

# **Taxonomies of Participatory Practices in Glams**



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# Taxonomies of Participatory Practices in Glams

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## EXECUTIVE SUMMARY

This paper delves into the impact of external shocks, such as the pandemic and digitization, on organizational and management practices within commonly run cultural institutions, particularly in the GLAM sector. It seeks to understand how these institutions adapt and maintain legitimacy, self-efficacy, and volunteer commitment among their commoners in response to these challenges.

The central question is how recently introduced management and organizational practices gain acceptance among commoners amidst changing demands, both external and internal. The study explores the practical aspects of daily operations within these institutions, uncovering the complexities of managing commoning practices while adjusting to new demands. It also delves into the conflicts, debates, and agreements that arise as commoners, CEOs, and volunteers negotiate the core principles and values of these cultural commons.

Methodologically, the research employs narrative and grounded theory approaches to decipher how commoners perceive the governance of GLAM commons in response to unexpected external shocks. It analyses multiple perspectives and positions on organizational and management practices within growing institutions, contributing to the ongoing discussion on GLAMs' adaptation to increasing demands, professionalization, and the role of volunteers in maintaining participatory principles and shared values.

Through a case study of the "Schwules Museum" in Berlin, the research provides insights into the historical, organizational, and procedural challenges faced by these institutions. It underscores the analytical power of a "practical turn" in social and cultural sciences, illustrating the intricacies of managing commons from a transnational perspective.

The study suggests viewing organizational and managerial practices within GLAMs as translocal phenomena, emphasizing the importance of distributed power regulations and participatory decision-making mechanisms in commonly run institutions. It recognizes the evolving landscape of cultural goods and the necessity of understanding social conflicts and legitimacy formation within these changing structures.

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# 1. Introduction

## 1.1. Abstract

The aim of this research is to shed light on organisational and management practices in commons. Based on a recent theoretical framework (Bertacchini, 2012; Bollier, 2020; Sato, 2019) we aim to enhance our understanding of management and participatory practices in commons, that opens a view on creating a case-based taxonomy (i.e. a type of classification). To achieve this, for this research we are employing a combination of inductive theoretical framework as well as qualitative research methods. This multi-faceted approach allows us to draw on different theoretical perspectives and employ diverse methods to explore the ambivalence of practising commoning within the scope of organisation and management interventions. We are aiming at understanding the underlying principles and mechanisms that drive management and participatory practices in the post pandemic as well as the digitised context of commons. Unpacking management and participatory practices allow us to better understand how GLAMs might fulfil new participatory means in the wider cultural and creative sectors.

The paper approaches recent management practices, organisational and participatory configurations since the last 5-10 years within GLAMs. It seeks to shed light on recent expressions and articulations of commoning practices from the point of subjective views of its commoners. Since the very fundamental capital of cultural commons such as GLAMs are exercised practices that contribute to distinct sets of identificatory principles (cultural, political, sexual, social) we are interested to better understand how recently introduced management and organisational practices are perceived from different positions within the GLAMs.

Our key question is: How are recently introduced management and organisational practices able to achieve legitimacy among commoners post-pandemic? We approach a GLAM case in the context of post-pandemic reconfigurations and self-repositioning due to increasing demands and also due to digitization. We show how different views and sets of self-understandings by commoners, CEOs, and volunteers upon the association and how their inscribed sets of values are negotiated, debated, and perceived to contribute (or not) to an association in constant flux.

We show how different efforts of organisation and management shed light on various sets of identificatory attributes within a GLAM institution and



demonstrate how these introduced management and organisational practices are commented, perceived, and subjectively negotiated.

## **1.2. Contribution to other Deliverables**

The research incorporates cutting-edge theoretical perspectives, which may provide fresh insights into the subject matter. It seeks to understand how management and participatory practices in GLAMs are evolving in response to the challenges posed by the post-pandemic situation and digitization. By placing a strong emphasis on understanding the subjective views of various stakeholders within GLAMs, including commoners, CEOs, and volunteers, this approach recognizes the importance of diverse perspectives and their influence on organizational practices. The research delves into how management practices relate to and impact the identificatory principles of GLAMs, including cultural, political, sexual, and social aspects. It aims to uncover how introduced management and organizational practices are negotiated, debated, and subjectively perceived within GLAM institutions. By researching the above, this working paper on the one hand provides a conceptual framework to the other deliverables of the package, and in particular sets the basis for the case study research (Schwules Museum) of the following work package.

## **1.3. Problems and challenges; aim of the paper**

Since external shocks, such as the pandemic and, to a different extent, digitization as a paradigmatic socio-technical change, have forced commonly run cultural institutions to reconsider its organisational and management practices. Practically speaking, external requests stress the capability and internal logics to cope with these new demands. This becomes especially relevant, when new organisational and management structures are introduced that are aiming to fulfil these necessary demands.

The centre of our applied as well as academic interest is to understand how legitimacy, self-efficacy, and volunteer commitment is achieved by its commoners recently. Questions on practiced and lived participatory means to reach internal acceptance and willingness among volunteers, commoners, and members of a commonly run institution are practicable interests of all to keep the cultural institution running and operable.

Nevertheless, underneath the observable level of everyday operations of commoners (volunteers spending time to run opening hours, reception desk, guiding tours, meetings etc.) those recently introduced

organisational and management practices provide deeper insights into the maintenance of its internal coherence and its social configuration as a cultural common while adapting their participatory practices and inner logics to be able to cope with new (external/internal) demands.

Thereby, internal social conflicts, debates, and (dis)agreements provide opportunities for empirical research to shed light on the modes, how the core idea of a cultural common, its Leitmotiv and basic core reason (the so-called Holy Grail), is either questioned, formed to new demands, or protected and safeguarded against new demands in order (not) to be transgressed to a new formation. Therefore, practical organisational and management means are a significant “empirical entry opportunity” into the various practical, every day, but also symbolic and identificatory layers of a commonly run cultural institution. Again, practically speaking, commonly run cultural institutions within the so-called GLAM sector struggle enormously to balance processes toward adaptation to new internal and external expectations on the one hand and maintaining its original core principles (with subsequent routinized management and organisation practices) alive as they have been developed over time by its commoners (Bollier, 2020; Björgvinsson, 2014).

The following article opens this field of negotiation with a case study, the so-called “Schwules Museum” in Berlin, in which these intra-institutional challenges are illuminated processually, historically, and organizationally. The case shows what analytical power and explanatory power the “practical turn” in the social and cultural sciences is also capable of demonstrating for “commons” in the cultural sphere and, at the same time, what limitations become apparent from the perspective of a view on an institutional logic as a “geographical container”. In pointing out such ambiguities and structural ambivalences, we also show with this case that guiding action and meaning can only be recognized transnationally within so-called “flat ontologies”, especially from the subjective point of view.

We propose to think not only of local commons in the GLAMs field with the help of an extended relational concept of space but to look at the organisational and managerial practices within GLAMs in general as translocal phenomena. They are more than culturally signified, more than locally rooted, but transnational embedded into translocally operating commons.

Building on a recent theoretical debate to shed light on “practicing commoning” (Bollier, 2020) we perceive management and organisational practices within a non-hierarchical institution as follows: Since the core

good of cultural commons – such as GLAMS – ground on volunteer and non-contractual contributions of its members, volunteers, and like-minded contributors, institutional forms to fulfil and execute structural power is not feasible.

On the contrary, all forms of “practicing commoning” ground on subjective acceptance to relate oneself to the imposed management and organisational practice (Helfrich/Euler, 2021; Bollier, 2020). Distributed power regulations and its participatory decision-making mechanism are a key if not the decisive component of commonly run goods and capitals (Schiller-Merkens, 2022). Since the cultural and political capital of cultural goods have change tremendously in the last years, questions of social conflicts, forms of negotiating “management and organisational practices” are key to better understand from different angles to perceive ways of legitimacy forming within a changing internal fabric as well as modified power configurations (Varvarousis, 2020; Bledsoe/McCreary/Wright, 2022; Strigklogiannis, 2014).

Recent external shocks such as the pandemic and – in a different way – the digitization have led to new internal management and organisational practices: E.g. organising access to new digital archives, introducing practices against homophobia and social exclusion, as well as repositioning the institution in a new post-pandemic and post-political environment.

They aim to cope with various demands imposed mainly from the societal and global outside to a lesser extent from different interest groups from within the GLAMs (The European Cultural Foundation/ Polityozna, 2015). In addition to that, greater expectations of self-efficacy, transparency, and participatory practices of commoners had tremendous effects on the actual doing and configuring of everyday based “practices of commoning” to maintain the core principles of GLAMs (Paulson/D’Alisa/Demaria/Kallis, 2020).

Methodologically, to grasp its recent realistic formulations, we make use of narrative and grounded theory approaches. We aim to decipher the various typological expressions how commoners perceive internal modes of governing commons in the GLAMs as an outcome of unexpected and rather unprepared external shocks.

Based on contrasting sampling from within an institutional case, we analyse multiple perspectives and positions views on organisational and management practices that seek to adapt a commonly run institution that

is growing to cope with new external as well as internal demands. The paper seeks to enrich the debate on commonly run GLAMs and their attempts to handle increasing ex- and internal demands, requests of professionalization, and the role of volunteers in comparison to fulfilling demands such as participatory principles, involvement in programming the commons, and being part of shared values. From a relational viewpoint, we show the conflictive ambivalences, constraints and sense-making processes that are part of recent societal expectations of commons in the cultural sector but display their structural limitations at the same time.

## **2. State of the art: Theoretical positions to approach commoning practices**

While the discussion of commons in general has undergone a "practical turn" in recent years (Bresnihan/Byrne, 2015; Centemeri, 2018) and has become more concerned with the social practices of (re-)producing commonly run organisations (Fournier, 2013; Chatterton/Pusey, 2020; DeVerteuil/Kiener, 2022), these praxeological understandings are accompanied by a sometimes unclear, sometimes sociologically unspecific, understandings of the "commoners".

To support our argument, we've incorporated various elements from Deliverable 1.6., drawing upon outcomes associated with the 'practical turn' in social and cultural sciences (D1.6, p 18). This 'turn' was introduced around 20 years ago by scholars like Schatzki. At the turn of the twenty-first century, the edited volume "The Practice Turn in Contemporary Theory" (Schatzki, Knorr Cetina & von Savigny 2001) notably advocated for a comprehensive reorientation in social sciences and humanities following the linguistic turn. Rather than solely focusing on linguistic aspects within social practices, this shift emphasized the mediating role of embodied/material factors and the performative nature of socio-spatial practices.

In this transition, practice theories moved away from the traditional conception of the intentional, willing, and acting subject prevalent in the theory of action. They've aided scholars in integrating aspects of everyday practices into analyses of commoning, previously overlooked, while explaining human actions and societal development. This framework facilitates a deeper understanding of the intricacies of daily practices, considering both expressed and realized actions. Examining the Schwules Museum through this lens allows us to incorporate lived and performed dimensions of belonging, familiarization, and participation, transcending formalized and institutionalized norms.

However, within the collective term of commoners, to be differentiated in English between commoners and citizens, in German between community members and citizens, expansive and extremely dynamic singularisation, as well as individualisation dynamics, emerge, which give reason to reflect on the internal togetherness of contributively community action to their operative agency. This also applies to the processes of communalisation and, in particular, their securitised organisational steering and governance capacities. Roughly speaking, when persons who are formally in charge of a cultural association introduce new programmatic topics, changed participatory workarounds, expanded themes, and additional

connotations, they are in charge of obtaining the commitment of its commoners. Paradoxically, the latter might execute their structural power in different forms, although they have committed themselves to join a commonly run institution due to its agenda, practices, and topics, that provides them self-efficacy retrospectively.

In line with the findings from D1.6 (p.26), we adopt a systemic perspective, intertwining this theoretical approach with governance frameworks proposed e.g. by Kooimann (2003) and Herrle et al. (2013; 2015). These scholars advocate for a context-specific and relational view of governance across three key areas.

