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**GLAMMONS**

**WORKING PAPER  
ON THE  
PROCESSES AND  
RESULTS OF THE  
THREE  
EXPERIMENTS**



**CREARE  
SOCIAL**

**in  
polis  
urbanism**



**ISBSB  
BURGUNDY SCHOOL OF BUSINESS**



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## EXECUTIVE SUMMARY

This working paper presents an innovative methodological proposal to explore organizational dynamics and collaborative practices of commoning in small-scale, independent cultural institutions and projects in the Galleries, Libraries, Archives, and Museums (GLAM) sector. Through a series of experimental workshops, we examine issues of co-governance, autonomy and accessibility in the context of commons-oriented cultural work. Our research expands on existing studies of cultural and heritage commons, bringing fresh insights into the evolving nature of collective management and participation in these alternative spaces. Methodologically, the decision-making protocol proposed here combines (i) an *endogenous project agenda proposal* stage that allows elicitation of individual preferences in an incentive-compatible way, leading to a set of proposed alternative solutions, (ii) a *Borda rule-assisted voting* for the collectively preferred solution, and (iii) a *Brainstorming* group deliberation stage to reach final consensual decisions.

The workshops focus on three real-world examples of independent cultural GLAMs: (a) Le Consortium Art Centre/Museum in Dijon, France, (b) the Oral History Groups (*Omádes Proforikís Istorías*) in Greece, and (c) the Schwules Museum (*Das Schwule Museum*) in Berlin. Our work introduces a novel methodological approach to examine the internal rules and decision-making processes of these commons-oriented organisations, inviting participants to reflect, openly discuss and articulate their preferences on current issues and challenges shaping their work through a set of specially-designed tasks. Our experimental design employs conjoint analysis, a method widely used in economics and political science. By applying this method in a commons context, we examine how participants navigate complex, multi-dimensional choices—such as organizational strategies, programmatic directions, and future projects, that were featured in our workshops in the form of realistic work ‘scenarios’.

Regarding the latter, our aspiration was to devise work scenarios that are not only meaningful for our research but also relevant to our participants. To achieve this, each workshop focused on programmatic directions or actual projects that participants sought to address and materialize in their work/organisations, while informing key areas of GLAMMONS conceptual framework (Avdikos et al., 2024), such as pursuing new financial resources and development



avenues for engaging with audiences (Le Consortium), developing a digital platform for sharing data and promoting access (Oral History Groups) and re-organizing volunteer labour to secure smooth daily operation without compromising community porosity and democratic governance (Schwules Museum).

Our decision-making protocol introduced several key innovations. First, during the initial agenda-setting phase, proposals were anonymized to prevent biases linked to leader dominance or identification problems attaching ideas to specific proposers. Second, we employed a rigorous voting mechanism, integrating diverse attributes into the agenda which was obtained endogenously from all participants' input. This approach not only generated valuable quantitative research data on individual preferences but also facilitated deeper deliberation, grounded upon a shared taxonomy of attributes and a unifying vocabulary for democratic discussion, ultimately facilitating commoners to reach their final consensual decisions.

The findings from these workshops offer important insights into commoning dynamics that emerge in the context of GLAMs and can inform related organisational practice. Most notably, our research data suggest that openness and accessibility to the work of small independent GLAM communities is not only challenged by financial resources, but also by digital knowledge and understanding of digital commons' tools, ethical concerns and commoners' desire to safeguard their expertise. In terms of autonomy, we observe that collaborating with external actors is not viewed as a counter-commoning practice, although there is a clear preference towards public institutions as compared to private sector partners. When drawing on alternative modes of labour, such as volunteering, enabling task crafting and relational crafting is important for maintaining high levels of commitment and satisfaction among contributors. Furthermore, regarding participation and governance, our research highlights that as commons-oriented GLAMs grow, they may need to defend the porosity of their communities, by maintaining high levels of transparency and addressing power asymmetries that may arise between senior members and newcomers.

Overall, our research data shed light on how members of commons-oriented GLAMs make strategic decisions in real choice situations—whether about sharing spaces and resources,



engaging with the public, or designing internal structures that cater for the needs of their contributors and volunteer workers. By analysing voting outcomes and deliberative discussions, we increase our understanding of how commoners act as political agents, weighing trade-offs and balancing values such as self-governance, inclusivity, and resource-sharing. These insights not only deepen our theoretical understanding of commons-based governance but can also offer actionable recommendations for GLAMs seeking to foster collaborative and participatory practices.





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## ACRONYMS AND ABBREVIATIONS

ACRONYM	DESCRIPTION
GLAM	Galleries, Libraries, Archives and Museums
LC	Le Consortium
OPI	Omádes Proforikís Istorías (Oral History Groups)
SM	Schwules Museum



# 1. Introduction

## 1.1. Purpose and Scope

The purpose of this working paper is to present **the process of designing and implementing a series of three experimental workshops** in three different contexts - cities (i.e., Dijon, Athens, Berlin), seeking to explore organisational dynamics and practices of commoning in **small-scale independent organisations and teams within the Galleries, Libraries, Archives and Museums (GLAM) sector**. The theory and practice of the (new) commons put forward an alternative community-based model of governing and managing cultural resources and cultural heritage autonomously (see *inter alia* Bertacchini et al., 2012; Bailey and Marcucci, 2014; Gould, 2017; Lekakis 2020), which holds great potential for increasing the capacity of memory institutions and arts projects to deliver greater participation, access and social impact while coping with the pressures of tight budgets and limited state support (see also GLAMMONS Deliverable 1.6).

Our experimental workshops were designed to explore **three real-world examples of small independent projects/communities in the GLAM sector**; (a) the Consortium Art Centre/Museum (*Le Consortium*) in Dijon, France, (b) the Oral History Groups (*Omádes Proforikís Istorías*) in Greece, and (c) the Schwules Museum in Berlin (*Das Schwule Museum*). Framed by our conceptualization of ‘commons-oriented GLAMs’ (Avdikos et al., 2024), our research employed a novel methodological approach to explore the internal dynamics and ‘rules’ of collaboration in the porous communities of cultural ‘commoners’ that comprise culture professionals and heritage experts, staff and volunteers, artists and citizens, who together produce, share and deliver to the public cultural goods and knowledge. Our workshops hosted thirty participants from across the three case-studies, who were invited to **reflect, openly discuss and express their preferences on current issues and challenges for their work through a set of individual and collective tasks specifically designed for each organisation/case**.

Along with the earlier empirical work of GLAMMONS, the results of these workshops, comprising a rich mix of quantitative and qualitative research data, increase our knowledge of commons-oriented organizational dynamics and management arrangements in the field. In



turn, they can inform sectoral practice for increasing resilience and participation through a culture of commoning.

## 1.2. Contribution to other Deliverables

This work is informed by and directly related to the empirical work performed during Work Packages 2 and 3 of GLAMMONS, including Deliverable 2.3, *'Working paper on the collective management of contemporary exhibitions in the Galleries sector'*, Deliverable 3.1., *'Working paper on museum assemblages and their networks with other commons'* and Deliverable 3.3., *'Working paper on collaborative management and co-leadership of commons-oriented GLAMs'*. The results of this research also contribute to the rest of the work performed as part of Work Package 4, including Deliverable 4.3., *'Working paper on the emerging culture of commons and its implications for the financing and management of new commons practices'*, and Deliverable 4.4., *'Working paper on the use of digital technologies under commons and their transformative power over social, legal and cultural values'*.

## 1.3. Structure of the Document

Following this introduction, the remainder of the paper is organised around three main parts. Section 2 presents the theoretical framework of our enquiry and the research questions that we set out to explore through the experimental workshops. Section 3 provides a detailed description of the processes of designing and carrying out the three workshops in Dijon, Athens and Berlin, respectively. Next, Section 4 presents and discusses our results in detail leading us to draw some key conclusions in the final section regarding openness, volunteer labour and democratic governance in commons-oriented GLAMs.



## 2. Exploring Commons-Oriented GLAMs in an Experimental Setting

In this section, we lay the theoretical ground of our experimental workshops; the ‘what’ and the ‘why’ of exploring the commons paradigm in the GLAM sector.

### 2.1. GLAMs and Commons: Exploring the ‘GLAM-mons’ Paradigm

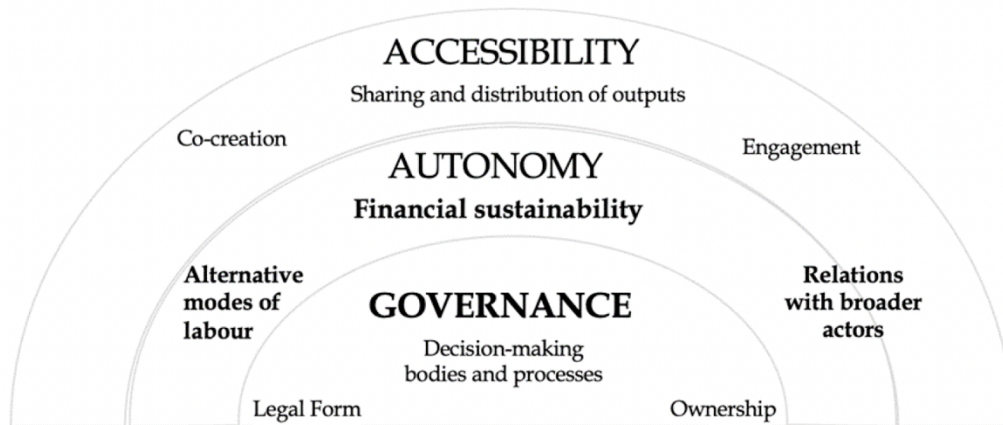
GLAMMONS explores the applicability and potential of (new) commons theory and practice to the GLAM sector, as a *modus operandi* for **the emergence and growth of independent, participatory and financially sustainable memory institutions and arts/culture projects**. Our enquiry builds on and extends the strand of the literature of ‘cultural commons’ and ‘heritage commons’, **understood as dynamic social systems where artistic and intellectual resources are being produced and shared amongst porous and diverse communities**, such as heritage experts, culture workers, artists and citizens (see *inter alia* Lekakis, 2020; Lekakis & Dragouni, 2020; Avdikos et al., 2024; Dragouni et al., *forthcoming*). The commons provide an inspiring framework for exploring memory and culture institutions as vivid and alternative spaces, where *resources* (e.g., monuments, archives, artefacts), *people* (e.g., acting groups and communities) and their *relationships* (e.g., rules and norms, formal and informal practices of self-governance) set and keep in motion collaborative processes to achieve community and broader social goals (see also GLAMMONS Deliverable 1.6).

The experimental workshops build on and extend our earlier work in GLAMMONS, exploring questions revolving around commoning-oriented practices across small independent organisations and grassroots initiatives. Our point of departure is **the conceptual framework that we developed in Deliverable 1.6** (see also, Avdikos et al., 2024). More specifically, based on our extensive review of the extant literature, we distinguished **three key principles of commons-oriented GLAMs** (Figure 1):

- (a) **Governance** - i.e., horizontal, democratic and inclusive arrangements for decision-making and day-to-day running, through direct participation or representation to organization and management;



- (b) **Autonomy** - i.e., limited dependencies on external market/state actors that can compromise the commoners' power and control, secured through legal/ownership status, self-financing and own labour;
  
- (c) **Accessibility** – i.e., delivery of social benefits to the community of commoners and the broader public, through modes of sharing and distribution of outputs that reflect a 'commoning ethos' (e.g., open-access data, creative commons licenses, free use/free entry regimes).



**Figure 1.** Key features of commons-oriented GLAMs as conceptualized in GLAMMONS Deliverable 1.6

The experimental workshops **set out to explore the rules and dynamics across the aforementioned layers, where it is hard to collect naturally occurring data.** Experimental settings create realistic conditions for deliberation and decision-making on actual challenges and issues (e.g., regarding access and open sharing), as these are faced by individuals and teams that participate in commons-oriented GLAMs. For example, commons-oriented GLAMs can apply open processes to managing a common cultural resource, but they can also devise exclusionary codifications to protect the interests of the community from value clashes, exploitation or risks of compromising control. Commoning practices are self-devised normative rules (e.g., operational, constitutional) that determine the possibilities and constraints for



interaction (Ostrom & Hess, 2007) between stakeholders with diverse needs and interests, within the commons system and with the broader world.

## 2.2. Exploring Commons-oriented Dynamics: Case Studies

### 2.2.1. Le Consortium, France

#### 2.2.1.1. Profile and background

Le Consortium (henceforth, LC) is a contemporary art centre and museum in Dijon, established in 1977 by arts students and members of the association *Le Coin de Miroir* with the view to provide a space for the contemporary arts in the city (see also GLAMMONS Deliverable 2.2). Initially, it operated as a shared exhibition space for young academics and art enthusiasts on the first floor of a bookstore. In 1990, it received the Art Centre Label and relocated to the back of an old appliance store in Dijon's central market square. Today, LC is housed in a 4,000-square-meter building; it was recently rebranded as the Consortium Museum.

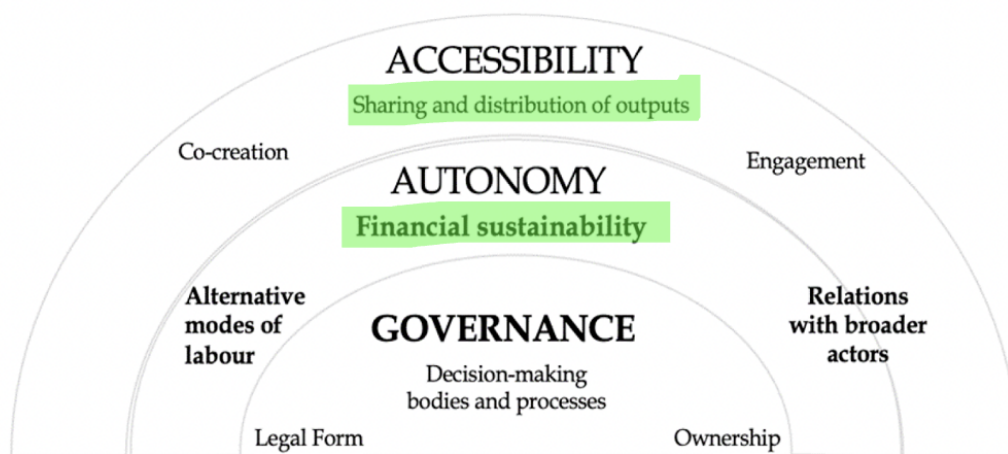
During its lifetime, it has hosted numerous contemporary art exhibitions by avant-garde international artists while also acting as producer and mediator for many artists. In the 1980s, it launched a publishing house (Les Presses du Réel) to produce artist catalogues and has since become an independent publisher and distributor of contemporary art books in France. In the 1990s, it ventured into filmmaking by establishing an independent production company (Anna Sanders Films). The centre's collection includes approximately 300 works, acquired through co-productions or donated by artists. Apart from the permanent exhibition, LC also features temporary exhibition spaces and rental facilities for hosting external events.

In addition, it is also involved in public commissions; in collaboration with the *Fondation de France*, LC serves as the facilitator for the *Nouveaux Commanditaires/New Patrons* programme, enabling citizens to unite around a particular issue or cause and commission works of art (e.g., paintings, sculptures, installations, films) that deal with contemporary societal challenges. Previous GLAMMONS research has highlighted the function of this patrons' scheme as a platform for co-curatorial practice and sharing of knowledge between artists and citizens, producing artworks as commons resources in a system of co-caring, dialogue and collaboration (see GLAMMONS deliverable 2.2).



LC operates as an independent non-profit organization with a team of thirteen salaried employees and two volunteers. It is financed through fundraising, ticket sales, consulting and curatorial commissions, exhibition partnerships, private donations, and memberships through the 'Friends of Le Consortium'. About 60% of its annual operating budget is self-generated while it also receives financial support from public entities, such as the Ministry of Culture, regional and local authorities<sup>1</sup>.

### 2.2.1.2. Key challenges and areas to interrogate



**Figure 2.** Areas of interest in Dijon's experiment

The people running LC are concerned with securing the organization's future financial sustainability and increasing its impact on surrounding communities, while continuing to serve LC's mission and ethos of supporting young artists and artistic freedom, through its curatorial practice<sup>2</sup>. On a par with other small peripheral museums, LC's public visits and engagement with its permanent collections is relatively limited. The co-directors wish to explore future avenues for the development and sharing of its collections beyond the typical museum

<sup>1</sup> According to LC, "earnings account for 62% of Le Consortium's annual operating budget. They consist in ticket sales, joint partnerships set up for each exhibition, the occasional backing from international private foundations, the generosity of private galleries, consulting and curatorial commissions, and the decisive support of our members and donors gathered within the Friends of Le Consortium various membership groups." (source: <https://www.leconsortium.fr/en/friends-le-consortium> last access 13 January 2025).

<sup>2</sup> See also <https://www.frieze.com/article/le-consortium-interview-2024> (last access 13 January 2025)



visitation, as well as, alternative uses of the organization's spaces and resources that would support emerging artists and nurture artistic creativity more effectively.

