Funded by the European Union

GLAMMONS

THE EMERGING CULTURE OF COMMONS AND ITS IMPLICATIONS FOR THE FINANCING AND MANAGEMENT OF NEW COMMONS PRACTICES

Panteion University · Creare Social · in polis urbanism · Technische Universität Berlin · BSB Burgundy School of Business · European Creative Hubs Network · Mazomos · Nova Iskra

Disclaimer

EXECUTIVE SUMMARY

In this working paper we investigate **why and how commons-based practices emerge, develop, and evolve within GLAM** (Galleries, Libraries, Archives, and Museums) context and within specific **governance and financing arrangements**. Conceptually, it builds on prior GLAMMONS research on cultural commons (D1.6.), co-curation practices (D2.2.), and taxonomy of cultural commons (D2.3.).

The study employs a **Value-Based Approach (VBA)** to explore the **culture embeddedness** of commons **across multiple cases studies**. The VBA is a holistic framework that provides understanding of the culture embeddedness of (cultural) commons by integrating analysis of shared values, practices, stakeholders, and context. The framework distinguishes between different clusters of values: personal, social, societal, and transcendental. The values are not fixed, but can shift over time and within different context and as such determine the evolving nature of the commons-orientated initiative/organisations and their practices. Their **culture** derived from both a **set of shared practices** (social behaviors, values, institutions) and a **sense-making practices** (history, symbols, meaning). Cultural practices within cultural commons are not static; they require ongoing valorization through social interactions, knowledge transmission, and diverse cultural expressions We argue that different balancing between cultural, social, societal and economic values have an impact on the commons-oriented governance and financing.

From the perspectives of the VBA framework, the cultural commons rely on **purposeful commons-based peer production** and **knowledge sharing** while being socially vibrant. They foster decentralized collaboration and innovation outside or in contrast to traditional hierarchical (market and government) structures while conditioned by intrinsic motivation as well as cultural and social capital of the individual members of the groups/communities (e.g. commoners). Further, complying with the different types of cultural commons as identified in D2.3., e.g. property-based (physical cultural spaces), community of practice-based (shared cultural practices) and living heritage-based, this study is arguing that emerging culture of commoning requires a more nuanced understanding of cultural value, moving beyond economic impact to include social and artistic/symbolic/historic dimensions. Acknowledging this will ensure avoiding policy instrumentalization and support effective governance of cultural commons.

Applying **Quality Evaluator (QE),** a value-based methodology for assessing values and changes (D4.2.), allows us to articulate the shared values for the **seven case studies** and develop their **Value Map**. The QE combines comparative multi-case study approach and mixed-methods of data collection, e.g. interviews, focus groups and surveys.

While all seven cases share fundamental values – e.g. cultural knowledge, creativity and experimentation, a sense of belonging, mutual collaboration and societal impact - their priorities and implementation strategies differ significantly.These differences point to **varying forms of culture embeddedness** within cultural commons, which we conceptualise as cultures. Our analysis shows that all cases are strongly purpose-driven, prioritising different combinations of cultural, social and societal values. We identify recurring patterns that allow us to distinguish **four main culture orientations**: (1) knowledge and innovation-driven culture, (2) artistic and experimental culture, (3) community-oriented culture, and (4) adaptive and resilient culture. Each case study represents a specific combination of these dimensions, while each dimension can have a different implication for the governance and financing of the commons-orientated GLAMs.

Our analysis highlights three key dimensions influencing the commons-orientated GLAMs governance and financial sustainability: the **evolving nature of the cultural commons**, their **adaptability**, and the need to balance organisational **sustainability with independence**. These dimensions impact their capacity to navigate structural challenges and long-term viability.

Our findings reinforce that **economic independence and sustainability** remain critical issues for commons-orientated GLAMs. To face these challenges the organisations continuously negotiate their core values which influence their governance structures and financial strategies – e.g. remain dynamic - to be relevant and impactful. These cases confirm that cultural commons require governance structures and funding mechanisms that balance flexibility and sustainability.

The study contributes to the commons theory by providing a conceptual framework to analyse the **distinct socio-cultural characteristics of GLAMMONS.** The VBA offers a complementary to the existing (cultural) commons frameworks (D1.6.), helping to justify **GLAMMONS' collective sense of purposes**. Findings also aim to inform governance and financing strategies for commons-related initiatives. Recognizing the **embedded cultures** of each initiative and/or organistion prove to be useful as it provides a framework to inform funding and governance models that reinforce their foundational principles. Respectively, cultural commons can strengthen their sustainability and continue to pursue their cultural and social values and purposes by linking their governance and funding strategies to their core values. Findings provide policymakers, funders and other stakeholders with a broader understanding of how various values drive cultural commons, informing governance and funding models, but also providing possibilities for monitoring and assessing GLAMMONS' impact.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

ACRONYMS AND ABREVIATIONS

ACRONYM	DESCRIPTION
GLAMs	Galleries, Libraries, Archives, and Museums
GLAMMONS	GLAMs and Commons (GLAM + Commons)
VBA	Value-Based Approach
IAD	Institutional Analysis and Development framework
QE	Quality Evaluator
CCE	Cultural and Creative Economy
CCI	Cultural and Creative Industries
CoP	Communities of Practice
FLOSS	Free/Libre and Open Source Software
CBPP	Commons-Based Peer Production
PVA	Peer Value-Added
SECI	Socialization, Externalization, Combination, Internalization
IP	Intellectual Property
CBPP	Commons-Based Peer Production
OHG	Oral History Group
LC	Le Consortium
SM	Schwules Museum
JRC SciArt	Joint Research Centre SciArt Project
FP	Free Palace
AB	Associazione Bastione
HHSH	Heritage House of South Holland

1. INTRODUCTION

This report aims to explore **why and how the practices of commons emerge, settle, and evolve within GLAMs** and within different institutional contexts (incl. different governance and financing mechanisms). It builds on the findings in the previous deliverables, more specifically on the initial conceptual framework of cultural commons (D 1.6.), on the co-curation practices (in D2.2) and on the taxonomy of cultural commons (in D2.3.). It aims to bring an understanding of **what the culture of cultural commons is** – especially within different institutional context. It does so by researching across seven commons-related case studies the different **shared values, practices** and **contexts** their culture entails.

Applying the value-based approach (VBA), allows us to investigate the culture of cultural, which allows us **to discern the qualities of the relevant GLAMs as commons** and **their socio-cultural dimensions** offering an in-depth understanding of their emergence and impacts. We argue that we need a value-based approach as complementary to the existing (cultural) commons frameworks to justify the **purposefulness of the GLAMMONS**.

On one hand this will **enrich the theory of the commons**, contributing to in-depth understanding not only the shared characteristics of GLAMMONS with the new commons. On the other, distinguishing their **specific "culturalness"** (Noonan 2014) the study will **inform the governance and financing of GLAMMONS** in different ways**.**

1.1. EMERGING CULTURE OF CULTURAL COMMONS

Rather than providing a single definition of culture, the paper draws on existing conceptualisations to explore its dynamic and socially embedded nature. It builds on both (1) anthropological dimensions of culture (behaviour/norms/values, etc.) and (2) sense-making dimensions of culture (aesthetic/symbolic/intellectual/historic, etc.).

Following broad anthropological perspective, culture can be understood as social behaviours, values, practices, institutions and norms that shape groups and societies. Culture as sense-making practice entails knowledge, beliefs, customs, skills and habits of individuals within these groups. Though culture in both meanings is often passed from generations to generations, we argue it is not static, but require deliberate valorisation through cultural and social practices that transmit values and knowledge, and ensure diversity of cultural expressions within societies.

Expanding on the conceptual frameworks of (cultural) commons (D1.6.) we are arguing in this study that commons are culturally embedded (e.g. socially and as sense-making) which results in specific cultural dimensions of their ecosystem.

Building on both dimensions of culture, research highlight the role of cultural production in contemporary urban environments as both a driver of economic activity and as a site of social and political negotiation (Trimarchi & Lenna 2019, Gielen et al. 2022, D 1.6.). Cities have become cultural factories, attracting artists and creative professionals whose work is embedded in larger economic and spatial transformations. However, this process also reveals tensions, as cultural production is increasingly instrumentalised for economic growth, contributing to the precariousness of creative workers and reinforcing urban inequalities. In contrast to this, scholars (Gielen et. al.2022, Madison et al. 2010, Macey 2010, Pazaitis et al. 2024) advocate a vision of **culture as a commons** - a shared resource that belongs to broader communities and/or societies as a whole, rather than being governed solely by market or state forces. The nature of 'culture of the commons' builds on **generative capacity of cultural practices** in fostering cooperation, reimagining governance structures, and creating new meanings and resources in response to societal challenges **(**Trimarchi & Lenna 2019**)**. Commons-oriented initiatives, from urban spaces to cultural production, represent a shift towards more participatory and inclusive models of social organisation. This perspective resonates with broader discussions of cultural practices as an active force in shaping identities, power relations and urban transformations (Zukin 1995, Hall 1998, Scott, 2000, Pratt 2009, Santagata 2009, Lazzeretti et al. 2012, Murzyn-Kupisz & Działek 2017, Williams 2018, Wright 2019).

Acknowledging these perspectives, we also explore how 'culture of commons' influences the way cultural commons-related organisation fulfil different functions (productions, governance, financing, etc.) as GLAMs and beyond, and make differences in existing institutional context. We research this in a broader context of cultural and creative industries, where scholars for a long time warrant that there is a trend of "reducing complex aspects of value into simple, often economic configurations" and invite us to engage for "a richer lens through which to conceptualise impact and worth" (Granger 2020, p. 6).

1.2. VALUE-BASED APPROACH PERSPECTIVES ON CULTURE OF COMMONS: CONTRIBUTIONS TO GLAMMONS PROJECT

Acknowledging the existing gap in literature on cultural commons (section 2), we introduce a **value-based approach (VBA**) as a **holistic framework** (section 3) which allows to explore the cultural embeddedness of the cultural commons, e.g. relationship between various dimensions within the cultural commons ecosystem, namely values, practices and context.

To complement the ontological understanding of the cultural commons introduced in D1.6., the purpose of the analysis here is to combine the **interdisciplinary theoretical approach** with **empirically findings** on the 'culture of commons'. We

will perform **an assessment of the set of cultural, social and societal values** of **seven cultural commons-related** case studies (section 6). Based on this we will propose a complimentary layer of the initial ontological conceptual framework (D1.6.) encompassing various cultural dimensions, e.g. **meaning. cultural practices and context** (section 7). Building on the arguments and findings in D2.3., D4.2. and in this report, we will argue that the culture of cultural commons is not only define by their social aspirations, but is also deeply determine by the characteristics of their cultural goods. Respectively, the way they operate, e.g. their culture is determined by their pursue of **balancing cultural, social and societal values.**

Anticipating on the **heuristic nature of the VBA** and its assessment application, i.e. Quality evaluator (D 4.2. and D 5.3.), we believe the value-based approach towards GLAMMONS and their cultural embeddedness will enrich the theory on commons as well as give commoners additional perspective for self-reflection on their **collective sense of purpose** and **value co-creation**. Further, it will support their ambition to **justifying their impact** (D 5.3, D5.6) for themselves, for the broader communities and for the purpose of policy making (D 5.5.)

2. THE NEED OF A HOLISTIC APPROACH TO CULTURAL COMMONS

In this section we address gaps in the commons literature, in relation to understanding the cultural embeddedness of cultural commons and argue that the **value - based approach** (VBA) can enrich the existing analysis. Further we built on the **taxonomy of cultural commons** proposed in D2.3.

