefited by receiving the donations taken on the night.
One of the school's trustees also noted that Junk to Funk ushered in more parental involvement and volunteering which supported other schools activities. Junk to Funk had

use of a classroom for three months for the construction headquarters and the use of the hall and facilities for free.

Friend of the School – The parents fundraising arm of Te Huruhi Primary sold $700 worth of refreshments on the night.

Waiheke High School – Volunteers ran after-school construction workshops that also included lessons in stage makeup for a total of 60 students. Years 7 and 8 classes got their own workshops run by volunteers during class time as well. This activity generated an "in" for introducing environmental education at the school and a waste awareness week is happening there this month – This would not have been possible without Junk to Funk providing an example of how young people can be engaged and involved in activities around waste minimisation.

Piringakau Kapa Haka group – the cultural group from the high school got the chance to showcase their awesome talents. And **Sister Shout Gospel Choir** and the **Pop Dance Group –** a small group of 11-13 year olds got to perform superbly as well.

Waiheke Kindergarten – entered a collaborative piece into the competition but said that the best bit about the event was having an organiser come and talk to them about recycling.

The Coalition For Disability Services – entered a collaborative costume after being visited by the Junk to Funk co-ordinator and being encouraged to do so. Junk to Funk benefited from their presence – as their entry was an example of the diversity of our community and the Coalition gained pride from having their people up on the catwalk. (They also won a highly commended prize.)

A further example of how community organisations and events can be reciprocal is that the Junk to Funk team has also participated in the Santa Parade. We entered the truly marvelous Synchronised Wheelie Bin Marchers – a team of 11 hardy volunteers parading down the main street of town in our nightdresses and hair curlers that won us a lot of attention - and a cache of prizes which were passed on to the participants in the August event.

Reciprocity continues after Junk to Funk concluded as in each of these cases – and in many more – with many benefits gained by the Waste Resource Trust. The work of the trust in educating the community on waste reduction has been well highlighted.

Norms of behaviour

Norms of behaviour describes what people do, what their attitudes and rules and habits are and how this impacts on how they behave. Shared norms are the result of a high level of trust and behaviour within groups. Where there are shared norms participants are able to freely contribute without constantly referring to their co-members because it becomes almost intuitive that their action is the correct one. This was certainly what happened with the co-ordinating group during Junk to Funk.

The level of community activism on Waiheke suggests that participating in the life of the community is an accepted part of life here. It's a shared norm.   People here read the letters to the editor page in the local newspaper and there are frequently vibrant

arguments occurring there. Waiheke consistently has the highest voter turn out in local body elections. Our community can be shocked by misfortune or injustice or decisions by council that are petty and mindless and our people are frequently moved to take action.

An example of this is the trust fund set up and the numerous ingenious fund-raising activities developed when an eight-month old local baby contracted meningitis and suffered the subsequent amputation of all her limbs. (The Baby Charlotte Trust.)

A second example is CAPOW – the Community and People of Waiheke – who have a membership of 1400 and who were set up to fight the inequities being allowed by the Auckland City Council around environmental issues resulting from a proposed large scale development at Matiatia – the gateway harbour to the island.

Other recent activism includes the rooster saga – where feral roosters were rounded up by Animal Control officers and impounded. After a major out-cry – including a well-supported petition and letters to the editor and continuous newspaper campaign – the roosters were freed and a group called Friends of the Roosters undertook to feed them. In addition to this a hilarious 30 minute movie called 'Fowl Play' was made and premiered at the local cinema and during the recent local body elections one candidate event stood under the banner of 'Team Rooster.' There is also a song by a local musician called 'The Rooster Kid.' – which gets a lot of airplay on local radio. Local shops sell t-shirts printed with the rooster emblem and "Crow Waiheke" slogan.

It's normal here to 'get stuck in' – as one old battler was heard to remark recently.