## 2.2.2. The Oral History Groups (Omádes Proforikís Istorías), Greece

### 2.2.2.1. Profile and background

The Oral History Groups (Omádes Proforikís Istorías, henceforth OPI)<sup>3</sup> is a **grassroots network of citizens and non-professional historians** across Greece, who produce collaboratively oral history archives. The first team was formed in 2011, in the midst of the national/EU debt crisis, with the view to provide a platform for collective, self-organised work for doing 'history from below' (Dragouni et al., *forthcoming*). Although the network was originally set in Athens, during the past fourteen years, it has been growing steadily in terms of both its number and geographic scope, as new teams have been emerging in peripheral Greek cities and islands (e.g., Thessaloniki, Kastoria, Crete, Chios).

At the moment, the network comprises nineteen active teams, whose number varies from 2 to 15 individuals, who together make up a porous community of 'commoners'. OPI remains an informal network and it is based solely on volunteer participation and work. Although the members present some heterogeneity in terms of their demographics and interests, in principle, there are no other restrictions to entry: apart from attending an 18-hour training seminar (free of charge), everyone is welcome to join regardless of their background and experience. Knowledge resources (techniques and protocols) are shared equally across and within teams.

OPI has a horizontal governance whereby all participants (commoners) are considered equals. The network is coordinated by a central steering committee that consists of one or two representatives by each team and the leader-founder of the initiative. At the same time, an interesting feature of the network is that each team enjoys autonomy in terms of setting up its own agenda (e.g., subject) and organizing its activity (e.g., data collection, events). This means that each team produces their own outputs and archive of oral history, safely stored privately

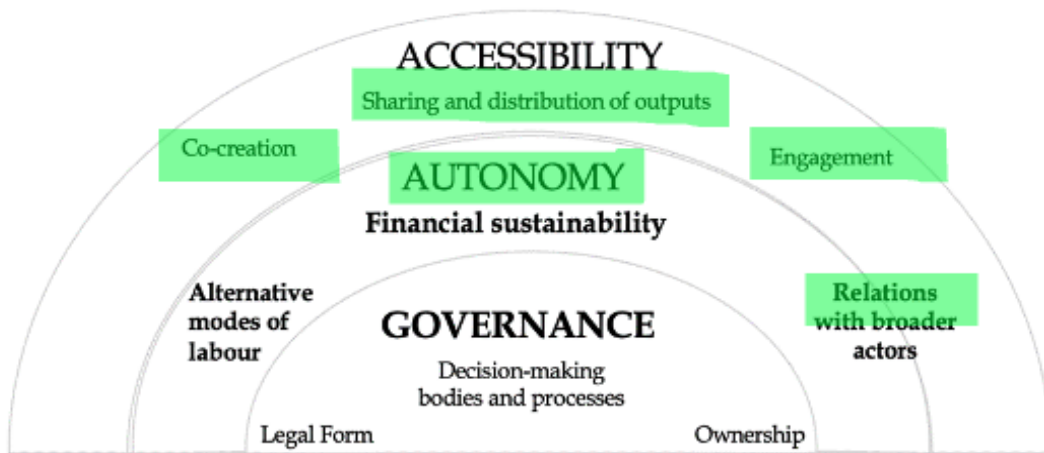
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<sup>3</sup> The Oral History Groups are also presented in detail in Deliverable 1.4: 'GLAMS Inspiring Practices' (2023: 11-15).



and disseminated at the team's will. So far, there has been no inter-team sharing practice or infrastructure for doing so (e.g., creating and building on a unified OPI archive).

**2.2.2.2. Key challenges and areas to interrogate**



**Figure 3.** Areas of interest in Athens' experiment

As has been observed in the literature, participatory governance for cultural heritage can be sustained for as long as the work performed remains relatively contained but is limited by practical obstacles, such as funding, technological challenges and copyright issues (see for instance, Directorate-General for Education, Youth, Sport and Culture, 2018: 40). Both sharing data and 'going digital' are usual problems for small GLAMs and particularly for grassroots projects that do not enjoy the support or sponsorship of a library, a museum or some other formal institution. The decision of finding an outlet or repository is important for serving the commons ethos and critical for the safe storage and easy access to data. As Sommer & Kay Quinlan (2009: 12-13) underline, 'finding a permanent home for project materials is an important decision. It will determine who will have ongoing curatorial responsibility for care of all project products, including permanent storage of and access to media, interview information, transcripts, and all related materials. It is a responsibility not to be taken lightly'.

Given that OPI has not yet devised a solid structure for securing wide and easy access to their archives, we considered it purposeful to explore participants' social preferences regarding accessibility and autonomy (Figure 3). Exploring how research data management issues can be resolved is key for the future of the network, as related choices can determine access, use



and the overall continuity of operation and management of OPI as a commons. To promote win-win results of participation in the workshops, we set out to build a scenario that was of high interest to the OPI network, by drawing on our interviews and discussions with OPI members during the previous months (conducted as part of GLAMMONS' WP3).

Eventually, the “scenario” (i.e., the problem-question to work with at the workshop) concerned the development of a central digital repository or digital platform (dependent on its chosen purpose/features) for curating the networks' materials together; a platform for all teams, under the umbrella of the network, to upload, store, organize and ideally, share and further co-create with audiences (for more details, see also Section 3.4, “Work Scenarios”). This solution could solve practical management issues while also serving social values and public benefit, especially if open-access rules were to be put in place. GLAMMONS' experiment budget could be used as a seed fund for the development of basic infrastructure (e.g., a pilot version of the repository/platform) that could be materialized after the workshop, if participants/members of OPI chose to pursue such a course of action.

By design, our aim was to elicit participants' preferences as to:

- (a) the exact features of the digital platform, with emphasis on sharing and distribution of outputs, engagement and co-creation in line to our conceptual framework (Figure 3);
- (b) the terms of the project's materialisation, with emphasis on autonomy and relations with broader actors (i.e., pursue the project with OPI's own resources or with institutional support from public and/or private partners).

The following paragraphs elaborate further on our rationale and focus;

Sharing & Distribution of outputs: This layer included different options for research data sharing regimes. When archives decide to go digital, they need to make choices that often feature trade-offs between access and control over use and ownership (e.g., release to public domain, ask for recognition and attribution of names, restrict commercial uses etc.). When doing oral history, safeguarding public access to the produced data complies to best practice in the field



(Sommer & Kay Quinlan, 2009; Ritchie, 2015). Moreover, opening up resources agrees with the ethos of commoning (see for example, the OpenGLAM movement<sup>4</sup>).

Engagement & Co-creation: A digital archive is not monolithic but it can take many different forms to serve different purposes; for example, it can be developed as a repository for searching primary information sources (mainly for experts and scholars, see for instance ASKI digital repository<sup>5</sup>) or as an online channel that transforms resources to other media (e.g., podcasts, see for instance Istorima.gr). It can be an outlet catering for basic search/access features (e.g., National Library Greece – Digital Collections<sup>6</sup>) or a place aiming for high user engagement (e.g., UK National Archives<sup>7</sup>). It may or may not allow input from users (e.g., tags, photos, stories, crowdsourcing projects etc.). With this in mind, related options in our scenario concerned different media (e.g., audio, video) of publishing and communicating data, as well as, different levels of interacting with the public; i.e., from unilateral modes of engagement to two-way communication tools and P2P modes of creativity.

Relations with broader actors: As with any grassroots project, OPI members need to choose whether to carry out the project autonomously or with the help of an external partner. Participants may opt to implement their decision autonomously (desire to maintain freedom from interference; self-reliance; Bartling et al., 2014; Neri & Rommeswinkel, 2017; Ferreira et al. 2020) – e.g., through a project team - working group (e.g., Magacin - Čukić et al., 2020: 116-117), or, they may seek out institutional support. It is useful to explore under what terms are our participants willing to partner with an external institution or actor to implement the project and what potential ‘trade-offs’ they see in related courses of action (e.g., control vs. effort; control vs. impact/appeal).

## **2.2.3. The Schwules Museum (Das Schwule Museum), Germany**

### **2.2.3.1. Profile and background**

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<sup>4</sup> <https://openglam.org> (last access 6 March 2025).

<sup>5</sup> <https://askiarchives.eu> (last access 6 March 2025)

<sup>6</sup> <https://digitalcollections.nlg.gr/nlg-repo/dl/en/about.html> (last access 6 March 2025)

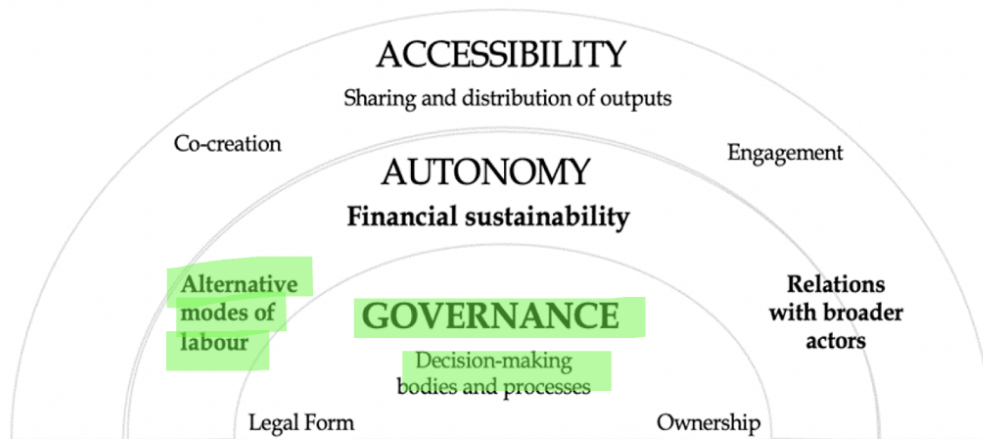
<sup>7</sup> <https://discovery.nationalarchives.gov.uk> (last access 6 March 2025)



Established in the mid 1980s, Berlin's Schwules Museum (henceforth, SM) promotes the histories and cultures of LGBTQ+ communities through archival work, exhibitions and events (see also Deliverable 1.4, page 22). The museum's origins trace back to the 1984 exhibition '*Eldorado - Homosexual Women and Men in Berlin 1850-1950*', which attracted over 40,000 visitors. Inspired by its success, activist communities came together to establish the museum. From 1989 to 2013, the museum hosted more than 130 exhibitions at Mehringdamm, before relocating to its current, larger premises in Tiergarten.

SM holds a rich archive of photos, films, posters and periodicals which along with its artefacts collection and library titles document life stories, art and culture across male and female homosexuality, trans, intersex and queer topics. In terms of governance, SM is run by a non-profit 'friends of the museum' association (*Verein der Freundinnen und Freunde des Schwulen Museums in Berlin e.V.*) and an elected board of directors. Organizational culture promotes horizontal modes of participatory governance. Day-to-day operation, curation of exhibitions and research activities are performed collaboratively by staff (a. 17 FTE) and volunteers (a. 60). The museum receives annual public funding, whereas entry fees, memberships and donations serve as supplementary financing channels.

### **2.2.3.2. Key challenges and areas to interrogate**



**Figure 4.** Areas of interest in Berlin's experiment

The work of the Schwules Museum features many commons-oriented practices, uniquely combining activism, scientific research, and public engagement. Its organizational model blends volunteer leadership with professional staff, ensuring operational sustainability. The 'friends of the museum' association and its volunteer members (board of directors) retains responsibility for shaping the organization's strategy and maintaining a rich portfolio of activities (e.g., public exhibitions, workshops, archival work). At the same time, volunteer labour contributed by association members is vital for the everyday operation and running of the museum (reception, café, supervision etc.). As the organization grows — managing over one million euros budget annually — its internal processes need to be adapted to meet new demands for greater transparency and participation by the volunteers contributing to the museum's work, internal learning and communication.

At the time of our research, SM wished to upgrade some of the museum's common spaces and amenities (front desk, coffee shop), which are run by its volunteers. This brought to the surface some fundamental issues related to governance and the rules of organizing volunteer labour amongst commoners. This draws attention to commonly addressing any differential rights and power imbalances between old and new members, responding to demands for higher rotation and access on behalf of young SM members, who claim their position in the institution.



### 3. Experimental Workshops: Rationale and Design

This section provides a detailed account of the design principles, step-by-step development process and protocol applied to our experimental workshops in Dijon, Athens and Berlin. It also offers a description of the three work scenarios and the traits that these explored through conjoint analysis.

#### 3.1. Workshops' Key Features

The design of our experimental workshops builds on our collaboration with our partners from the GLAM sector (Le Consortium, Oral History Groups and Schwules Museum) and GLAMMONS' fieldwork during WP2 and WP3. In particular, the workshops present some key common features, including:

(1) the recruitment of **participants** representing a commons-oriented organization/project. All our experiment participants were active members, volunteers or otherwise contributors to the work of our partners (Le Consortium, Oral History Groups or Schwules Museum) at the time of the research. They had chosen to take part in the workshop voluntarily after an open invitation by the GLAMMONS research team.

(2) **a realistic problem (scenario)** that reflected an actual challenge for the 'commoners' and was relevant to both researchers (for exploring commons-related questions) and participants (e.g., materializing a project that addressed a current need within their organisation or team). **Each workshop employed a different problem-scenario** (see Section 3.4), **tailored to fit with a current issue of the case study, while relating to components of our conceptual framework** (see Section 2.1).

(3) Based on the problem-scenario, participants were requested to work on **specific individual and collective tasks**. All workshops followed **the same protocol** structured around **a set of three consecutive tasks** that could be completed roughly during a two-hours session. Tasks were adapted slightly to fit with the scenario under consideration, producing



research data that revealed participants' individual preferences and collective choices. To elicit participants' incentive-compatible preferences, all workshops featured a real monetary endowment that could be used for the implementation of the winner scenarios.

### 3.2. Voting for a Multi-Attribute Project

The design and tasks of the workshops **employ an experimental technique called 'conjoint analysis'**, which allows for examining how participants make decisions when faced with multi-dimensional choices (Franchino & Zucchini, 2015). In our case, such **choices represent organization strategies, courses of action or projects** (based on the work scenario under consideration – see Section 3.4) that bear more or less likable traits. For example, in the Athens experiment, the work scenario (project) concerned the development of a digital platform/repository of oral history data. In this example, participants were asked to choose and vote for different versions of the platform based on various attributes (e.g., presentation media, user interface) and their ideal values of these attributes (see Section 3.4.2). By design, **project traits related to commons ethos and what can be regarded as (more or less) commons-oriented practice** (e.g., co-creation, sharing, open access data) based on the literature and our earlier work in GLAMMONS.

Conjoint analysis voting experiments have been used extensively in marketing and economics whereas in the past decade, the technique has been increasingly employed to address questions in political science (see for instance, Hainmueller et al., 2014; Meyer & Rosenzweig, 2016; Horiuchi et al., 2018; Christensen, 2020). In our workshops, **conjoint analysis allowed us to examine the impact of commons-oriented characteristics on participants' choices** regarding future developments in their institutions. It also created a stimulating environment for deliberation that **produced qualitative data on participants' views and concerns towards these issues and their practical ramifications** for commons-oriented work in the GLAM sector.

Our protocol has dealt with several issues emerging in this type of social choice processes. First of all, in the first stage, **the agendas anonymously proposed for voting were protected from personal and strategic effects related to personality issues like leader dominance**



**and identification problems mixing the proposer with the idea.** Second, the voting stage is a simple application of voting rules taking into account **a multi-attribute agenda which was endogenously obtained from full membership participation.** This was a major innovation of our decision-making protocol which was finally used **as a starting point for the posterior deliberation among group members, offering a ground for a taxonomy of attributes and a unifying vocabulary that assisted the deliberation process.** The latter was shown to be compatible with and even assisted by the rational social choice process preceding it.

### 3.3. Preparation Process

Building a work scenario that directly aligned to participants' current agendas and challenges, called for consecutive rounds of communication and feedback with our partners, as well as, contribution of ideas or information that was vital for engaging our participants in a realistic and timely project-strategy. Preparation process of each workshop involved the following key steps:

#### > **STEP 1: Informing partners about workshop's scope and aims**

This involved a series of contact with gatekeepers and our liaisons, normally in more than one round. As expected, the gatekeepers normally requested some detailed written description that they could share with their colleagues (Le Consortium, Schwules Museum). In the case of the Oral History Groups, Panteion University researchers also attended the network's Steering Committee Meeting, where they presented the scope and aims directly to potential participants.

#### > **STEP 2: Co-creating the scenario based on partners' actual challenges**

Co-creation of the scenario was performed either directly, namely requesting our partners to contribute a specific proposal of a potential/future project or strategy within their organisation (Le Consortium, Schwules Museum), which was subsequently iterated to converge on a meaningful and purposeful project to be discussed decided upon or it emerged dynamically, by drawing on the empirical observations, discussions and interview data collected prior to the experiment (Oral History Groups).



### > **STEP 3: Recruiting participants and preparing materials**

This step involved a series of logistic arrangements, including the formal recruitment of participants and the preparation, translation (in French, Greek, German) and printing of materials. Dijon and Berlin workshops were held in-house at LC and SM premises, respectively. Logistics-wise, the Athens workshop featured some greater complexity as OPI did not own spaces and participants were travelling from different parts of Greece. Consequently, room bookings and travel-accommodation arrangements were necessary to safeguard successful delivery.

### > **STEP 4: Holding the workshops**

The workshops were held as one-off events and each lasted for about two hours. A team of at least two researchers and one moderator was deemed necessary to facilitate delivery by informing participants, making sure that informed consent had been gained, handling materials, processing data and providing instructions and clarifications throughout the process.