Firstly, emphasis is placed on forms of self-governance encompassing self-management practices, DIY initiatives, and collaborative approaches like 'Do It Better Together' within a 'community of practice'. These endeavours aim to address and resolve issues temporarily within the community.

Secondly, co-governance practices are explored within institutional contexts, as observed in facets of commoners' practices and entities such as the Schwules Museum's management board. Here, the focus is on horizontal collaboration networks that involve various stakeholders—contracted employees, volunteers, elected board members, among others (for example the yearly program of the Schwules Museum is debated in co-governance mode).

Lastly, attention is directed towards hierarchical governance structures where larger entities such as corporations, knowledge institutions, ministries (via funding), or foundations play roles by providing support and incentives for the creation and advancement of specific assets (e.g., exhibitions, conferences, political positions).

This reference applies also to commons such as GLAMs, since they constitute common structures with distinct cultural, identificatory, political, sexual, and social attributes within the cultural sphere. This goes along with significantly different social anchor points or group-identifying environments (Hofmann, 2022; Helfrich, 2019; Bollier/Helfrich, 2015). They offer people meaningful community offerings as "common ground" and open-up modes of participation to them on the basis of freely chosen and volunteered practices.

With sociologist Andreas Reckwitz (Interview by Carleheden/Petersen/Handreke, 2022), we put forward the thesis that in

recent years, such meaning-giving references have become enormously differentiated, heterogenized and singularised, so that it is less likely to approach various cultural scenes, cultural milieus, and even social movements as internally homogenous groups. This applies also to bottom-up cultural institutions that do not unapologetically give reason to believe that such "great differences" can be easily and unconditionally united under one roof of cultural GLAM commons.

In alignment with Deliverable 1.6 (p. 27-28), we have repositioned the role of the 'Schwules Museum' (SMU) beyond its traditional function solely as an exhibition space for cultural artifacts. Instead, we perceive the SMU as an inclusive hub accommodating diverse cultural needs, public space utilization, and rights advocacy, while exploring models of governance and ownership. This broader role has empowered the SMU to spearhead radical political changes. It challenges what was formerly regarded as economically inevitable for overall improved living conditions, particularly emphasizing the significance of cultural and subjective niches which were often depoliticized or negatively politicized. Through open-door policies, these aspects have been re-examined and opened for deliberation.

More significantly, the mobilization of individuals not conventionally engaged in politics, including those primarily focused on personal survival, has given rise to new political actors. This awakening of wider agency among these groups has contributed to the pursuit of just redistributions of cultural, subjective, and societal resources, advocating for alternative systems of production and social relations.

Through the establishment of various open urban spaces and the proposition (often implementation) of improved utilization and governance models for these spaces, the SMU community has introduced a new framework for community engagement within Berlin and internationally. Their initiatives have frequently inspired other communities, creating a ripple effect as these models are adapted and applied elsewhere. This demonstrates the potential for change beyond conventional political spheres, effectively bringing political engagement to the streets of Berlin and beyond.

Rather, we recognise that in the guise of "open GLAMs" (an initiative to reconsider openness and access in cultural GLAMS, see <https://openglam.org/>), a high degree of re-politicisation of supposedly culturally attributed identity patterns is evident (Sato, 2019). In short, a museum is much more than a "museum as we know it", even if it labels itself externally as such, internally it represents - according to our thesis - a local

GLAMs institution that can only be explained and described by recent global dynamics from the point of view and the subjective perception of its commoners (Özkan/Buyuksarac, 2020).

In this context, we recognise a question in the area of governance, management, and the configuration of cultural commons: when cultural organisations, constituted as commons, try to realign the locally constituted identificatory core and aim at preserving its original narrative on the one hand towards external global upheavals (digitalisation, pandemic) how are they able to maintain or adapt their identificatory and self-defining commoning practices to new demands? Both dynamics appear to be of great importance for GLAMs in particular, in order to question their upheavals, their governance and participatory practices, and to ask how they can adapt to new challenges and what forms of new participatory governance modes are being experimentally opened up.

These questions can first be explored through an expanded praxeological concept of culture (Carleheden/Petersen/Handreke, 2022). However, we add a spatially sensitive dimension of analysis to the debate on "cultural governance" in order to show which spatial contexts and spatial references are constitutive for the members of the "new identificatory social sexual LGT\*B+ movements" within one type of GLAM (Hofmann, 2022; Pelger, 2021). The subjective as well as spatial-context-oriented view of common configuration undertakes the goal of describing, on the one hand, how communalisation networks are configured and, on the other hand, how the participation and actualization of GLAMs practices reflects its attempt to secure volunteering and the goals of the commoners (Singh, 2017; Sohn/Kousoulas/Bruyys, 2015).

Since scholars began to study the "information commons" and the "knowledge commons" in the digital age, there has been increasing interest in understanding what commons could mean in other environments, such as that of cultural production (Bertacchini, 2012; Björgvinsson, 2014; Hess, 2012; Madison et al., 2010). Furthermore, the institutionalized art and culture sector is discovering commons and commoning for itself (Macey, 2010; Marttila, 2016; Miyazaki, 2022). Commoning practices are curated, tried out in institutions, and negotiated in art theory as if they were new (Bollier, 2020). Yet they have existed in many places for a long time, as Dobkowska and Łukomski (2020) make clear: *"Artists, activists, researchers and educators initiate social situations all over the world - where institutions fail, they create their own"*.



Deliverable 1.6 (p. 30) comes to the following conclusion when considering digital transformation:

Moreover, the new commons are increasingly influenced by processes of digital transformation, as digital means and tools are increasingly being introduced in the former, while peer-to-peer logics that derive from prefigurative IT initiatives and groups are penetrating the management of the commons. According to Bradley (2015: 92), open-source urban commons develop spatial practices that adopt tactics from open-source programmers, namely “constructing practice manuals to be freely copied, used, developed in peer-to-peer relationships and shared by everyone, the results of which are not private entities but self-managed commons”. Additionally, debates around digital commons concern not only the open access and distribution of digital resources but also their production through collaboration under a “hacker ethic (Himanen, 2001).

Considering the preceding argumentation, we engage in a critical reflection on the empirical landscape of the SMU and its internal social structure. Our analysis has unveiled a dual impact of digital assets and open networks within a communal institution like the SMU. These elements present novel opportunities and potentials, such as enhanced user accessibility and external engagement. Simultaneously, they introduce significant requisites for participation, diverse forms of affiliation, and varied methods of integrating oneself into an enduring institutional framework.

In doing so, they exert influence beyond the established formation of a distinct cultural common. *"They treat art as a community-building tool, not as a commodity to be sold. Their practice is based on research, process and long-term collaboration that involves exchange, generosity, and trust. [...] They redefine the notion of art and help hack systems. They create alternative systems of teaching and learning, new economies, and spaces of imagination"* (ibid. and Hofmann et al., 2022)

Such “new commons” often refer to intangible and cumulative resources, such as knowledge pools and digital resources, which are not depleted by rivalry or overconsumption, and common arrangements to overcome social dilemmas (Hess & Ostrom, 2007). Knowledge commons are sometimes used to refer to *“institutionalized community governance of the sharing, in some cases, creation, of information, science, knowledge, data, and other types of intellectual and cultural resources”* (Frischmann et al.,

2014). The renewed interest in commons among scholars and practitioners emerged due to an increased threat of the commodification of culture and knowledge resources, as well as social problems and conflicts related to online resources and networks (Hess, 2012).

In general, cultural commons have been referred to as cultures expressed and shared by a community, and as evolutions of cultures as a form of shared resources (Bertacchini, 2012). Cultural commons have also become a favoured concept for discussing the phenomena of everyday people taking part in the processes and practices of culture institutions (e.g., crowdsourcing practices, see, e.g. (Ridge, 2014) and as a device for pursuing change (Edson, 2015).

“Cultural commons” can be understood as evolving commons, cumulative in nature, where various positioned groups and individuals negotiate the valuation, creation, use and governance of diverse cultural resources. These participatory cultures not only shape our common cultural heritage and memory but also create knowledge commons and common-pool resources. The questions of ownership in connection to digital cultural commons have spawned debates on two fronts:

(a) What should be preserved in digital form, and

(b) who can access and use it, and under which terms (i.e., copyrights, Digital Rights Management systems).

The people managing commons or being part of a “commons movement” are often addressed as “commoners”, recently described through the act of “commoning” - a term used to point to contemporary efforts to create a “commons culture” sustained by partnerships between actors. In short, commoning can be described as an ongoing collective action for meeting shared goals and needs (Bollier & Helfrich, 2015). It emphasizes the active nature of commons and the presence of active commoners who are taking part in the creation and maintaining of local and global commons.

The term was coined as an attempt to highlight people’s activities connected to commons, rather than addressing commons only as a resource. Hence, the concept of commoning highlights the idea that commons can be governed only through active social relationships; it foregrounds the social practices, traditions, and rituals linked to commons (Bollier & Helfrich, 2015; Helfrich & Bollier, 2015). Bollier and Helfrich (2015, xy) even stipulated that to understand or build any theoretical frameworks on commons, one has to “*enter into a deep and ongoing engagement with the everyday practices and experiences of commoning.*”

Coinciding with this development, large digitalization and conservation projects run by GLAMS (cultural and memory institutions) have formed and made large digital collections of our shared culture and history available. In most cases, these digital vaults are not made available or accessible to the general public, even when the copyrights of the original artworks and cultural artifacts have expired.

Therefore, the idea of OpenGLAM was born against this backdrop (December 2011). It later became an initiative of the Open Knowledge Foundation (now Open Knowledge, OK), which “*promotes free and open access to digital cultural heritage held by Galleries, Libraries, Archives and Museums.*” Soon after, actors in different countries founded local chapters focusing on local stakeholders and institutions.

### **3. Attempting and defining commoning practices in GLAMs**

#### **3.1. Defining commoning practices (CP)**

The Following Ristau (Ristau, 2011) the term ‘commoning’ is used as an activity - a verb, to highlight the practice of creating and reproducing commons. Saying this, the aim of the questions would be to shed light on the practices and actions and to a lesser extent on intrinsic motivations or values that are rather static, based on cognitive perception (see practice theory, see (Schatzki, 1996a, 1996b). Commoning practices are thus observable and can be brought to light by shared observation on the same issue by the practitioner and the observer/researcher: While some scholars associated the word ‘commoning’ to European origins, they elude that the wider idea itself did not originate in the global north.

Ristau (Ristau, 2011) states that “*although all humans over the world, over millennia, have lived socially in close but diverse relations with nature and have practiced ‘commoning’ as a practice and so to say, a way of living*”. Nevertheless, there are differences between indigenous understandings of the commons that are embedded in their world views and associated knowledge and those associated with European legal and scientific traditions within knowledge and creative economies. Both carry the same central agenda: how to collectively share and distribute resources ‘in common’ and owning them in common among a set of people as a community.

Following De Angelis (De Angelis, 2014, 2017; De Angelis/Harvie, 2013), commons consist of three elements: a.) pooled resources, b) community and c) commoning. He states that ‘commons’ refer to the non-commodified resources that enable users to meet their needs; this might be social, cultural, symbolic, and political needs; communities’ are the commoners who share the resources and define the norms; ‘commoning’ refer to the social practices that create and reproduce commons.

Bollier (Bollier, 2020) addresses that “*commoning is an act of mutual support, conflict, negotiation, communication, and experimentation that are needed to create systems to manage shared resources*” (2020: 2). ‘Commoners’ by definition, according to Bollier (ibd.), refer to those who practice commoning. This might be a group of individuals, or a set of coordinated actions within an institutional frame that is guided by a core

and collectively formulated, negotiated, and controlled set of motivations/objectives. The key motivation of some commoners is to roll back privatisation and marketisation by allocating shared resources (space, places, goods, houses...or thematic, political, identificatory issues...) and assert greater participatory control over them through practicing this within a community of commoners.