To some extent, it's also normal to give. A fine example of how norms can be created occurred during the Junk to Funk project sponsorship drive we undertook. First of all we approached our friend and friends of friends etc to seek cash prizes - but in the whole co-ordinating team we soon ran out of rich, philanthropic acquaintances – since they're rather thin on the ground. The second step was to approach business people that we'd heard were interested in the community and tell them who else had already offered money and try to get them to match that. In one instance we found a lovely proprietor of a small business who told us that he couldn't stretch to providing the whole $500 cash prize we were looking for but he'd put up $100 and instructed us to go the four other businesses near his and tell them "that Howard's putting up a hundred bucks - can you do better?"

The competition that resulted with the neighbouring businesses generated much amusement for all concerned – and the money that we needed.

The Commons

As discussed earlier this term refers to the strong sense of community and the shared ownership over resources that result from the combination of all the factors above being met. In a trade union context this is described as the collective – and this term also appears in the social capital literature.

For Junk to Funk the commons is best depicted as the strong sense of togetherness, acceptance, celebration and pride that was so apparent on the evening of the 21st August. As mentioned in the opening paragraph people from all walks of life were there.

It was one of our objectives to produce an event that celebrated the diversity of our community and our performers and participants certainly did that. Aside from the performances by different cultural groups the ages of the people on stage ranged from 93 (- banjo mandolin playing Scotch Patterson opened the show) to the two-year old model who accompanied his 5-year old sister.

It was not a hugely commercial event. We did not seek corporate sponsorship as we did not want the event compromised by anything that would detract from the unique Waiheke flavour. We didn't charge any door fee – rather we asked for a gold coin donation – but this was not insisted on or policed in any way. Despite this over $1100 was donated.

This sense of community was remarked on by many and is witnessed by the massive amount of local media coverage we received. This included letters to the editor from three different types of participants, editorials and 'write ups' in several columns within the three local newspapers. In addition we had radio coverage from our local Beach radio and a documentary made by an Auckland not-for-profit which has been sold to BBC1's World Watch programme – as well as the already mentioned DVD movie that is currently a popular short at the local cinema.

Perhaps the commons is best articulated by the remark of one of the Junk to Funk judges on the night. Christina Sayer-Wickstead is from Auckland but donated her judging and fashion and arts expertise freely. Her comment after judging the event for the second time was: - 'It's such a passionate expression of community.'

A further Junk to Funk example is the level of feedback we got after the event. For weeks – and even now three months after the show – people in the street or the supermarket will stop members of the co-ordinating team and offer suggestions or congratulations. Initially this could be rather disconcerting – until we realised that our people do this because they feel like they own it. Junk to Funk belongs to us all here on Waiheke. It's a common resource.

Part Two: VOLUNTEERISM

Social capital cannot be created without the activity of giving (or sharing - in the Maori context) and this paper has already demonstrated the high level of volunteer involvement in the Junk to Funk case study.

In the literature around volunteering recruitment and motivation emerge as key issues of concern to the voluntary sector. (Nelson (1999), Vineyard and McCurley (1995.)
In the union movement identifying leaders, recruiting them as volunteers, and developing their skills as a way of keeping them motivated and involved are also highlighted as crucial for the success of union campaigns. (Service Workers Union (1995.)

For a volunteering experience to be successful for the organisation as well as the volunteer it is critical that there is not just a matching of skills but also a matching of values.

John Stansfield (2002) has this to say about voluntary organisations and their values:

"One of the key things about voluntary organisations is that they are values and passion driven. By this we mean that their principle competitive advantage - to use the parlance of the market place - is that they are able to excite in people a passion around shared values and it is by exciting that passion that we generate the surplus that enables us to do impossible things with impossibly small resources…."

In the same speech he describes leadership that is value-driven as the most effective way of managing volunteers.

"…Unlike management, leadership isn't about organising or controlling, - it is not commanding but influencing. How do you influence somebody to do something? Well if influence is your method you attempt to persuade the person to do it. And the easiest way, is to persuade someone to do something that they want to do. So the congruence between the organisations' values, the leaders values and this group of others values is critical. The more those values are shared the easier that influencing will be."