One of the challenges in the existing literature is the struggle to properly distinguish cultural commons from natural commons (Hess 2012, see also the literature review in D 1.6.). Traditional commons, rooted in Hardin's (1968) 'tragedy of the commons' and Ostrom's (1990) institutional designs for natural resource management, have historically focused on tangible, rivalrous and excludable resources such as land, forests and fisheries. The shift towards a **constructivist perspective on commons**, which emphasises 'commoning' as a dynamic and socially embedded process (Linebaugh 2008, Gibson-Graham et al. 2016, Euler 2018), has opened up new ways of conceptualising cultural commons. Unlike natural commons, cultural commons are not simply material resources that are collectively owned; they are produced and inherited goods - both tangible and intangible - that carry shared cultural values and meanings (Dameri & Moggi 2021, see also taxonomy of cultural commons D2.3.). They are not legally shared property in the same way as traditional commons, but instead rely on a moral sense of belonging and collective stewardship (Caruthers 1998, Franzini 2013).

A key difference between natural and cultural commons lies in their ontological nature. Natural resources are fixed, with clear boundaries that define their use and depletion, whereas cultural commons are dynamic and evolving (Hess 2012, Bertacchini et al. 2012). Cultural commons are not finite in the same way as forests or fisheries, but are continually shaped by social interactions, interpretations and collective practices (Euler 2018). While the commons literature has extensively discussed collective governance, it has paid less attention to the **shared values** that underpin cultural commons. These values are not fixed; they emerge and evolve through cultural participation, negotiation and reinterpretation over time (Garnham 2005, Pratt 2009, Klamer 2017). This **evolving nature** of cultural commons requires different governance models that go beyond traditional resource management frameworks (IAD [1] for example) and instead focus on fostering **inclusive participation** and **value co-creation** (Bertacchini et al. 2012, Madison et al 2010, Macey 2010). Despite this conceptual shift, the commons literature has yet to fully

[1] The Institutional Analysis and Development (IAD) framework was designed by Ostrom and her colleagues from the Ostrom Workshop in 2005 to facilitate analysis of institution processes through which individual and collective choices occur.

articulate the distinct nature of cultural commons and their unique characteristics and governance challenges.

Second, research on commons has largely focused on individual agency rather than the **collective dimensions of commoning** and how individuals relate to each other within these processes (Madison at al. 2010, Macey 2010). While the discourse on cultural commons has expanded, particularly in relation to digital commons (Madison at al. 2010, Bertacchini et al. 2012), there has been limited attention to the **collective management** of heritage and self-organised GLAM institutions (Alonso González 2014, Dragouni & Lekakis 2023). Cultural commoning is not only about resource allocation, but also about the **social and cultural practices** through which communities engage with, preserve and negotiate access to cultural heritage (Marttila & Botero 2017). This shift is particularly relevant in the emergence of grassroots cultural institutions and activities such as ecomuseums (González et al. 2017), self-organised archives (Flinn et al. 2009, Popple et al., 2020), alternative cultural centres (Borchi 2018, Cossu 2022) and communities of knowledge production in arts and heritage (D 2.3) These initiatives function as participatory spaces (mental and physical) where different actors continuously **redefine cultural values and governance.** However, existing research often privileges explicit, individualised forms of knowledge and governance, reflecting a Cartesian epistemology[2] (Cook & Brown 1999) that underplays the relational, embodied and situated forms of knowledge that shape cultural co-production practices. By focusing on **collective cultural and social processes** and **shared governance mechanisms**, we aim to address this gap by emphasising the **relational dynamics that sustain cultural commons** as evolving **social and cultural ecosystems** rather than static resource pools.

The VBA proposed by Klamer (2017) offers a compelling framework for addressing the gaps identified in the commons literature shifting the focus from resource allocation and individual agency to **the processes through which values are formed, negotiated and enacted** in cultural commons. In contrast to rational choice models, which assume stable preferences and goal-directed decision-making, the value-based approach recognises individuals as **aspirational human beings** whose choices are shaped by creative imagination, expressive reasoning and moral reflection (Wincewicz-Price 2025). This shift is particularly relevant in the context of cultural commons, where **governance** is about fostering shared values and

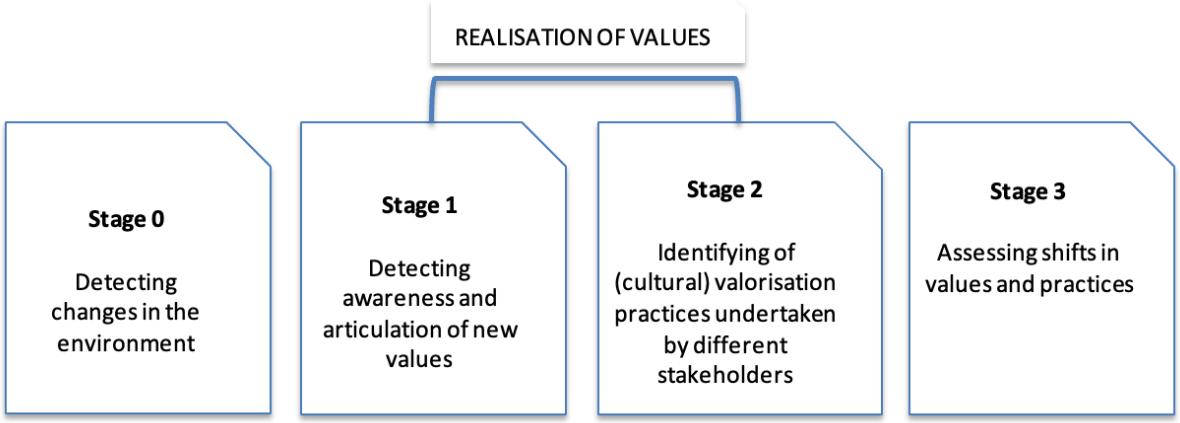
[2] According to the authors, this view is often referred to as the Cartesian view, given its substantial grounding in the work of the seventeenth-century French philosopher Rene´ Descartes. For Cartesians past and present, the individual, indeed the individual analytic thinker, is taken as primary. All knowledge, accordingly, is believed to be best acquired through reason and the use of concepts and methods that are freed as much as possible from the fallibilities of our senses or the exigencies of given situations. Descartes' famous "Cogito ergo sum" (I think therefore I am) is both a beginning and a conclusion for the traditional epistemology (Cook & Brown, 1999).

meanings. In this view, cultural commons are sustained by dynamic social interactions in which participants continually reinterpret what is valuable and why. Through the integration of **values as central to decision-making**, the value-based approach goes beyond the limitations of standard economic models, which often abstract away the aspirational dimensions of choice. This allows for a richer understanding of our previously addressed question, i.e. why cultural commons function as **evolving ecosystems of meaning and practices**, where governance structures accommodate the uncertainties and transformations inherent in cultural production and participation. In doing so, the VBA provides a necessary corrective to economic theories that treat efficiency and profit maximisation as ends in themselves, emphasising instead the broader social, communal and personal well-being that cultural commons seek to cultivate.

3. VALUE-BASED APPROACH (VBA) FRAMEWORK

Utilising the value-based approach framework for the purpose to understand the cultural embeddedness of cultural commons, it suggests (1) analysing the existing and/or emerging context, (2) articulating new and/or existing values and their proxies/attributes, (3) examine the process of valorisation by identifying various practices and actors which are aiming at the realisation of those values and (4) in the course of valorisation identifying changes, if any, in the pursue of core-values initially perceived as important (figure 1).

Figure 1: Value-based approach dimensions.



Source: authors' elaboration based on Petrova (2020).

3.1 VALUES AND VALORISATION OF CULTURAL GOODS

The concept of **value** is widely discussed in academic literature across disciplines such as economics, marketing, philosophy, psychology and management. Value is discussed as **context-dependent, subjective, and multi-dimensional**. Across disciplines value always relates to how individuals or groups assess whether something is **worth**, **useful** or **significant** in accordance to their **needs, expectations**, and **social norms**. While often value is referred to world views, ideologies, trait, norms, believes, Scharfbillig et al. (2021) argue that value is a distinctive concept.

The common idea is that **valuation** is a process through which we **ascribe values** to objects and experiences. For the purpose of the analysis we adopt here the differences between valuation as **valorization** and valuation as **evaluation** (Vatin 2013). Valorization refers to the process of how values come about where there aren't predefined criteria. Ans evaluation is a way to ascribe a worth to a thing based on well-established criteria. The standard economic perspective emphasising predominantly on the utility and exchange function of value. In strict economic terms, valuation is

the name for the process of defining a monetary value of a good through rational decisions taken by individuals. Mirowski (1990) is critical of such an assumption, arguing instead that

> "[Value], it is also about much more than prices. It analyses fundamental beliefs concerning why seemingly diverse objects and human endeavors are comparable; and even more outlandishly, how such a comparison can be reduced to a single common denominator of a number" (p.695).

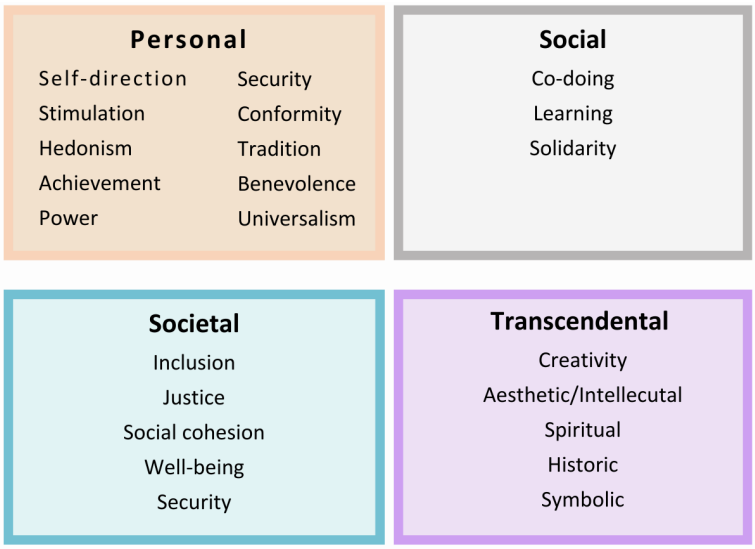
In contrast to the instrumental economics approach of a monetary clear-cut valuation, he proposes that value is instead **ascribed through social processes** shaped within a **concrete social environment**. In so doing, Mirowski prescribes studying the processes by which "these curious conventions come about, and how they are enforced" (1990, p. 696). This interpretation of valuation resembles that from social psychology (Amabile 1983, Csikszentmihalyi 1996, Montuori & Purser 1996) and economic sociology (Zeliher 1998, Velthuis 2005), where social relations[3] are also deemed to be important to the valuation process.

Taking this further, the VBA highlights the philosophical/ethical [4] and socio-psychological perspectives [5] (cf. Klamer 2017, Petrova et al. 2025). The important argument here is that people **decision-making is moral - and purpose - driven** as opposed to an explanation in terms of the rational choice theory which assumes that preferences are fixed and stable and that individuals act to maximize utility. Next to this, the VBA acknowledges the **evolving nature of values** which are not constructed in isolation, but through social interactions (cf. Scharfbillig et al. 2021). Drawing from Agnes Callard, Wincewicz-Price (2025) argues that people do not always act based on fully-formed preferences but rather aspire toward values. In doing so, people are practicing **proleptic reasoning** which refers to a form of reasoning in which individuals act toward a value or goal that they do not yet fully understand and learn its significance through experience.

[3] cf. Dolfsma (1997)
[4] cf. Wincewicz-Price (2025)
[5] cf. Schwartz (1992)

The VBA distinguishes **different clusters of values: personal, social, societal and transcendental** (figure 2).

Figure 2: Clusters of values.



Source: authors' elaboration based on Petrova et al. 2022.