### 3.2. Defining “organising commons” and “commoning practices”

Gibson-Graham (Gibson-Graham, 2008; Gibson-Graham et al., 2016)197) and other post-capitalist scholars such as feminist political ecologists Chizu Sato (Sato, 2019) observe three types of commoning: a) commoning enclosed resources; b) maintaining commons or creating new commons and c) commoning so far unmanaged resources. See this table:

	Access	Use	Benefit	Care	Responsibility	Ownership
Commoning enclosed resources	Narrow	Restricted by owner	Private	Performed by owner or employee	Assumed by owner	Private individual Private collective State
Maintaining commons or creating new commons	Shared and wide	Managed by a community	Widely distributed to a community and beyond	Performed by community members	Assumed by a community	Private individual Private collective State
Commoning unmanaged resources	Unrestricted	Open and unregulated	Finders keepers	None	None	Open access Open access State

Gibson-Graham et al. (2016, 197)

Figure 1: Types of commoning. Source: Gibson-Graham et al. 2016

In this view, a commoning community is constituted through the process of negotiating access, use, benefit, care, and responsibility. According to Sato (Sato, 2019) community is, by definition, constituted through commoning. It is the process and site of being produced through sharing a property, a practice, or a knowledge.

Organisational studies scholar such as Valerie Fournier (Fournier, 2013) defines three pillars of commoning as follows: a) organising in common, b) organising for the common and c) organising of the common. Organising in common refers to the collective action and shared management of the resources including the co-creation of the rules and norms. Since many aspects can affect the choice of an appropriate structure for an organization, the following five factors seem to be the most relevant to be addressed in common: size, life cycle, strategy, environment, and technology.

De Angelis (De Angelis, 2014) envisages commoning as a political movement against enclosures and incessant commodification be it that of land, natural resources, or labour, or cultural, as well as identificatory issues. According to De Angelis (ibd.), “*commodification can be defined as the transformation of relationships, formerly untainted by commerce, into commercial relationships, relationships of exchange, of buying and selling*”.

Capitalism converts things and activities into commodities that are traded for profit. Not just raw materials and machinery but labour itself is sold and bought in the market under capitalism. On the other hand, enclosure refers to the privatisation of resources that excludes other individuals and communities from accessing and using them.

An inspiring and thus alternative way in which some commons counter capitalism labour exploitation is by valuing everyone’s time, needs and efforts equally. For example, at Dornbirn in Austria, a so called “complementary currency” (<https://www.talente.cc> or <https://www.zeitpolster.com>) has been installed where participants exchange competencies, goods, time and services with each other without using currency money, one hour of babysitting is equal to one hour of helping an elderly neighbour or providing accounting services.

*“Commons are such because a community takes care of it, defines the rules of access and of relation with the external environment, and does so, because it is in this way that the commons themselves are preserved, sustained, and reproduced. In this way, the commons are not ‘things’ as commodities are, but social systems, comprising of communities, resources, and practices, i.e. commoning”* (De Angelis, 2014: 75)

De Angelis pronounces that such commons in every locality, every community must be made visible, nurtured, sustained, and developed as an alternative and a means of struggle against capitalism (De Angelis 2014). It is one of these basic assumptions, that visibility in space, space as such, geographical locality matters due to the need to have a shared place to meet the needs of the commoners. If we understand commoning and the subsequent practices of commoning as an open-based mode to negotiate common interests among commoners, the question where this takes place is a prominent issue. Usually when it is about natural resources, land, and other material goods, the core item space is clearly stated.

Within the debate on GLAM this is first and foremost similar, although of a different thematic issue. Questioning the role of space and place is in line with the idea to better understanding where “practices of commoning” take place. GLAMs are not only a showcase. De Angelis (2014) points to the reason that those institutions of commoning, like any other institution, might become closed, self-reproducing worlds and enclosures. For commoning practices to avoid falling into this trap, they must remain spaces of collective struggle and continuously expand their networks of sharing and collaboration. This dynamic and constantly active component seems to be key to understanding changes and quick reactions toward external shocks.

According to Stavrides (Stavrides, 2015) dominant institutions legitimize inequality by distinguishing between those who know and those who not, between those who can take decisions and those who must execute them. For example, conventional management practices tend to move towards technocracy where those with technical expertise are accorded higher power and mobility. In an unequal world, such restrictive practices on who gets to manage would only deepen inequality. Stavrides argues that even dominant institutions that seem to be rooted in abstract equality reduce real people with differentiated needs and dreams to neutralised subjects with abstract rights. Thus, in a public space, general rules are applied to homogenised users. According to Stavrides (Stavrides, 2015) institutions of expanding commoning differ from dominant institutions that perpetuate commoning as well as from institutions that practice ‘enclosed commoning’.

Stavrides (ibid.) opines that three essential qualities characterize the institutions of expanding commoning. Firstly, institutions of this kind encourage differences to meet, to expose themselves and to create mutual awareness. They should be flexible enough so that newcomers can be included without forcing them to a pre-existing taxonomy of roles. Secondly, they should offer tools for translating differences by creating a ground to negotiate differences without reducing them to common denominators. Thirdly, institutions of expanding commoning need to have mechanisms to prevent the accumulation of power either by individuals or by groups.

Yet another important practice of commoning that Stavrides (ibid.) lists is gift-giving. He states that in a world of extreme inequalities, commoners

should be willing to give more than they receive, to speak less and hear more from those who are less privileged, and to contribute to common tasks without demanding an equivalence among individual offers. Thus, this gift-giving is different from the gift-giving practices based on self or group centered calculations and hints at solidarity and togetherness rather than latent obligations. Stavrides (ibid.) presents stories from occupied Tahir Square in Egypt to show how the act of offering food helped in converting the protest camp into a collectively crafted home. Such offerings, Stavrides (ibid.) observes, enable alternate forms of circulation and distribution, and encourage ways of relating to each other different from capitalism.

However, it must be noted that not all acts of cooperation are commoning practices. Commoning practices are in essence practices that explore alternate ways of owning, producing, managing, and organizing. Commoners should also be wary of activities that in the long term could support and sustain exploitation and oppression. For example, mere focus on cooperation and sharing and glorifying these can divert attention from the capitalistic exploitation and oppression that perpetuate scarcity. Therefore, it is important to also focus on re-commoning the capital, since the creation of capital is based on common labour.

### **3.3. What types of digital formats can be considered as a transformative practice of owning GLAM-related items collectively?**

Bresnihan and Byrne (2015) show in the case of Dublin that users/participants of Dublin independent spaces rely on fundraising events, contributions, renting at small rates to various artists, events, etc. The space is owned by common logic. Furthermore, they build up, renovate, and improve the space. As a consequence, the experiences provide a sense of commoning among the members. These joint narratives provide an inner coherence and experienced values based on common practices (Eskelinen, 2020). There is a sense of ownership among all those who participate and make use of the space.

**Producing in common** - The spaces mentioned above also facilitate non-monetary exchange and circulation. For example, repair work is generally carried out by those involved by providing time, energy, and skills.



Contrary to the mainstream single use of spaces, these spaces are also used for multiple uses like living, eating, screening a film, conducting workshops etc to save rent. Authors observe that this socialisation of production, sharing of skills and resources transform the space, situations, and participants.

**Organising in common** - In most of these spaces, governance is generally left open rather than determined by hierarchies of knowledge or experience. However, certain ground rules and policies guide the governance.

Thus, commoning is not just an anti-capitalistic project against commodification and enclosures, but a social experience where the participants' habits, perceptions and social relations are transformed into a collectively shared experience. These experiences require different types of spaces where social relations are able to be created at all.

**Securing the commons legally** - General Public License (GPL) and Creative Common Licensing are some of the popular legal tools for securing the knowledge and cultural commons. For example, the Creative Common Attribution Share Alike licence (CC BY SA) allows free sharing, modifying, and using of the material but mandates work derived from the material should also follow the same licensing, thus ensuring that the material stays as commons.

#### **Access to credit, revenue and scaling up**

Bollier (Bollier, 2020) lists access to credit and revenue as a challenge for the commoners. Commercial banks and lending organisations find it difficult to lend money to commoners as they are not profit oriented. However, co-operative financing, newly emerging crowd sourcing and alternative currencies can support common movements.

### **3.4. Practising commoning as a mode to invent new social practices and infrastructure-related practices**

#### **Collective practices as design**

Seeing design as infrastructuring has stemmed from the importance of drawing attention not to *what* an infrastructure is but *when* and *how* infrastructures become and for whom (Star & Ruhleder, 1996). Björgvinsson connects infrastructuring and cultural commons and points out that the

approaches share the relationship between local needs and global or shared needs, as well as the issues of governance and negotiating agreements (Björgvinsson, 2014) p.191). Commons in the cultural realm naturally consist of diverse interrelated infrastructures: everything from IT infrastructures to legal frameworks, cultural heritage systems, social practices, and shared resources.

### **Open digital collection of cultural heritage and data**

This common-pool resource, a digitized inventory, can be seen as a distributed repository of content and data that is released by cultural and memory institutions. These resources are managed and governed by many different stakeholders, e.g., the institutions themselves, the so-called users (e.g., designers, developers, researchers, artists, and educators) of the digital content and the administrators of the platforms upon which these commons and commoning activities rely.

These collaborative commoning activities vary from management to use and to creative activities, e.g., the social enrichment of metadata, which can be voluntary (rating, adding comments, descriptions) or involuntary (e.g., use statistics, system data), or the “creative re-use” of content. Each of the digital repositories and social platforms has its own rules in place (e.g., licences, terms-of-use, community guidelines) in addition to laws and regulations (e.g., copyrights, privacy laws).

Even if commoning activities could be guided by commoners’ moral compasses, both organizations and commoners need principles and definitions to align their activities with others in the movement, as well as a shared vocabulary and knowledge base to talk about the directions of their moral compass.

In addition, shared resources for various projects and open collections were compiled and maintained e.g. on the [openglam.org](http://openglam.org) website.

As cultural practices become an element of open-ended design interventions, the use of language should not be overlooked in creating and sustaining commons-like frameworks. It aimed to construct a shared language and create a set of shared understandings precisely through collectively defined terms that is relevant for the movement to build upon the Open Definition ([opendefinition.org](http://opendefinition.org)), which was developed in an open, collaborative process, published and maintained online by Open Knowledge.

Commons are often seen as governed and managed through a set of rules-in-use. Rather than explicitly defined and stated, these rules tend to arise from social practices and interactions among people – this is one of the key design principles of robust and sustainable commons (Ostrom, 1990).

Blomley (Blomley, 2008) has argued that commons do not have to be governed through rules, but can be “a moral and political commons, justified and enacted through a *language* of rights and justice” (Blomley 2008, 318).

People’s moral compasses often guide their commoning activities, as described by the concepts of “matters of concern” (Latour, 2004) and “matters of care” (de la Bellacasa, 2011). This concern and care include activities to circumvent or set aside rules and regulations. In this way, the legal commoning question is also a political and moral question, namely: who has the rights to our common culture?

## 4. Introducing our Case, the Schwules Museum, Berlin

The Gay Museum (proper spelling: Schwules Museum \* [with gender asterisk]) in Berlin was founded on December 6, 1985. It deals with lesbian, gay, transsexual, bisexual and queer life stories, themes and concepts in history, art and culture through exhibitions, events, and archival work. The museum space was located on Mehringdamm in Kreuzberg from 1989 until March 2013, when it moved to Lützowstrasse 73 in the Tiergarten district in May 2013.

In 1984, the exhibition "Eldorado - Homosexual Women and Men in Berlin 1850-1950" was held at the West Berlin Berlin Museum (which later merged with the East Berlin Märkisches Museum) on the initiative of student museum supervisors - Andreas Sternweiler, Wolfgang Theis and Manfred Baumgardt. It was curated by the initiators in cooperation with a group of lesbian activists. After their great success - over 40,000 people visited the exhibition - the exhibition organizers had the idea to continue this kind of work in their own museum. Therefore, on December 6, 1985, the "Verein der Freunde eines Schwulen Museums in Berlin e. V." was founded. In the rooms of the Allgemeine Homosexuelle Arbeitsgemeinschaft AHA (General Homosexual Working Group) at Friedrichstraße 12, the foundation was laid for a museum library and archive, and it was here that the first exhibition took place in 1986: "Yuck - 90 Years of the Homo Press". On the occasion of the 750th anniversary of the founding of Berlin, which took place one year later, the Gay Museum showed the exhibition "750 warm Berliners".