## **3.4. Work Scenarios**

As mentioned earlier, each workshop employed a scenario **that was adapted to fit with the needs and agendas of the partner organization/project**, enabling us to **explore different aspects of commons-oriented practice** in the GLAM sector, **across the layers of governance, autonomy and openness**, as defined in our conceptual framework (see Section 2.1, Figure 1). Our aspiration was to devise work scenarios that are not only meaningful for our research but also beneficial for our participants. To do so, the workshops' design departed from **a realistic project or potential organizational strategy** that participants were interested in carrying out (in real life) to address a current challenge. GLAMMONS budget for the experimental workshops allowed us to provide the resources (in the form of endowments) for materializing part of these projects (e.g., as seed funding), while also conducting our research.

In the following paragraphs, we present the work scenarios case by case, which all build on the challenges and areas of interest identified and elaborated in Section 2.2.



### 3.4.1. Exploring new avenues for Le Consortium

The work scenario for the Dijon experiment revolved around issues of **financial resilience and potential avenues for the future of Le Consortium**. LC's key objectives have been the production and showcase of cutting-edge conceptual art, the promotion and training of young artists and the diffusion of contemporary artistic creativity to its surroundings. At the moment of the study, LC was in a process of reflection and exploration of new avenues for fulfilling these ambitions, **beyond the traditional channel of museum exhibition**. LC had already developed a diverse portfolio of parallel activities through spin-off ventures (e.g., Les Presses du Réel, Anna Sanders Films Production) that provided flexibility for financing and fundraising not only at national but also at international level.

Along these lines, our partners at LC proposed a work scenario that was iterated to converge on a meaningful and useful project to be discussed and decided upon during the workshop. This focused on two main areas, **touching upon issues of financial sustainability and relations to broader actors** (see also Appendix A3). The traits of the project described LC's future organization strategy, **focusing on (1) future funding options (coined as 'survival')**; asking participants to:

- 1a. choose whether LC shall pursue funding at national or international level in order to safeguard the future of its collections and public exhibitions; and
- 1b. choose whether LC collections should be digitized and archived or handed over to someone else, such as a national museum, an institution outside France or even, a private collector.

A second set of traits (2) **related to future development options for LC**, where respondents could opt for two main avenues:

- 2a. Creating a new department within LC, which would specialize on the development of LC across new avenues;
- 2b. Choosing by themselves how to allocate LC facilities and spaces for alternative uses, such as artists' residences (or propose any other course of action).



### 3.4.2. Opening the Archive of the Oral History Groups

The experiment in Athens engaged with an existing community of commoners by incorporating in design a realistic and timely project, which reflected current issues and described a critical course of action for the future of the network. By all respects, the interviews and discussions with members of the OPI network, held by Panteion researchers as part of WP3 of GLAMMONS several months prior to the workshop<sup>8</sup> were particularly valuable for informing our experimental design in terms of providing us with in-depth understanding of internal organizational processes and allowing us to identify current challenges and a potential project that would be of interest to the participants of the various OPI. Admittedly, contrary to Le Consortium and the Schwules Museum, which have a more formal institutional structure, **the informal citizen network of OPI represents a more fluid formation and a porous community with autonomy and thus, high heterogeneity across teams.**

The Athens project-scenario proposed **the development of a central digital repository** for uploading, storing and sharing the work of OPI, thus achieving greater openness and accessibility to data, in line to the commons paradigm and good sectoral practice (see Section 2.2.2). As implied earlier, at the moment of the study, each team was producing and managing their own research data independently (e.g., stored on private hard disks or cloud accounts) and there was no such thing as a central online or otherwise digital infrastructure for saving, organising and keeping all research data together, readily available for potential users and the wider public. According to the OPI leader and representatives of the steering committee, **finding a solution of how to handle research data to secure public access is a much desirable and sought-after goal of the OPI network.** However, this requires substantial resources to materialize and probably some institutional support. Recently, the community had pursued securing such support by liaising with the National Library of Greece, but the project did not go through. It thus remains an open and critical challenge that concerns and affects all teams equally.

Our conjoint analysis took into consideration a total of **five categories of attributes**, of which the first three (1-3) **related specifically to traits of the digital platform** (i.e., how materials

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<sup>8</sup> See Pettas et al., *forthcoming*; Dragouni et al., *forthcoming*.



would be organized, how users would interact with them, what permissions would be granted to research data) and the remaining two (4-5) **concerned its implementation and maintenance strategy** (i.e., **autonomously or in partnership with external actors**), as follows:

1. Organization – presentation (3 levels + Other)

From a functional mode of making data available (level 1), e.g., a simple repository/database of primary sources (mainly for scholars), to materials curated deliberately for higher engagement across audiences, e.g., through multiple organizations and interactive media (level 3).

2. User features (3 levels + Other)

From a relatively passive role for users (level 1), such as browsing, reading and listening to related materials, to possibilities for contribution and co-creation (level 3), in terms of data curation (e.g., tags, sources) and interpretation (e.g., own stories).

3. Permitted uses (3 levels + Other)

From an ‘all rights reserved’ regime (level 1), to allowing everyone to use, reproduce and creatively transform materials as long as it is for a non-commercial purpose (level 3).

These three categories of characteristics express some key aspects of ‘**accessibility**’, **as defined by our conceptual framework**. Going digital and opening up to audiences involves decisions with different outcomes regarding access and control, as well as, appeal and invested time and resources. Overall, our premise is that pursuing engagement with diverse audiences (instead of simply storing and publishing searchable research data), enabling modes of co-creation, and openly sharing outputs to secure public access all fit well with commons-oriented ethos and with good sectoral practice (Sommer & Kay Quinlan, 2009; Ritchie, 2015).

Note that, to ensure that all participants were on the same page regardless of their prior digital knowledge, in the beginning of the workshop, the moderators presented some practical



examples of existing digital platforms in the GLAM sector to illustrate the different styles and features under consideration. The task card used for choosing the most preferable project traits also featured examples under each option to facilitate respondents (see Appendix A4).

4. Implementation strategy (2 levels with various options)

Develop the platform autonomously (level 1) or in collaboration with one or more external partners (level 2), from the public and private sectors (7 options + other).

5. Maintenance and continuity (2 levels with various options)

Secure the viability of the platform through own resources and means (level 1), including volunteer work by network members or a dedicated team, crowdsourcing, private sponsorships and donations (4 options), or request the support of one or more external partners (level 2), across the public and private sectors (4 options + other).

Characteristics 4 and 5 related to the autonomy layer of our conceptual framework, including relations with external actors. This allowed us to explore preferences and concerns towards a more commons-like independent course of action, getting external support or delegating the task to someone else to materialise (e.g., a university or a local government body). According to the literature, implementing and sustaining the project autonomously could express a desire to maintain self-reliance and freedom from interference (Bartling et al., 2014; Neri & Rommeswinkel, 2017; Ferreira et al., 2020); for instance, through a project team or working group (e.g., as in other commons-oriented GLAMs; Čukić et al., 2020: 116-117). This does not mean to suggest that pursuing collaborations shall be considered by default as a ‘counter-commoning’ practice, yet it was worth exploring the terms and conditions of a desirable partnership and/or ‘intercommoning’ arrangement (collaborating with another commons, e.g., a digital commons).

### 3.4.3. Organizing Volunteer Work at the Schwules Museum

Our partners from the Schwules Museum (thenceforth, SM) proposed a scenario dealing with governance and participatory decision-making, which concerned the **re-organization of volunteer labour and shift staffing in the museum service – an integral part for the smooth daily operation of SM**. This involved deliberation on commoners’ ‘rules’ to better fit



with the needs and preferences of contributors, regarding the allocation process, volunteers' roles and composition of teams working at the museum. These reflected the **dynamics between old and new members at SM, the porosity of its community and the organization of commoners' contributions** to the commons.

The work scenario of the future organizational strategy featured a list of five traits for shift staffing with varied potential options (see also Appendix A5), reflecting the rules of governance within the organization, as follows:

1. Tasks' allocation (3 levels + 'other' option)

Whether there would be a fixed or a rotating and more flexible programme of shifts during the week and in the weekend;

2. Shifts' allocation (2 levels + 'other' option)

Whether volunteers would have the liberty to choose their shifts freely through self-registration or shifts would be managed centrally by permanent staff

3. Teams' building (4 levels + 'other' option)

Whether teams would work together regularly as fixed teams or there would be some rotation, based on specific criteria (e.g., experience);

4. Selection preferences (2 levels + 'other' option)

Whether to give priority to old members as a 'reward' to longer service or give priority to newcomers to allow for fast training and incentivize retention;

5. Team number (3 levels + 'other' option)

Whether teams should be larger in number (e.g., to create a sense of security on busy days) or smaller (e.g., to avoid boredom on quiet days).

These traits along with their potential options were defined by our partners at SM. According to the literature, the internal rules of a commons-oriented organization are crafted by commoners themselves to align specifically with the purpose and the people who come in to serve it (Ostrom, 1990; Hess & Ostrom, 2007). With this in mind, we did not make assumptions regarding the options featured in the scenario categorising them as more or less commons-oriented 'by default'. Rather, their meaning and function within the organization were to be revealed during the workshop and group deliberation.



### 3.5. Experimental Protocol

We have already specified that all workshops followed the same process and protocol. The protocol drew on tasks that were set against a problem-scenario addressing the needs and agendas of each organization/project. Although the tasks were similar across the three experimental workshops (i.e., in terms of what participants were requested to perform and what research data were collected), naturally, they had been adapted to fit with each scenario in terms of their content (see Section 3.4). Nonetheless, overall, all sessions were structured around the following standard procedure:

#### **> *Welcome and introduction***

At the beginning of the workshop, the researchers – moderators would provide participants with a detailed account of the session’s aims and task specific information sheets. Once participants consented to taking part, researchers presented the work scenario and offered full instructions (both oral and written) regarding the process and tasks that the participants would be asked to perform.

After this introduction, the rest of the workshop was structured in two main parts: in the first part, participants would engage in two individual tasks, whereas in the second part, they would all perform a collective task.

#### **> *TASK a.1: Submitting a candidate multi-attribute solution for voting (individual task)***

In the first individual task, all participants were provided with a table-menu with different factors, corresponding to key characteristics of the new project – strategy. **Under each factor there were some pre-set options and a blank field marked as ‘other option’.** Participants were asked to work individually (and silently) with the view to **build their anonymous ideal proposal, by choosing their most preferred option under each factor.** They could freely choose one of the pre-set options or propose one of their own.



After Task a.1 was completed, the researchers collected all the anonymous responses. They then created a tableau where each anonymous individual proposal (and its features) was exhibited publicly, so that all participants could review all proposals.

**> TASK a.2: Voting – ranking all proposals (individual task)**

In the second individual task, all participants were allowed a few minutes to review all the anonymous proposals. They were then requested to each anonymously **rank all proposals from their most to their least preferred**, by assigning 12 points to their 1<sup>st</sup> choice, 10 points to their 2<sup>nd</sup> choice, 8 points to their 3<sup>rd</sup> choice and points 7, 6, 5, 4, 3, 2, 1 to the rest of the proposals according to their judgement. This is a version of the Borda rule, which has been reinvented several times, often attributed to a 1435 proposal by Nicholas of Cusa and is famously known after Jean-Charles de Borda (1770).

The Borda count is widely recognized in social choice theory (Black, 1976; Dummett, 1998; Fraenkel & Grofman, 2014; Saari, 2023). It helps to select broadly acceptable options rather than strictly adhering to majority preferences, in the absence of strategic voting and nomination. Although the Borda count is susceptible to spoiler effects, especially when similar candidate proposals cluster together, it often achieves exceptionally high social utility efficiency, when voting and nomination are entirely random. **An innovation of our method** which prevents these undesirable effects from happening is **the anonymity of the proposers** of the solutions: **it is not “by whom it is proposed” but “what a solution proposes” that matters** and the control of uncoordinated submission of proposal, thanks to the simultaneous and independent proposal configuration stage (no communication is allowed in this stage).

After the completion of Task a.2, the researchers collected all votes and calculated the results; all results were then exhibited publicly and the winner proposal (most voted) was presented to participants. Also, a complete list of votes by proposal was presented publicly.

**> TASK B: Collective deliberation and final proposal**



In the final task, participants were provided the opportunity to **review the winner proposal and the list of proposals ranked by votes received and freely deliberate collectively on its features**. They were free to keep the winner (most voted) proposal unchanged, or decide to modify its features so that it can fit better with their collective preferences. This brainstorming session was proposed for an approximate time horizon of 30 to 60 minutes but without any strict rule enforcing this timing. Thus, **participants were allowed to choose freely the duration and moderation rules of their discussion**. The researchers did not participate or otherwise intervene in the deliberation, unless for providing some clarification of the procedure, when requested. The discussion was recorded anonymously to an audio file. At the end of the session, participants submitted their final proposal for the implementation of the project-strategy.

An English version of **all workshop materials, including instructions and task cards, is provided in Appendix A (A1-A5)**.



## 4. Experimental Workshop Results

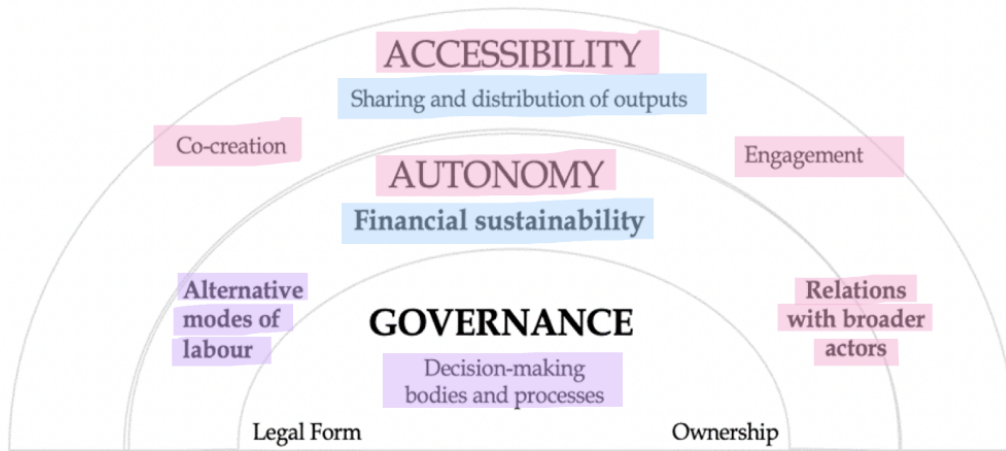
### 4.1. Data

The three experimental workshops were held as one-off participatory events, from April 2024 to October 2024 in Dijon, Athens and Berlin, respectively. A total number of 30 individuals participated in the workshops (Table 1). Due to the nature of our research questions, our pool of participants was limited to people contributing directly to the work of the organizations/projects under consideration as ‘commoners’, i.e., having an active role in the management, daily operation and/or production and delivery of related resources and services.

Workshop	Date	Place	Number of participants
Dijon	April 2024	Le Consortium Museum	8
Athens	May 2024	BIOS (independent venue)	12
Berlin	October 2024	Schwules Museum	10

**Table 1.** Workshops’ dates, venues and participants.

The experimental workshops produced three sets of data, intended to shed some light on different areas of commoning-oriented practice. As highlighted in Figure 5, the Dijon experiment addresses mostly questions of **financial autonomy and future resilience**, the Athens experiment deals primarily with issues of **accessibility and openness**, whereas the Berlin experiment revolves around questions of **governance and the coordination of volunteer labour**. Within these thematic areas, our **quantitative data provides information about participants’ individual preferences** towards the topics discussed, which reflect real choice situations, such as sharing artworks and assets (Dijon), engaging the public with collections (Athens) or designing internal processes of collective care (Berlin), when various options are available, often with indirect or ‘hidden’ trade-offs relating to commons’ values (e.g., self-governance, sharing, inclusion) or mutual dependencies (e.g. implementing a project independently or with a partner can yield different results). **Data on preferences and voting scores** (Tasks a.1-a.2) also provide a fertile ground for exploring **how commoners acting as political subjects form their preferences and make decisions about alternatives** (see for instance, Hainmueller et al., 2013).



**Figure 5.** All areas explored across the three experimental workshops in Dijon (blue), Athens (pink) and Berlin (purple).

Apart from quantitative data, the experience of holding the first workshop in Dijon induced us to record group deliberation, so that we can delve deeper into the content of discussion and debate. Indeed, the qualitative data generated during the Athens and Berlin workshops are valuable for the interpretation of results and for increasing our understanding of participants' motivations, concerns, prior knowledge and experience that guide their preferences and choices. The transcripts of discussions that followed the individual proposal and voting tasks provide some interesting information regarding **the process of refining or re-building the winner scenario into a final proposal, by common consensus.**

In the paragraphs that follow, we present these data in detail with some descriptive analysis of numerical results and insights from the qualitative evidence. Then, we move on to the final part of the report where we draw some key observations and comments from across the three cases (see 'Conclusions').