3.1.1. Personal values

In an extended review of interdisciplinary literature on the concept of value Scharfbillig et al. (2021) argue that values are determined by both biological and social factors. On personal level they are define as **goals** or **motivation** and **guide behaviour** in **different context**.

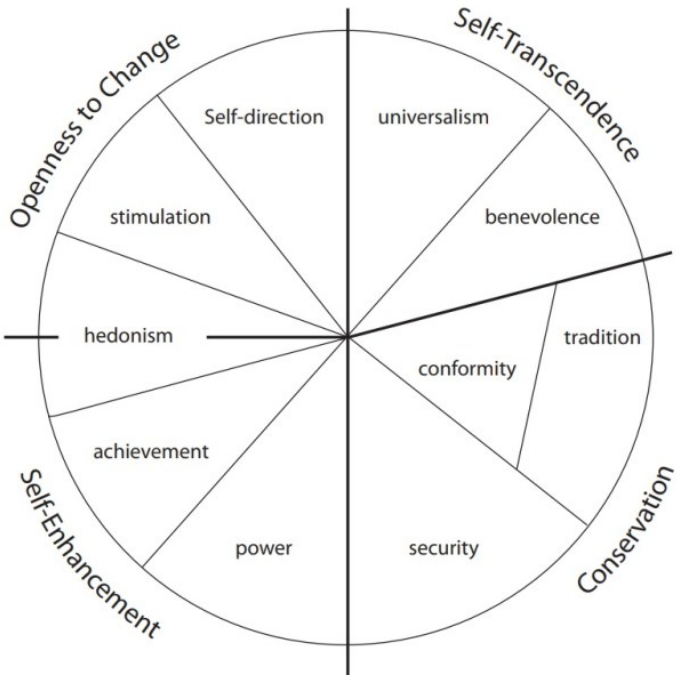
> "Values are baked into everything. This implies that one can neither act, govern, manage and administrate, nor innovate, design and intervene without them. No narrative evolves, no decisions are taken, no advice is given, no technologies are developed without values shaping them, whether consciously or unconsciously, explicitly or implicitly." (p.17)

The theory of basic human values (Schwartz 1992) advanced the understanding of value as a driver of individual's behaviour. The relationship between values, attitudes and behavior is **context** defined and also influenced by for example, believes, habits, social influence and financial constraints. Schwartz assigns different characteristics to values including their connection to emotions, their capacity to aspire action, and

their function as benchmark for decision - making. The key factor in shaping attitudes or guiding behavior is the **level of importance (worth)** or priority given to a value. This is specifically relevant, when individuals experience multiple values during specific action, so they have to **balance competing values** when forming attitudes and making choices. Values drive behavior when they are both relevant in a given context and personally significant.

Building on Maslow's pyramid of needs, the basic human values theory distinguishes between **ten core personal values**, each featuring attributes to core purpose or motivation (figure 3 and table 1). These values are considered universal because they address fundamental human needs related to (1) basic biological needs, (2) The necessity of social coordination and (3) group survival and well-being **(**Schwartz 2012**).** The values are in dynamic relationships of conflict and congruity, highlighting two main opposing dimensions **openness to change versus conservation** and **self-enhancement versus self-transcendence** (figure 3).

Figure 3: Basic human values**.**



Source: Schwartz (2012).

On individual level values are defined as "abstract goals or motivations that are important in more than one specific situation" (Scharfbillig et al. 2021, p. 10). Respectively each value is described by different attributes/proxy, representing different goals (table 1).

Table 1: Basic human value and their defining goals.

Value	Defining goal
Self-Direction	Independent thought and action, expressed in choosing, creating and exploring
Stimulation	Excitement, novelty, and challenge in life
Hedonism	Pleasure or sensuous gratification for oneself
Achievement	Personal success through demonstrating competence according to social standards
Power	Control or dominance over people and resources
Security	Safety, harmony, and stability of society, of relationships, and of self
Conformitv	Restraint of actions, inclinations, and impulses likely to upset or harm others and violate social expectations or norms
Tradition	Respect, commitment, and acceptance of the customs and ideas that one's culture or religion provides
Benevolence	Preserving and enhancing the welfare of those with whom one is in frequent personal contact (the 'in-group')
Universalism	Understanding, appreciation, tolerance, and protection for the welfare of all people and for nature

Source: Schwartz (2012).

Another dichotomy that shape the value dynamics is how they relate to interests and anxiety (Schwartz 2012). For example, values like power, achievement, hedonism, stimulation, self-direction focus on personal expression. Those as benevolence, universalism, tradition, conformity, security regulate social interactions and impact others. Security and universalism act as boundary values, balancing personal and collective interests. In relation to anxiety, values in like conformity, tradition, security, power help manage anxiety by promoting stability and control. Values as hedonism, stimulation, self-direction, universalism, benevolence reflect a growth-oriented, anxiety-free mindset. Achievement balances both, reducing anxiety through success while reinforcing competence.

3.1.2. Social and societal values

Here we emphasize that value formation is not purely individualistic. It is formed through **relation to other**, **engagement**, **reflection** and **social context** (cf Scharfbillig et al. 2021). As Mirowski (1990) puts it: "[i]n any valuation what is personal and social are endlessly layered between acts of interpretations and signification" (p. 705).

The concept of Adam Smith **'impartial spectator'** is relevant here (Wincewicz-Price 2025). People do not form values in isolation but reflect on how their actions align with

societal expectations, which shapes their understanding of the good. So, individuals make decisions while choosing between competing values "by using cognitive short-cuts (heuristics), among which includes what their peers consider to be the 'right' solution" (Botterill 2019 in Scharfbillig et al. 2021, p. 22).

While **social values** are **group** related values and are shared among more or less familiar people (teams, colleagues, family, friends, communities), **societal values** are related to a broader **society** and characterised actions of people with people who are often unknown to us (citizens, broader communities). Examples for the latter are justice, democracy, social cohesion and diversity, a sustainable environment, human rights and nationalism (cf. Petrova, et al. 2022). Croup and society values are important because they can influence bahaviour of individuals (Scharfbillig et al. 2021). These values are especially influential in shaping **socially evident behavior norms** and can sometimes take precedence over personal values. This occurs as individuals seek a **sense of belonging**, **strive to identify** with the group or broader community, and **fear social exclusion**.

The Ronald Inglehart's theory of societal values[6] interpret the societal dimensions of the personal values by distinguish between **post-materialism** and **materialism** values. The first relate to **freedom of speech** and relate for example to the **self-transcendence** and **openness to change** values in Schwartz's model (figure 3). The latter expresses **societal security** and **economic stability** and link to the **self-enhancement** and **conservation values** in the personal values model (Scharfbillig et al. 2021)

3.1.3. Transcendental values

Transcendental values are values that go beyond individual preferences or societal norms and are often associated with **universal, timeless, and higher-order principles**. They are considered fundamental to human existence, morality, and spiritual understanding, often aspire individuals toward a deeper sense of meaning and purpose and provide a deeper connection to human experience (Moore, 1914). They apply across cultures, religions, and philosophies, transcending individual and societal differences, and remain relevant across times, and are often tied to ideals and beliefs.

One can think for transcendental values such as beauty, truth, aesthetic experience, faith, historical relevance, freedom, love. In our study we are particularly interested in the cultural value such as aesthetic, intellectual, symbolic, historic, etc. (see D2.3. and the following section). To certain extend, some cultural values can be considered as transcendental particularly those tied to **universal truths, beauty, harmony, morality, and spiritual elevation.** However, many of them are contextual and

[6] cf Scharfbillig et al. 2021. Ronald Inglehart's theory of societal values build on the data of World Values Survey.

socially constructed, shaped by historical, cultural, and personal factors. Whether art and culture are transcendental depends on their purpose, impact, and depth of meaning.

3.1.4. Values of cultural goods

For the purposes of the analysis here that is focused on cultural commons, i.e. **cultural goods** that realise their values in context of commons arrangements, we argue that understanding the dynamics between personal, social, societal and transcendental values within the specific context of cultural sectors is crucial. Within the community of cultural economists, David Throsby, Michael Hutter, and Bruno Frey, amongst others, opened up windows to cultural economic perspective. Throsby introduced Bourdieu's notion of cultural capital. Together with Hutter, he edited the book with the telling title *Beyond Price: Value in Culture, Economics, and the Arts* (2008) in order to shed light upon the complexity of value formation with various (historical) cases. Bruno Frey (1997), for his turn, brought in psychological insights and showed that commercial practices can crowd out cultural practices.

Cultural goods are characterised by their capacity to yield economic, social, and cultural values (Throsby 2001, 2008; Klamer 1996, 2002, 2004; Hutter & Shusterman 2006). It is thus critically important not only to acknowledge these values, but also to be able to analyse the way they are created, valorized, or changed (Petrova 2020). Whilst the economic value of a cultural good has been extensively studied and measured (cf. Throsby 2001, Snowball 2008, Maas & Liket 2011), because of its complexity the cultural value of cultural goods remains understudied. Throsby (2001) describes cultural value as multi-dimensional, contested, and as lacking a standard measurement unit. It encompasses **aesthetic, authenticity, symbolic, spiritual, historical, and social components**. For instance, aesthetic value relates to an artwork's form and style, whilst authenticity is tied to originality (Ginsburgh 2003). Symbolic value conveys meaning, spiritual value connects to cultural or religious significance, historical value reflects the context of creation, whilst social value serves to foster group identity. An additional approach to cultural value is advanced by Klamer (2004), for whom cultural value pertains to "a source of inspiration or symbol of distinctions" (p. 138). The author explicitly separates social value from cultural value, while delineating the differences between "culture as expression" and "culture as identity". The former relates to the social dimensions of culture such as belonging, identity, solidarity, trust, tolerance, responsibility, etc.[7], as well as that which is beyond the social whilst the latter is important. In Klamer's words,

[7] Here, Klamer (2004) connects social value to "belonging, being a member of a group, identity, social distinction, freedom, solidarity, trust, tolerance, responsibility, love, friendship" (p. 147).

"[the] cultural" in cultural goods has the connotation of the artistic, aesthetic and sacred" (2004, p. 32). These characteristics are also understood as qualities[8] of the cultural good.

Cultural economists, like Hutter (2015), invite researchers to look at different dimensions of the process of appraisal (valorization) hat artists can generate themselves. On the one hand, this process relies upon **the merits of the work** (novelty, originality, uniqueness, etc.) which the artists must first share with others to receive validation for their work, whilst, on the other hand, it requires the artist **to engage with others**, such as new peers, jury members, critics and other actors. In other words, the artist must identify the community that is able to appraise the new artwork.

The ability to realise the economic, social and cultural values of a cultural good depends on the capacities of individual artists to deal with these values, which is informed by their social and cultural capital, but not entirely by this. In his interpretation of the art work qua cultural good, Klamer (2004) argues that the values of cultural goods come about in social contexts—he likes the term conversation to stress the discursive aspect—with or without moments of monetary exchange. Similarly, Throsby (2008) argues that the valorisation of cultural good depends on "the social, political, and cultural context within which the work is received; the historical tradition from which it derives and the known or imagined assessments of others" (p. 75).

Combining this cultural economic perspective on cultural values and with the VBA clusters of values, we suggest to operationalise them as illustrated in the table (table 2).

[8] The notion of the quality of an art work is often used as a substitute for different dimensions of cultural value, such as aesthetic, symbolic or any other form of 'artistic merit' (Angelini & Castellani 2018), and has been used specifically in debates around the (e)valuation of it (for more on this, see also Throsby 1999, Ginsburgh & Weyers 1999, Ginsburgh 2003). This is a category that originates in the work of Hume (1757/1965), where it was used to assess the different characteristics of art work over time (Ginsburgh 2003). Economists measure it based on consumers' choices, while philosophers base it on the long-term reputations of art experts (Ginsburgh 2003).