In 1988, the museum moved to the museum rooms at Mehringdamm 61, where more than 130 exhibitions were realized until 2013, then a move to the building at Lützowstraße 73 in Berlin-Tiergarten. There, the Gay Museum has four exhibition rooms, a café, a reference library with research stations for users, office space, and a workshop, as well as an air-conditioned archive.

Since 2008, a reorientation of content has taken place, which, in addition to male homosexuality as the subject of collection, research, and exhibition activities, also includes other sexual orientations and gender identities, primarily those of lesbians and transgenders. This is to be expressed by the addition of the gender asterisk (\*) to the name Gay Museum \*. It represents a diversity of sexual and gender identities. Today, the Schwules

Museum rents a 4-story house in Lützowstraße 73, district of Schöneberg. Basement is used for archives, Ground floor is used for exhibitions, café, lounges, and a bar. First floor is a library and working spaces for staff.

The Schwules Museum is worldwide unique because it combines political expressions with scientific archival work, exhibitions for the public and workshops. This broad portfolio is organized on the grounds and principles of an association. The board of executives is held by volunteers that oversee more than 15 employees that run the library, archive, exhibition programs and workshops. Without the help of volunteers, members of the association run the everyday duties such as providing office hours, supervision of the exhibitions, and running the entry office.

Since the Schwules Museum is growing, in charge of a more than million Euro budget per year, and an expanded thematic scope (as a queer GLAM), the internal mechanism to run such an institution had to be adapted to new internal and external circumstances. As a reaction, a fine graded internal evolutionary participation process has been set up to meet the increasing internal and external demands: Internal demands are more transparent and dialogue-based participation principles for the volunteers involved in the operational daily business of the institution's program. Aspects of horizontal involvement in meetings, communication duties are regarded as essential and have been updated. Updating internal learning, communication, and technical skills are matters of constant negotiation to meet the new demands of an expanded worldwide known institution, that is no longer rooted to a large extent into the Berlin scenes anymore.

In the archive of the Gay Museum, research can be done on the culture, history, and movement of homosexual and transgender people from all times. Periodicals from Germany from 1896 onwards, from Europe and the world are collected, catalogued and continuously supplemented here. In addition to the written material, the archive includes a collection of photos, videos, films, posters, autographs, works of art, and bequests.

The international reference library contains around 19,000 titles - largely "grey literature" and university theses - from all areas relating to male homosexuality, with a major focus on art. In addition, the holdings of the Gay Museum Library include around 3,000 international journal titles, around 4,000 films and other media such as records, cassettes, tapes, CDs, and digital copies. Literature on female homosexuality and standard literature on trans and intersex lifestyles and queer issues is also collected.

The archive is used by scholars from all over the world. There are also cooperative relationships with universities and research institutes.

The sponsor of the Gay Museum is the non-profit "Verein der Freundinnen und Freunde des Schwulen Museums in Berlin e. V." (Association of Friends of the Gay Museum in Berlin), founded on December 6, 1985. In addition to institutional funding from the State of Berlin, membership fees and donations form an indispensable source of income. In addition to the board of directors, 17 full-time employees work at the Gay Museum. A large part of the ongoing operation is ensured by almost 60 volunteers.

The core values are a distinct search for a secure space to express needs of each sexual identity, protection from political oppression, anti-LGTBQ+-expression as well as fascism, racism, and practices of socio-spatial exclusion. The museum's staff, its volunteers and members transfer and express these values not only within the institution (e.g. in meetings, exhibitions, and gatherings) but also in public venues such as parades, political, academic, and cultural venues.

The association is run by a board of executives that are volunteers and that are elected for 2 years by the members of the association. The board is in charge for the financial stability, employees, and the thematic principles of the association. Appr. 60 volunteers secure many daily activities. The association receives a varying percentage of its annual financial resources by public state funding to offer a thematic oriented program to the public. Entrance fees, member fees and occasional donations provide additional income. Exhibition and other temporal events must be financed by extra fundings, depending on the topic.

## 5. Methodology

Referring to the recent academic attempts to approach commons through “commoning practices” as constitutive character on the one hand (s. Euler 2018; Tsavdaroglou/Kaika 2022; Zapata et a. 2020), and to ask for subjective viewpoints during newly introduced organisation and management practices on the other, an adequate methodologically has been chosen. We take an inductive approach that facilitates a deeper understanding of different social phenomena, here in the given ways expression of subjective viewpoints due to organisational and managerial interventions in commonly run cultural institutions. By moving beyond surface-level observations, inductive methodology allows researchers to identify and investigate the underlying mechanisms and structures that generate observable patterns and events. It enhances our research by providing explanatory theories that first ground on expressions, statements, and observed practices that provide sense for the practitioners. While it faces limitations and challenges, inductive methodology offers a sound tool for advancing our understanding of recent changes within a case and developing comprehensive theories in the pursuit of this knowledge. Developed by philosopher Roy Bhaskar (1975), inductive methodologies enable researchers to move beyond surface-level descriptions and explanations, providing a deeper understanding of the causal processes at work in the social world.

It involves making inferences and developing explanatory theories to explain stated expressions, observed patterns at social events. It operates in a backward reasoning process, moving from observed effects to potential underlying causes and mechanisms. The purpose is to identify and understand the causal processes and structures that generate the observed phenomena, providing a more comprehensive and explanatory account of social reality. It is a multi-step process that enables researchers to delve deeper into social phenomena beyond surface-level observations and uncover the underlying mechanisms and structures. Other than deciphering empirically observed regularities on social life, such as recurring events, correlations, or unexpected outcomes, which require explanation. Building subjectively stated explanations for the observed phenomena we can build hypotheses and first theoretical statements taking into account the underlying mechanisms and structures that may give rise to the observed patterns.

Therefore, we examine the causal mechanisms and structures that could potentially produce the identified (ir-)regularities, encompassing an exploration of a given social context, its historical factors, and potential interactions among different social elements. As the process progresses, the generated hypotheses undergo evaluation based on coherence, explanatory power, and compatibility with existing knowledge. This analysis allows us to refine and revise their hypotheses by gathering additional evidence and considering alternative explanations, ultimately contributing to a more comprehensive understanding of the social phenomena under investigation (Meyer & Lunnay 2013).

### **Choosing the Schwules Museum**

The Schwules Museum (SMU) embodies a multifaceted institution encompassing gallery, archive, and museum functions, albeit without a library component. In our comprehensive examination of various Galleries, Libraries, Archives, and Museums (GLAMs), the SMU emerges as one of the most expansive and well-structured entities. Its institutional framework exhibits a high level of maturity, serving as an exemplary model for comparative analysis against similar establishments.

Distinctive in its breadth and depth, the SMU's amalgamation of gallery, archive, and museum attributes positions it as an influential archetype within the GLAM sphere. Despite the absence of a library facet, the institution's comprehensive coverage of diverse cultural and historical aspects solidifies its significance within the GLAM framework. This notable absence of a library component within the SMU, when contrasted with its extensive offerings in other domains, presents an intriguing case warranting further exploration and comparison.

Moreover, the SMU's alignment with the concept of 'commons,' as delineated in Deliverable 1.6, page 60-61, merits attention. Its ethos and operational structure closely resonate with the fundamental principles associated with the commons—a space where shared resources, collective participation, and communal engagement thrive. This conformity to the notion of commons as outlined in our research underscores the SMU's pivotal role as a communal space fostering inclusivity, collaborative engagement, and the dissemination of knowledge within its domain.

By examining the SMU in the context of GLAM institutions and within the framework of the 'commons,' a more nuanced understanding of its unique positioning, operational dynamics, and contributions to the cultural



landscape can be discerned. The absence of a library component within the SMU, juxtaposed with its robust representation across other GLAM domains, prompts a deeper inquiry into the strategic choices shaping its institutional identity. Additionally, its alignment with the commons concept underscores its commitment to fostering accessible, communal spaces for cultural enrichment and exchange.

### **The narrative interview**

Practically, our research methodology centered on the utilization of narrative interview techniques, strategically designed to delve into the intricacies of individual experiences, subjective interpretation, and the intricate construction of personal narratives (Kohler Riessman 1996). This methodological approach stands as an invaluable tool, enabling a comprehensive exploration of multifaceted viewpoints within specific cases, thereby illuminating critical aspects related to identity formation, cultural influences, and the lived experiences of participants. The narrative interview method operates as a nuanced avenue for eliciting in-depth insights from participants, allowing them to articulate their experiences, perceptions, and emotions in a storytelling format. By providing a platform for individuals to narrate their stories, this approach facilitates a profound understanding of the contextual factors shaping their lived realities. It unveils the layers of personal meaning-making processes, shedding light on the dynamic interplay between subjective perspectives and broader societal influences. Through these interviews, a rich tapestry of narratives unfolds, offering researchers a deeper comprehension of how individuals navigate and interpret their world. Moreover, the method's focus on narrative construction unveils the intricate web of relationships between personal experiences, societal norms, and cultural backgrounds. This holistic view aids in unravelling the complexities inherent in identity formation and the multifaceted nature of cultural influences. Furthermore, the narrative interview method serves as an ethical and respectful approach to qualitative research, honouring participants' voices and allowing for a more comprehensive exploration of their lived stories. Its qualitative richness not only captures diverse perspectives but also contributes significantly to the creation of a more nuanced and contextually grounded understanding of the phenomena under investigation. The interviewees were chosen to represent different functions in the Schwules Museum: board, staff and volunteers. All

interviews lasted between 90 and 120 minutes and were taken face-to-face.

### **Characteristics of the interviewees**

<b>Running Number</b>	<b>Self-defined gender</b>	<b>Age range</b>
1	Male	30-40
2	Female	20-30
3	Male	60-70
4	Female	50-60
5	Non-binary	20-30

## 6. Typological expressions

### 6.1. Methodological and empirical background for the data collection

Since our aim is to reconstruct commoning practices in a distinct case, we were running a step-by-step interview strategy. The sequences of our first interview partners provided first hypothesis. These hypotheses have been informed by the statements and answers of following interviewees. These following interviewees have been chosen through its relational positioning in the wider field of the operational scope of the case. From employed interview partners in the case to volunteering, from being in operational responsibility to a budding volunteer; the following person has been chosen in respect to its previous contrast.

These conscious decisions provided multi-perspective. The methodological premise was a narrative attitude of the researcher to leave as much as possible open space to individually choose themes, experiences, and viewpoints. Starting with a general question (for all interview partners) about “how do they perceive the development in the last years of the Schwules Museum?”, we structure the various narrations and experiences based on four differently perceived but uniting key themes. These themes have a common character as they are perceived as a “intervention”. An intervention is defined as

1. an emerging demand from the outside as well of the internal members and staff of the Schwules Museum to enlarge and broaden its thematic scope and to fulfil this demand with its members and volunteers (Intervention 1),
2. an increasing demand within the body of the common to calibrate participatory principles due to enlarged activities of the association with clearly outcome related goals (Intervention 2),
3. a management and organizational mode to adapt new demands by introducing (semi-)professional led participatory modes such as systemic decision-making frames and processes that guide, structure, and professionalize legitimacy building within an expanded commonly run association (Intervention 3)
4. an introduction of new technologies (digitization) in the operational mode of the archive, exhibitions, social media, internal

communication means, that goes along with a significant impact of routinized modes of “doing and practicing” decision-making and internal coherence in face-to-face or a manner how “we have always done it in the past” in respect to changed participatory formats (Intervention 4).

These four “interventions” provide the overall thematic content of all interview narratives, differentiated by the subjective viewpoint of the interviewee. Since our interest is to understand the subjective perception of management and organization changes and its subsequent practices, we are interested in unpacking the effects of organisational and management practices.