#### 4.1.1 Results of the Dijon workshop

As discussed in Section 3.4.1, the workshop held in Dijon explored future avenues for the development and sharing of LC's collections and spaces to support emerging artists and artistic creativity. As shown on Table 2, the first task of the workshop produced proposals A-



H, with proposals F, G and H to be almost identical. Individual preferences suggest a clear preference across participants towards international funding (chosen by 100%), as compared to the less popular choice of national funding (selected by 38%). Moreover, all participants (100%) were in favour of the digitization of LC’s collections, whereas only a minority opted for passing artworks to other museums (25%) and/or private collectors (13%). In terms of future planning, 88% of participants supported the creation of a new specialized unit/department within LC to promote and manage organizational development ‘from new perspectives’, whereas 75% proposed the allocation of spaces to new uses, including:

- Residences that will host artists (proposal G). These will also organize an exhibition on-site (proposal B);
- Exhibitions curated by other foundations or institutions (proposal E);
- Pilot/testing galleries, with the provision of resources to artists (proposal F);
- Hosting post-graduate courses in collaboration with an Arts School (proposal H).

	Proposal							
Traits	A	B	C	D	E	F	G	H
<b>Financing</b>								
National funding	✓	✓		✓				
International funding	✓	✓	✓	✓	✓	✓	✓	✓
<b>Handling Collections</b>								
Digitization – archiving	✓	✓	✓	✓	✓	✓	✓	✓
Closure of museum					✓			



Artworks go to national museums		✓			✓			
Artworks go to museums abroad		✓			✓			
Artworks go to private collectors		✓						
<b>Future development</b>								
Develop a new unit		✓	✓	✓	✓	✓	✓	✓
Allocate spaces to new uses	✓	✓				✓	✓	✓
Specify use(s)		...				...	...	...
Other option							...	

**Table 2.** Proposals and their traits as developed in Task a.1 in the Dijon workshop.

Participant	1	2	3	4	5	6	7	8	Total votes**
<b>Proposal</b>									
A	5	3	4	1	5	4	3	8	33
B	12	8	6	8	12	6	4	10	66
C	4	4	2	5	2	3	10	10	40
D	7	2	3	2	3	2	12	12	43
E	10	10	12	4	6	12	2	8	64
F	8	5	8	10	8	8	8	10	65
G	6	6	5	6	10	5	6	8	52
H	3	12	10	12	4	10	5	10	66
<b>Votes sum*</b>	55	50	50	48	50	50	50	76	

Notes:  
 \*Votes sum: Total votes cast by each participant. By design, the sum of votes per participant equalled to 55, for 8 proposals assigned with points 12, 10 and then 8, 7, 6, 5, 4, 3.  
 \*\*Total votes: Scores for each proposal based on popularity, Here Proposals B and H achieved equally high scores.

**Table 3.** Total votes cast on proposals during Task a.2 in the Dijon workshop.

The review and ranking of these proposals during the voting task (Task a.2), led to two winner proposals with 66 points each (Table 3). As shown on Table 3, winner proposal B prescribes for features that were generally less desirable in Task a.1, and in particular pursuing national funding (selected in 3 out of the 8 proposals) and passing LC’s collections to museums (selected in 2 out of the 8 proposals) and to private collectors (only in proposal B). Interestingly, these features are maintained in the final proposal that followed collective deliberation (Task B). A detailed comparison of the winner proposals and the final proposal is provided by Table 4 (page 41). Another dimension which is worthy of commentary concerns the re-use of LC facilities. In particular, both winner (most voted) proposals prescribed for new uses, either as



artists' residences (proposal B) or for housing arts classes (proposal H). Notably, in the final proposal we read the following recommendations, which deviate from both the winner scenarios: *'Strengthen and improve existing activities by building up more human resources to improve dissemination and expertise. Building up the production of exhibitions on-site. Strengthen embeddedness of Le Consortium in the city'*.

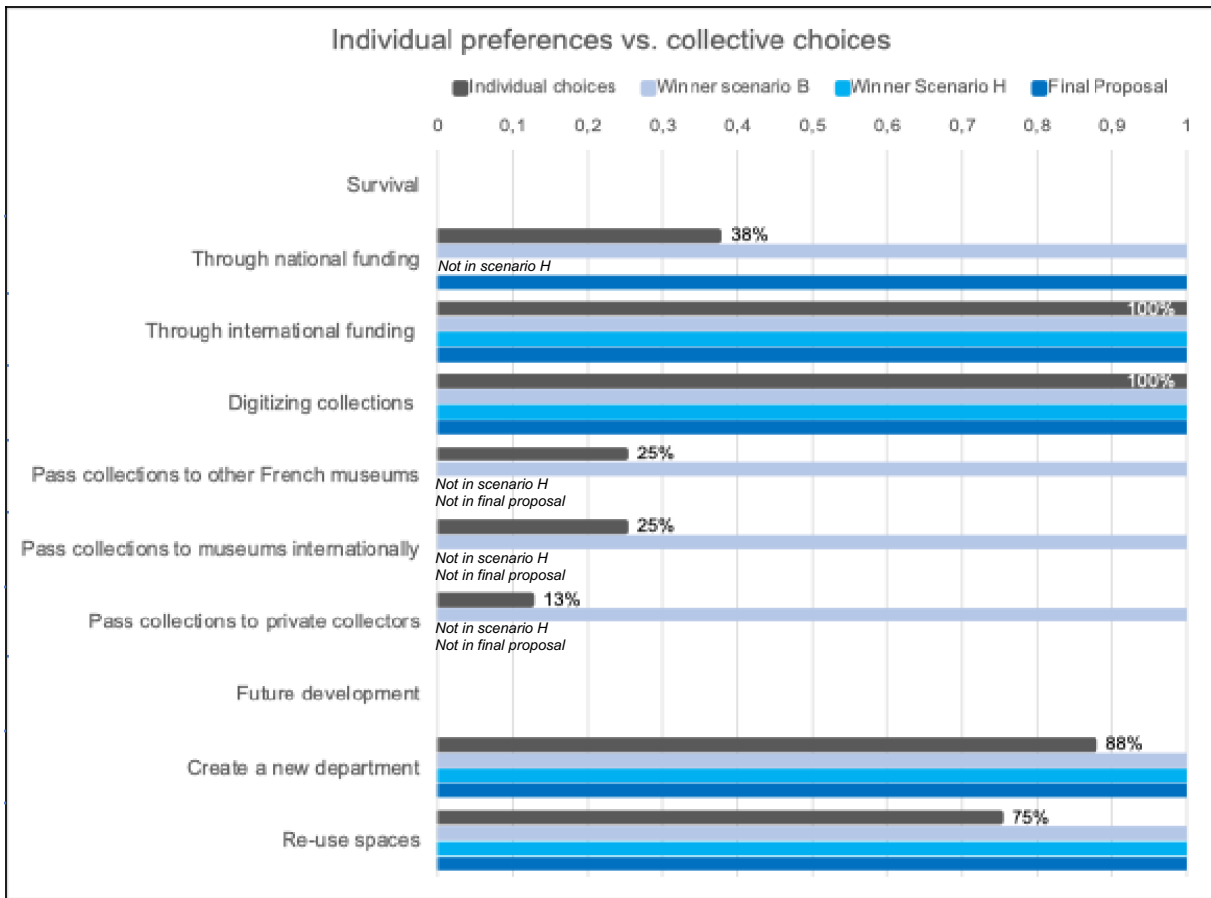
Proposal	WINNER PROPOSAL 1 (B)	WINNER PROPOSAL 2 (H)	FINAL PROPOSAL
<b>Financing</b>			
National funding	✓		✓
International funding	✓	✓	✓
<b>Handling Collections</b>			
Digitization – archiving	✓	✓	✓
Closure of museum			
Artworks go to national museums	✓		



Artworks go to museums abroad	✓		
Artworks go to private collectors	✓		
<b>Future development</b>			
Develop a new unit	✓	✓	✓
Allocate spaces to new uses	✓	✓	✓
Specify use(s)	Residences hosting artists who organize an exhibition on-site	Creation of a post-graduate degree in painting with an Arts School	Strengthen and improve existing activities by building up more human resources to improve dissemination and expertise. Build up the production of on-site exhibitions. Strengthen embeddedness of Le Consortium in the city.
Other option			

**Table 4.** Comparison between winner proposal (most voted in Task a.2) and final proposal (after group deliberation in Task B) in the Dijon workshop.

The evidence generated during Dijon’s workshop allows us to draw some general remarks regarding individual preferences and collective decisions, that are explored further in the Athens and Berlin workshops (see Sections 4.1.2 and 4.1.3, respectively). Firstly, we observe that **what individuals choose as the ideal course of action for their organization can easily shift during deliberation with peers**. Secondly, **a voting process can generate results that deviate both from voters’ ideal choices and from their collective choices as a group of commoners**. Indications of such a behaviour can be seen in our data, through a comparison between the popularity of traits during individual selection (Task a.1) and in the winner and final proposals (Figure 6).



**Figure 6.** Comparison of individual choices (black), the traits of the winner scenarios (light blue shades) and the final proposal (dark blue) of LC participants.

#### 4.1.2. Results of the Athens workshop

Traits	Proposal										
	A	B	Δ	IB	Γ	IA	E	ΣΤ	Θ	I	IE
<b>Organization-presentation</b>											
Functional							✓		✓		
Enriched (Digital Museum)			✓				✓				
Dynamic	✓	✓		✓	✓	✓		✓		✓	✓
Other											
<b>User interaction</b>											
Basic			✓						✓	✓	✓
Comments - feedback	✓			✓	✓	✓					
Co-creation								✓			



Other		✓					✓				
<b>Data rights</b>											
All rights reserved		✓	✓		✓				✓		✓
CC NC-ND*	✓					✓				✓	
CC NC**				✓				✓			
Other	✓						✓				
<b>Implementation</b>											
Autonomously											
<i>In collaboration with...</i>											
University	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
City Council/Library	✓		✓	✓		✓		✓		✓	✓
NGO		✓		✓		✓	✓	✓			✓
European repository	✓		✓		✓	✓	✓	✓		✓	✓
Other oral history projects	✓			✓	✓	✓	✓	✓	✓		✓
Tech co-operative		✓		✓			✓		✓		✓
Tech for-profit company											✓
Other											
<b>Maintenance - Continuity</b>											
<i>Own resources...</i>											
<b>Voluntary labour</b>		✓				✓		✓			
<b>New 'Digital OPI'</b>					✓	✓	✓	✓	✓		
<b>Crowdsourcing</b>		✓				✓	✓	✓	✓		
<b>Donations</b>		✓	✓				✓	✓		✓	
<i>Support by...</i>											
<b>Public institutions</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓
<b>Local government</b>	✓	✓	✓			✓	✓	✓		✓	✓
<b>Private foundations</b>				✓			✓	✓			✓
<b>Digital commons</b>		✓		✓		✓	✓	✓	✓	✓	✓
<b>Other</b>	✓										
Notes: *Creative commons non-commercial no derivatives license; ** Creative commons non-commercial license											

**Table 5.** Proposals and their traits as developed in Task a.1 in the Athens workshop.

Participant	Σ1	Σ2	Σ3	Σ4	Σ5	Σ6	Σ7	Σ9	Σ12	Σ13	Σ14	Total votes
<b>Proposal</b>												
A	7	6		10	5	10	1	12	3	10	7	71
B	5	5	1	7	10	8	7		7	5	12	67
Γ	3	4	2	6	8	12	3	10	6	3	10	63
Δ	4	3	10	5	4	6	12	4	5	2	8	63



<i>E</i>	6	8	<b>12</b>		7	3	10	2		4	5	67
$\Sigma T$	<b>12</b>	7	5	4		5		7	1	7	6	61
$\Theta$	1	2	8	1	6		8	5	<b>12</b>	1	4	57
<i>I</i>		1	6	3	2	1	5		10	<b>12</b>	2	54
<i>IA</i>	8	<b>12</b>	3	<b>12</b>	3	2	2	8	2	8	1	48
<i>IB</i>	10	10	4	8	1	7	4	6	4	6	3	42
<i>IE</i>			7	2	<b>12</b>	4	6	3	8			42
Votes sum	56	58	58	58	58	58	58	57	58	58	58	
Votes to own proposal	10	7	12	12	12	12	12	12	12	12	12	

**Table 6.** Total votes cast on proposals during Task a.2 in the Athens workshop.

As elaborated in Section 3.4.2, the work scenario in Athens concerned the development of a central digital repository for uploading, storing and sharing the work of OPI, thereby opening up the archive to the broader public. A review of individual and collective choices made by the participants (Tables 5-7), provides some interesting observations regarding commoners' preferences towards the proposed project, as follows:

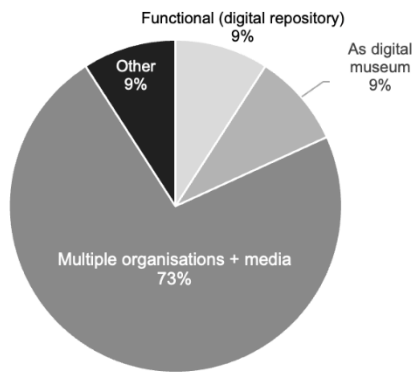
- Starting from the features of the digital platform, it seems that **‘the more is the merrier’ as far as organization-presentation (trait 1) is concerned**. In particular, the majority of respondents (73%) showed a preference for multiple organizations and media (level 3) in individual proposals (Task a.1) and in the winner scenario (Task a.2), moving even further in group deliberation (Task B) to eventually propose a hybrid strategy combining levels 2 and 3 (digital museum + multiple organizations). Transcribed data from group deliberation suggest that the commoners wished to **bridge the gap between a curated experience and user freedom**, catering for different needs of different types of audiences (see dialogue excerpts 1-3 in Appendix C1).
- In contrast, participants seemed **relatively modest (or possibly, hesitant) towards richer modes of user interaction (trait 2)**, with only 9% choosing ‘co-creation’ (level 3) in Task a.1. Although the winner scenario proposed users’ empowerment with direct commenting capacities (level 2), **group deliberation reduced this to a ‘basic’ level (level 1) in the final proposal (Task B), where control over information and materials rests with OPI** (‘users can send their evidence and express their interest to give an interview’, where materials and requests can be processed and reviewed confidentially by the network’s members). As suggested by transcribed data, this was mainly due to concerns regarding OPI’s ethical obligation to protect their narrators and a desire to



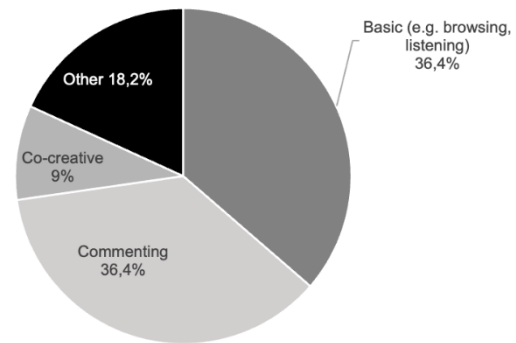
safeguard the quality and standards of their work and, potentially, their expertise in carrying out oral histories and responsibly dealing with the collected material (see dialogue excerpts 4-8, Appendix C1).

- Similar preferences are observed towards **sharing research data and rights** (trait 3), with **the majority (46%) of commoners choosing ‘all rights to be reserved’** (level 1) in Task a.1 and in their final proposal (Figure 9), despite the winner scenario advocating for a Creative Commons non-commercial license. Group deliberation revealed that there was high disagreement among OPI members with regards to data ownership and misconceptions regarding open-data tools like CC licenses (see dialogue excerpts 9-10, Appendix C1).

**Trait 1: Organisation - Presentation**



**Trait 2: User interaction**

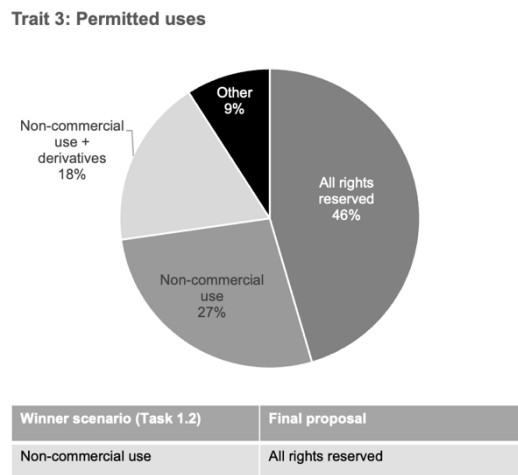


Winner scenario (Task 1.2)	Final proposal
Multiple organisations + media	Hybrid: Digital museum + Multiple organisations - media

Winner scenario (Task 1.2)	Final proposal
Commenting	Basic, but allow users to send their materials to OHT

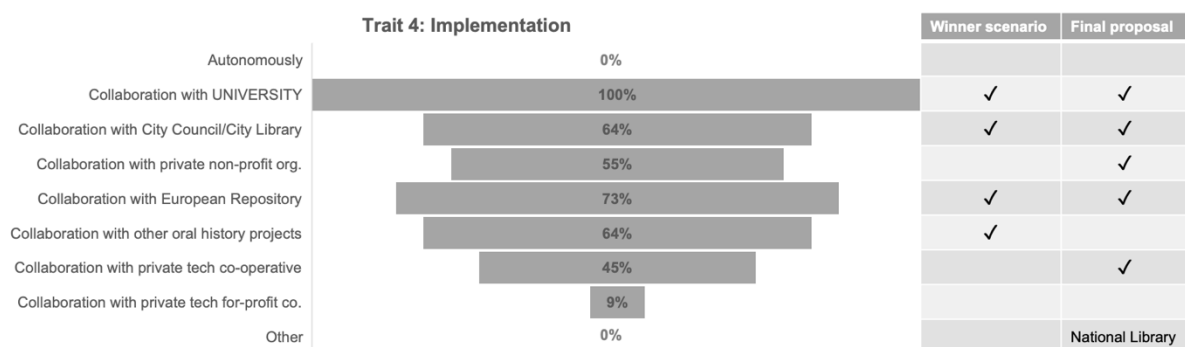
**Figure 7 (left).** Pie chart illustrating respondents' ideal choice of Trait 1 (task a.1), as compared to winner scenario and final proposal.