For the Junk to Funk the group values and interests include:

- Caring for the environment
- Promoting recycling and waste awareness
- Honouring all efforts at creativity
- Encouraging co-operation and collaboration
- Encouraging adult participation in children's activities
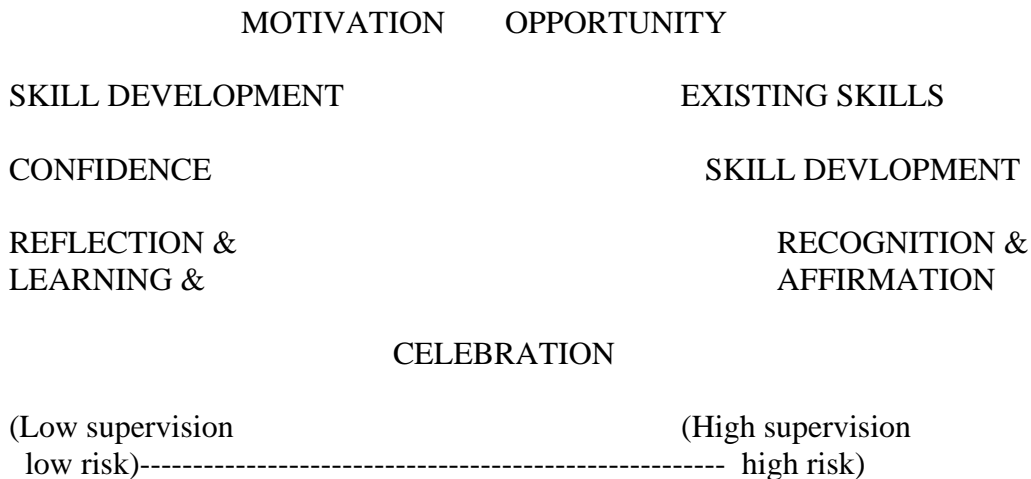- All efforts and contributions are recognised

- The event (and project) must be accessible to all.
- The event reflects the nature of our community
- The project is a celebration of our community's diversity and range of talents

In common with a lot of fledgling community organisations the Junk to Funk team did not arrive at these shared values at the start of the project. In the first year the values were kind of intuitive. They were eventually expressed as a result of the evaluation and learning that we did after the first Junk to Funk and they have guided our practice throughout the second event. Having said that there has never been a formalised structure for involving volunteers and checking the match of values. The shared norms within our community mean that to some extent we can rely on volunteers with the 'right fit' identifying themselves and getting involved. On reflection however over the last year there were two key volunteers who did not share the values of the group and consequently they disengaged from the project fairly early on.

Keeping Volunteers Involved

The following is a flow diagram that has been tested on the Junk to Funk co-ordinating team in an attempt to describe their volunteerism.

MOTIVATION   OPPORTUNITY

SKILL DEVELOPMENT   EXISTING SKILLS

CONFIDENCE   SKILL DEVLOPMENT

REFLECTION &   RECOGNITION &
LEARNING &   AFFIRMATION

CELEBRATION

(Low supervision   (High supervision
  low risk)--- high risk)

For volunteering to occur the volunteer must have *motivation* and there needs to be an *opportunity* for them to be able to volunteer – a project or an organisation that wants them.

The next part of the cycle reflects the sensible practice of matching tasks to the volunteers *existing skills*. Matching the task to the volunteer ensures that the volunteer is not bored or feeling like they are underutilised.

Skill development describes the organisation making more of an investment in the volunteer because they have already demonstrated their ability with their current skills and an increase in responsibility for example builds the volunteers skill base and also demonstrates the organisation's increase in trust.

Recognition and affirmation is crucial to keep volunteers feeling good about what they do. Thanking people – in whatever way suits them best – but using a method that is sincere and honest - is crucial to keeping people on track and valued and involved.

Celebration leads on from recognition and describes the reward for success and is more a collective expression of everyone's efforts.

Evaluation and learning is another validating action – and is also useful for creating *confidence* in the volunteer and increasing the confidence that the organisation has in them. This in turn leads to further opportunities for *skill development* and acts as a *motivator* and the cycle repeats itself.