## **6.2. Intervention 1: Changed constitutional conditions, repositioned exhibition topics and dealing with various reaction among the members of the Association**

Increased demands, new duties, reframed topics to be transferred into the exhibition spaces of the Schwules Museum, all these quantitative and qualitative expansions have led to a substantial reorientation regarding the management and organizational practices:

*And the museum has grown within these years and with these fierce conflicts of direction there have never been any sensible discussions about structure, about decision-making processes and the whole thing has somehow developed on its own. (Interview 1)*

*For the fact that we are an international museum. Because at the same time we are also an international museum that has a high international reach and is very strongly perceived. We also have enormous numbers, for example, in terms of what social media achieves and with a reach and perception of enquiries from all over the world and scientists, research projects, experts. (Interview 1)*

*And then there are people who manage departments for 20 or 30 hours or a board of directors who do it after work. And that is, on the one hand, this claim, this scientific claim, the community claim, we still have that, there are still communities that want to be represented by us, they want to be visible here, they want to take place here. (Interview 1)*

Consequently, questions about the core identity of the Schwules Museum popped-up.

*Are we actually an art museum or a history museum? (Interview 1)*

The increasing speed of growth, expansion and broadening offers nevertheless did not go along with the established and routinized how to run and fulfil participatory principles:

*I find it really interesting how long the structure somehow manages to hold it together and at the same time what Ben described, we are also at a point of despair a bit all with each other or also in conflict, but also with each other, because there is a structure, because we have structural problems and exactly and at the same time are very successful at it absurdly while we personally but also fail. (Interview 1)*

Conflicts are mentioned, as a reaction to calibrate routines, long-standing behaviours how to act in respect to cope with new demands from the outside.

*If, to put it simply, new people keep coming in from the outside and joining in, they don't just bring issues with them, but also an understanding of how to organise and what that might entail, because otherwise we have age, technology as a kind of yardstick for change, new thematic fields are becoming bigger and bigger. So, growth is simply a challenge. But perhaps it's also always these different biographies that come together here, so to speak. (Interview 1)*

Internal ambivalences pave the way of expansion: External knowledge, experience and expertise is reflected as welcomed on the one side, and as troublemaker on the other, because it would require more time, more engagement, more investment into governing these situations. The following sequence states this:

*There was a strong focus on exhibitions. That would also be feedback from different departments, for example. There are also different types of applications. And there was always this "We finance the resources principle through exhibitions, while of course we also apply for barrier reduction, [...], archive projects of course. But we also got archive projects. (Interview 1)*

The sequences show that the executive board is confronted to make various decisions with an enlarged number of duties they must fulfil and parallel go along with participatory practices since the new formats and

deliverables depend on volunteers and the contributions of members. Since the board develops extended programme items (e.g., exhibition) and demonstrates practices to share this cooperatively with the members and also with the volunteers, the basic participatory means and its mechanism provide internal conflicts such as group specific anger, individual mistrust, and disappointment upon the self-understanding of the association.

In an interview with a contrasting interview partner, we asked how thematic newness is perceived within the volunteers?

A spokesman of the group of volunteers' states at the beginning of his work, that constant growth and enlarged duties did not go along with attempts to onboard the group of volunteers as well as their interests, expectations, and wishes.

*I personally believe, at least as I see it, that the house grew quickly, got bigger, hired more people, but that was never coordinated properly, would be my idea. The board also somehow didn't manage to really coordinate it properly, to centre it. Many things remained unanswered or were not organised. There is a lot of catching up to do.*

and

*The arguments of volunteers who are really on the receiving end, they didn't feel noticed, they wanted, they spoke out, they addressed it. It petered out, they didn't feel taken seriously. That is one facet of voluntary work that I experience, especially with older colleagues. The result was that we had a situation in the volunteer meetings where people threw up every time. Now the volunteer meeting is new.*

The self-defined cause was, as the interviewee eludes, not the disrespect of the board or emerging time-conflicts due to increased demands, but a missing self-esteem and only little and less developed internal organisation among the volunteers. Furthermore, a missing systemic integration into the professionalised work of the executive board and its decision-making processes was also an important aspect, that shows a disconnection between top and down.

The missing synchronicity created a hierarchy between the board of executive, employed workers in the museum and the archive and the role of volunteers. Apart from the existing and emerging conflicts, the missing visibility among volunteers themselves as well as in the association is seen as a key issue.

*And one of my first thoughts was simply that the honorary office itself would at least make the representation more visible, more tangible, more experienceable, presence. Fortunately, I was able to invest time in this presence.*

*In the organisational chart, my idea of the honorary office is that I go back a bit to the kind of, let's say, founding generation that actually had everything in one hand, they were on the board, they were employees, they curated, they did everything themselves.*

*So, it needs a clear moderation somewhere, it needs a vision, where do we want to go as a voluntary office?*

As an observation toward the younger internal history of the association, the spokesman detects that the narration on various “conflicts” are less relevant but more a synonym of required respect and positive expectation to contribute to the overall idea and the ambitions of the association that merely fulfil ordinary duties to run the everyday business of the museum (opening hours, desk, bar, security, cleaning).

Furthermore, bottom-up initiatives innovate the missing synchronicity based on volunteering work to do so. As the spokesman states:

*So there needs to be a clear moderation somewhere, there needs to be a vision, where do we want to go as an honorary office anyway?*

and

*We have our own account, we can read about the plan account, where duty rosters and so on are. So, we are involved in an information flow.*

Based on these premises, various growth processes within the association, its program, its service orientation, its enlarged number of duties, reported “conflicts” are a synonym for missing management and organization practices that suit these demands. Our first thesis is that various thematic interventions do not go along with subsequent management and organization practices. As a result, conflicts emerged as a matter of missing participatory practices as well as new hierarchies becoming relevant in an association that by definition seeks to ground its internal mechanism on horizontal modes of decision making. Participatory innovation is introduced in two ways: First, as paid professional consultancy organized by the board of executives on the one hand and voluntarily non-paid (financially) social innovation.

Practically, the latter is an attempt that seeks to reach two aspects: First, to adapt its work flow with the demands of the board of executive and the employed staff, and second, to fulfill self-efficacy among the group of volunteers by acting twofold: semi-professional as well as taking careful note of the individuality and heterogeneity of the various “group” interest.

Again, increasing processes of singularity (Carleheden/Petersen/Handreke, 2022) among the large group of volunteers in the association expands the formerly homogenous group interest of the best-ager volunteers and stresses the need of adequate management and organization practices toward the new circumstances.

### **6.3. Intervention 2: Introducing Professionalizing Decision-Making processes and Securing Legitimacy within the Common**

As shown in the intervention 1 (see above), the wish to calibrate and to synchronize the new challenges among board members and volunteers has led to search for adequate tools that fulfil involving volunteers cooperatively. Since the former organization and management practices seem not to be appropriate anymore, an increasing demand within the body of the association to calibrate participatory principles due to enlarged activities of the association with clearly outcome related goals is key.

*And the other thing is that there is now a structural change process with external advice and we have planned quite a lot for that at the moment. I think it's already a year or two of workshops and meetings, because within the next two years we want to develop a structure that is reasonable for the future with (...) as managing director, that is the interim solution. (Interview 1)*

Board members reflect about their perception as follows:

*...different opinions about how strict our corona rules should be, should they be even stricter than the legal one or the same as*



*the legal one? So that had to be discussed and I think it's good that this is very theoretically grassroots democracy.*

*But when decisions, when decision-making structures are completely unclear and there are many, many levels of discussion, then what can be discussed for hours at a time and then somehow decided in a way where half the people feel they are not being heard. And that's the problem because everything goes slowly and is discussed around and becomes non-transparent. And that is. That doesn't work. (Interview 1)*

In addition, volunteers see it this way:

*I would say that there are very different decision-making structures. On the one hand, there is the board decision, i.e. something with a board as the topic or the board brings it up as a topic and also decides on it in discussions.*

*But many things have to be decided locally, in the departments, so you can't expect certain answers. But there are contact persons on the Executive Board for certain decisions. And some things are also decided, of course, on the basis of whether one puts one's labour into it. (Interview 2)*

Board members seek more robust and effective decision making to fulfil the demands of the association Schwules Museum:

*And when it comes to board decisions, I can clarify, we always try to find consensus. If not, then we take a vote. But after the vote, we all bear collective responsibility for it and there is no discussion after a board meeting. (Interview 1)*

Looking closer, board members detect structural holes and empty niches within the organization matrix that have emerged over time in the last years:

*Yes, but participation is part of the conflict. Who makes decisions or does not make decisions. And then there is no, we don't have one line of conflict or we have many different ones. (Interview 2)*

Volunteers comment on the situation from their point of view and reveal disappointments, disrespect, and missing perception from the board. In addition to that, they are also aware that some volunteers are relatively immune to changed management and organizational practice and plea for remaining in the routinised practice of the past.

*That means they find out that something is broken. And up here, the main office is sometimes organised in a somewhat diffuse way, because there is not one person clearly responsible, but sometimes it is divided among three people because of the working hours. In fact, it sometimes turns out that there are three people and no one is responsible, which means that things are left lying around downstairs that are not perceived, not repaired or not repaired at all.*

*So, there is a feeling of disappointment again, frustration, not being perceived in one's field as a competent quantity and then also being respected. And what we don't have is also we have some, that is, in the 70, there are not so many that you could say now, the need to be activists. Activists in the form of, we want to change something. (Interview 2)*

Newly integrated volunteers bring professional expertise from their previous labour background as mediator in charge for internal organisational development into the volunteering work within the association and reflect differently on “emotionalized” conflicts of the past. They provide an additional view on “conflict” by means of necessary mediation and required moderation. New worldviews on the internal social fabric are a means to organize new common frames for the volunteers to position them anew outside the established conflicts. These (semi-)professional offers are an opportunity to regain „shared meaning”, and “shared worldviews” that provide the prospect for entering new management and organizational practices at all.

*I don't think friction is a negative thing, on the contrary. But I think they have to be organised and structured. And then moderated and accompanied, that would be my formulation. It*

*is said that when friction takes place in the form of one person throwing up and the other having to put up with it, it is not a good setting, it is not a constructive setting that helps.*

*So, for me it's always a question of what is going to make progress? Through the accompaniment, through moderation or through the accompaniment of the process, i.e. the creative accompaniment of the process, it can lead to both things being brought together and that I then somehow realise along the way, oh, we are both part of the whole, again, which some no longer even perceive and then say again, oh, we are after all, as you said, a family here. And I can transfer the whole thing to voluntary work itself.*

*But I can also transfer it between voluntary work and full-time work, voluntary work and the board or whatever. That's a red line running through, in my opinion. And such a process, because the institution where everything works (Interview 2)*

Based on these statements, different self-understandings upon the generic operational duties as well as social spaces of the Schwules Museum have emerged within a growing association recently. While – as stated in the first Intervention – appropriate organizational and management practices were missing for this peculiar new situation – innovative practices have been introduced bottom-up by volunteers. Welcomed and accepted by the board, they are on the way to be systematically connected to the buy-in consultancy driven support that has been orchestrated by the board to meet the new participatory demands.

So far, our thesis is, there are at least three organizational and management modes that play a significant role in the association.

Firstly, a slight yet invisible though existing top-down driven professional consultancy practice, secondly, a bottom-up semi-professional practice to ground the participatory volunteering work in the everyday needs as well as to consider the expected self-efficacy in the “political project of the Schwules Museum” (that is more than a manageable unit).

Thirdly, practices that are relevant since many decades, still are relevant and a silent though very present mode “how to participate as we have always done it”. Although it might be at hand to see a generational and thus age-based conflict between new and old members/volunteers, we state that rather different organizational and management practices that operate as firstly, a professional set of tools, secondly, as semi-professional bottom-up introduced modes to handle participatory modes, and, thirdly, the routinized and thus habitus based “participatory modes”.

Since in the first intervention, heterogeneous duties enriched the thematic spectrum of the association, the introduced tools also differed among each other and put another layer of complexity into the hope to find suitable organizational and management practices.