**Figure 8 (right).** Pie chart illustrating respondents' ideal choice of Trait 2 (task a.1), compared to winner scenario and final proposal.

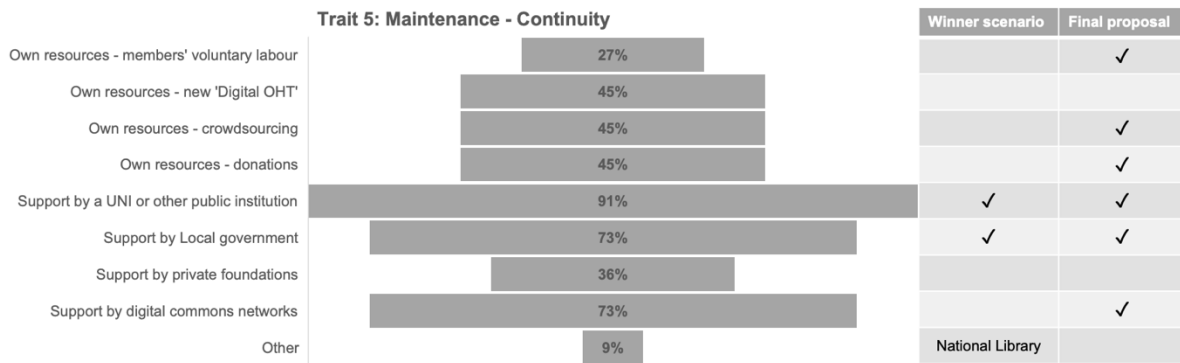


**Figure 9.** Pie chart illustrating respondents' ideal choice of Trait 3 (task a.1), as compared to winner scenario and final proposal.

- Regarding implementation (Trait 4), quite interestingly, **none of the participants opted for an autonomous course of action** (Figure 10). Rather, OPI members opted unanimously for the project to be materialised in collaboration with a university and with other partners, including European repository institutions such as EUROPEANA (chosen by 73%), local government (64%) and other Oral history projects (64%). These preferences were expressed with consistency in subsequent tasks (winner scenario and final proposal), apart from collaboration with similar Oral history projects which was eventually substituted by private non-profit organizations during group deliberation.



**Figure 10.** Graph showing respondents' preferences towards Trait 4 in an ideal scenario (task a.1), as compared to preferences expressed in subsequent tasks, as shown on the table to the right.



**Figure 11.** Graph showing respondents' preferences towards Trait 5 in an ideal scenario (task a.1), as compared to preferences expressed in subsequent tasks, as shown on the table to the right.

- As far as maintenance strategy is concerned (trait 5), **none of the subjects opted for sustaining the platform exclusively with their own resources**, with most respondents (73%) **choosing for a mix of their own resources and external support**. Interestingly, 27% of participants opted for delegating maintenance to an external partner or institution in task a.1. While this option received the most votes in task a.2, eventually, deliberation in task B altered maintenance strategy to a combination of own and external resources, with a consistent avoidance of private foundations as partners. Both implementation and maintenance choices during deliberation reflect OPI members' pragmatism, a generally high trust towards public institutions and reservations towards private actors (see dialogue excerpts 11-16, Appendix C1).

As shown by the detailed voting results (Table 6, p. 42), **82% of respondents cast most votes (12 points) to their own proposal**. The winner proposal received the highest total sum of votes and the highest points in total (twelve- and ten-points; although, quite paradoxically, it got merely 7 points by its own creator). A comparison between voting data and initial individual (ideal) choices suggests that **overall, apart from disaccord in data rights (trait 3), the winner proposal reflects largely majority preferences** (Figures 7-11). Some minor diversions that are observed with regards to implementation and maintenance (Traits 4-5), relate to the profile of the 'right' partner (e.g., a public or private institution) but still, **under a**



**consensus that OPI should not materialise the project autonomously but with some external support and resources.**

Traits	WINNER PROPOSAL	FINAL PROPOSAL
<b>Organization-presentation</b>		
Functional		
Enriched (Digital Museum)		✓
Dynamic	✓	✓
Other		Hybrid (Digital Museum + Dynamic)
<b>User interaction</b>		
Basic		✓
Comments - feedback	✓	
Co-creation		
Other		Users could send materials and express interest to be interviewed
<b>Data rights</b>		
All rights reserved		✓
CC NC-ND*	✓	
CC NC**		
Other		Always require permissions; OPI to request legal advice
<b>Implementation</b>		
Autonomously		
<i>In collaboration with...</i>		
University	✓	✓
City Council/Library	✓	✓
Private non-profit organization		✓
European repository	✓	✓
Other oral history projects	✓	
Tech co-operative		✓
Tech for-profit company		
Other		National Library of Greece
<b>Maintenance - Continuity</b>		
<i>Own resources...</i>		
<b>Voluntary labour</b>		✓
<b>New 'Digital OPI'</b>		
<b>Crowdsourcing</b>		✓
<b>Donations</b>		✓
<i>Support by...</i>		
<b>Public institutions</b>	✓	✓



Local government	✓	✓
Private foundations		
Digital commons		✓
Other	National Library of Greece	

**Table 7.** Comparison between winner proposal (most voted in Task a.2) and final proposal (after group deliberation in Task B) in the Athens workshop.

Furthermore, Table 7 compares the winner proposal, as formed by individual votes (task a.2) and final proposal, refined through group deliberation and collective decisions (task B). What we observe here is that after group deliberation, **the participants altered all three of the platform features (traits 1-3), while enriching desirable options for project implementation and maintenance.** To shed more light into the reasons and dynamics behind these shifts, we need to draw on our qualitative data and explore in greater detail concerns raised by subjects, areas of disagreement and ways of reaching consensus.



### 4.1.3. Results of the Berlin workshop

	Proposal										
Traits	2	3	4	5	6	7	8	9	10	11	
<b>Tasks' allocation</b>											
Fixed	✓	✓		✓	✓				✓		
Rotating			✓			✓				✓	
Hybrid											
Other							✓	✓			
<b>Shifts' allocation</b>											
Requests	✓		✓		✓	✓					
Self-entry		✓		✓			✓	✓	✓	✓	
Other											
<b>Types of teams</b>											
Fixed with diversity	✓			✓			✓				
Fixed without diversity											
Fluid with diversity		✓				✓				✓	
Fluid without diversity			✓		✓			✓	✓		
Other											
<b>Selection Preferences</b>											
Priority to new EAs										✓	
Priority to long-term EAs	✓	✓		✓		✓	✓	✓	✓		
Other			✓		✓						
<b>Team size</b>											
Teams of 5											
Teams of 4					✓			✓			
Both			✓	✓		✓	✓		✓	✓	
Other	✓	✓									

**Table 8.** Proposals and their traits as developed in Task a.1 in the Berlin workshop.

As presented in Section 3.4.3, the work scenario of Berlin’s workshop concerned the re-organization of volunteer labour and shift staffing arrangements in SM. As in the Athens’ workshop, during the first task, the participants generated a set of ten distinct proposals (Table 8), opting for different combinations of traits in their ideal scenario of organizing volunteer work at SM. Starting from the first two traits, task and shift allocation, we report that **half of the participants (50%) opted for a fixed allocation mode** whereas **60% opted for self-entering**



**their shifts.** As we will see later on, these two options also featured in the winner scenario. Regarding the making of teams, **the majority (40%) preferred ‘fluid’ teams**, 30% ‘fluid and diverse’ teams and the remaining 30% ‘fixed and diverse’ teams. It was the latter (i.e., fixed and diverse), not the mostly preferred option (i.e., fluid not diverse) that featured in the winner scenario. For priority rules between new and senior volunteers, **70% opted for assigning priority to ‘long-term’ volunteers** as compared to newcomers (also in the winner scenario). Finally, **a majority of 60% opted for teams of both 4 and 5 members** (also in the winner scenario).

Participant	2019	3018	4017	5016	6015	7014	8013	9012	1011	1110	Total votes
<b>Proposal</b>											
2	12	8	1	10	3	4	4	1	6	3	52
3	8	12		6	10	2	2	3	7	6	56
4	5	3	12	1	8	10	1	6	2	12	60
5	10	10		12	2	1	10	10	8	1	64
6	4	2		2	12	7	8	5	12	4	56
7	6	4	10		7	12	5	2	1	10	57
8	3	6	2	3	1	5	12	12	5	5	54
9	2	5	7	5	6	6	6	8	4	2	51
10	7	7	8	8	4	3		4	10	7	50
11	1	1	3	4	5	8	7	7	3	8	47
Votes sum	58	58	43	51	58	58	55	58	58	58	
Votes to own proposal	12	12	12	12	12	12	12	8	10	8	

**Table 9.** Total votes cast on proposals during Task a.2 in the Berlin workshop.

The results of the voting task (task a.2) suggest that in 4 out of the 5 traits considered the winner (most voted) proposal was aligned to those options that were most popular across participants in task a.1. The only deviation is observed in the ‘type’ of teams (trait 2), where individual preferences revealed some polarity between ‘fixed’ and ‘fluid’ teams, as well as, their featuring ‘diversity’ or not.

Proposal	WINNER PROPOSAL	FINAL PROPOSAL
Traits		
Tasks’ allocation		



Fixed	✓	✓
Rotating		
Hybrid		
Other		<b>FIXED but all areas/tasks are open for everyone to try/be trained</b>
<b>Shifts' allocation</b>		
Requests		✓
Self-entry	✓	
Other		<b>Keep things as they are (i.e., REQUESTS)</b>
<b>Types of teams</b>		
Fixed with diversity	✓	
Fixed without diversity		
Fluid with diversity		
Fluid without diversity		
Other		<b>FIXED TEAMS with diverse experience</b>
<b>Selection Preferences</b>		
Priority to new EAs		
Priority to long-term EAs	✓	
Other		<b>Do not give priority based on time spent as volunteer; choose based on volunteers' reliability</b>
<b>Team size</b>		
Teams of 5		
Teams of 4		
Both	✓	
Other		<b>2 or 4</b>

**Table 10.** Comparison between winner proposal (most voted in Task a.2) and final proposal (after group deliberation in Task B) in the Berlin workshop.

Furthermore, as shown on Table 9, during the voting task, **7 out of the 10 participants cast most points to their own proposal**, whereas 3 participants assigned 10, 8 and 8 points to their own proposal, respectively. Interestingly, here **we also observe relatively high discrepancies in proposal scores**, as for example proposal 8 received the highest points twice (12-12 points), four medium points (5-5-5-6 points) and four low points (1-2-3-3). **Although the winner scenario (proposal 5) attained very high/high scores by six voters (12-10-10-10-10-8 points), it seemed relatively unattractive to the rest three voters (1-1-2 points).**



It thus not very surprising that **the final proposal is quite distinct from the winner scenario** across traits, as shown on Table 10. With the exception of tasks' allocation mode (trait 1), we observe that **group deliberation during Task B shifted opinions greatly** regarding all other traits considered.

In particular, our data report the following:

- Collective choice towards task allocation remained the same in voting and final deliberation with a general consensus in favour of fixed tasks. As revealed by the transcribed data, although fixed tasks were suitable in practical terms for managing volunteer work, **volunteers wished for management to allow them some greater flexibility for task crafting and relative autonomy to fulfil their personal needs during their work at the museum** (see dialogue excerpts 1-4, Appendix C2).
- Preferences towards a self-entry mode of allocation were reversed to allocation per request (trait 2). During collective deliberation it became clear that 'keeping things the way they are' is the most reasonable course of action since the current system 'has worked out pretty well' (see dialogue excerpts 5-7, Appendix C2).
- The concept of teams' **diversity was assigned with a new meaning**, namely heterogeneity in terms of volunteers' experience (trait 3). Participants stressed that they saw themselves as an organisation that is 'naturally diverse' and thus, they could rely on the organic emergence of teams and team-building that reflects the values of the museum, such as cherishing diverse sexual identities. What deserved attention was rather creating **opportunities 'for learning from each other'** (see dialogue excerpts 8, Appendix C2).



- Raising issues of mixing new and old members to work together was also closely related to newer members claiming their position within the organization. **Giving priority to members based on seniority (as a reward) did not go through** (trait 4). Rather, during deliberation commoners were convinced that the **best strategy is to choose volunteers (both senior and newcomers) based on their reliability** (see dialogue excerpts 9-12, Appendix C2).
- Finally, preferences towards the size of teams also shifted from teams of 4 or 5 to teams of 2 or 4 (trait 5). In group deliberation, participants stressed that the sense of **security relies mostly on personal relationships and trust** (see dialogue excerpts 13, Appendix C2).



## CONCLUSIONS

This study offers some interesting observations regarding the internal processes and dynamics within commons-oriented GLAMs **across the three layers of accessibility, autonomy and governance, as conceptualized in GLAMMONS Deliverable 1.6**, creating a fertile ground for further critical enquiry into opportunities and challenges of commoning within the sector.

The first workshop held in Dijon, allowed us to explore issues related to **autonomy and sharing of outputs with targeted audiences**. LC's primary objectives include the production and presentation of cutting-edge conceptual art, the promotion and training of emerging artists and the diffusion of contemporary artistic creativity to the broader community. At the time of the study, LC was engaged in reflection and exploration of new avenues to achieve these goals, beyond the conventional museum exhibition format. The organization's team is particularly concerned with **ensuring its long-term financial sustainability and enhancing its impact on surrounding communities, while remaining true to its mission and ethos of supporting young artists and artistic freedom through its curatorial practice**. Like many small peripheral museums, LC experiences limited public engagement with its permanent collections. Our research data suggest that there is a common consent amongst co-directors and staff for exploring alternative strategies and innovative uses of the organization's spaces and resources to better support artistic creativity, while remaining open to collaborations with external partners (mostly public institutions).

In the Athens workshop, the work scenario of developing a digital platform for opening-up the archive, informed our enquiry into **accessibility, as pursued through different levels of sharing data, engagement and co-creation**. Here, we saw that even in a grassroots cultural commons, conflict and debate can emerge when it comes to access and control of materials that make up an oral history archive. Our data corroborates that issues related to outputs' sharing and digital transformation are common challenges for small GLAMs (see also GLAMMONS Deliverables 1.5 and 1.7), particularly for grassroots initiatives lacking the institutional support of libraries, museums and other formal organizations. Nonetheless, for OPI and other citizen-led cultural projects, design choices of an appropriate repository or platform are critical for ensuring the long-term preservation and accessibility of data but also



for aligning with the ethos of the commons. Going digital and opening up to audiences involves decisions with different outcomes regarding access and control, whereas **strong concerns emerge that holders of oral history materials have a strong ethical commitment** to safeguarding narrators from misrepresentation (Sommer & Kay Quinlan, 2009). Some participants further argued that **controlling the use of materials serves as a protective measure, ensuring that OPI quality and standards are not compromised**, potentially also implying **a desire to safeguard their community expertise** (David, 2007) despite the voluntary, non-institutional character of their work. Additionally, discussion during the workshop highlighted that **pursuing collaborations should not be perceived as a ‘counter-commoning’ practice** but rather as a pragmatic approach, particularly when resources – whether financial, human or technical knowledge – are constrained. In this context, potential for partnerships and ‘intercommoning’ (i.e., collaboration with other commons, such as digital commons) deserves further exploration.

In Berlin, we had the opportunity to delve into questions regarding **alternative modes of labour and issues related to governance**, as the re-organization of volunteer labour and shift staffing was identified as crucial for ensuring the smooth day-to-day operation of SM. Interestingly, deliberation among commoners regarding the distribution of tasks, the roles of volunteers and the composition of teams working at the museum brought to the surface **current dynamics between longstanding and newer members at SM. The discussion also underscored the community’s porosity and the evolving structures of contributing to the commons. As demands for increased transparency and participation grow, the museum’s internal processes need to adapt to accommodate greater flexibility and mechanisms for internal learning and communication.** Addressing disparities in power and rights between established and newer members is essential, particularly in response to younger SM participants’ calls for more frequent role rotation and equal voice. Moreover, participants emphasized **the importance of job crafting – both task crafting and relational crafting**, where commoners proactively shape their roles and social relationships when working for the museum (Wrzesniewski & Dutton, 2001; Bakker & Oerlemans, 2019). Notably, our empirical research in WP3 also found a similarly strong appreciation for job crafting among OPI members (Dragouni et al., *forthcoming*).