Table 2: Clusters of values.

Cultural values	Social values	Societal values
Creativity	Co-doing	Inclusion
Aesthetic	Learning	Justice
Spiritual	Solidarity	Social cohesion
Historic	Organizational change	Well being
Symbolic		Security

3.2 SHARED PRACTICES

The VBA suggests that individuals develop values by engaging in shared practices (Klamer 2017, 2025). The social regulation of common pool resources provides a conceptual starting point for the VBA. Without being too explicit, Ostrom (1990) highlights the social practice of governing a common pool resource (cf Euler, 2018). The notion of practice figures prominently within the VBA. The practice of the commons can be social but is often cultural as well (in the sense of sensemaking). Knowledge commons are a good example of the latter. Cultural economics could also be considered such a commons. Those scholars that consider themselves cultural economists contribute with their work, their participation within conferences, and their teaching to that commons. When people do not contribute, or do not qualify for a contribution, they are excluded, or go unnoticed. The possibility of exclusion implies that a common good is not a public good. It is not a private good either as rivalry does not apply: people do not compete with each other to be part of the commons, but rather work together to improve the qualities of the commons.

Within the VBA, we also distinguish **common goods** from **shared goods** and tend to emphasise the practices that each of these goods entails. Whereas common goods and common practices bring people together who may not know one another, shared goods and shared practices involve people who know each other. Friendship is a good example of a shared good and practice, as are family and clubs for that matter. Just like in the case of common practices, shared practices require contributions from those that share the practice, such as friends in the case of friendship. A friendship can be said to be a good because "owning" it takes effort and because it generates all kinds of benefits. In that sense, friendship can be said to be like a book. The only difference is that you cannot buy it, or sell it for that matter (friendship and books

both require practices to realise their value). Friendship is, therefore, a good but not a commodity. Its distinctive characteristics are shared ownership–you share ownership with your friend –and you both need to contribute to the friendship in order to keep it alive. Other people are excluded from the friendship.

3.2.1. Cultural practices as shared goods

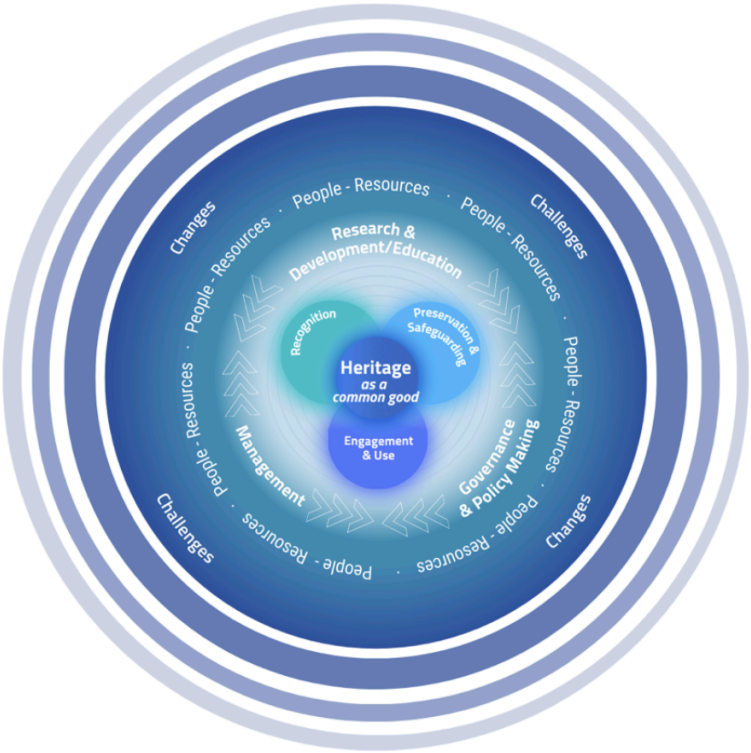
Crossick and Kaszynska bring into focus personal experiences as a "fundamental dimension of cultural value" (2016, p. 21). From this perspective, qualities or values are characteristics of **a practice** (Eliassen et al. 2018, Klamer, 2017). Great art— as a transcendental quality—comes about in the practice that artists call art (Klamer 2017, 2025). Part of the sharing is social where artists and their entourage form relationships and networks, go to school together, join groups and communities. But the most relevant shared practice is cultural in kind. The work that artists bring in is their contribution towards that shared practice in the hope that others take notice, start citing and referring to the work, get inspired by it, and recognise its artistic qualities. Scholars will immediately realise that they themselves can be said to contribute, too, when they produce articles, referee other articles, and present papers at conferences. Like artists, they both participate in and contribute towards the cultural economy.

In D2.3. we adopted the broader conceptualization of cultural practices by UNESCO's cultural statistic framework by distinguishing between **artistic**, **living heritage** and **cultural participation** practices stressing the different functions that these practices fulfill (D2.3.,p.15).

> "Cultural practices encompass all activities undertaken by artists, performers, groups, communities, and audiences within the CCE. These activities are oriented towards the creation of cultural and creative products, the sharing of knowledge, or the appreciation of unique symbolic values conveyed through the CCI [cultural and creative industries] and cultural and natural heritage" (UNESCO, 2025, p.19).

Cultural practices as any other practices are undertaken by individuals, collectives and/or communities who are fulfilling **different functions** that cultural practices entail. In the cultural heritage sector, the following functions are identified: governance and policy making, management, engagement and use, preservation and safeguarding, research & development/education and recognition (CHARTER Alliance, 2022).

Figure 4: CHARTER model of cultural heritage ecosystem.



Source: CHARTER Alliance (2022).

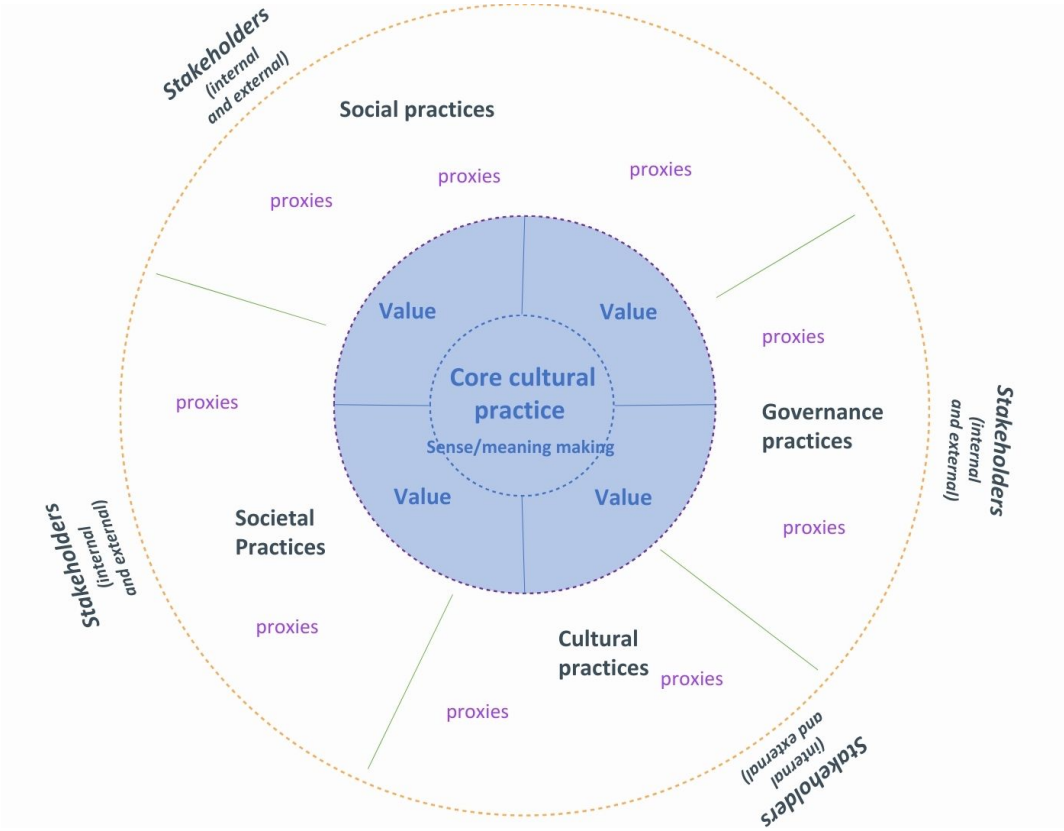
3.3 Assessing contributions of culture and art related activities

VBA is also a good foundation for quality- based evaluation (Klamer et al. 2022, Petrova et al.2022). By applying the Quality Evaluation tool (QE) it assists artists, craftspeople, directors of museums, theatres, creatives, etc. to justify their contributions by helping them articulate their relevant values, purpose, and stakeholders as well as a methodology to determine whether the practices of the organization serve its purpose and realize its values. The methodology is exceptional insofar as it is able to expose the changes in values of the stakeholders that a cultural organization may be seeking. Detailed introduction of the QE is provided in D4.2.

3.4 VBA analytical framework towards cultural embeddedness of GLAMMONS

The **holistic nature** of the VBA comprehends all these separate dimensions in one analytical framework (figure 5).

Figure 5: Dimensions of the VBA analytical framework.



Source: author's own elaboration.

Through the lenses of the VBA we have argued here that value formation is a dynamic and evolving process**,** deeply connected to individual's and group's sense of purpose, relationships, and ethical aspirations. People shape their values by engaging with the actions and practices of others. And further, **values** emerge in a complex process and are **embedded in a context**. The process is shaped by **intrinsic** and **extrinsic factors** that guide people in their desires and perceptions of benefits for individuals, groups and/or society. In engaging with these perspectives, our study aims to situate **culture** within a broader discourse on cultural, social and societal change, sustainability and the commons. Rather than treating culture as a fixed entity or an economic commodity, it explores how **cultural practices evolve through social interaction**, **negotiation** and **reinterpretation**. This approach emphasises the importance of **culture** as both **shared knowledge** and heritage, as well as a **site of continuous reinvention**, where individuals and communities shape their collective experiences and relationships.

4. CULTURAL EMBEDDEDNESS OF CULTURAL COMMONS: ON DYNAMIC RELATIONSHIP BETWEEN RESOURCES, VALUES AND CONTEXT

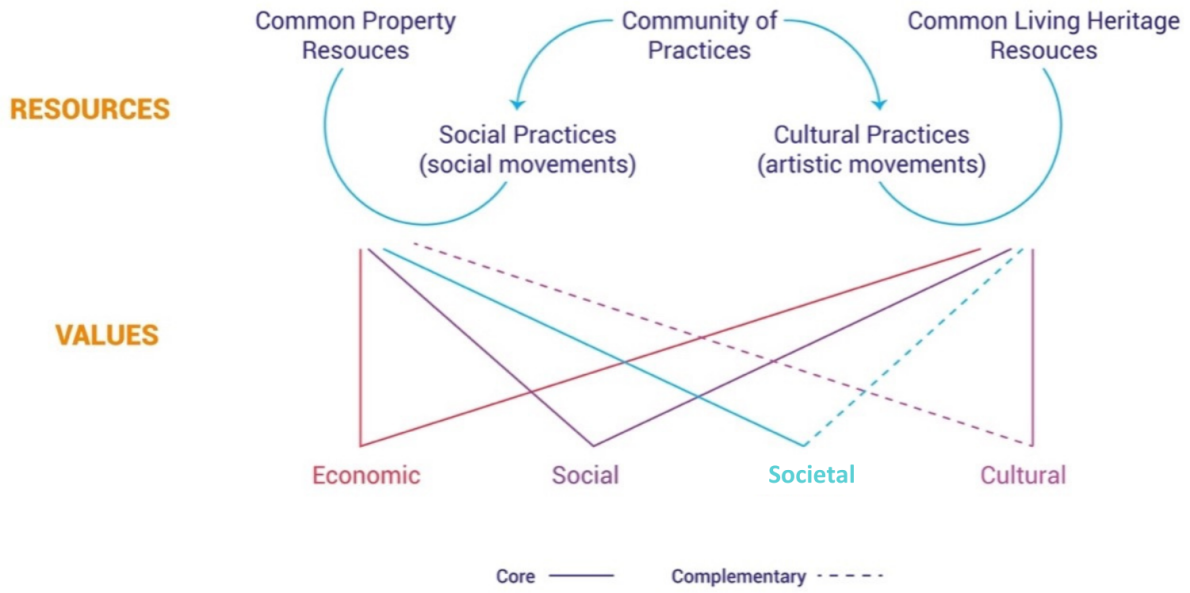
To understand the specificities of the 'culture of commons' as defined in the beginning in this report, we extend our analysis by taking further **the VBA to cultural commons**. Building on the interdependence of values, practices, actors (individuals, groups, communities) and context, the VBA allows us to explore the **dynamic relationship** between them**.** This we believe will shed a light on **how the commoning practices emerge**, arguing that pursuing different values will produce different **paths of interactions** (Euler 2018), thus resulting in different practices.