The first five steps in the cycle involve a significant amount of risk for both the volunteer and the organisation and require the organisation to also invest in the volunteer to keep them involved. This does not necessarily meant an investment of money – an investment of supervision and management of tasks may be the organisation's contribution.

The later four steps require less supervision as the volunteer has already been tested in terms of matching the organization and is seen by the volunteer as more fun.

Volunteer Succession Planning

For Junk to Funk the existing coordinating team is now experienced and trusted by our parent organization the Waste Resource Trust. Our skills and values have been tested over two years and we are currently looking at extending the opportunities for volunteers who want them by extending their responsibilities.

The Waste Resource Trust carries legal and financial liability for the event and Junk to Funk is part of the Trust because of this. While most of the work is done by the volunteers the organising and coordinating role has mainly been undertaken by Waste Resource Trust staff. That role has included:
- coordinating the volunteers and setting up an organising committee
- ensuring there is a clear communication strategy with volunteers
- making the funding applications
- administering the accounts and budget
- working with volunteers to seek sponsors
- liaising with sponsors around print material and publicity
- organising the judges
- being accountable to the volunteers and making sure all decisions are talked though with them
- financial accountability to the board of trustees

- debriefing volunteers after the event
- evaluating the project
- accountability report to funders
- helping with staging, lighting, sound, stage direction and finding the performers
- anything else required (like building the stage etc)

Two volunteers who are also part time students have been investigating ways that they could tie in their various projects required for their studies with the Junk to Funk project for 2005. For the Waste Resource Trust this provides an opportunity to free up one of their staff while at the same time train new people in skills that will help their careers. This fits with a trust objective of providing employment opportunities.

Consequently the organisation has entrusted Heidi Robertson to take on the co-ordinating role. Heidi will manage the event as her work placement for her final year in her Bachelor of Business at the Auckland University of Technology where marketing and advertising are her majors within her degree.

Heidi was recruited as a volunteer this year and the Junk to Funk team have been mentoring her and utilising her obvious skills in the sponsorship and marketing areas. She is well integrated into the community and has seven-year old twins at the school and has lived on the island for over five years. Before any official approach was made to the Waste Resource Trust's board the proposal for Heidi to take on the co-ordinating role was first discussed with the key volunteers from the 2004 co-ordinating committee who all have confidence in her capabilities to lead the project.

Heidi's course of study requires her to work for a few months with an employer and learn 'on-the-job' and then to reflect on that learning. Junk to Funk gives her the opportunity to safely manage a large community event and the process will give her first hand experience of:

- the Junk to Funk brand management,
- sponsorship relationship building and management,
- developing the advertising and publicity strategies,
- marketing and promotion within our community,
- facilitating a team
- keeping volunteers involved and motivated
- financial accountability (to the Trust and to funders)
- funding applications
- evaluation and monitoring procedures
- and much more

As part of the safe-guarding for both her and for the Waste Resource Trust Heidi is supported by the Trust staff and has access to them for any and all tasks that she may need help with. She mostly works from the Trust's office so that she can access the office equipment and the staff when she needs to.

Heidi has already successfully applied for a grant for $2000 for the 2005 event and has developed the organising plan. She has been introduced to the community in her role as co-ordinator though the local media and been personally introduced to the Primary school's board of trustees. She is already building relationships at the high school and has been dealing with the media and has facilitated her first organising team meeting.

Reporting procedures have so far not been necessary since she is in daily contact with the Waste Resource Trust staff member who is her mentor.

Simonne Aubertin may look at including her volunteer work in her Bachelors of Design next year and it will be Heidi's role – as well as the WRT educator - to explore the opportunities that match Simonne's needs and skills with those of Junk to Funk.

The Volunteer Succession Plan For Heidi

The match with Heidi's personal values are already proven to match with the group values for Junk to Funk therefore this plan mostly refers to skills. This succession plan is based on the cycle of motivation and involvement outlined earlier in this section.