#### **6.4. Intervention 3: From “Men-Gay” orientation to “Trans-Sexual subjective”-Positioning of the Schwules Museum**

As the name “Schwules Museum” states it: The founding reason in the early 1980s was the missing societal acceptance and representation worldwide. Berlin, with its peculiar positioning was a hot spot for many to dive into various cultural niches and scenes. Spaces such as an archive, a museum, and an exhibition have been dedicated to show the lifeworld as well as the political, societal, oppressed, and disrespected position of gay man. As an emancipatory project, its core topic has been homosexual men for a long time. The broadened toward lesbian and, in the later course, trans-, bi-, queer-sexual identificatory positions have questioned the core identity of the Schwules Museum.

In the last 5-7 years, the board members argued for expanding the core identity of the early self-understanding of the Gay Museum towards a queer oriented museum/archive/exhibition space. Since then, the board members have demonstrated practices to argue for this expansion and to hope to find cooperatively partners among members and with the group of

volunteers. While the thematic broadening is a given fact since at least 5 years, there are various comments and positionings around this issue.

*there has been an escalating phase since 2006 from 2015 to 2019, there was a relatively large and public political directional struggle within the organisation. And in 2006 the first woman was elected to the board, Birgit [surname] who is still there. And there has been the struggle since Birgit's election to the board over the question of do we open the museum up to multiple groups of people or does it remain more of a museum by and for white West German gay men. (Interview 1)*

As a reason to join the museum as a woman the political self-understanding paved the way to join it as a woman:

*But de facto the gay issues were always important here, are also important. And also, the people, now when I represent a certain demographic of Flintas or something. There's a reason why I'm working with the gays. I think it's a radical project.*

*Queer is a radical project where gay is naturally part of it. Yes, so for me there's no question, it's also an absolute enrichment. But the queer project doesn't necessarily have to be dominated by gays, but perhaps it can somehow be supported by a wide variety of people. (Interview 1)*

The core reason was based on a basic level of solidarity, thereby not only shedding light on the role of gay men but paying attention to marginalised positions in the world (and not only in Berlin or Germany). This broadening nevertheless poses a question where there is a limitation from the point of view of manageable and operational issues within one association, the Schwules Museum.

*And exactly, but, but I think 2018 was simply the point where that happened as a change of direction in the board. The board made a public commitment to the queer project and said, no, we are a queer museum, we are interested in all kinds of queer stories.*

*And we also see that we as an institution still have gaps where it's about marginalised positions, where it's about people of colour, where it's about beings with disabilities, but which have also appeared before now and again naturally and where it wasn't without them. (Interview 1)*

This opening process resonates at least to levels of constant internal debates. On the one hand, a clear emancipatory and political self-understanding drives some board members, members, volunteers, and employees.

*So we, that is, we all have a motivation to say here, it's not just some workplace, but we want to advance the queer project, we want to set impulses, we want to educate people. We want to do something against trans-, homophobia, against racism. We want to be part of these discourses, of course.*

Other, that might consider the Schwules Museum as an important social place in their lifeworld to which they contribute with time, energy, and volunteered work.

*So, the idea of the museum, the importance of the museum in general, the survey came up, is really an idea that is now being recognised worldwide or has been recognised worldwide. We have somehow gained a worldwide significance in the meantime to support it. As volunteers, not with the board, but sometimes with the members. This importance leads to a lot of time being invested here, but in some cases, groups are also formed that are friends. New teams are formed, also because we have just recruited new people, who are also more colourfully mixed, i.e. trans with lesbians, with gay men together.*

*It's all mixed up more, but also a whole new level of experience but that doesn't always work everywhere. There have also been controversies and there is an idea of just wanting to meet, just meet and exchange. The whole thing as a meeting place too. Some also emphasise that they think it's great to have further training or to be a part of it, a small cog in the wheel, that*

*such exhibitions can be shown here. Some would also like to be at this exhibition, I had a colleague who comes from East Germany. He would have liked to be part of this East Berlin Rosarot exhibition. But that didn't work out, because in the meantime it has moved away from the grassroots somewhere. So, there are many interests. But the overarching idea is to support a good and above all important cultural idea and culture.*

Based on the interview sequences, we perceive two disconnected layers of motivation. Ideally, while the first is strongly associated as a “political project”, the other is more a “social project”, a relevant and good place to meet, exchange, socialize, and contribute to the requirements of the association. Since organizational and management practices aim to mainstream the various interests within the association, these rather disconnected (political vs. social) spheres would require rather different modes of organizational and management practices. Since there is no adequate practice to cope with this ambivalences and different levels of self-efficacy, a rather ongoing dispute has been cultivated that erupts temporarily on rather ordinary issue:

*So, the affiliation to the idea is quite big, to the museum, partly to the old understanding of the museum. So also, the diversity at the moment has not grown a little, it was felt, decreed from above, because, to put it bluntly, some people have jumped ship, as I have heard. That's what I experienced at the time. And there was also something like a split, somehow, and in Berlin, too, I keep hearing strange things. But to get rid of that, that was once now, we are now realigning ourselves together. This dispute is not there at all. So, the idea, connected with the idea, is great, the connection with the museum itself ambivalent, the connection with the board rather controversial.*

The expanded core idea of the Gay Museum is shared as a necessary political project, the expansion of the self-understanding leads nevertheless to a deep structural conflict that manifests itself again and again on the level of everyday disputes (who does the counter, who does

the bar, who is allowed to have a say where and how...). Again, there are hardly adequate organizational and management practices to be mentioned that are able to catalyse and combine these two understandings within the Schwules Museum, a political vs. a social project.

### **6.5. Intervention 4: Navigating ambivalences by coping with digital Tools and achieving self-efficacy as members and volunteers of the association.**

As shown and demonstrated in the previous subsections 6.2.-6.4., we detect and state that there is an underlying informal practice of “how to manage and organize the Museum” that is grounded on everyday practices and self-understandings based on everyday encounters and shared beliefs. Since the thematic expansion in the last years, additional and more professional formats have been introduced into the social fabric of the association to make it operational from the point of view of the expanded themes and subsequent duties. In search for management and organizational practices, the digital dimension plays a significant role regarding the authenticity and self-efficacy of the members, volunteers, and guests of the social body of the Schwules Museum.

*The website is a classic SMU story. So that tells so much about the problems here. So that the website was made, that was part of a corporate design, corporate identity process that was led by a board, so criticism of that was highly, highly personalised and highly personalised taken. It was for example with the whole, with the website that's the most severe, but another example with this new CI. The posters for the exhibitions, they're 1/3 a big SMU and only 2/3 of the [...] from the exhibition, they hardly sell anymore, because if someone wants the poster, they don't want to have a motif from the exhibition SMU on the wall so big. And our former press director wanted to change that. And the board was still there and took that as a highly personalised attack. There were reasons for it. That was actually a highly personalised attack by various people in the*



*House of Time. But it was not a personalised attack. (Interview 1)*

The following sequences show the different organizational demands and management requirements from the point of view of running the archive on the one hand, that means to acquire financial project resources and professional employees. On the other hand, to hand an everyday tool that of an open analogue (and digital) guest book on the front desk in the Schwules Museum.

*But what is always very strange about archive projects. And that's not us, that's in the whole German funding system. All the funders want digitisation, digitised collections. You don't get a digitised collection until it has been processed. And there is no reprocessing money. So, there is no money for that [...].*

*So, we have an archive downstairs, we say we have 1.5 million objects. In fact, we don't even know what we have, because 80% is completely unprocessed and inaccessible. And there is no reappraisal perspective for the vast majority.*

And, on the other hand:

*It (the guest book, authors) is right where the cupboards are. There is the counter and the guest book is next to the column. If you point it out as a reception, then it happens that some people find it, even by chance, to put it down. But I don't think it's part of any real planning.*

*So real resonance planning asks, how do I collect resonance? Of course, there are many visitors who write something on the website or something like that, but in my opinion, there is a lot missing to really do this in a well-founded way. We have possibilities, but we don't use them yet.*

While digital tools have shown its significance in times of the pandemic, they have led to new challenges to those members and volunteers, that perceive their time investment into duties of the Schwules Museum as part of being tied into a scene and a social milieu of like-minded people. Forced

distancing during the pandemic made a temporary end to this existing, or at least made it more complicated to cope with the new situation.

Since the Schwules Museum decided to digitize internal communication processes internally and its external presence, various preparatory approaches have had significant effects on the acceptance to operationalize the “Schwules Museum”. Since it provides a space of resonance for many members, volunteers and guests, communication, and organization “at a distance” posed new challenges for those, who perceived the organization as an “everyday oriented” institution for social exchange and informal gatherings.

The practice of digital communication for internal organization opens the archive and the museum in an increasingly structured way to other practice, exhibition, research, networking, and political partners on a global scale. In turn, this increased professionalization, also expressed through digital practices, opposed the meaningful, atmospheric and identificatory core of those Commoners’ self-understanding that consider themselves as a shared element and of being part of the “Schwules Museum”.

To “be” means to be a fully recognized member as a human being and not so much a “mere cog” in the “wheel” of organizational and management duties of a larger and growing organization. Furthermore, we state that at the very core, resistance toward digital changes is important to notice, because they hinder self-experience as a human being and as a full commoner within the association.

One’s expectation of self-efficacy confronts volunteers with the question of what the “Schwules Museum” is for them? For many, it is always something else. This plurality and multiplicity of “Schwules Museum” from the volunteers’ and volunteers’ point of view confronts the board with great ambivalent positions that still today have its ground on different views onto the “Schwules Museum”.

## 7. A taxonomy of participatory practices in GLAMs

### 7.1. Understanding players in GLAMs

Taking the above into consideration and the results from Deliverable 1.4 (Inspiring practices), the governance structure of the Schwules Museum can be represented as follows:

#### SCHWULES MUSEUM

Resource	Memory and history of LGBTQ* community in Berlin. An Eingetragener Verein (Registered Association) that controls a collection of 1,500,000+ artworks, documents, objects, and ephemera related to queer histories, cultures, and lives; plus, stable annual funding from the Berlin Senate to operate an archive and Museum on that basis.
Members:	Member-based GLAM. The (approximately 300) members of the Eingetragener Verein that forms the Museum's organizational structure are involved in decision making processes including annual member's meetings where financial plans are approved and overseen and biannual elections of a Board of Directors tasked with hiring and managing Museum staff and creating the Museum's programming.
Visitors	Sometimes involved in decision-making; in certain exhibits (for example the often-running Love At First Fight) visitors are actively asked to contribute to the exhibits and what is to be seen. The SMU also actively solicits memberships from visitors.
Owner (resource)	Schwules Museum e.V.; a not-for profit member-based association. The members are the basis of the legal structure that owns the resource. They have final decision making authority.
Board:	An elected board of directors (voluntary) supervises and shares directorship responsibility with a paid Geschäftsführung (i.e. Managing Director)

Volunteers:	60+ volunteers support (indeed dominate) virtually all public-facing programming at the Museum (staffing ticket desk and cafe and library). They elect volunteer representatives who represent them at Board meetings.
Staff:	15-18 part-time staff work approximately 12 FTEs. Decision-making is intentionally nonhierarchical. Staff participate in an ongoing organizational development process, meet as a team, and additionally the department leaders (administration, archive, and press) form a Leadership Team.
Curators:	Both internal and external. Curatorial decisions are made in collaboration with the institution.
Other Users:	No
Owner (premises)	There is currently a third-party owner, but they do not influence decision-making.
State (city, regional, national)	City (Senate) of Berlin influences through funding; though the more stable funding means SMU feels relatively insulated from direct political pressure.
Third funding sources	100% of the exhibitions are funded by third-party (not the fixed Senate funding) grants. Good success rate, but these juries have an enormous influence on what is shown at the Museum.
External consultants	There are currently external consultants who work with the board to help it through a transformation process of the SMU.
Other players	The Museum has a "Critical Friends" group of academics and artists who support its mission.