Above all, **the approach discussed in this document constitutes a methodological proposal for the management of decision-making processes in the framework of commons. The decision-making protocol proposed here combines: (i) elicitation of individual preferences in an incentive-compatible way leading to a set of proposed alternative solutions, (ii) collective choice of the most preferred solution through a voting process, and (iii) a final consensual decision based on a brainstorming session.** Each of the stages and the entire sequence of them offered insights on the quantitative and qualitative aspects of collective decision making. In general terms, the transition from the preference elicitation of individual preferences to the vote for a collective decision confirmed the rationality at an individual level. With few exceptions, each participant gave maximum points to their proposed project. However, the brainstorming decision-making session always led to a consensual choice deviating from the choice made by voting. However, despite consensus on the final choice, the two processes (voting and brainstorming for consensus) produced outcomes which deviated to similar extents from the individual proposals. Finally, the individual proposal and voting stages preceding the brainstorming stage seem to have provided a common language and a useful starting point, facilitating the consensual collective final choice.

Thus, from a methodological point of view, the method proposed here involves an “Endogenous project agenda proposal” stage (individual preferences), followed by “a Borda rule-assisted voting for the collectively preferred project” (voting for a collectively accepted solution) and a “Brainstorming” (group deliberation) stage. The individual proposal stage guarantees **that individual proposals are preserved to the voting stage, shielded against strategic manipulation through the simultaneity of proposals and the anonymity of the proposer.** This overcomes the usual pathology of “representative” electoral systems in which strong dominant parties propose their identity and member loyalty stronger than the content of their proposals, preventing “weak” proposers from getting their potentially good ideas through to the voting stage. The voting stage has revealed a strong rationality of the individual proposers and then voters: The vast majority voted their own proposal as their first choice.

Exceptionally, some reflection (if not rationality failure or “excessive kindness” of “not voting your own proposal”) seems to have taken place in the cases in which someone considered another’s proposal as their favourite choice among the proposed ones. The application of the Borda Rule proves like in many other contexts so far, sufficient for the appointment of the



collectively preferred solution among the ones available. Nevertheless, this “final” choice-by-voting has not survived intact in the brainstorming group discussion. **In all cases, the collective and real-time interaction through collective discussions and face-to-face verbal exchange of ideas has produced unanimously accepted solutions which in all cases achieved consensus which was not the case for the proposal-then-voting protocol.** The latter was far from unsuccessful or unnecessary. It provided a ground for individual participation in the collective effort to reach a democratically processed set of ideas, giving rise to a starting point for the group discussion, providing for an item-specific vocabulary and focal points for agreement or disagreement. **Our method for collective decision-making has combined traditional elements of democratic decision-making with novel aspects which are logistically feasible and socially efficient.** More work is needed to experimentally confirm these first findings in a larger variety of contexts and in larger groups. Generalization over large groups like municipalities, regions or countries will require far more IT-intense support than has been used in the experimental workshops reported here.



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## APPENDIX A: Workshop Materials

### A1. Instructions' card provided to participants (Sample 1)

#### Instructions

*Thank you for your participation in this session, which is supported by EU funds in the framework of the project Glammons. The research questions and design of this research have not been influenced in any way by the funding institution. Your participation is voluntary, and you may leave the session at any moment you would prefer to do so. The information collected hereby is protected by total anonymity and protocols compatible with international GDPR standards. YOU CANNOT COMMUNICATE AMONG YOU DURING THE FIRST TWO PARTS OF THE SESSION.*

Tick here if you agree:

The experiment in which you will participate aims at studying individual decisions as part of an independent research on cultural and artistic “commons”. In this experiment you will be asked to complete a task which will lead to the decision on the allocation of a fund (9000€) will be allocated to the Consortium. The instructions are simple. By following them carefully you will be able to influence the allocation of this fund to a commonly proposed project.

All your answers will be treated anonymously, and your identity will not be known to other players or experimentalists.

The experiment is divided into two phases. The instructions for both phases follow.

Thank you for taking care now to turn off your cell phones.



## Phase 1

Consider the following traits of a project to which a fund will be allocated.

You will have to propose a project proposing your favorite “mix” of characteristics. The characteristics of the project which you will propose will concern the following aspects:

1. **Survival of the Consortium**
2. **Future Developments**

These two aspects have the following possibilities:

1. **Survival:** As far as the survival of the Consortium is concerned, there are two aspects to consider, which in their turn lead to two options each:
  - a. Funding options, with focus on:
    - i. Development of fundraising activity at a French Level
    - ii. Development of fundraising activity at an international level
  - b. The future of the collections, with either:
    - i. Digitization of the collections and/or archive
    - ii. Closure of the Consortium which leads to keeping the collections in:
      1. French museums
      2. International museums
      3. Private people
2. **Future Developments:** As far as the future developments are concerned there are two possibilities:
  - a. Developing a unit aiming at the Consortium development from different perspectives.
  - b. Destination of the space to alternative uses like residence for artists or other destinations. YOU MAY PROPOSE ONE.
3. **OTHER:** You may add ONE aspect that you consider important and is not a subcase of the above.



## A2. Instructions' card provided to participants (Sample 2)



### Experimental workshop at Schwules Museum

#### INSTRUCTIONS FOR PARTICIPANTS

*Thank you very much for your participation in today's workshop! All data collected are anonymous and will be used solely for scientific purposes. Before we begin, please make sure you have read the consent form and you agree with the terms.*

#### Scope and general objective

GLAMMONS project explores good practices related to management, finance, and participation in small-scale, community-led GLAM (Galleries, Libraries, Archives, Museums). Today's workshop will focus on some of these to better understand what you consider most appropriate for your museum. The general objective of our research is to produce evidence-based policy recommendations that will promote participatory and inclusive management across the sector and increase GLAM's resilience through commons-oriented arrangements.

#### Work scenario

All workshop activities revolve around a central 'work scenario', with the view to mobilise you to develop a realistic and desirable proposal to be implemented by your organisation.

The scenario revolves around the following question:

***How could shift staffing in the museum service be organized in the future?***

We would like you to think about and choose the course of action you consider best for implementation. All tasks concern this specific work scenario.

#### Process

##### Part A

In Part A, you are requested to work individually by completing a pseudonymous (anonymous with a code) questionnaire provided by the researchers.

During this part, please refrain from conversing with each other. If you have any questions, you may ask the researchers for clarifications.

Part A includes two tasks:

##### Task a.1:

You will be provided with a list of potential options for shift staffing at Schwules Museum. We would like you to choose those options you find most desirable or propose your own ones. The purpose of the task is to freely create your ideal proposal selecting from the list or adding your own elements.

1



Task a.2:

In this task, you are asked to assess the various potential courses of action proposed during Task a.1 by reviewing all the (anonymous) proposals created by your colleagues. More specifically, we would like you to rank all the proposals, from the most to the least suitable or desirable for you. The proposal with the highest overall score will be the winner.

Part B

In Part B, you can work collectively and discuss with your colleagues about the winning proposal.

You may openly express your opinions or concerns about the Museum's course of action regarding shift staffing.

Additionally, you can change any of the features of the proposal, if deemed necessary.

D4.1 Working paper on the processes and results of the three experiments



### **A3. Card for Task a.1 (Dijon Workshop)**



**PROPOSED PROJECT (CODE: \_\_\_\_\_ [Please leave blank for the second phase]); Please mark your preferred option(s) with an "X":**

**1. Survival:**

**a. Funding options:**

**i. Funding at a French level**      YES \_\_\_\_\_      No \_\_\_\_\_

or

**ii. Funding at an International level** YES \_\_\_\_\_      No \_\_\_\_\_

**b. Future of the collections:**

**i. Digitization/archive**      YES \_\_\_\_\_      No \_\_\_\_\_

or

**ii. Closure of the Consortium**      YES \_\_\_\_\_      No \_\_\_\_\_

**If "YES" above, then offer the collections to:**

- |                          |           |          |
|--------------------------|-----------|----------|
| 1. French museums        | YES _____ | NO _____ |
| 2. International museums | YES _____ | NO _____ |
| 3. Private people        | YES _____ | NO _____ |

**2. Future Developments:**

**a. Developing a unit aiming at the Consortium development from different perspectives.**      YES \_\_\_\_\_      NO \_\_\_\_\_

**b. Destination of the space to alternative uses like residence for artists or other destinations.**      YES \_\_\_\_\_      NO \_\_\_\_\_

IF "YES" YOU MAY PROPOSE ONE: \_\_\_\_\_

**3. OTHER:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## A4. Card for Task a.1 (Athens Workshop)

PROPOSAL CODE (To be completed by the researchers): \_\_\_\_\_

### PILOT PLATFORM PROPOSAL FOR THE ORAL HISTORY TEAMS 1/2

In each field, please select ONE (1) option or alternatively suggest something “Other” and provide a brief clarification:

#### 1. Organization - Presentation

Functional <input type="checkbox"/>	Digital Museum <input type="checkbox"/>	Dynamic <input type="checkbox"/>	Other <input type="checkbox"/>
<i>Digital repository, database with index</i>	<i>Organized into collections with explanatory texts, photographs etc.</i>	<i>Multiple organizations (e.g. chronological, thematic, geographic) and interaction</i>	

#### 2. User features

Basic <input type="checkbox"/>	Commenting <input type="checkbox"/>	Co-creation <input type="checkbox"/>	Other <input type="checkbox"/>
<i>Browsing material, listening, viewing, reading</i>	<i>Users will leave comments and upload additional documentation under videos</i>	<i>Users will create tags, keywords, explanatory texts, etc.</i>	

#### 3. Permitted uses of material

Always requiring permission <input type="checkbox"/>	Allow non-commercial use or reproduction <input type="checkbox"/>	Allow non-commercial use and creation of derivatives <input type="checkbox"/>	Other <input type="checkbox"/>
<i>Before any use or reproduction, All rights reserved</i>	<i>Example: Creative Commons license for non-commercial, non-derivative works</i>	<i>Example: Creative Commons non-commercial license (CC-NC)</i>	



**PILOT PLATFORM PROPOSAL FOR THE ORAL HISTORY TEAMS 2/2**

**4. Implementation strategy**

Autonomously <input type="checkbox"/>	Collaboration <input type="checkbox"/>	Collaboration <input type="checkbox"/>	Collaboration <input type="checkbox"/>	Other <input type="checkbox"/>
<i>Exclusively by members and friends of OHT</i>	<i>With a University Department or School</i>	<i>With a municipality or municipal library</i>	<i>With a private non-profit organization</i>	
Collaboration <input type="checkbox"/>	Collaboration <input type="checkbox"/>	Collaboration <input type="checkbox"/>	Collaboration <input type="checkbox"/>	
<i>With a European repository (e.g., Europeana)</i>	<i>With other oral history projects</i>	<i>With a technology co-operative company</i>	<i>With a technology for-profit company (e.g., Microsoft)</i>	

**5. Maintenance - Continuity**

With own Resources <input type="checkbox"/>	With own Resources <input type="checkbox"/>	With support <input type="checkbox"/>	With support <input type="checkbox"/>	Other <input type="checkbox"/>
<i>Volunteer work by OHT members</i>	<i>Creation of a special 'Digital OHT'</i>	<i>From a university department or other public institution</i>	<i>From local/municipal authorities</i>	
With own Resources <input type="checkbox"/>	With own Resources <input type="checkbox"/>	With support <input type="checkbox"/>	With support <input type="checkbox"/>	
<i>Users' contributions (crowdsourcing)</i>	<i>Private sponsorships and donations</i>	<i>Private institutions (e.g., Stavros Niarchos Foundation)</i>	<i>Digital commons projects and networks</i>	



## A5. Card for Task a.1 (Berlin Workshop)

PROPOSAL CODE (to be completed by the researchers): \_\_\_\_\_

### PROPOSAL for the NEW SHIFT STAFFING POLICY of SCHWULES MUSEUM

In each field, please select ONE (1) option by ticking the box or alternatively, suggest some "Other" by explaining briefly:

#### 1. Tasks' allocation

Fixed tasks <input type="checkbox"/>	Rotating tasks <input type="checkbox"/>	Hybrid allocation <input type="checkbox"/>	Other <input type="checkbox"/>
		<i>Fixed shifts during the week and rotating shifts in the weekend</i>	

#### 2. Shifts' allocation

Through requests <input type="checkbox"/>	Self-entry <input type="checkbox"/>	Other <input type="checkbox"/>
<i>I ask about the shifts I would like to do. The decision is made about the permanent staff in charge.</i>	<i>I enter my own shifts. Permanent employees only intervene if there are competing requests</i>	

#### 3. Teams' building

Fixed teams with diversity <input type="checkbox"/>	Fixed teams without diversity <input type="checkbox"/>	Fluid teams that emphasize diversity <input type="checkbox"/>	Fluid teams that do not place particular value on diversity <input type="checkbox"/>	Other <input type="checkbox"/>
<i>Fixed teams of EAs work together regularly. These teams are deliberately put together to encourage diversity.</i>	<i>Fixed teams of EAs work together regularly. These teams are not intentionally put together to encourage diversity.</i>	<i>The EA teams change regularly so that you are always working with new people. These teams are deliberately put together to encourage diversity.</i>	<i>The EA teams change regularly so that you are always working with new people. These teams are not deliberately put together to encourage diversity.</i>	

#### 4. Selection preferences

New EAs have priority on their desired shifts/tasks <input type="checkbox"/>	Long-term EAs have priority on their desired shifts/tasks <input type="checkbox"/>	Other <input type="checkbox"/>
<i>For faster training and better retention</i>	<i>More knowledge and longer service times are rewarded.</i>	

#### 5. Team number

Teams of 5 <input type="checkbox"/>	Teams of 4 <input type="checkbox"/>	Both <input type="checkbox"/>	Other <input type="checkbox"/>
<i>This could help everyone feel safe and prevent spontaneous closures</i>	<i>Could help to avoid boredom of not having much to do</i>	<i>Both allowed depending on the needs. On busy days, perhaps 5</i>	

## A6. Task card used in TASK B (Sample)



### RANKING OF PROPOSALS IN ORDER OF PREFERENCE:

CODE\* \_\_\_\_\_

*\*to be completed by the researchers for anonymity purposes*

Please review all of your colleagues' suggestions and rank them by filling the Table **from most to least appropriate**, as follows:

Your 1<sup>st</sup> choice: 12 points

Your 2<sup>nd</sup> choice: 10 points

Your 3<sup>rd</sup> choice: 8 points

Your 4<sup>th</sup> choice: 7 points

Your 5<sup>th</sup> choice: 6 points

For the rest of the proposals you choose, assign points 5, 4, 3, 2 and 1, respectively.

POINTS	PROPOSAL CODE
12	
10	
8	
7	
6	
5	
4	
3	
2	
1	



## APPENDIX B: Detailed results of distances between individual and collective choices

### B1. Dijon's workshop

Table 11. Distances by proposal at Dijon's workshop.

	Distance from Winner (B)	Distance from Winner (H)	Distance from FINAL PROPOSAL
Proposal A	4	2	1
Proposal B	0	4	3
Proposal C	5	1	2
Proposal D	4	2	1
Proposal E	2	2	3
Proposal F	4	0	1
Proposal G	4	0	1
Proposal H	4	0	1
MEDIAN DISTANCE	4	2	1



**Table 12.** Distances by feature at Dijon's workshop

D4.1 Working paper on the processes and results of the three experiments



	WINNER SCENARIO B	FINAL PROPOSAL	WINNER SCENARIO H	FINAL PROPOSAL
<b>SURVIVAL through national funding</b>	YES	YES	NO	YES
Participant A	0	0	1	0
Participant B	0	0	1	0
Participant C	1	1	0	1
Participant D	0	0	1	0
Participant E	1	1	0	1
Participant F	1	1	0	1
Participant G	1	1	0	1
Participant H	1	1	0	1
<b>DISTANCE</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>5</b>
<b>SURVIVAL through international funding</b>	YES	YES	YES	YES
Participant A	0	0	0	0
Participant B	0	0	0	0
Participant C	0	0	0	0
Participant D	0	0	0	0
Participant E	0	0	0	0
Participant F	0	0	0	0
Participant G	0	0	0	0
Participant H	0	0	0	0
<b>DISTANCE</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Digitize and archive collections</b>	YES	YES	YES	YES
Participant A	0	0	0	0
Participant B	0	0	0	0
Participant C	0	0	0	0
Participant D	0	0	0	0
Participant E	0	0	0	0
Participant F	0	0	0	0
Participant G	0	0	0	0
Participant H	0	0	0	0
<b>DISTANCE</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Pass collections to other French museums</b>	YES	NO	NO	NO
Participant A	1	0	0	0
Participant B	0	1	1	1
Participant C	1	0	0	0
Participant D	1	0	0	0
Participant E	0	1	1	1
Participant F	1	0	0	0
Participant G	1	0	0	0
Participant H	1	0	0	0
<b>DISTANCE</b>	<b>6</b>	<b>2</b>	<b>2</b>	<b>2</b>
<b>Pass collections to international museums</b>	YES	NO	NO	NO
Participant A	1	0	0	0
Participant B	0	1	1	1
Participant C	1	0	0	0
Participant D	1	0	0	0
Participant E	0	1	1	1
Participant F	1	0	0	0
Participant G	1	0	0	0
Participant H	1	0	0	0
<b>DISTANCE</b>	<b>6</b>	<b>2</b>	<b>2</b>	<b>2</b>
<b>Pass collections to private collectors</b>	YES	NO	NO	NO
Participant A	1	0	0	0
Participant B	0	1	1	1
Participant C	1	0	0	0
Participant D	1	0	0	0
Participant E	1	0	0	0
Participant F	1	0	0	0
Participant G	1	0	0	0
Participant H	1	0	0	0
<b>DISTANCE</b>	<b>7</b>	<b>1</b>	<b>1</b>	<b>1</b>
<b>FUTURE DVLPs: NEW UNIT</b>	YES	YES	YES	YES
Participant A	1	1	1	1
Participant B	0	0	0	0
Participant C	0	0	0	0
Participant D	0	0	0	0
Participant E	0	0	0	0
Participant F	0	0	0	0
Participant G	0	0	0	0
Participant H	0	0	0	0
<b>DISTANCE</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>
<b>FUTURE DVLPs: NEW USES</b>	YES	YES	YES	YES
Participant A	0	0	0	0
Participant B	0	0	0	0
Participant C	1	1	1	1
Participant D	1	1	1	1
Participant E	0	0	0	0
Participant F	0	0	0	0
Participant G	0	0	0	0
Participant H	0	0	0	0
<b>DISTANCE</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>



