



Inspiring Practices of GLAMs Now Available Online – 25.02.2025

The **GLAMMONS** project reimagines Galleries, Libraries, Archives & Museums (GLAMs) as dynamic, participatory and commons-oriented organisations that thrive on community engagement, meaningful participation, and co-creation. Across the EU, local commons-oriented initiatives - such as neighbourhood libraries, oral history archives and community museums - are emerging in urban, rural, and peripheral areas. These initiatives hold significant cultural and social value, strengthening community bonds, promoting inclusivity, social cohesion, and advancing social justice. **GLAMMONS** invites heritage and culture professionals, as well as cultural commoners, to help unlock the past and use cultural heritage as a resource for current and future social development.

GLAMMONS highlights inspiring examples of GLAMs operating as commons in countries such as Greece, the Netherlands, Germany, and Serbia. Each case exemplifies the importance of community engagement, volunteerism, and the preservation of cultural and historical resources. The nine cases outlined below share a commitment to creating and sustaining accessible spaces for knowledge-sharing and cultural enrichment, while often adapting to evolving circumstances and community needs. They overcome financial constraints, address challenges of community engagement, and discover innovative ways to ensure sustainability. These cases offer practical guidance for others wishing to embark on similar initiatives.

GLAM professionals and academics are invited to collaborate and share their own experience on a [dedicated platform](#).

Case Studies:

Case #1: The Oral History Groups in Greece

A unique network of bottom-up, self-organised initiatives focused on the creation and dissemination of oral history archives. Research by Mina Dragouni and Dimitris Pettas ([Panteion University](#)).

[Read more](#)

Case #2: The Contemporary Social History Archives (ASKI) in Athens

Established in 1992 as a civic non-profit organisation, ASKI preserves the history and memory of Greek leftist political and social movements. It brings together a community of experts interested in the genealogy and biography of the Greek New Left. Research by Mina Dragouni and Dimitris Pettas ([Panteion University](#)).

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Case #3: The Schwules Museum in Berlin

Focusing on LGBTQ+ history and culture, this museum remains adaptable to changing demands while maintaining a strong volunteer presence. It combines political expression, scientific archival work, exhibitions, and workshops within an association structure. Research by Ares Kalandides, Bastian Lange, and Georgios Thodos ([Inpolis](#)).

[Read more](#)

Case #4: The SciArt Project of the Joint Research Centre

An emerging community of practice at the intersection of science, art and policy. Research by Lyudmila Petrova and Arjo Klamer ([CREARE](#)).

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Case #5: Vrij Paleis (Free Palace) in Amsterdam

A creative space committed to co-creation and collective ownership. Research by Lyudmila Petrova and Arjo Klamer ([CREARE](#)).

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Case #6: Heritage House of South Holland (Erfgoedhuis Zuid-Holland-HHSH) in Delft

Challenging conventional ideas about heritage by transforming the curatorial process. Research by Lyudmila Petrova and Arjo Klamer ([CREARE](#)).

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Case #7: Ekatarina Pavlovic Library in Serbia

Employing feminist pedagogy to foster critical thinking, creativity, and civic awareness in an underprivileged region. Research by Miljana Milojković ([Nova Iskra](#)), Ares Kalandides, Bastian Lange, and Georgios Thodos ([Inpolis](#)).

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Case #8: Ostavinska Gallery in Belgrade

Operating as part of Magacin, a self-organized and self-managed cultural center in Belgrade. Research by Miljana Milojković ([Nova Iskra](#)), Ares Kalandides, Bastian Lange, and Georgios Thodos ([Inpolis](#)).

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Case #9: The Associazione Bastione in Turin

An independent art space that exemplifies a powerful model of cultural and artistic practice grounded in artistic and economic autonomy, long-term personal commitment and collaboration. Research by Lyudmila Petrova and Matilde Ferrero ([CREARE](#)).

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Key Insights:

“The research revealed that three key organizational modes emerged in response to these challenges: top-down professional consultancy, bottom-up semi-professional practices, and routinized participatory modes. These modes reflected the growing diversity of duties and thematic focuses within the museum but also highlighted the tensions between professional management and volunteer-driven governance.”

-Ares Kalandides, Inpolis (Except from “How GLAM Institutions Are Rewriting the Rulebook: Adapting to the Post-Pandemic and Digital Age?”).

GLAMMONS

“What sets Bestemming bereikt? apart is its pioneering shift from traditional curating to a collaborative, community-focused process. Professionals and local people worked hand in hand to create an exhibition that celebrated the stories and identities of its creators as much as the objects on display.”

-Lyudmila Petrova and Arjo Klamer, CREARE (Except from “Co-curating history: The Bestemming bereikt? Exhibition”).

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Pictures and press kit:

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