Reflecting on the **dynamic nature of the resources** in D 2.3. we distinguished between four clusters of cultural commons, i.e. 1) commons based on (cultural) property resources, 2) community of practices[9] and 3) commons based on "living heritage" practices[10] (figure 6).

Figure 6: A taxonomy of cultural commons by the nature of the resources and the dynamics between cultural, social and societal values.

[9] cf Feinberg et al., 2023

[10] Defined by UNESCO (forthcoming 2025, p. 20).



Source: D 2.3.

Although these clusters often intertwine in terms of their resources and purposes, they nevertheless can differ in terms of shared practices. To explain this, we draw on the notion of '**constructed cultural commons'** (Madison at al. 2010) and '**theory of value as a commons'** (Pazaitis et al. 2024), Both notions direct our attention to the dynamic and complexity of the interplay between actor, structure and context. While most literature on the cultural commons focuses on the questions of governance (i.e. how to manage a resource; see figure form the bibliometric analysis), the 'constructed commons' perspective allows us to study how commons emerge or **how to develop** a resource versus **how to manage** it (Macey 2010**)**.

Comparing natural commons with cultural and knowledge commons, Madison et al. 2010 explain the latter **as environments that facilitate the development and distribution of cultural and scientific knowledge** through structured institutions that enable pooling and sharing. The idea of a "constructed" shared resource emphasizes **the human agency involved in creating cultural commons**, rather than just managing an existing resource. These commons are **deliberately built** and maintained through institutional mechanisms rather than arising naturally; they are **created by communities** coming together to build new resources or protect existing knowledge and cultural assets and use **tailored governance models** to support knowledge exchange. Furthermore, they are **dynamic and evolving**, i.e. continuously shaped by patterns of interaction among participants, evolving in response to environmental (social, technological, and policy) changes.

While the way values are valorised in common practices is still largely unexplored, in the VBA **value** is a pivotal concept; it goes beyond economic measurement and comes about in social and cultural practices. Similarly, Pazaitis et al. (2022) who

explore the **value concept from the commons perspective,** "understanding of value as the means through which empirical economic phenomena are explained and guided by an underlying structure (Heilbroner 1983)" (p. 249). Instead of being determined by markets or the state, **value is seen as a shared understanding** among participants in a commons. It emerges from **collective action** and is maintained through shared norms and rules. While capitalist economies define value through market exchange, the commons perspective views **value as a dynamic state of contributing to and sustaining a shared resource**. It is **context specific.** Different commons can define and negotiate value in various ways, allowing for **multiple coexisting** and **evolving perceptions of worth**, rooted in **contributions** to societal needs, sustainability, and human well-being.

From this perspective, **shared practice** entails **paths of interaction**s between agent, structure and context; construction and evolution of meanings (related to cultural values); undertaking of specific tasks, roles and relationships (functions and stakeholders [11]); and systemic evaluation (Euler 2018). Informed by the VBA conceptual framework and literature on (cultural) commons in the following sections we further elaborate on the taxonomy developed in D4.3 by exploring the interplay between resource, values and practices. More specifically we explore how commons related organisations build **collective sense of purpose** based on processes of multiple **value co-creation** and as such **contribute** to cultural, social and societal changes.

4.1 CULTURAL COMMONS BASED ON CULTURAL PROPERTY RESOURCES

In cultural policy realm, following Bone (2018) in D 2.3. we distinguish between various policy paradigms that influence the participation strategies of cultural organisations, namely, *cultural excellence*, *cultural democratization*, *cultural democracy*, and *cultural economy* (see figure 2 in D2.3.). Here we explore further both (1) t**he context** which is based on *cultural democracy policy paradigm* within which the cultural commons emerged and operate and (2) the cultural **commoning as a self-management of the resource**.

Regarding the emergence of the current policy paradigm of cultural democracy, the increasing overlap between the social and cultural spheres has become a defining characteristic of contemporary democratic participation and artistic practice since the 1990s. This reflects broader shifts in political engagement, economic structures, and cultural production (Otte & Gielen 2022). This transformation can be understood in the context of the transition from representative and deliberative democracy toward an agonistic model, where the affective and performative dimensions of civil

[11] By stakeholder we refer here to diverse individuals, groups and communities.

struggle have gained prominence (Mouffe 2013, Marchart, 2007). While representative democracy historically used cultural policy to reinforce national identity and institutional legitimacy—promoting 'high' culture in a top-down approach (Bourdieu 1974)—the deliberative turn of the 1960s and 1970s introduced cultural democracy as a space of contestation, recognizing subaltern cultures but also reproducing new exclusionary mechanisms, primarily favoring a white, middle-class perspective (Bourdieu 1979). However, the protests and riots since the 1990s highlight the growing frustrations with these models, as marginal groups find themselves excluded from both the political and cultural mainstream, often dismissed as 'senseless' or 'random' because they do not conform to traditional modes of political discourse (Gielen & Lijster 2015).

The rise of agonistic democracy, which emphasizes the necessity of dissensus[12] and the constant contestation of power structures, has placed cultural and artistic practices at the forefront of social struggles, particularly through performative actions (Butler 1990, Boggs 1977). This shift is evident in contemporary social art practices, which reject the neoliberal valorization of the individual artist in favor of collective and collaborative models of cultural production, often inspired by Italian workerist theories on post-Fordist labour (Virno 2004).

Regarding the emergence of the cultural communing as a self-management of resources, a fourth way beyond representative, deliberative and agonistic is that of **commoning**, which emerges as a form of participation in which participants (the commoners) shape their social environment through collective **self-management of resources** (Gielen & Volont 2022). It is interesting to note that in order to achieve commoning, commoners combine competences that are part of both deliberative democracy (where it is all about the quality, rather than the quantity, of votes: what counts is what is said) and agonistic democracy (where there is no consensus about power) (van Meeteren & Wissink 2022, Mouffe, 2013).

These developments are evident in examples of cultural commoning, where grassroots artistic and cultural practices rise up against state-led cultural initiatives, effectively commodifying culture as a depoliticised spectacle and reclaiming cultural and urban space as a site of social critique and political engagement. Such tensions highlight the paradox of contemporary cultural policy (e.g. *cultural economy* paradigm in Bonet (2018)), which simultaneously seeks to harness culture for economic growth—often aligning with neoliberal imperatives of creative industries

[12] The word **dissensus** refers to a fundamental disagreement or divergence of opinions within a society or group, especially in contrast to consensus. It signifies a state in which there is no overarching agreement, and different viewpoints, conflicts, and contestations are actively present and recognized. In the context of agonistic democracy, dissensus is crucial because it acknowledges that society is made up of plural, often conflicting, interests (Otte & Gielen, 2022).

and city branding—while also being confronted with the radical potential of cultural commoning, which challenges the commodification of social relations and reclaims artistic practice as a space of collective world-making (Bollier & Conaty 2015, Amin et al. 2002). In this context, cultural commons emerge as both an alternative economic model/practice and a means of reclaiming political agency in the face of growing social fragmentation, and illustrate how contemporary art and cultural practices have increasingly blurred the boundaries between the social, the political, and the cultural, thus forging new forms of democratic participation beyond both the nation-state (public) and the market (private).

In different global contexts, the phenomenon of commoning and self-organised cultural initiatives manifests in different ways, shaped by local socio-political conditions and historical developments. In Europe and the Western world, cultural centres that emerge through commoning practices often involve the reclaiming of unused urban spaces, transforming them into participatory spaces for social and cultural engagement (Borchi 2018, Cossu 2022, van Heur et al. 2023, see also D2.3., p. 22[13]). For instance, Asilo Filangieri in Naples, Teatro Valle in Rome and La Invisible in Málaga show how grassroots initiatives have transformed abandoned buildings and fostered new civic spaces, despite operating in legal grey areas (Dalla Chiesa 2020). In many cases, these initiatives remain informal networks rather than formal civil society organisations, which allows them to circumvent bureaucratic constraints but limits their access to institutional funding (Rykkja et al. 2020). Instead, they rely on alternative funding methods such as crowdfunding, and building on their social capital to sustain their activities (Shneor et al. 2020, Dalla Chiesa 2020).

4.2 CONSTRUCTED COMMONS

In the previous section, based on the taxonomy presented in D2.3 we discussed the concept of the *commons based on a property (physical) resource* where the focus is on **self-management of a resource**. Here we continue the discussion about the **cultural constructed commons** (Madison et al. 2010) which emphasises **process-related dimensions** of commoning as a cultural practice. In our taxonomy of cultural commons in D 2.3. it refers to *community of (cultural) practices*.

This section explores the VBA framework as applied to cultural commons, specifically through the lenses of **communities of practice (CoP)**, **commons-based knowledge production** and **peer-to-peer production**. The concept of culturally constructed commons challenges traditional resource-based understandings emphasising that **commoning** is a **dynamic**, **social process of cultural and**

[13] To avoid repetitions with our findings in D 2.3 here we only refer to the findings but do not introduce them in details.

knowledge production and not a mechanism for resource allocation (Fournier 2013). This shift in perspective highlights the role of **commoning as an iterative, co-creative practice** (Madison et al. 2010, Macey 2010, Euler 2018, Euler et al. 2020, Bollier 2020). As Linebaugh (2008) argues, **commoning** is best understood **as an activity** rather than a static entity that unfolds within and across different property regimes - including private, public and open access domains (Feinberg et al.2021). Each instance of commoning is therefore unique, shaped by the interactions, negotiations, and shared commitments of the community that governs it (Bollier, 2020).

4.2.1. Knowledge commons, communities of practice, peer production

The relational nature of commoning is directly linked to discourses on communities of practice, knowledge commons and peer production.

The **concept of CoP** emphasises the **social dimension of learning** and **sense making** where knowledge emerges through collective engagement, participation and situated practices (Lave & Wenger 1991). A CoP can evolve **organically** because of the members' common interest in a particular domain or area, or it can be **created deliberately** with the goal of gaining knowledge related to a specific field. Both community and the practice are activating each other through the experiments, experiences and learning. In this way the group's members have an opportunity to develop personally and professionally (Lave & Wenger 1991). Similarly, **knowledge commons** conceptualise **knowledge as a collectively constructed**, **openly accessible resource** shaped by shared practices of learning, adaptation and governance (Hess & Ostrom 2007). **Peer-to-peer production**, in turn, represents an **alternative mode of value creation** that fosters decentralised collaboration, innovation, and co-development of cultural and knowledge commons beyond conventional market structures (Bauwens2005, De Filippi & Hassan2014). By framing cultural commons within these discourses, we emphasise the **active role of communities in maintaining and developing shared cultural resources**, and how **commoning operates as a process of ongoing negotiation, co-creation and shared governance**, rather than a fixed institutional arrangement.