A visualization of the above produces the following image:

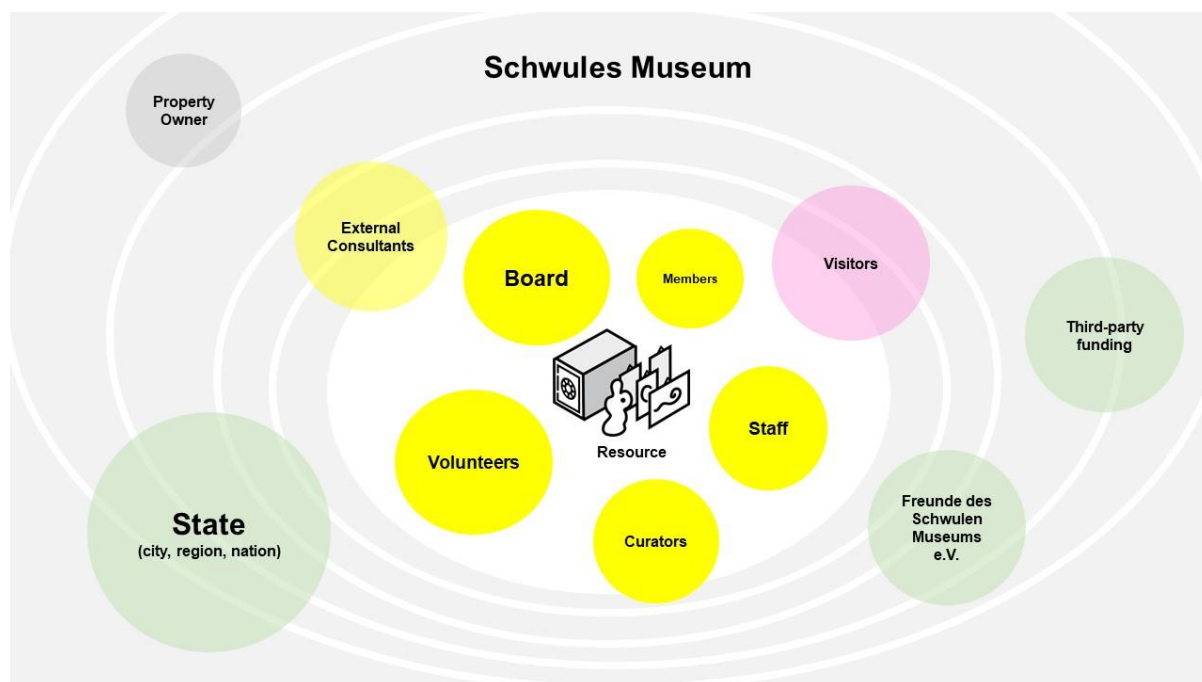


Figure 2: Player structure Schwules Museum

In this visual representation, the core focal point comprises objects symbolizing the common resource. Visualized within the central area of the image, five yellow circles meticulously depict entities internal to the legal framework of the institution - the Board, Members, Curators, Volunteers, and Staff. The relative sizes of these circles serve as a visual cue illustrating their varying degrees of involvement within the decision-making echelons of the organization. Their placement within the central space underscores their pivotal roles in steering the organizational trajectory. Moving outward from the internal structure of the SMU, positioned at the border delineating the organization's legal boundaries, lie the consultants. These external agents are engaged to offer expertise and guidance, specifically tasked with aiding the board in orchestrating a restructuring initiative. Their position on the periphery signifies their semi-internal status, existing at the organizational boundary while actively influencing decisions within the institutional framework.

Adjacent to this boundary reside the Visitors, placed at the fringes of the organizational schema. While they do not directly partake in the decision-

making process, their impact is indirect, mediated through their interactions with the institution's Staff and Volunteers. This outer layer of involvement showcases their role as stakeholders whose experiences and interactions contribute indirectly to the organizational milieu.

Amidst this landscape, three entities represented by light green elements - the State, Freunde (Friends), and Third-party funding - exert their influence through financial practices. Positioned at the organizational periphery, their funding mechanisms intricately interlace with the institution's operations, exerting an external yet influential presence that significantly shapes the SMU's trajectory and activities.

The land-owner, despite being a private entity, occupies a distinct position. Notably, this entity remains positioned outside the realm of the decision-making process, exerting no direct influence despite owning the physical space housing the institution. While a crucial stakeholder in the provision of physical infrastructure, their role is delineated from the decisional dynamics shaping the institutional path.

This intricate visualization offers a comprehensive portrayal of the multifaceted network of actors and their positions within the organizational ecosystem. Each entity, whether internal or external, contributes uniquely to the institutional dynamics, delineating the intricate web of influences shaping the trajectory of the SMU while reflecting the complexity of decision-making processes within such multifarious environments.

In the pursuit of formulating an initial taxonomy, we systematically extended the criteria derived from our in-depth study to encompass additional cases. This deliberate expansion enabled us to not only discern nuanced distinctions but also to identify commonalities across varied contexts. By consistently applying comparable criteria, we achieved a methodological alignment that facilitated the discernment of patterns, similarities, and differences, thereby affording us the opportunity to construct a more elevated and generalized taxonomy.

It is imperative to underscore that the ensuing results are derived from the meticulous examination of individual cases, augmented by insights gleaned from comprehensive interviews. This methodological approach, rooted in a rigorous analysis of each case, provided a robust foundation for the evaluation of discrete elements within the overarching participatory framework.

Through this evaluative lens, we discerned patterns and recurrent themes that allowed for the identification of shared characteristics and divergences. This comprehensive approach not only enhances the internal validity of our taxonomy but also enriches the external validity by providing insights that transcend specific instances, contributing to the establishment of a more universally applicable framework.

The synergy between the in-depth study, cross-case application of criteria, and evaluation of individual elements within each case has culminated in a taxonomy that not only reflects the intricacies of participatory practices but also contributes to a broader understanding of their generalizable features. This methodological synthesis ensures that our taxonomy is not merely an aggregation of individual case findings, but a robust conceptualization grounded in systematic analysis and methodological rigor.

Information from the other inspiring practices from Deliverable 1.4 produce the following tables:

For the purpose of presenting a first taxonomy, we have expanded the criteria from the in-depth study and applied them to the other cases. By referring to similar criteria, we are able to show similarities and differences, that allow us to generate a higher level of generalized taxonomy. The following results are based on the individual cases and interviews. With this background we have evaluated the single items in each case.

## ORAL HISTORY GROUPS (OHG)

Resource	<p>Oral History Groups' archives comprise of i) oral testimonies in the form of audio, visual and text (transcribed interviews) data and ii) objects and copies of objects that belong to the interviewees (photos, newspapers, letters etc.). The extraction and storage of oral testimonies is taking place through a common protocol that applies to the total of Oral History Groups and is in accordance with international standards for creating relevant archives</p>
Members:	<p>Oral History Groups are member-based initiatives. Each group is independent and autonomous (concerning its operation, selection of periods of study as well as themes etc.), while there is also a coordinating assembly that takes place every 3 months, comprising of representatives of each group. The Oral History Groups take decisions through their assemblies (which are held approx. once per month), while the governance model is horizontal. OHG try to take decisions unanimously but whenever this is not possible, they proceed to voting according to the principle one person-one vote.</p>
Visitors:	<p>Visitors are not involved in the decision-making.</p>
Owner (Resource):	<p>OHG does not have a fixed legal form or status. They operate in a fully informal way and the resources are collectively owned by each team's members, who also collectively decide on its use and dissemination.</p>
Board:	<p>There is no board. Decision-making is taking place on two levels: i) each group's assembly decides on their own operation and ii) the coordinating assembly that decides on common actions and projects</p>



Volunteers:	The total of OHG members is engaged as volunteers and are exclusively responsible for all decision-making
Staff:	There is no paid staff. The total of tasks and activities related to OHGs operation is undertaken by the members while there have been instances that tasks that demand specific skillsets that are not available within the members' pool have been provided - on a volunteer basis - by individuals that are related to the members through interpersonal/ professional/ political relations
Curators:	The OHGs decide collectively on the collection, curation and dissemination of the archives
Other Users:	The archive may be made available to third-party users, exclusively for non-profit activities (e.g. as data for students and researchers in social sciences and humanities). Upon relevant requests, each OHG decides whether they will provide part of their archive for such use.
Owner (premises):	Since the OHGs do not have a legal form, they cannot own or rent premises. They usually hold their meetings in private spaces or cafes.
State (city, regional, national):	Decision-making is taking place exclusively by the members of the OHGs, so there is no direct involvement of state authorities. Nevertheless, they may use the premises of local authorities in order to organise public events upon relevant requests. There is also one OHG which was created and operates in close collaboration with a municipality, nevertheless this is a rather exceptional case.

Third funding sources:	None. The absence of legal status prevents the groups from receiving funding. Expenses related to their operation are covered internally with small members' contributions
External consultants:	There are no external consultants. Nevertheless, a historian with a prolonged engagement in oral history methods is the one who trains the members of the total of OHGs. However, she is not external but, instead, highly involved.
Other players:	No

### CONTEMPORARY HISTORY SOCIAL ARCHIVES

Resource	ASKI manages records of political parties of the Greek Left, official reports documenting significant 'chapters' of recent national history (e.g. Resistance to Axis Occupation during WWII, Civil War 1946-49), personal archives and a collection that chronicles social movements, grassroots organisations and ethnic minorities in Greece in the post-WWII era (through oral testaments, photographs etc.)
Members:	ASKI has about 70 members that comprise of historians and other individuals with relevant expertise and background (political scientists, sociologists, philologists, archivists and other), who share an interest in the New Left
Visitors	Visitors are not involved in decision-making processes
Owner (resource)	ASKI is a civic non-for-profit entity that owns and manages the archives
Board:	ASKI, a Board of Directors and a small team of expert staff, while it is governed by a General Assembly that is made up of all its members equally. The General Assembly elects an executive Board of Directors on an

	annual basis (all members have equal vote). Strategic decisions are taken by the Board of Directors, in consultation with members of staff.
Volunteers:	The board of directors and the members are involved on a volunteer basis
Staff:	There is paid staff, mostly involved on a project-based basis. They may get involved in decision-making through consultation.
Other Users:	No, nevertheless ASKI provides free access to its archives and library. No attendance charges apply to its public engagement activities (e.g. walking tours) and other public events, with the exception of ASKI's periodical sold at a small fee.
Owner (premises)	ASKI's offices and main reading room are hosted at the headquarters of SYRIZA (left-wing) political party. Since 2020, ASKI incorporates the collection and reading room of the former Association for the Study of the History of the Left Youth
State (city, regional, national)	ASKI receives no direct state funding
Third funding sources	ASKI's operation costs (i.e. staff salaries and buildings' maintenance) are covered through party funds that are channeled to ASKI by the opposition (leftist) party, SYRIZA.
External consultants	Given the expertise of the ASKI members, no external consultants are involved
Other players	Since ASKI membership is not open to non-experts, the general public can get involved through the 'Friends of ASKI' association. This association was founded in 2003 in order to support ASKI's activities and is also run by a board that is elected by its members.