- Heidi identifies her level of involvement and commitment

- Heidi identifies her interest and skills and what she want from the job

- Heidi and Denise (WRT staff and previous co-ordinator) check with the rest of the co-ordinating team to make sure everyone is happy with Heidi taking on the co-ordinating role

- Heidi and Denise match skills to tasks and write a job description and mentoring/supervision outline

- Heidi and Denise write proposal for the WRT board of Trustees including the skill match and the job description and the mentoring proposal.

- Heidi approved by the Board to be the new co-ordinator for Junk to Funk

- Approval communicated to the rest of the co-ordinating team

- Heidi works alongside Denise for supervision and guidance in the early stages and develops the organizing plan.

- Heidi facilitates the meetings and keeps tasks on track

- Authority and leadership are gradually handed over to Heidi as the tasks are completed

- Heidi reports to the Board of Trustees on her own behalf as the project continues rather than through Denise

- Heidi develops new skills and confidence and completes her studies successfully

- Heidi evaluates the experience and her role and relationships and reports on them to the board, the co-ordinating team and Denise

- The Board of Trustees and Denise evaluate Heidi's performance and reports to her and provides her with a written report for her use

- Heidi's contribution is recognized and she is thanked

- Heidi finds another volunteer to take over her role when/if she decides to move on

Part Three – EVALUATION

Monitoring

In the first part of this case study it was briefly mentioned that the co-ordinating team organised themselves into work streams and took responsibility for tasks within those work groups and reported back to the larger group at regular intervals. This regular reporting – in tandem with the organising plan to guide us - contributed to an on-going monitoring of volunteer behaviour and action and allowed the team to constantly review our activities and the planning as the project went on.

This monitoring was not a deliberate pre-thought-out attempt to assess our behaviour – rather it was an action that resulted from the union/campaign organising experience of the co-ordinator and it became a useful project management tool. It was easy to implement since the co-ordinating team had a pre-determined end point – that is, the 'extravaganza' on the 21st August.

The monitoring itself however was assessed as part of the evaluation exercise that was undertaken.

Evaluation

A feedback and evaluation session was held nine days after the event. We had money left over in the budget so the evaluation exercise was held on a Monday night (starting at 5.30pm) at a local pub and the budget surplus was spent on food and a bar tab. As many of the organising team had not seen the event we watched the 'wild footage' (which was later edited into the DVD movie) on video as part of the evaluation process with a view to also celebrating our involvement.

The organising team invited 34 people to the evaluation exercise but nine of them couldn't make it. These participants represented as many different stakeholders as we could find and included people who had been sponsors, judges, parent helpers, the organising team, high school teachers, a primary school board member, performers, backstage and technical helpers, participants in the event and members of the audience. In total 25 adults and 11 primary school-age children recorded their thoughts on what worked and what could be improved at future events. (Appendix Three, List of Stakeholders)

We distributed a range of felt-tip pens and covered the walls and tables of the bar with sheets of butchers paper which had the following headings:
-   Sponsorship/Funding/Finances
-   Organisation
-   The Primary School Programme
-   The High School Programme
-   The Recycling Message
-   Communications
-   Performance
-   Judging
-   Miscellaneous

Each sheet of butchers paper had a line down the center of the page with subheadings on each side. One side said: "what worked?" and the other side said: "what could be improved?"

Initially we had not thought to include the children in giving their feedback – but we found it useful to give them their own sheet to record their thoughts since it was a way of keeping them amused when they got bored with eating and watching the video.   This inadvertent process was extremely valuable as it yielded information and ideas that the adults had not commented on and gave a unique view of the project from a group of stakeholders we had totally overlooked - so it was a very salutary lesson for us.

Feedback from primary school teachers and the primary school principal were gathered through an alternative process. They were asked to contribute their thoughts in writing around what worked and what could be improved. The principal was supplied with his own evaluation form (the headings were the same) and for the teachers their staff representative gathered and collated their comments.