The processes of **knowledge creation, sharing, and management** have been extensively explored across different theoretical frameworks, particularly through the lenses of **communities of practice** (CoP) and **commons-based knowledge systems**. Both concepts emphasize the social dimension of knowledge and the collaborative nature of sense- making and learning, but differ in their structure, governance, and the ways in which value is measured and sustained. In both, learning is a collective process where individuals contribute, refine, and benefit from communal knowledge. However, while CoPs center on mutual engagement, joint enterprise, and shared repertoire (Wenger, 1998), commons-based knowledge systems—such as Wikipedia and FLOSS projects—depend on peer-to-peer

collaboration for knowledge creation and maintenance (De Filippi & Hassan, 2014). An examination of these similarities and differences can help better understand how knowledge is co-created, organized, and leveraged in distinct socio-economic and institutional settings.

Knowledge production in commons theory has been theorised in the concept of knowledge commons, where the process of **meaning making** (knowledge production), **learning** and **adaptation** becomes fundamental and knowledge is treated as a **collectively constructed**, **managed** and **openly accessible** resource (Hess & Ostrom 2007). Knowledge is constructed through commoning, i.e. engagement in shared activities where learning occurs through doing, observing and interacting (Wenger, 1998). This is consistent with the idea of communities of practice, where knowledge is not an external asset but an embedded, evolving process that emerges through participation, adaptation and iterative refinement (Lave & Wenger, 1991). Within these communities, learning is not a passive acquisition but an active process of meaning-making in which community members co-create frameworks of understanding based on their lived interactions with the resource, each other, and the broader socio-political context.

Another similarity is the **interaction between tacit and explicit knowledge**, as articulated in the SECI model by Nonaka and Takeuchi (1995)[14]. In CoPs, knowledge is transferred through socialization, such as studio mentorship in arts universities (Kuznetsova-Bogdanovitsh & Ranczakowska 2025), while **commons-based platforms** encourage the externalization and formalization of knowledge through openly shared resources (Erickson et al., 2018). In both systems, the **process of co-creation** transforms individual insights into collective assets, reinforcing a non-hierarchical approach to knowledge production. Furthermore, both CoPs and commons-based models operate largely outside conventional market structures, emphasizing **intrinsic and collective value** over direct economic exchange, best measured often through its contribution to innovation, cultural enrichment, and collective intelligence. The entrepreneurial mindset embedded in CoPs within arts universities (Kuznetsova-Bogdanovitsh & Ranczakowska 2025) fosters innovation and adaptability, similar to how commons-based models generate **societal value** through shared access and reuse (De Filippi & Hassan 2014).

[14] The SECI model identifies four modes of knowledge conversion—Socialization, Externalization, Combination, and Internalization—illustrating the interplay between tacit and explicit knowledge at both individual and collective levels. This framework is crucial for understanding how personal learning, mindset shifts, and knowledge sharing intersect with collective organizational learning and knowledge management. Additionally, the model provides insight into the co-creative dynamics that emerge within communities of practice and other shared experiences in the selected organizations.

Despite their shared emphasis on social learning, CoPs and commons differ in their structural organization and governance models. CoPs are often embedded within institutional or professional settings, and foster skill transfer and mentorship within structured environments (Wenger 1998). They are characterized by varying levels of participation—from core members to peripheral participants—and ensure a fluid but guided knowledge exchange (Kuznetsova-Bogdanovitsh & Ranczakowska 2025). In contrast, commons-based knowledge systems operate in decentralized and open-access environments, where contributions are voluntary and governance is distributed among a broad, often anonymous, community (De Filippi & Hassan 2014).

Within commons-based models, scholars have sought specific metrics, such as **Peer Value-Added (PVA)** (Isphording & Zölitz 2020) and **algorithmic reputation systems** (De Filippi & Hassan 2014), to assess the **impact of contributions**. For instance, the estimated economic value of Wikimedia Commons images was found to be $28.9 billion, reflecting the cumulative market equivalence of openly shared resources (Erickson et al. 2018). However, this type of measurement doesn't apply to the CoPs as they prioritize qualitative assessments, focusing on how knowledge is transferred, internalized, and leveraged for professional growth and institutional development (Kuznetsova-Bogdanovitsh & Ranczakowska 2025).

4.2.2. Process of commons-based peer production

Unlike proprietary or state-controlled knowledge systems, **knowledge** is sustained through **peer-to-peer interaction**, fostering an ecology of **mutual exchange**, **transparency** and **decentralised governance (**Benkler &Nissenbaum, 2006). Within this framework, peer-to-peer production (Bauwens, 2005) becomes a crucial mode of organisation, allowing commoners to co-develop tools, strategies and narratives that sustain the commons while resisting commodification and enclosure. Through this combination of **knowledge sharing**, **collective learning** and **co-creation**, **commoning** emerges **as an epistemic practice** - one that continually generates new understandings, skills and social relations that in turn reshape the commons itself.

In relation to our research question it is relevant to explore the **Commons-Based Peer Production (CBPP)** which gained increasing attention as an **alternative mode of value creation** that challenges traditional market mechanisms. Participation in these systems fosters **autonomy, creativity, and civic virtue**, as individuals contribute voluntarily based on **intrinsic motivations** rather than hierarchical or market-driven incentives (Benkler & Nissenbaum 2006). Intellectual commons (Broumas 2017) as well as innovation commons (Potts 2019) are further shaped by a **dialectical tension** between commodification—expanding shared access—and 'commonification'—the enclosure of knowledge and cultural production through intellectual property laws (Volont & Gielen 2022).

Motivations for participation in CBPP are diverse, evolving over time based on intrinsic, internalized extrinsic, and extrinsic factors (Spaeth & Niederhöfer 2020). **Intrinsic motivations** include enjoyment, ideological alignment, and the desire for kinship and altruistic contribution. Internalized extrinsic motivations, e.g. learning, reputation-building, and reciprocity, also play a significant role, particularly in peer-driven communities where participants engage in a "give and take" exchange of knowledge and resources. **Extrinsic motivations,** e.g. financial rewards or career advancement, are sometimes introduced but can lead to complex effects, including the "crowding out" of intrinsic motivation when monetary incentives undermine voluntary participation. However, when aligned with community norms, financial rewards may instead "crowd in" motivation by reinforcing engagement (Spaeth & Niederhöfer 2020).

Beyond individual motivations, CBPP is inherently **shaped by social norms, governance structures, and institutional frameworks**. Task selection within these ecosystems reflects a preference for **creative and rewarding contributions,** while routine or maintenance tasks often require external incentives (Spaeth & Niederhöfer 2020). The political economy of CBPP also influences participation, as governance models—ranging from decentralized self-management to more structured institutional oversight—determine how contributions are valued and sustained (De Filippi & Hassan 2014, Broumas 2017).

The economic and social value of open-access projects, such as Wikimedia Commons, further illustrate how peer production generates substantial public benefits that exceed conventional monetary assessment (Erickson et al., 2018)[15]. Since CBPP operates outside conventional economic structures, traditional pricing systems often fail to capture its contributions, and need alternative value assessment frameworks (De Filippi & Hassan, 2014; Isphording & Zölitz, 2020). To address this, scholars have proposed **network-based metrics**, such as **peer ratings and algorithmic weighting**, to **quantify social value**. Ethical considerations also play a crucial role in understanding CBPP.

[15] Wikimedia Commons is a freely accessible, community-managed digital repository operating under a **peer production model** (Benkler & Nissenbaum, 2006). It relies on volunteer contributions and governance, using **open licensing** to ensure broad public access and reuse.

5. METHODOLOGY

The objective of this research is to Investigate **why** and **how** commons practices **emerge, settle, and evolve** within GLAMs. It is examining **cultural embeddedness** (culture) of cultural commons across seven case studies by applying the Quality Evaluator (D4.2.) to explore **shared values, practices, and contexts** within different institutional settings. It allows us to investigate in-depth the questions of values. Next to this we applied comparative multi-case study approach to analyze seven distinct case studies, utilizing mixed methods of data collections, e.g. desk research focus groups, interviews and surveys.

5.1 RESEARCH DESIGN

To navigate the complexities of assessing the values embedded in cultural practices, this study utilizes the Quality Evaluator (QE) methodology, which unfolds in three stages: (1) articulating shared values (Value Map), (2) identifying relevant stakeholders, and (3) assessing shifts in values (Petrova et al. 2022, Klamer et al. 2022, D4.2). For this particular study, the focus is on the first stage—defining the values and objectives of an organization or project from the perspective of its initiators, organizers, or key internal stakeholders.

The Quality Evaluator employs a mixed-methods approach, integrating both qualitative and quantitative data collection techniques. The qualitative aspect includes focus groups and interviews, which explore stakeholders' experiences to deepen their understanding of their values and to make these experiences more tangible (Johanson & Glow, 2015, p. 260). Meanwhile, the quantitative component involves surveys, where respondents rate their values on a scale. This allows for the measurement of qualities and facilitates comparisons across different participants and contexts.

Qualitative research is a suitable approach since it enables in-depth investigation of multifaceted topics like values and cultural practices and it enable development of concept (Azungah 2018). The focus groups and in-depth interviews with representatives of the organisations allow to comprehend the specific context of each of them (Birkinshaw et al. 2011) and shed a light on the processes (Doz 2001) of values formation and practices emergence.

Following Simons (2014), the case study methodology allows for an in-depth exploration of complex social and organizational dynamics within specific contexts. This approach is particularly useful in identifying patterns across different cases while also considering their unique characteristics. By analyzing multiple case studies, this research provides a broader empirical basis for theory development and refinement. The methodology integrates both deductive and inductive approaches to

ensure a comprehensive understanding of the studied phenomena. A deductive approach was employed to develop the interview and focus group guidelines, grounding them in existing theoretical frameworks. Subsequently, an inductive approach was applied during the data analysis phase, allowing themes and patterns to emerge from the collected data. This combination of deductive and inductive methods facilitates both theory testing and development (Newman, 2000).

5.2 DATA SAMPLE: CASE STUDIES

The case study sample (table 3) includes three cases previously identified in the GLAMMONS proposal and analyzed in an earlier deliverables D 2.2, D3.1. and D3.2: the Oral History Group (OHG), Le Consortium (LC), and Schwules Museum (SM). Additionally, four cases from D2.3. align with the cultural commons taxonomy outlined in that document: the Joint Research Center SciArt project (SciArt), Heritage House South Holland (HHSH), Free Palace (FP), and Associazione Bastione (AB. Collectively, these seven case studies illustrate various commons-oriented characteristics or commoning arrangements, as explored in the conceptual framework of this report.

Here we provide a short introduction to the cases as they are previously extensively introduced (table 3).

Table 3: Case studies.