## B2. Athens' workshop

Table 13. Distances by proposal at Athens' workshop

	Distance from Winner Scenario	Distance from FINAL PROPOSAL
Proposal A	0	10
Proposal B	11	4
Proposal Δ	5	6
Proposal IB	7	9
Proposal Γ	4	11
Proposal IA	5	7
Proposal E	11	7
Proposal ΣT	9	7
Proposal Θ	11	8
Proposal I	5	7
Proposal IE	7	7
<b>MEDIAN DISTANCE</b>	<b>7</b>	<b>7</b>



Table 14. Distances by feature at Athens's workshop

	WINNER SCENARIO (Σ9)	FINAL PROPOSAL
<b>ORGANISATION - PRESENTATION</b>	<b>MULTIPLE/DYNAMIC (OPTION 3)</b>	<b>BOTH OPTIONS 2 + 3</b>
Participant Σ9	0	1
Participant Σ14	0	1
Participant Σ7	1	1
Participant Σ1	0	1
Participant Σ6	0	1
Participant Σ4	0	1
Participant Σ3	1	0
Participant Σ2	0	1
Participant Σ12	1	1
Participant Σ13	0	1
Participant Σ5	0	1
<b>DISTANCE</b>	<b>3</b>	<b>10</b>
<b>USER INTERACTION</b>	<b>ALLOW COMMENTS</b>	<b>BASIC (NO COMMENTS)</b>
Participant Σ9	0	1
Participant Σ14	1	1
Participant Σ7	1	0
Participant Σ1	0	1
Participant Σ6	0	1
Participant Σ4	0	1
Participant Σ3	1	1
Participant Σ2	1	1
Participant Σ12	1	0
Participant Σ13	1	0
Participant Σ5	1	0
<b>DISTANCE</b>	<b>7</b>	<b>7</b>
<b>RIGHTS</b>	<b>CC NC-ND License</b>	<b>All rights reserved</b>
Participant Σ9	0	1
Participant Σ14	1	0
Participant Σ7	1	0
Participant Σ1	1	1
Participant Σ6	1	0
Participant Σ4	0	1
Participant Σ3	1	1
Participant Σ2	1	1
Participant Σ12	1	0
Participant Σ13	0	1
Participant Σ5	1	0
<b>DISTANCE</b>	<b>8</b>	<b>6</b>



	WINNER SCENARIO	FINAL PROPOSAL
<b>IMPLEMENTATION</b>	In collaboration with [OPTIONS 2, 3, 5, 6]	In collaboration with [OPTIONS 2, 3, 4, 5, 7]
Participant Σ9	0	3
Participant Σ14	5	2
Participant Σ7	1	2
Participant Σ1	3	1
Participant Σ6	1	3
Participant Σ4	1	2
Participant Σ3	3	2
Participant Σ2	1	2
Participant Σ12	3	3
Participant Σ13	1	2
Participant Σ5	3	2
<b>DISTANCE (MEDIAN)</b>	<b>2</b>	<b>2</b>
<b>MAINTENANCE - CONTINUITY</b>	With Support from [OPTIONS 5+6]	With Own Resources [Options 1,3,4] and Support from [OPTIONS 6+8]
Participant Σ9	0	4
Participant Σ14	4	0
Participant Σ7	1	3
Participant Σ1	3	5
Participant Σ6	2	6
Participant Σ4	2	2
Participant Σ3	4	3
Participant Σ2	5	2
Participant Σ12	7	4
Participant Σ13	3	3
Participant Σ5	3	4
<b>DISTANCE (MEDIAN)</b>	<b>3</b>	<b>3</b>



### B3. Berlin's workshop

**Table 15.** Distances by proposal at Berlin's workshop

	Distance from Winner Scenario (Proposal 5)	Distance from FINAL PROPOSAL
Proposal 2	2	3
Proposal 3	2	4
Proposal 4	4	4
Proposal 5		4
Proposal 6	4	3
Proposal 7	3	4
Proposal 8	1	5
Proposal 9	3	5
Proposal 10	1	4
Proposal 11	3	5
<b>MEDIAN DISTANCE</b>	<b>3</b>	<b>4</b>



**Table 16.** Distances by feature at Berlin's workshop



	WINNER SCENARIO (PARTICIPANT'S 2)	FINAL PROPOSAL
<b>T1: TASKS' ALLOCATION</b>	FIXED	FIXED
PARTICIPANT 2019	0	0
PARTICIPANT 3018	0	0
PARTICIPANT 4017	1	1
PARTICIPANT 5016	0	0
PARTICIPANT 6015	0	0
PARTICIPANT 7014	1	1
PARTICIPANT 8013	1	1
PARTICIPANT 9012	1	1
PARTICIPANT 1011	0	0
PARTICIPANT 1110	1	1
<b>DISTANCE</b>	<b>5</b>	<b>5</b>
<b>T2: SHIFTS' ALLOCATION</b>	SELF-ENTRY	REQUESTS
PARTICIPANT 2019	1	0
PARTICIPANT 3018	0	1
PARTICIPANT 4017	1	0
PARTICIPANT 5016	0	1
PARTICIPANT 6015	1	0
PARTICIPANT 7014	1	0
PARTICIPANT 8013	0	1
PARTICIPANT 9012	0	1
PARTICIPANT 1011	0	1
PARTICIPANT 1110	0	1
<b>DISTANCE</b>	<b>4</b>	<b>6</b>
<b>T3: TYPES OF TEAMS</b>	FIXED + DIVERSITY	NEW OPTION: FIXED + DIVERSE EXPERIENCE
PARTICIPANT 2019	0	1
PARTICIPANT 3018	1	1
PARTICIPANT 4017	1	1
PARTICIPANT 5016	0	1
PARTICIPANT 6015	1	1
PARTICIPANT 7014	1	1
PARTICIPANT 8013	0	1
PARTICIPANT 9012	1	1
PARTICIPANT 1011	1	1
PARTICIPANT 1110	1	1
<b>DISTANCE</b>	<b>7</b>	<b>10</b>
<b>T4: SELECTION PREFs</b>	OLDNESS-BASED PRIORITY	NEW OPTION: RELIABILITY-BASED PRIORITY
PARTICIPANT 2	0	1
PARTICIPANT 3	0	1
PARTICIPANT 4	1	1
PARTICIPANT 5	0	1
PARTICIPANT 6	1	1
PARTICIPANT 7	0	1
PARTICIPANT 8	0	1
PARTICIPANT 9	0	1
PARTICIPANT 10	0	1
PARTICIPANT 11	1	1
<b>DISTANCE</b>	<b>3</b>	<b>10</b>
<b>T5: TEAM SIZE</b>	TEAMS OF 4+5	NEW OPTION: TEAMS OF 2+4
PARTICIPANT 2019	1	1
PARTICIPANT 3018	1	1
PARTICIPANT 4017	0	1
PARTICIPANT 5016	0	1
PARTICIPANT 6015	1	1
PARTICIPANT 7014	0	1
PARTICIPANT 8013	0	1
PARTICIPANT 9012	0	1
PARTICIPANT 1011	1	1
PARTICIPANT 1110	0	1
<b>DISTANCE</b>	<b>4</b>	<b>10</b>



## APPENDIX C: Group deliberation data

### C1. Themes and selected excerpts from Athens' workshop

#### Theme 1 - Organization & presentation of materials: *Bridging the gap between curated experience and user freedom*

##### *Dialogue excerpt #1 –*

Participant 3: "I think that's the goal – the multiple organizations. That is, someone who watches the interview on the platform, should have the ability to easily place it both chronologically and thematically, and if there are multiple interviews, to connect them thematically. To link [the interview] geographically, with landmarks, and to find the historical events and connect it with various other sites, libraries, and books."

Participant 7: "I have no objection. I agree that this is the goal and the ideal for all of us. But I **would like us to consider that this and perhaps other aspects later on depend on what funding and technical support are available** behind it. And these must align with one another. For example, if we decide that maintenance will be handled using our own resources and the voluntary work of team members, **it's very likely that we won't be able to achieve this.**"

##### *Dialogue excerpt #2 -*

Participant 10: "I agree that it's great to organize it dynamically, but **if we want what we present to be more appealing to attract more people and to make sense to more people**, the format I could imagine would be, I think, a digital museum. Occasionally, collections with various themes could be released to keep it fresh and dynamic, rather than something that gets presented once – that's it, someone visits once, comes back a year later, and it's still the same thing. Instead, it should be updated – curated. And constantly present new things, which, of course, **will definitely require more work from a maintenance team.**"

Participant 4: "Won't it be updated anyway with the new interviews being added?"

Participant 10: "It will be updated – maybe this year there are 10 interviews, and next year there are 20. But a user visiting the site won't notice that immediately. You'd have to find a way to notify your audience, those who follow you regularly, to alert them like, 'Hey everyone, we've added new material.' Whereas if it's something that continuously introduces new themes and stays interesting, it will be worth visiting to always find something new. [...] For example, this year we might have many interviews about the role of women, and the coordination team might decide to release a collection of interviews related to women's issues, whether in the 1940s, today, or another time period."



*Dialogue excerpt #3 –*

Participant 6: "The digital museum could include explanatory texts or photos. I understand what they mean, in the sense that you're changing how the user experiences the platform, though it's definitely more work. But even with a dynamic format, things can change. For example, you could have an icon you click to open an image and see a 3D map. And on that map, there might be buttons that light up or flash – like, here we have new material, geographically. All these are matters of very detailed design. The interface is the most critical thing. If you don't build that, everything else, in my opinion, comes second or third, but it's crucial to make that distinction. What do we ultimately want? Something in the form of a museum, which could mean something like periodic, digital exhibitions that change? Or do we want something more interactive with multiple areas? And also, what do we mean by interaction? I need clarification. Interaction in what way – how does the user's experience differ between a digital museum and the multi-layered organization?"

Participant 1: 'The digital museum has various exhibits, and the selection of exhibits or collections is made, for example, by the technical team. A dynamic website presentation **gives the user the option and the capacity** to create what they want to view by applying their own filters. These filters could be gender, chronology, theme, geographic region, history... For example, I might want, as a user, to gather life stories that relate to women under the themes of "violence" and "childhood". So, I'm searching for and collecting the material I want, rather than having the technical team give me an exhibit about childhood and violence in the 1940s.'

Participant 4: 'Yes, that – I prefer that. To have filters so the user can choose what they want to see.'

Participant 10: 'I think it can be a combination. [...] the presentation could have the form of a digital museum but with possibilities for dynamic search, which will be more user-friendly.'

Participant 3: 'Personally, I don't like this, **because the word "museum", "digital museum" means something static**'.

Participant 1: 'So, **why don't we do something revolutionary and go for a hybrid?** A hybrid platform!'

[...]

Participant 7: 'I think from what I'm hearing so far, we all agree that we would all really like it if there could be a digital museum with dynamic organization. That is, something that incorporates both, as long as one doesn't exclude the other.'

Theme 2 - User roles and capacities: *The participatory dilemma and the rules of commoning*

*Dialogue excerpt #4 –*

Participant 1: 'I'm in favour of giving absolute freedom to the audience, and **I would like it to contribute to the bottom-up creation of the platform**. My stance is for **absolute freedom and absolute democracy**, the freedom of expression. I want to see and hear what is produced



by audiences on the website. I don't want to always be the judge, deciding what is right to be included on the platform. So, my position is one of "co-creation."

Participant 6: 'I don't disagree with that. There could be a button that says "submit material," but ... **I can't, under my umbrella, let someone else come in and say whatever nonsense they like without it being verified**, and upload a photo they found somewhere. I don't know if I can consider that evidence... I'm not that democratic...!'

[...]

Participant 9: '[Oral history] consists of oral testimonies, but these are based on actual memory. I **don't disagree with having commentary and sharing of testimonies, but we can't leave just anything unverified.**'

Participant 10: 'We may also need to protect the informants from this because **we could lose their trust**'.

Participant 9: 'Even linguistically, **some intervention is needed** [...] There needs to be a team in place so that when a post is made—whether it's a photo, video, or any other type of information—it must be verified in some way before being officially posted on the platform. [...] Yes, there must be this kind of oversight, which won't be censorship, but will align with the direction of the Oral History Groups.'

#### *Dialogue excerpt #5 –*

Participant 7: 'When we create something, in this case, a platform, those of us creating it agree and discuss what we want it to be, how it should function, and how it should be used. **We are the ones creating it, we are the ones putting in the thought, effort, and work necessary to make it happen. I don't believe it can be open to just anyone.** [...] **We are the ones setting the terms.** And if we want to have a platform that has a certain level, specific standards, reliability, and the trust of those who shared their testimonies—and to ensure others will also trust us in the future, and that it will have credibility for those who will use it for substantial reasons—**we need clear restrictions.** You can comment, you can upload anything you believe is useful, **but it will go through a review to ensure it aligns with the spirit of the platform and its standards.** Otherwise, it won't be uploaded.'

Participant 3: 'I don't think we have the right to alter the interviews, videos, or other materials with comments or interventions from others. Comments might be added somewhere else, but not in the main body of the interviews, which are sacred to us. We can't expose them to comments or unrelated posts. All the responsibility lies with us and those who gave us the interviews... Beyond that, we could create a separate space where someone might say, 'In this interview, I know this additional information, or this part is wrong.' We could take it into account and review it.'

#### *Dialogue excerpt #6 –*

Participant 2: 'You know what? After observing and reflecting on this more systematically, I've changed my mind because I originally supported the idea of commentary [...] So, I now think we should have 'simple browsing.' Somewhere on the 'Basic' section, **there could be a**



**controlled commentary area.** Now, if someone wants to contribute evidence or a video, they should join the team and submit their work.'

Participant 5: 'I'd like to say that I initially supported the idea, but I didn't necessarily think the comments would be political or anything like that. [...] **I believe there should be an option for someone to easily, relatively easily, upload something**—if they have a document related to the interviews that would significantly enrich the material and **help us reach a broader audience**. How that would work—maybe with a link they could click to quickly and easily send it to us for review. If it's relevant, we could upload it. That option should exist. Even if it's a testimony that adds to or contradicts what is said, that should also be possible.'

*Dialogue excerpt #7 –*

Participant 3: 'Doesn't that **alter the philosophy** of oral history groups?'

Participant 1: 'Why would it alter it?'

Participant 3: 'Because **we have rules** about how we conduct interviews...'

Participant 6: 'That's exactly what I was going to say!'

Participant 3: '...[rules] of how we study them, how we collect data, how we handle metadata—and **we need to safeguard that.**'

Participant 1: 'But no one is destroying what you've collected. It's enriching it...'

Participant 6: 'Let me say something—why do we even hold seminars on how to conduct interviews, then? If it's just about collecting interviews and uploading them, why bother with the system we've built?'

*Dialogue excerpt #8 –*

Participant 5: 'As a final proposal... there's no need for commentary, but at least **we should make it easier for someone to contribute** a document, photo, testimony, or even offer to give an interview—not to do it themselves, but to have the option to easily contact the team and contribute something specific to a collection or theme.'

Participant 3: 'I agree with what was just said, but I'd like to add this: there's a strong need for interaction and a growing willingness among people to contribute, especially in recent years, by sharing a memory they have.'

Participant 10: 'So, to summarize a bit of what's been said: **we don't want unrestricted commentary, but we do want public participation**. There could be a form—not directly under each video—with a button that says, 'Submit your evidence,' where people can provide information we request, along with any files they have. [...] Additionally, we could give users the ability to report a video we've uploaded, in case we've missed something. This would allow visitors and users to highlight something we should pay attention to.'

Theme 3 - Data sharing: *Concerns and misconceptions of releasing data*



*Dialogue excerpt #9 –*

Participant 7: 'I want all of us to take into account that, since we are informal teams and don't have a legal status [...] when we conduct interviews and sign the consent forms, there are only two legal entities involved: the narrator and the researcher. If someone needs to take any legal action against the work of the teams, the way the interviews are used, or violations of rights, personal data, copyrights, or anything else, they won't address the Oral History Team. They will take action against the individual who signed the consent form—me, you, or someone else—on a personal level. Therefore, any use of the interviews or their publication anywhere makes those of us who conducted the interviews and signed the consent forms solely responsible. So, this is something very important. I don't think it needs much elaboration that **wherever the interviews are published, there need to be very strict terms of use**. For me, a very strict term is that before any use or reproduction, **there must be an "all rights reserved" clause**.'