The reason we chose to exclude the primary school staff from the evaluation/celebration evening was because many of the volunteers were almost burnt out by our heavy involvement at the primary school and we wanted the ability to write our comments – which tended to emphasise the lack of perceived buy-in from many senior teachers and the principal – without being challenged or involved in arguments. The whole point of the butchers paper was to ensure that the people there could record their thoughts without being identified later.

Participants in the evaluation exercise were encouraged to write as much or as little as they liked. They were also allowed to write what others had said to them and so could be conduits of information from the wider community. The participants were also told that they were welcome to receive a copy of the evaluation report that would be compiled in the most part from the comments they were contributing.

The 14 page report that resulted - which included a full account of the finances- was written up by the co-ordinator and critiqued by the core co-ordinating team before being presented to the Waste Resource Trust board of trustees and to those who participated in the evaluation exercise. It was also circulated to anyone in our community who wanted a copy. Consequently it was sent to the primary school's board of trustees and principal when they requested it.

The full evaluation report became the basis of all the accountability reports that we sent through to our funders. It was condensed as much as possible but was also offered to them if they wanted to access it.

Why evaluate?

The main reasons for evaluating the Junk to Funk project was to get suggestions on how to improve the next project and to confirm that what we thought were the difficulties and successes was correct.

We also wanted to formalise the feedback that we were each receiving from countless people in the community. For an entire week after the event it was nearly impossible to get from A to B in the Oneroa township, or at the school, or at the supermarket in any type of timely fashion because of the numerous conversations with people wanting to offer their advice.

After a long and at times arduous project the co-ordinating team still felt rather close to the whole project - and consequently a bit emotional - and this type of feedback could easily be construed as criticism. By using this method of evaluation – and in particular framing the questions as we did ("What worked?" "What could be improved?") the feedback was de-personalised and constructive. So for us the evaluation exercise was also cathartic – It was an opportunity to debrief and get over it.

Evaluation is of course also an important tool to prove to our funders that what we said happened did happen. The resulting information offered a 'warts and all' story of the project which meant that the accountability reports we sent were not subject to excess 'spin.'

Another important reason to evaluate a project is that it creates a record of what happened. During the passage of time the detail of what the project was and how people in our community felt about it can easily be forgotten. By evaluating the project a range

of different perspectives were collated and it is now documented and can be accessed to guide future events.

Benefits from evaluating this way.

The decision to evaluate the project was made very early on in the organising plan and was recorded as one of the final activities of the co-ordinating team. The very last activity was recorded as "CELEBRATE."

For the 2003 event we also evaluated and debriefed afterwards. However it was mainly just the co-ordinating team involved and the responses were generated through discussion and were recorded by a note-taker on the whiteboard.   Consequently the range of viewpoints was restricted to the core team and we may not have been as objective or free with our criticism as we might have liked.

The evaluation was held at the primary school – during the day on the Tuesday after the event – so there was limited access for anyone else that may have been working. By the Tuesday the adrenalin had dissipated and we were all exhausted after the Saturday night event, the Sunday clean up and the Monday media deadline that meant we had to race to get our thank-you advertising and photos organised.

Even so, it was useful for the co-ordinating team to reflect on what we had achieved and at times it was quite an emotional occasion. To some extent we did celebrate our involvement and certainly we all came away from it feeling that with Junk to Funk we had been part of a fantastic project.

The decision to hold it differently for 2004 was made by all the co-ordinating team – particularly since it meant spending the surplus (the donations were quite separate from the operating budget and the school was the recipient of all the donations taken on the door) by doing so.

This time we deliberately set out to canvass the opinion of others who were involved because we recognised that by creating an even bigger event this year the project had taken on a life of its own and had become a community resource. By holding it in the way we did we celebrated our own involvement in it, recognised the contributions of all the stakeholders and, for five of us who were backstage or front of house or in the dressing rooms when the show was on, we also got to watch what had happened on the stage.

It was also a tangible thank you to the people who needed it the most – the co-ordinating team.