Name	Purposes	Actors
Associazione Bastione (AB), Turin, Italy	Fostering artistic autonomy, experimentation, and mutual collaboration within a self-run space	Visual artists, neibourhood, students, scholars,
Free Palace,(Vrij Paleis, FP), Amsterdam, The Netherlands	Empowerment of artistic expression, alternative and underground culture	Members from CCI field (visual artists, craftsmen, digital artists, photographers, etc.)
Heritage House of South Holland, (Erfgoedhuis Zuid-Holland, HHSH), Delft, the Netherlands	Innovation in participatory and sustainability approaches towards cultural heritage (archaeology)	Heritage/archaeology professionals, local communities (volunteer /civic organisations), local government, intermediaries (knowledge institute coordinating between the sector, local communities/volunteers and local governments)

Le Consortium (LC), Dijon, France	Contemporary art center, part of the New Patrons program, dedicated to promoting 'good art' to citizens and facilitate the realtionships between artists and citizens while securing financial support for artistic projects	Professional group (artists, curators, etc.); within New Patron programme coordinates between artists and citizens.
Oral History Group (OHG), Greece	Preserving oral history of marginalized groups	Citizens and professional from the GLAM sector
SciArt project of the Joint Research Centre of the European Commission, (SciArt), Ispra, Italy	Creating bridges between artists, scientist and policymakers in interdisciplinary knowledge production and sharing	Scientists, artists, intermediaries and policymakers
Schwules museum, (SM) Berlin, Germany	Researching, preserving and presenting the culture and history of LGTB+ community.	More than 60 volunteers from the LGTB community, 12 professional staff members.

Associazione Bastione (AB), Turin, Italy

Associazione Bastione is an independent, artist-run space in Turin that faces the challenge of financial sustainability while maintaining its autonomy. Initially self-funded through members' personal contributions, it quickly became clear that long-term survival required external support. Unlike its informal days in Cavallerizza, where shared resources and an alternative economy sustained activities, Bastione's move to Villa Rey introduced financial burdens without securing local funding. The artists of Bastione are now beginning to look for ways to engage with local bank foundations and the municipality in order to have their artistic practice recognised and funded. However, they have parallel jobs and this search for funding would require more time and resources.

Free Palace (Vrij Paleis, FP), Amsterdam, The Netherlands

FP is a center for artists and creatives in Amsterdam that serves as a hub for alternative culture and artistic expression. Established in a former newspaper printing press, FP has thrived with the initial support of the city government, which facilitated its early development and low-rent agreement to preserve its non-commercial mission. Its financial model is based on self-generated income from renting out space and hosting events, while maintaining its identity as a free space rather than a commercial gallery. FP remains committed to fostering an independent, artist-led cultural space in the city centre of Amsterdam.

Heritage House of South Holland, (Erfgoedhuis Zuid-Holland, HHSH), Delft, the Netherlands

HHSH is a knowledge centre and support organisation dedicated to the preservation, use and promotion of the cultural heritage of South Holland. It strengthens the heritage sector by providing expertise and support for the management and conservation of historical assets. Financially, HHSH operates with a structural grant from the Province of South Holland, supplemented by various public and private funding sources (60 private/40 public). Its ability to secure resources has enabled the development of innovative projects, some of which initially lacked institutional support but later received municipal funding for long-term sustainability. Through strategic partnerships, HHSH ensures that heritage remains accessible, relevant and integrated into the wider societal framework.

Le Consortium (LC), Dijon, France

Established in 1977, LC is among France's pioneering contemporary art centers, committed to strengthening connections between artists and the citizens (patrons) while ensuring financial backing for artistic endeavors. Its funding structure blends public and private contributions, with around 60 percent sourced from private donations and grants, and the remaining 40 percent from public funding, including support from French foundations and project-based grants. LC engages citizens as patrons, encouraging their involvement not only through financial contributions but also via technical and political advocacy. While it still benefits from public funding, its approach to supporting contemporary art continues to evolve in response to a decline in foundation funding for new patrons.

Oral History Group (OHG), Greece

OHG is a Greek bottom-up, self-organised network dedicated to the creation and dissemination of oral history archives. It operates as a volunteer-driven network with no formal leadership and with minimal financial resources, as members cover essential equipment costs themselves. In this way the volunteer work ensures the sustainability of the initiative. The OHG also relies on external actors, mainly for access to spaces and venues for events. This grassroots funding model allows for independence and autonomy, but limits access to external funding, as the lack of legal status prevents participation in grants, research projects and public funding programmes. Despite these challenges, OHG remains a resilient and self-sustaining initiative committed to the preservation and sharing of oral history.

Schwules museum, (SM) Berlin, Germany

SM is the museum situated in Berlin dedicated to researching, preserving and presenting the culture and history of queer individuals and gender diversity. Its funding comes primarily from local and central government, which covers about 90

percent of its budget through structural and project-based funding, while the remaining 10 percent comes from self-generated income, donations and membership fees. SM also benefits from non-monetary contributions such as donations and inheritances. Recent funding cuts, particularly to youth cultural initiatives, pose a challenge to the expansion of equal cultural participation, despite its prioritisation in Berlin's cultural policy agenda. SM remains committed to promoting inclusivity and accessibility in the cultural sector. With the recent cuts in government funding, it expects to lose about 10-15 percent of its public funding.

SciArt project of the Joint Research Centre of the European Commission, (SciArt), Ispra, Italy

SciArt is an art-science residency that fosters collaboration between scientists, artists and policy makers to explore different ways of knowing and learning. Fully funded by the EU, it operates within the Joint Research Centre (JRC), the Commission's independent scientific body dedicated to research in support of EU policies. The project endeavours to create a safe environment for experimentation to occur and unusual connections to form. The JRC SciArt project promotes art-science practices within evidence-informed policymaking ecosystems.

5.3 DATA COLLECTION AND ANALYSIS

Focus groups and semi-structured interviews were conducted with key stakeholders from each case study. The sampling was limited to the organisation's members and/or, volunteers and/or members of the community and/or representatives with coordination/executive roles in relation to the commons-orientated activities. For each organization a limited number were invited via email to focus groups or interviews. The interviews (online) and focus groups (offline) were conducted between January 2024 and February 2025.

The interviews were guided by a set of predefined questions while allowing for open-ended discussions. This method was chosen for its ability to explore experiences, motivations, and perceptions in depth (Mannan & Afni 2020). A total of 7 interviews were conducted across the seven case studies, an average the interview lasted between 45 and 60 minutes. The interview questions focused on the context of the organisations/initiatives, their purposes, governance arrangements, funding allocations, and relationships with institutional actors.

Focus groups were used to collect collective perspectives and foster interactions among invited participants (internal stakeholders). The participants in focus groups ranged between 4 and 12 participants depending on the size of the organization team, including artists, cultural managers, and community members. These discussions, lasted between 90 and 120 minutes, provided insights into group dynamics, shared challenges, and differing viewpoints. The interactive nature of focus groups enabled

participants to build upon each other's ideas, enriching the depth of the data (Krueger & Casey 2015). A total of 8 focus groups were conducted. The focus group themes were aligned with the interview topics, facilitating triangulation and validation of findings. They aimed at developing the value map of each organistions, which involved articulating of values and objectives of an organization or project from the perspective of its initiators, organizers, or key actors. During the discussion, they were asked to describe their ideal vision for achieving a specific goal and to identify the key qualities—referred to as proxies or attributes of values—that define this ideal. The process of articulating the core values was a collaborative effort between the participants (representing the organistion/initiavtives) and the researcher, where values and qualities were explored, refined, and articulated. This co-creation process ensures that involved stakeholders align on the values they aim to uphold throughout the development and execution of their activities.

After the interviews and focus groups were concluded, an online questionnaire was sent to the organisations. The goal of the survey was twofold: **first, to validate** the values that emerged during the focus groups, and **second, to assess their relative importance** on a concrete, quantifiable scale. To achieve this, we designed two types of questions, each using a different **assessment scale**.

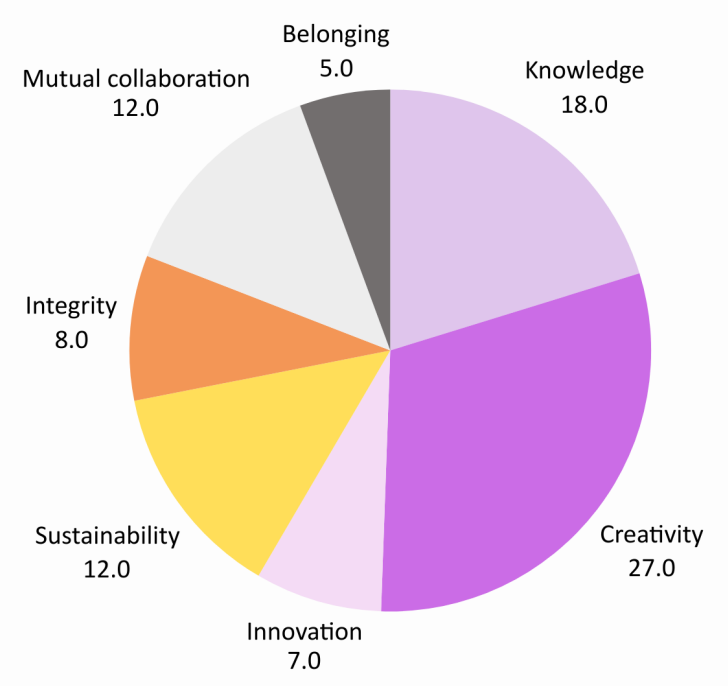
1. The first type of question presented respondents with a list of key values, for example knowledge, creativity, and mutual collaboration. Each value was accompanied by an explanatory phrase that included specific attributes or proxies to clarify its meaning. In the example below, the value of "creativity" was further described in terms of inspiration, imagination, and openness, helping respondents to interpret it more concretely (figure 7).

   We then asked respondents to distribute 100 points among all listed values, based on how important they perceive each value within their organization. The more points a respondents allocated to a particular value, the greater its significance for them. This method ensured that participants prioritize their values. Figure 7 illustrates the question in its online format.

   Once responses were collected, we aggregated the data to identify patterns and priorities across the organizations. Figure 8 presents the accumulated results in the form of a pie chart, illustrating the collective value map of each organisations. This visual representation identifies which values hold the most weight across the sample and serves as a basis for further analysis in the following sections.

Figure 7: An example of the value questions from the survey for one case study.

Figure 8: An example of the accumulated results for one case study.



2. For the second type of question, for each core value fifth-six items (so called proxies) were developed. The respondents were asked to rate the importance of these items in relation to the main value in a nine-point scale varying from -1 (opposed to my values) to 7 (supreme importance). For instance, for the value Sense of belonging, respondents of SciArt had to rate from -1 to 7 each of the

following proxies: Togetherness, Security, Lasting relationships, Care, Empathy, Shared identity, Shared purpose.

The interviews and the focus groups were transcribed and data analysis was conducted using thematic analysis within the qualitative data analysis software Atlas.ti. Thematic analysis, as defined by Clarke and Braun (2021), allows for the identification and interpretation of key patterns in qualitative data. This method provided the necessary flexibility to uncover complex themes and interconnections within the case studies.