## LIBRARY EKATARINA PAVLOVIC

Resource:	Main resource are the books and old wine cellar where is the main reading room of the library
Members:	Members of the library are not involved in decision making
Visitors:	Not involved in decision-making
Owner (Resource):	Books are donated by various organizations and individuals, so the library itself is the only owner
Board:	There is no board
Volunteers:	Volunteers are local women aged from 14 to 65 who are working as librarians
Staff:	Library is running as part of the Rural Cultural Center Markovac which organizational structure consists of director and vice director, six moderators who are implementing artistic workshops, honorary associate workers who are in charge for website/design and librarians
Curators:	There are no curators
Other Users:	There are no other users
State (city, regional, national):	The lack of systematic solutions for cultural decentralisation by regional and local representatives enables Library to become more sustainable.
Third funding sources:	Besides funding provided by Ministry of Culture and Local/Regional governments, budget of the library mostly relies on the funding provided by foundations for society and culture that are active in Serbia

## OSTAVINSKA GALLERY

Resource:	Space and technical equipment
Members:	Members are regular users of the space- individuals, collectives, NGOs and they are involved in Users' Assembly, main managing body of Cultural center Magacin, under which gallery is running. They are also part of Coordinating Body that is in charge for project fundraising and public advocacy.
Visitors:	Not involved in the decision-making process.
Owner (resource):	Is there a legal structure that functions as "owner" of the resource? How is that related to the members? Until the legal status of Magacin is resolved, the Association of Independent Culture Scene of Serbia will represent and participate in projects on behalf of them, as well as ensuring their visibility and presence in other networks and initiatives together with the Assembly of regular users.
Board:	The Users Assembly manages the space and makes decisions regarding activities, development, maintenance, conditions of use, joint actions, etc. The decision-making is highly participatory and horizontal, and it takes place at monthly assemblies as well through offline and online communication.
Volunteers:	All members are taking part in Magacin's decision-making bodies on a voluntary basis.
Staff:	There is no other staff.
Curators:	There are no curators
Other Users:	Non-governmental organisations, festivals, activists and emerging young artists are using Ostavinska for organizing events such as exhibitions, performances, projections, and debates

Owner  
(premises):

Legally, the City of Belgrade is the owner of the buildings. In the past sixteen years, they have been influencing decision making process by trying to change the purpose of the space, trying to oppose ultimate contracts with the users, etc.

## 7.2. Participatory Practices in GLAMs

The research agenda aimed at reconstructing organizational and management practices and the subjective view upon them by the commoners.

Dynamic political changes and paradigmatic shifts such as digitization and the pandemic overlay the recent 5-7 years. Since then, the association “Schwules Museum” is in the phase to adapt itself to and thereby to cope with these dynamic ongoing shifts. So far, feasible and proofed organizational and management practices are not yet established and fully legitimized by the members, board of executives and volunteers. Moreover, rather competing attempts (professional management on the one hand, and everyday routines to “handle things on the fly” on the other) are subject to recurrent debates, conflicts, and mistakes, but also detected and thus matter of negotiations.

Based on the practice of digitization, subjective viewpoints have increased and provided increased pluralities and multiplicities that, in return, have not always been shared within the extended everyday habits of members and volunteers of the “Schwules Museum”. Professionalization practices are in an ambivalent and conflicting relationship with subjective participatory practices of members and volunteers.

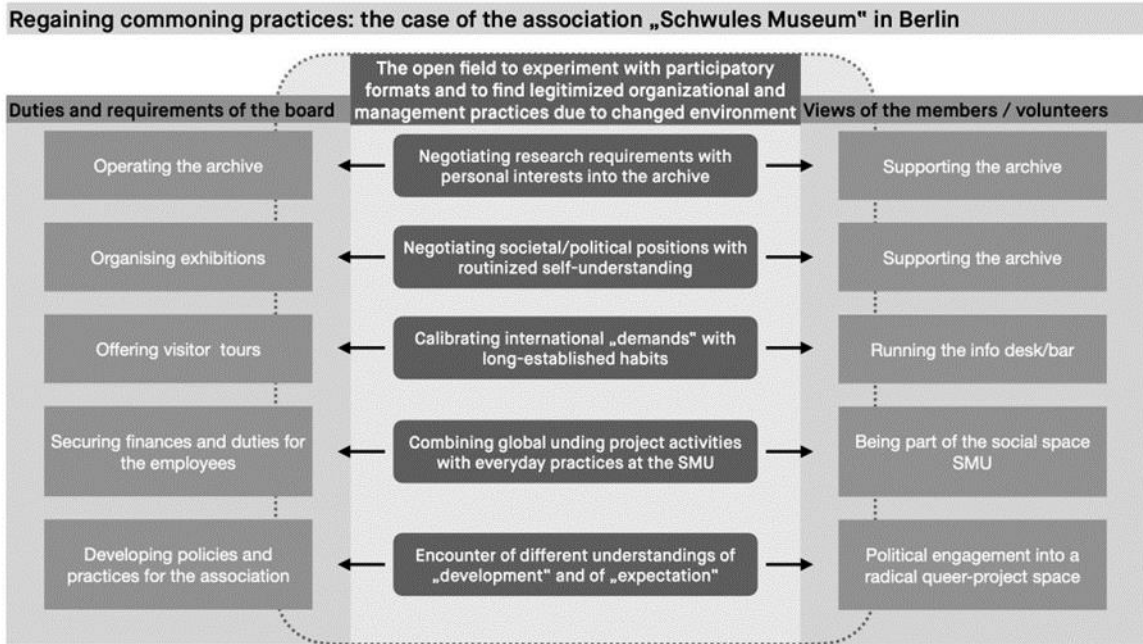


Figure 3: Regaining commoning practices: The case of the association "Schwules Museum" in Berlin.

## 8. Conclusions

The paper seeks to explore the impact of external shocks like the pandemic and digitization on organizational and management practices in commonly run cultural institutions, particularly in the GLAM (Galleries, Libraries, Archives, and Museums) sector. Specifically, using the case study of the Schwules Museum in Berlin as a point of departure, it examined how these institutions adapt to changing demands, evolving exhibition topics, and varying reactions from their members.

The Schwules Museum's expansion over the years to meet increasing demands has led to significant conflicts and challenges related to its management and organizational practices. The paper identifies these challenges within the formulation of organizational and management practices that seek to transform the existing associational practices to the needs of external and internal demands.

The generic motivation of new organizational and management practices stems partly from a lack of comprehensive and suitable practices to the new circumstances regarding the association's structure and decision-making processes. The rapid growth, new topics, and international recognition have raised questions about the museum's core identity, questions that reflect broader issues around changing LGBTQ\* identities.

Despite its expansion and growing responsibilities, the established methods of fulfilling participatory principles did not keep pace and did not fully fit with the demands. Communicative misfits, missing participatory options, and lacking self-efficacy arose as members had to adapt to a changing social environment with diverse topics, external influences, and an ever-evolving reality of the LGBTQ\* community. The board of executives struggled to coordinate the expanding operations, and volunteers felt their concerns were not adequately addressed.

The paper also delves into the perspectives of volunteers regarding thematic newness, shedding light on the challenges they faced in adapting to the organization's growth and increased duties. Volunteers expressed the need for better coordination and communication within the association, and the study highlights issues related to synchronization and visibility among volunteers and between the board of executives and volunteers, which created hierarchical divisions.



To address these conflicts and foster unity among different stakeholder groups, moderation, vision, and communication appear as relevant intermediaries. The paper discusses the potential for bottom-up initiatives to improve management and organization practices to meet the evolving demands of the association. Ultimately, the study underscores the need for adaptable practices that align with the growing complexities and demands faced by cultural institutions like the Schwules Museum.

The research specifically focuses on the claims for a need to professionalize decision-making processes and secure legitimacy within the Schwules Museum association. It explores efforts to synchronize and coordinate the expanding activities of the association with clear outcome-related goals.

While participatory principles are deemed crucial, unclear decision structures and numerous discussion levels within the organization can lead to inefficiencies and conflicts. The study identifies structural gaps and empty niches that have emerged over the years and highlights volunteers' frustration at not feeling heard by the board.

Newly integrated volunteers with professional expertise bring fresh perspectives on managing conflicts and mediating between different viewpoints. They emphasize the need for organized and structured conflict resolution, facilitated by moderation. These volunteers introduce a more constructive approach to resolving conflicts and stress the importance of moving forward and finding shared meaning.

The study identifies three significant organizational and management modes within the association: top-down professional consultancy, bottom-up semi-professional practices, and routinized and habitus-based participatory modes. These modes reflect the diverse duties and thematic spectrum of the association.

The data obtained from the SMU, when juxtaposed with further information produced in Deliverable 1.4), furnishes a comprehensive taxonomy of participatory practices applicable to GLAMs:

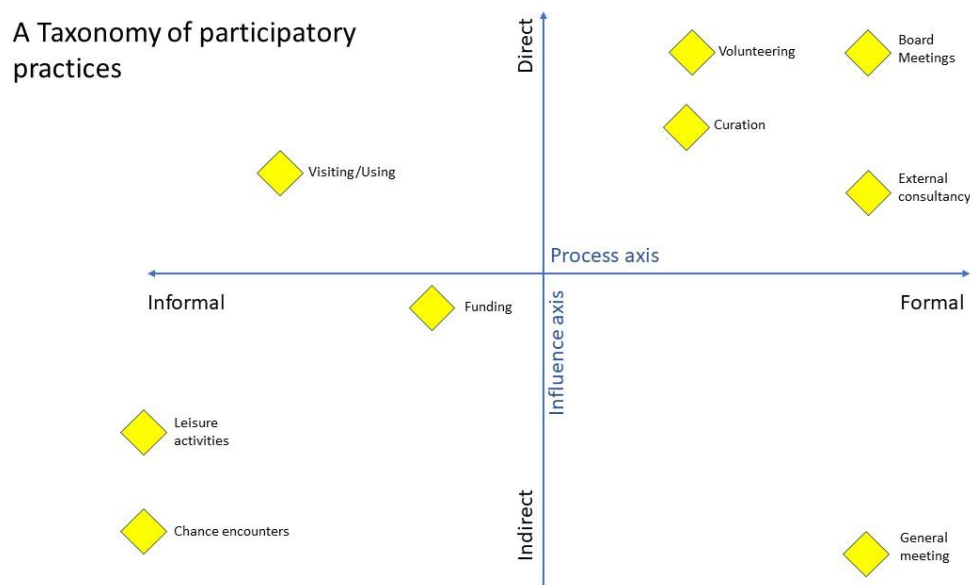


Figure 4: A taxonomy of participatory practices in GLAMs

Through an in-depth exploration of the Schwules Museum and the analysis of four additional cases outlined in deliverable 1.4, a comprehensive understanding of participatory practices among stakeholders has been achieved. This endeavour has resulted in the development of a taxonomy that highlights the diverse range of practices within the participatory framework. It is crucial to emphasize the notable variations between cases, with some practices even coexisting in different positions within the overall landscape.

In order to effectively classify participatory practices within Galleries, Libraries, Archives, and Museums (GLAMs), a dual-axis framework has been established. The first axis, the "Axis of Process," delineates the formalization level of participatory commoning practices. At the informal end of this spectrum, we encounter practices such as "chance encounters" and "leisure activities" (e.g., partying), which exert an influence on decision-making, albeit indirectly. On the formalized extreme, we find activities like the role of "external consultancy," marked by a highly structured and formalized nature.

The second axis, the "Axis of Influence," positions participatory practices based on the directness of their impact on the decision-making process. For instance, at the lower end of this axis, we find the "general meeting," a legally prescribed formal process that, despite its formality, only exerts an indirect influence on decision-making. In contrast, "board meetings" occupy the opposite end of the spectrum, characterized by a direct and influential role in decision-making processes.

The integration of these two axes forms a comprehensive visual representation that divides participatory practices into four quadrants:

### **1. Informal Processes and Indirect Influence:**

Practices such as "Chance encounters," "Leisure activities," and, at the boundary, "Funding" are positioned in this quadrant. While these practices are informal, the influence of "Funding" approaches a formal and direct nature.

### **2. Informal Processes and Direct Influence:**

The quadrant housing practices like "Visiting/Using" emphasizes the direct impact of visitors or users on the content of a resource. Despite the direct influence, this process lacks formalization.

### **3. Formal Processes and Indirect Influence:**

The "General meeting" exemplifies this quadrant, representing a highly formalized process with an indirect influence on decision-making.

### **4. Formal Processes and Direct Influence:**

Practices including "Board meetings," "Curating," "Volunteering," and "External consultancy" are positioned in this quadrant, highlighting both their formalized nature and direct impact on decision-making.

This visual taxonomy provides a nuanced understanding of the participatory practices within GLAMs, emphasizing the complex interplay between formality, informality, directness, and indirectness in influencing decision-making processes.

In conclusion, the paper highlights the complexity of finding suitable organizational and management practices given the heterogeneous duties and themes within the GLAMs. It underscores the importance of

addressing conflicts, introducing new tools, and fostering coordination to adapt to the evolving demands of the organization.

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