(See Appendix Four: Tips for evaluating a project)

Appendix One

Sociogramme

High school   Wananga   Primary school

Monica   Ashley   Clean Stream

            Kindy

Annie   **Laura**   **Sharon**   **Denise**   **WRT Board** **SteveD**

                             Orapiu Grove Farm   John

Sound   Camille   Nandor   Mata

Film   Christina

Performers   Barry   Lenny   Derek

                                                           Elanor

Appendix Two
DONATIONS FORTHE JUNK TO FUNK EVENT – 2004

In addition to the $4100 funding to stage the event this was donated:

- ➢ $5100 worth of cash prizes
- ➢ $1,800 gift prizes
- ➢ Junk to Funk logo/brand designed by a local artist
- ➢ All graphic design work – including preparation of brochures, posters, advertisements, front of house posters and the programme for the night – donated
- ➢ Power point presentation preparation – including digital photographs – donated
- ➢ Use of a lap-top and projector for on-screen presentations during the show
- ➢ The use of 5 large tents for dressing rooms
- ➢ The use of the catwalk for free
- ➢ Tarpaulins for floor-covering and wind breaks
- ➢ Four large Junk to Funk banners spray painted onto tarpaulins for advertising
- ➢ Specially built clothing racks
- ➢ Gifts of lavender products, local wine and hand pressed olive oil for the Judges
- ➢ Six magnums of champagne for presents to key helpers/performers
- ➢ Four hours labour from a carpenter to safety proof the catwalk and build a ramp
- ➢ Music and sound for free (this included microphones, pa system, sourcing music and operating the sound for dress rehearsals and the performance) from a local DJ
- ➢ Lighting operation by two local lighting men (setting up and three days of rehearsals plus the performance.)
- ➢ Free performances from local artists – Scotch Paterson, Dana O'Grady, The Piringakau Kapa Haka Group, The Pop Dance Group, Venessa Grant, Sister Shout Choir – and the MC for the night, John Stansfield
- ➢ The use of a truck and trailer to move the catwalk
- ➢ Photography on the night and at the dress rehearsal
- ➢ Filming by Waiheke TV of the workshops and the event
- ➢ Advertising at Waiheke Cinema –every film for 6 weeks
- ➢ Production of a DVD of the show (an additional donation was given by two supporters to Waiheke TV to help facilitate this.)
- ➢ Website upgrading
- ➢ Provision of sewing machines for the workshops
- ➢ Use of the hall for free

On top of this there were thousands of hours of volunteer labour.

Appendix Three

JUNK TO FUNK STAKEHOLDERS

- The Waste Resource Trust Board of Trustees
- The Waste Resource Trust funders
- Junk to Funk Funders – Zero Waste New Zealand Trust, Auckland City Council Creative Communities and through the Auckland City Council Local Funding the Waiheke Community Board.
- Waste Resource Trust staff
- Junk to Funk Co-ordinating team volunteers
- Sponsors (37 of them)
- Donors who provided gifts
- Te Huruhi Primary School Board of Trustees and management
- Te Huruhi Primary School Friends of the School (parent group)
- Te Huruhi Primary School teachers
- Te Huruhi Primary School support staff - office and cleaners and caretaker
- Te Huruhi Primary School students (300 involved in workshops)
- Seaview Road Primary School principal (scheduled to open 2005)
- Waiheke High School Board of Trustees and management
- Waiheke High School teachers – especially in the technology and art departments and year 7 and 8
- Waiheke High School students (60 of them involved in workshops)
- Parent helpers (about 30 of them)
- Participants in the competition and show
- Performers and technicians
- Whanau and friends of performers and participants (audience)
- Other community groups – Waiheke TV, Waiheke Cinema, Coalition for Disability services
- The senior members of our community (tried to target this part of the community through presentations)
- Local media
- The audience

Appendix Four

Tips for Evaluating a Community Project

Plan to evaluate
At the start of the project include evaluation as one of the tasks so that it is
not forgotten or a complete surprise at the end.

Allow time for reflection
Before evaluating make sure there is enough time for people to have a rest
between the completion of the project and the time of evaluation. This will
ensure that people are refreshed and have had time for reflection and to
gather feedback.