Participant 3: 'I said I wouldn't speak again because I've been monopolizing a bit, but I have to say this... Look, what we say in the consent forms should apply to us too. **Non-commercial use and reproduction should be allowed**. For example, if someone wants to use an excerpt we've published, should they have to ask for permission? From whom? From the person who conducted the interview?'

Participant 4: 'Yes, from the Oral History Team'.

Participant 3: 'Or should they go back to the person who gave the interview and ask their permission again? I just think **we need to read up more on Creative Commons and other frameworks because a lot of what you're talking about is already covered** there.'

Participant 4: 'You write it on the consent form?'

Participant 3: 'We've written that **non-commercial use for educational, cultural, and similar purposes, as well as publication, is allowed. Why should someone need special permission for those kinds of uses?**

Participant 12: 'At the very least, **they should ask for permission from the Oral History Team—**stating who they are and why they need it.'

Participant 4: 'For any use, **they should request permission from the Oral History Team** —to be on the safe side.'

Participant 3: 'So even for materials we've already published or used in our events, they would have to come and ask for permission to use them?'

Participant 4: 'Yes, because **it's your material**.'

Participant 3: 'Okay, but this feels excessive.'

Participant 4: '**Well, it's your material!**

Participant 3: 'Yes, but we've already published it. **We're making it difficult for people to use it**.'

Participant 7: 'Perhaps we could note that any decision regarding this matter requires legal consultation. **We need it because we're not lawyers, and legal advice could guide us**.'

Participant 3: 'Fine, if someone takes me to court, I'll deal with it!'

Participant 1: 'Does your team have a legal advisor?'



Participant 3: 'No. We rely on the release form and respect what people have told us. Because with lawyers and all that, we don't get anything done. And the things we've published are like if you've written an article in a newspaper—it's **public, and someone can use it in their bibliography. Imagine if we had to get permission for every article we publish or for each source cited. Are we going to impose such restrictions?** I mean, I'm in the minority here, but...'

*Dialogue excerpt #10 –*

Participant 12: 'So, regarding permissible uses of material, [we note] "permission should always be required for every possible use. Legal advice is necessary". Do you agree?'

Participant 1: 'I disagree.'

Participant 10: 'I also disagree, **but it's a majority decision**, so it covers all of us.'

Theme 4 - Implementation and Maintenance: *Pragmatism, debate and reservations towards outside contributions*

*Dialogue excerpt #11 –*

Participant 6: '[Implementation] exclusively by OPI members—I think none of us agree with this'.

Participant 8: 'It's not feasible either'.

Participant 4: 'It's unworkable, so all of this becomes pointless. Autonomy is out of the question here'.

Participant 7: 'Okay. I want to propose excluding two options and maybe more... The "private tech companies like Microsoft"—I say they should be excluded...'

Participant 4: 'Correct'.

Participant 7: 'And also "other oral history projects", such as "Istorima", for which we have significant objections...'

*Dialogue excerpt #12 –*

Participant 7: 'I would also like to add the National Library, with which we have already done so much work and effort'.

Participant 8: 'But that's housed at "Niarchos" now; it doesn't have the same status it used to. It's in the hands of the SNF.'

Participant 4: 'Won't it eventually pass back to the Greek state?'

Participant 5: 'Not 100%, but at some point, there was a transition...'



Participant 7: 'The transition was from public to private'.

Participant 8: 'Yes, and that's why there were reactions – of the SNF's involvement.'

*Dialogue excerpt #13 –*

Participant 12: '[Regarding] maintenance and continuity—with support...'

Participant 6: 'We shouldn't involve private foundations'.

Participant 10: 'But if we've included the National Library...'

Participant 9: 'Yes, it's contradictory – there's a contradiction here'.

Participant 7: 'Isn't "Niarchos" a private foundation?'

Participant 12: 'Of course it is'.

Participant 7: 'Well, we are saying [we want the support of] the National Library'.

Participant 4: 'Yes, exactly. That way, we exclude private foundations in general and keep only the National Library. And what about the rest? About crowdfunding? Donations? Are we okay with those?'

Participant 7: 'Maybe we're not okay with them...'

Participant 6: 'Why?'

Participant 7: 'Because sponsors usually want be advertised'.

Participant 4: 'Seriously? I could donate, for example, 100 euros. I'm a private sponsor'.

Participant 8: 'That's crowdsourcing'.

Participant 4: 'No, it's not crowdsourcing – it's a donation.'

Participant 11: 'Crowdsourcing is different'.

Participant 7: 'We're not even accepting money from Panteion University here...'

Participant 4: 'You are not accepting it – we want it!'

[...]

Participant 6: 'In any case, crowdsourcing and donations could be [included as] a nice link on the platform that says, "Make a donation." It doesn't have to be named. Someone might want to donate 3 euros—what am I supposed to tell them, "Don't give it to me?" If they want to give it, let them give it.'

*Dialogue excerpt #14 –*

Participant 2: 'What about the municipality? Do we want the municipality involved?'

Participant 7: 'We are deciding, right? If [MAYOR X] comes, we don't want them...'



Participant 10: 'You're going to sell us out...!'

Participant 7: 'But if [MAYOR Y] comes, we want them...!'

Participant 4: 'Each team decides for its own municipality!'

Participant 12: 'But we're talking about institutions, not about individuals'.

Participant 2: 'Our local university is going to turn XXX into a hotel!'

Participant 10: Leave it. Those are our problems – let's not mix it in.

Participant 2: So, we want neither the university, nor the municipality. We've had bad experiences. We need to think about this.

*Dialogue excerpt #15 –*

Participant 12: 'Do we want private foundations?'

Participant 7: 'No'.

Participant 12: 'We say no and cast them into outer darkness. So, if a private foundations comes and says, "Here's 10,000 euros to maintain your platform", do we take it or not?'

Participant 8: 'That would fall under "donations"'.  
[...]

Participant 4: 'Each Oral History Team shall vote for itself'.

Participant 12: 'Yes, but the platform will be one'.

Participant 6: 'So, it'll be decided by the Steering Committee, if we agree or not to access the donation'.

*Dialogue excerpt #16 –*

Participant 4: 'Do we care about creating a new "Digital" Oral history Team?'

Participant 6: 'No, no'.

Participant 10: 'It's not a bad idea'.

Participant 7: 'Because if 10 IT people come together...'

Participant 10: 'We're talking about maintenance'.

Participant 4: 'What do we mean by "maintenance"?'

Participant 6: 'The site needs updating'.

Participant 2: 'What was mentioned earlier about adding new materials and such...'

Participant 9: 'So it's about resources to cover things like expenses for IT personnel'.

Participant 4: 'But that's not a digital OPI'.



Participant 9: 'Why not?'

Participant 4: 'Let's not call it a digital OPI, though—because we mean something else by that term'.

Participant 6: 'Let's say it would be a team...'

Participant 3: 'For technical support.'

Participant 6: 'So, this falls under "volunteer work".'

Participant 7: 'But it doesn't have to be only OPI members, guys'.

Participant 6: 'Excuse me, does a member have to only conduct interviews? Someone could be a member who handles digital tasks, so they're automatically a member. We don't have an attendance sheet of who's a member and who isn't'.

Participant 7: 'What if someone doesn't want to be a member but wants to help develop the platform...?'

Participant 4: 'Then they'll become a member!'

Participant 10: 'I, myself, was out for a while too; I wasn't part of a team. But because I had built the [networks'] website, I participated in the steering committee meetings since I was involved with the site'.

Participant 5: 'It's important, though, that they've attended the introductory seminar—to know the basic principles that guide the teams' work. Even the technical aspect—how to set things up—they need to understand the teams' philosophy to some extent.'



## C2. Themes and selected excerpts from Berlin's workshop

### Theme 1 - Rotation of roles: Accommodate desire for flexibility or facilitate management?

#### *Dialogue excerpt #1 –*

- 'We also have the choice to move away from this rigid slot system. If there is a tendency towards something more flexible, then please make suggestions'.
- 'I would like to be able to do everything **and to be versatile**. My wish would be that I can be placed anywhere there is a need.'

#### *Dialogue excerpt #2 –*

- 'For management, the main advantage of fixed shifts is having some kind of a pillar to rely on, some structure'.
- 'In my opinion, **there has to be a foundation; something fixed, otherwise it will all fall apart and won't work**, in terms of the shift planning but also in terms of the process'.

#### *Dialogue excerpt #3 –*

- '**Why do so many people leave us so soon?** I think it may have something to do with the fact that they don't get a chance to rotate to their positions, to get to the front'.

[...]

- 'I think that **not everyone is suitable for every task**'

#### *Dialogue excerpt #4 –*

- 'It's clear to all of us that either completely fixed teams or completely flexible teams or completely rotating teams for every task – none of those approaches would be entirely suitable'.
- 'So, rather fixed tasks with the option to rotate? That sounds reasonable'.
- 'The rotation sounds more like **an enforced schedule** where, since you did coffee work all last month, now you have to go to supervision, and **I think we are all against that...** I think the idea of **fixed tasks can also mean something more flexible** – not like 'I only do coffee' but rather, 'I could do everything potentially'. I also want to emphasize — you can do this with permanent employees; you can tell them, 'You must rotate,' **but I don't [as volunteer] have to do anything**'.



## Theme 2 - Allocation of shifts: 'Keeping things the way they are'

### *Dialogue excerpt #5 –*

- Yes, we have a mix, we have some people who form the backbone of volunteer services, so to speak, who are regularly there on set dates, and then there are gaps, and anyone can write their names and fill the gaps. We can just fill in those gaps.
- So, there are programmes that do this, and for other larger organisations or associations, it works, **but I would agree that yes, there's should definitely always be someone overseeing it.** Here in particular we have... We have what was already discussed a lot at the beginning, in the first question - **this interesting hybrid of many people who try to fit their shifts around their schedules.** For many younger members, their schedules vary each semester due to their studies or something. But there are also people who always have their fixed shifts on the same day, when they know they are available then. And that's why I think it's **difficult to introduce such a completely open system without addressing those different needs.**

### *Dialogue excerpt #6 –*

- [For signing up] I would like something online, please. I mean, it's 2024...
  - We're not able to do that at the moment, **but if there is a stronger, shared desire from everyone to have something like that,** then we can at least take a note of it.
  - There are always 2,000 urgent priorities here in the Museum and we'd probably rather put energy into other things.
- [...]
- In the beginning, I also thought, 'oh, I want a system where I can sign-up myself', it seemed kind of normal to me. **But now that I know the organisation pretty well, I think it's good that there will be a bit of, let's say, an organising hand.**

### *Dialogue excerpt #7 –*

- What I wanted to suggest, as a trial **or compromise,** is the Excel sheet currently available. I could make it open for everyone to self-register. I have deliberately kept it closed to avoid issues, like people overbooking, but if that's something that would be helpful. What do you think?
- That might just cause chaos.
- You can check the schedule on the website... you can view the schedule and the already assigned shifts. It's accessible in the cloud; it is always planned for 3 months and is visible to all museum volunteers and then you can write – if you want to have that day off, that's no problem. I think **it's worked out pretty well.**



[...]

- **There is no urgent desire for a self-registration system...** There are also, of course, a few strong voices in favour of self-registration. We take note of this, but overall, the group seems happy to keep things as they are.

### Theme 3 – Composition of teams: *No need to ‘enforce’ diversity in a genuinely diverse place*

#### *Dialogue excerpts #8 –*

- Should we aim for diverse, mixed teams made up of different people with different factors or is that not really important to us?
- It's not like anyone said, "so all the gays should always work together", but rather, the question is if diversity is one of the main important factors we should focus on when building these teams or is that perhaps less important?
- **This idea of focusing on diversity is a bit strange for our organisation.** Because I think that something like quotas and so on make sense for large institutions or political parties or something like that. But I think that **we see ourselves as an organisation that is naturally diverse** in itself and where many things are fluid Things like identities and categories and so on... the only category that is perhaps somehow clearly measurable is age, and I'm not sure whether it's necessary to enforce age diversity. **If it happens, it will probably develop on its own**, and I don't really see that we have a particular problem with it.

[...]

- I actually feel that we often end up with a mixed group on our own. We recently had an all-women team, and we celebrated that too.

[...]

- It was nice in its own way, and the other teams are just as good, because **it's all quite organic.**

[...]

When I think of diversity, I think it is more, so to speak, about having people who are already very well integrated alongside people who are newer or less experienced. That way, there's a mix of knowledge - some people who know a lot and others who may know very little, **creating opportunities for learning from each other.** If the goal is to create mixed team, I think it's a good idea to sometimes mix it up so people get to know others as well. There's the social aspect too, since it's often the same three people, but I might not know others who work on Wednesdays, Fridays, weekends, etc.



#### Theme 4 – Prioritizing amongst volunteers: *Senior members vs. newcomers*

##### *Dialogue excerpts #9 –*

- 'They usually have regular days and **they are usually the ones who have been there for a long time, who have sort of proven themselves** and have somehow found a rhythm if they have been here for years.'

[...]

- I have no idea how long it has been working exactly like this, but to be honest, **for 40 years people have come here to do one specific thing.**
  
- But what you mentioned about the shifts shows that, even with people regularly working at the front desk, there is openness for others to join the team, including newcomers or those who come only once a month...
- No one is excluded or shut out of the teams?
- **Others feel differently.**

##### *Dialogue excerpts #10 –*

- [This is] a pretty hot topic... And because this also ties into the various questions, which is who should have priority, if anyone should, and that's also a choice: none should have priority. But if there were to be priority, who should get priority for the desired shifts and tasks? Should priority go to new people, **so that they can be trained more quickly and integrated to the organisation**, or should priority go to the longer-term members **as a kind of reward for their long the service to the Museum?** Or we could have no priority at all and say, it's 'first-come, first-served'...?
- I don't mean that disrespectfully but **I do think that it makes a difference if someone has known the institution for a longer time or has already witnessed the changes here.** But having priority for shifts - I don't honestly see it. **I don't see why it should mean special treatment** or whatever. I don't understand that.

##### *Dialogue excerpts #11 –*

- **What does loyalty even mean in that context?** For example, people who have been here for a shorter time might have valid reasons for not being able to commit, not because they don't care or anything.



- I think giving long-term members priority as a reward for their loyalty or service could be a reason. But there are other reasons as well. For example, if someone has been here for 5 years or 3 years, and **you can estimate their reliability**. OK. How reliable is that person? When they sign up, you know that they will turn up that day and do a good job; you know them, they know the others, and can work well with the team. This isn't always the case with newer members. So, giving priority to longer-term members may provide more **planning security**.

[...]

- **I would definitely argue against giving new people blanket priority** just so they can settle in smoothly. Generally, the things are... We need people for certain tasks and people join under these conditions. If someone joins because they want to work somewhere specific, like the café, but there are already enough people in the café and it's not possible for them to work there right now, **then maybe they shouldn't join in the first place**.

- I think it makes sense for people to be trained in every area, but I would definitely vote against the first option. I don't want to completely endorse the second option either, but I do see some points in that direction at least. I **find both terms – 'priority' and 'reward' completely out of place**.

[...]

- The point here is to make a plan; a plan with at least a certain medium-term stability, so that the museum operation can stay open. And **planning also means having some reliable constants**, or perhaps being grateful for some fixed constants, because they're essential, and then trying to adjust everything else around them, which is how we've been doing it. **It's not about having priority. It's also not about a reward in the sense**; rather, that it's about the people who do it regularly, **it's about their reliability and their ability to train others**, for example.

#### *Dialogue excerpts #12 –*

- Maybe we're not entirely the right group for this, since most of the people here, and most of the people in the volunteer meetings, regularly bring in ideas or thoughts. And, of course, **those who have been around longer know the organisation better**, and so they have thoughts on what we could do. Now it's about whether those who have been here longer should be more involved. **They should receive more attention or be scheduled more frequently**.
- Maybe, in a way, **the system is not completely transparent, so that's also a bit of a question** — do we want to shift this blended setup in a particular direction? From this group here, it seems no one is really dissatisfied with it.
- **Yes, because this model doesn't depend on how long someone has been here.**

#### Theme 5 – Size of teams: *what makes 'working together' to work?*

#### *Dialogue excerpts #13 –*



- It's always stressful for me when a lot of people are there for a shift and there's not much to do, because it gets boring at some point. I'd rather have something to do than find ways to keep myself busy, yes. For instance, with five people, there is always a security factor. But is that really necessary?

[...]

- **Getting on well with each other, knowing that you can rely on each other. Trust.** These things somehow play the biggest role for me now

[...]

- I look very carefully with who I'm working with, to make sure it's a good fit for me too, that **we can have a bit of fun and rely on each other.** For instance, taking turns so we can step out for a smoke or a restroom break -these are important criteria for me. **I mean, this is a volunteer role, and it has to be somewhat enjoyable for me,** of course.

- Oh, definitely, yes, I feel the same way. If there's a vacancy with someone I don't enjoy working with, I just don't sign up because I know it's just stressful for me and I don't have to do that in my free time anymore.

- Of course, **the social aspect is important,** that **this is also somehow fun** for all of us, because of course we also want **to get to know** other **people** working in different areas and on different days.