Include as many of your stakeholders as possible
This may not be feasible but try for a range of stakeholders so that one view
does not dominate.

Accessibility
Ensure that the stakeholders can participate in the evaluation by providing
ways that they can easily participate.

Method
Allow people to have their say and organize the methods to facilitate this.

Accountability
Make sure participants know what the evaluation will be used for and they
can have the results of the evaluation if they want it.

Have fun
If evaluation turns out to be a difficult process then it will be harder to find
people to participate in the exercise next time.

Appendix Five

REFERENCES

Social Capital

Putman, Robert , Leonardi, R and Nanetti, R Y (1993) *Making Democracy Work: Civic Traditions in Modern Italy,* Princton University Press, Princeton, New Jersey

Putman, Robert (1995), *Bowling Alone: America's declining social capital,* Journal of Democracy, Vol 6, No.1, pp 65-78

Onyx, Jenny and Bullen, Paul , (March 1998,) *Measuring Social Capital in Five Communities in NSW* with Neighbourhood and Community Centres, Management Alternatives website: www.mapl.com.au

Cox, Eva (1995,) *A Truly Civil Society*, Boyer Lecture Series, ABC Books, Sydney

Stone, Wendy. (February 2001) "*Measuring social capital: Towards a theoretically informed measurement framework for researching social capital in family and community life*." Australian Institute of Family Studies.
Website: www.aifs.gov.au

Spellerberg, Anne. (March 2001) *Framework for the Measurement of Social Capital in New Zealand* Statistics New Zealand

Robinson, David and Williams, Tuwhakairiora – *Social Capital and Voluntary Activity: Giving and Sharing in Maori and Non-Maori Society* December 2001. Issue 17. Social Policy Journal of New Zealand

Key Informants:
John Stansfield, Chief Executive Officer of the New Zealand Problem Gambling Foundation

Volunteerism

Vineyard, Sue and and McCurley, Steve – (1995) *101 More ideas for Volunteer Programmes* , Recognition and Motivation – Heritage Arts Publishing, Illinois

Vineyard, Sue and and McCurley, Steve – (1995) *101 More ideas for Volunteer Programmes* – Volunteer Involvement Tips, Characteristics of a Good Volunteer Recruitment Message - Heritage Arts Publishing, Illinois.

The Universal Declaration of Volunteering, Appendix One: *Managing Volunteers* NZFVOW 2001

Government Policy on Volunteering, Ministry of Social Development, December 2002

Te Momo, Fiona (1993) - *Finding a Voice for the Voiceless. - Social Inclusion – Putting People First* - A paper prepared for the International Association for Community Development

 Nelson, Bob – (1999) *The Ten Ironies of Motivation* – workforceonline.com

The Service Workers Union of New Zealand (1995) – The Delegates Handbook

The Service and Food Workers Union of New Zealand (1999)– The Delegates Handbook

www.nzctu.org.nz *: Website for the New Zealand Council of Trade Unions - Organising Centre* – Resources for union educators *2002*

Stansfield, John – *Volunteer Leadership* – address to the VSA conference, Sept 2002 (unpublished)

Key Informants:
Cheryll Martin, Volunteering Auckland
The Junk to Funk Volunteers:
Laura McKenzie, Sharon Harris, Simonne Aubertin, Steve Dickens, Heidi Robertson, Kashka Babushka. Elizabeth Alexander

Evaluation

Lunt, Neil(editor) Davidson, Carl (editor) and McKegg, Kate (editor) (2003) –
Evaluating Policy and Practice: A New Zealand Reader – Pearson Education New Zealand

Websites:
www.ngomanager.org for useful links and library

www.msd.govt.nz/events/conferences/social-policy-04 - Ministry of Social Development website with up to date information and abstracts from papers being presented this month at a Social Policy Conference.

Key Informants:
Eileen Davenport
Compass Consulting – Social and Community Development

Francesca Holibar
Holibar Research Associates

Will Low
Senior Lecturer, School of Business, University of Auckland