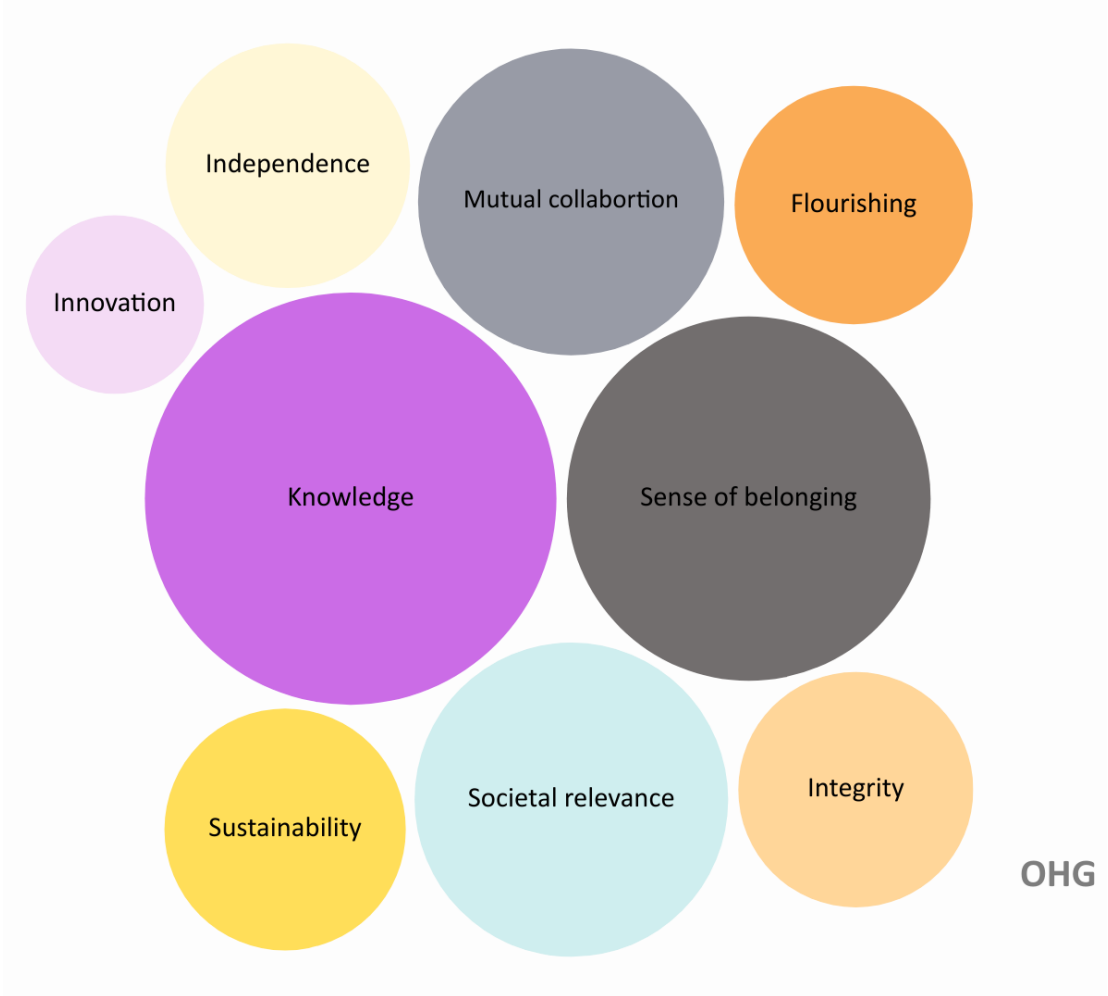
6. FINDINGS: VALUE MAPS OF THE SEVEN CASE STUDIES

In this section we present the result from VBA analysis as applied to seach case studies, each briefly presented in methodology section. For each case study we reveal the multiplicity of cultural, social and societal values (Value Map). The findings about the Oral History Group, Le Consortium and Schwules Museums are short version of the results presented in D4.2.

6.1. Oral History Group (OHG)

The Value Map of the Greek Oral History Group (OHG) reveals that the most significant values they pursue are **knowledge**, **integrity**, **inclusivity**, **sense of belonging**, **solidarity**, **flourishing**, **innovation**, **organizational independence**, and **sustainability** (figure 9).

Figure 9. Value map of the Oral History Group (OHG).



Legend: the size of the circle corresponds the weight OHG's representatives allocate to each value (illustrated in the text with a number after each value).

Their commitment to **knowledge preservation** (22), combined with **integrity** (7), and **flourishing** (8), ensures that their work remains impactful. OHG aims at *collecting personal history and memories of ordinary people*, and ensure *diversity of historical narratives* (table 4). Their *inclusive approach* allows them to document stories across generations, geographical locations, and socio-cultural backgrounds. Their commitment extends to *preserving oral traditions* for future generations, reinforcing *intergenerational knowledge transmission*. While their work is largely amateur, they aspire to maintain *historical rigor* and being *trustworthy* and *honest* in dealing with storytelling. The group finds important and recognize the *emotional aspect* of the memories they document, particularly those related to traumatic events such as war and displacement. However, rather than focusing solely on hardship, they emphasize the positive emotions derived from storytelling—*joy and connection* from shared experiences.

Despite their engagement in diverse storytelling, **innovation** (4) in archival methods is not a priority; rather, they entrust historical interpretations to professional historians (experts in this knowledge domain). While organizational **independence** (8) and **sustainability** (8) are recognized as an important long-term goal, they are not an immediate concern. Members acknowledge the challenges of volunteering and securing resources but remain committed to finding ways to be *efficient* and deal with *uncertainties of their work*.

While they recognize the need for being innovative and sustainable, their primary focus remains on fostering community's **sense of belonging** (18) and **mutual collaboration** (12) as well as a pursue a **social relevance** (13). Members feel connected through *a common purpose* and *mutual support*. **Sense of belonging** manifests through *care*, *empathy*, and *collaboration* and by fostering an environment where individuals feel valued and heard. While the group does not define belonging through collective identity, *personal identity*, shaped by collective history, is a recurring theme in their work. *Reciprocity* and *solidarity* are central to the group's internal and external interactions. Within the group, members *learn together*, *share resources*, and *respect* each other's contributions. Externally, their work promotes *societal awareness* of ordinary people histories. The group sees their efforts as a form of *social responsibility* and aiming to contribute to a *broader historical discourse*.

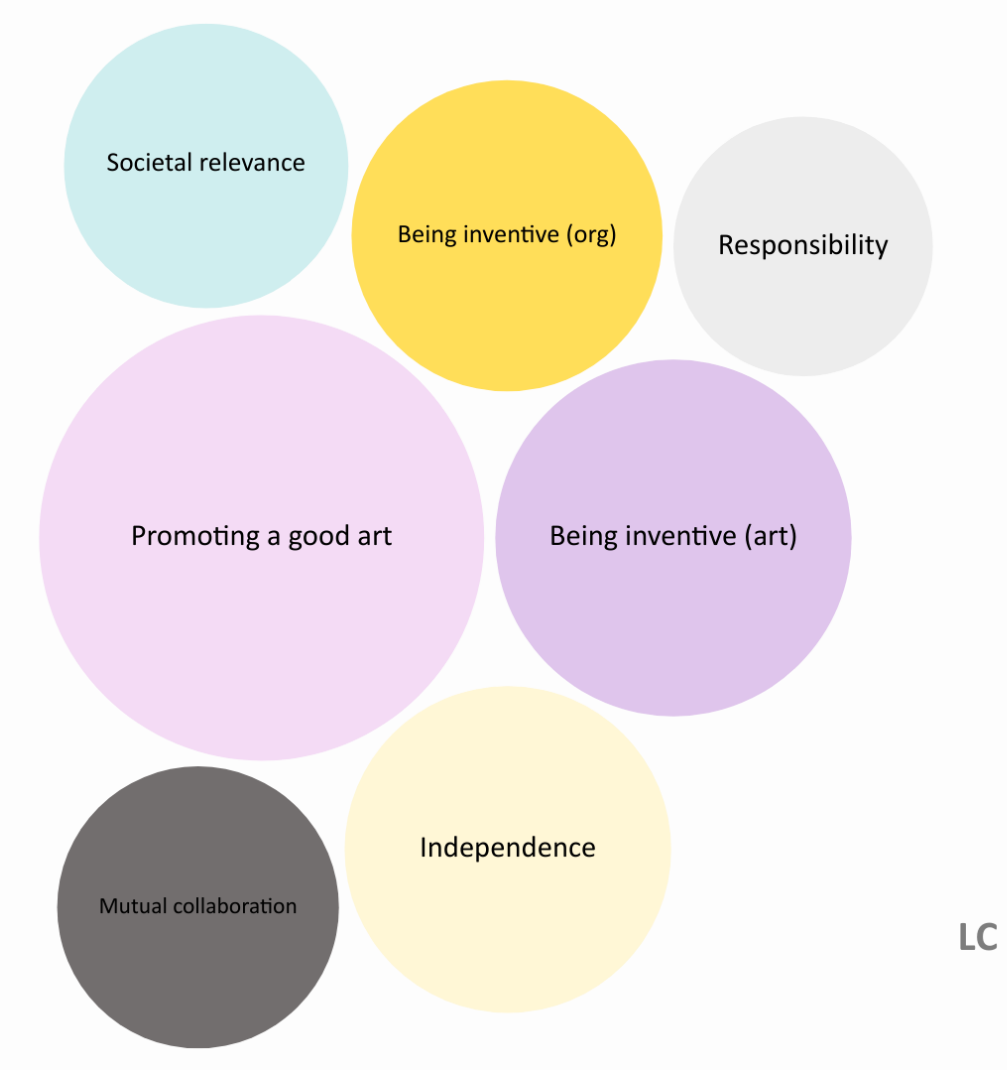
Table 4: OHG's core values and attributes (proxies).

Oral History Group (OHG)								
Knowledge	**Innovation**	**Integrity**	**Sustainability**	**Flourishing**	**Mutual collaboration**	**Sense of belonging**	**Soc. relevance**	**Independence**
Discovery and learning	**New method of archiving**	**Authentic**	**Coping with uncertainty**	**Feeling good**	**Respect to the 'Other'**	**Togetherness**	**Solidarity**	**Independence from public and private authorities**
Discovery of historical narratives	New history	**Trustworthy**	**Efficient**	**Experience of joy**	**Mutual sharing**	**Mutually support**	**Reciprocity**	**Diverse funding and collaborations**
Historical rigourness		**Honest**	Adequate resources	**Having a purpose**	**Mutual learning**	**Care**	**Social inclusion and diversity**	**Adaptive**
Preservation of oral tradition				Healing of trauma	**Reciprocity**	**Empathy**	**Awarness of regular people's history**	
Better understanding						**Shared purpose**		
					Lasting relationships	Common identity		
					Shared identity	Building lasting relationships		

6.2 Le Consortium (LC)

Le Consortium's core values—**artistic quality, independence, freedom, responsibility, collaboration,** and **societal impact**—are interwoven and guide both its creative output and organizational practices (figure 10). These values ensure the organization remains true to its mission of producing and promoting high-quality art, fostering community engagement, and adapting to the changing needs of its artists and society.

Figure 10. Value map of the Le Consortium (LC).



Legend: the size of the circle corresponds the weight LC's representatives allocate to each value (illustrated in the text with a number after each value).

At the heart of Le Consortium's mission is the **promotion of "good art**" (26), defined by the ability to produce tangible works with strong visual language, a practice that is *intuitive*, *inspiring*, *credible*, *artistically diverse* and *skillful* (table 11). The organization is committed broadening art's reach and fostering community involvement by providing access to high-quality art to people who are not the usual public. They value being **artistically** (17) and **organizational inventive** (13) by promoting *experimentations* and pursuing *novelty* and *change*. Another foundational value for Le Consortium is i**ndependence** (14) which allows to *making its own decisions* without external influence, both artistically and operationally. This independence extends to *financial autonomy*, where Le Consortium generates revenue through its own initiatives, rather than relying solely on (one type) external funding. The value of independence fosters a *space for invention*, where *failure is embraced* as part of the *learning process*, and where new tools and methods are continuously explored. On an organizational level, Le Consortium balances its independence with external pressures, such as legal and financial constraints. It reflects a history of continuous experimentation and evolution, embracing a **flexible approach to problem-solving known as "bricolage."**

The importance of *shared learning* and *collective action*, thus **mutual collaboration** (11) is central to achieving the organization's goals. Through this collaboration, Le Consortium engages with its communities, builds relationships, and contributes to social development. **Responsibility** (9) is another key value that Le Consortium upholds by being *credible*, *accountable*, and *trustworthy* in its actions and towards internal and external stakeholders, facing challenges with *adaptability* and *resilience*. While responsibility sometimes requires negotiating the freedom of the organization, it is central to maintaining the *trust* of its stakeholders and fulfilling its **role in society** (11) and culture.

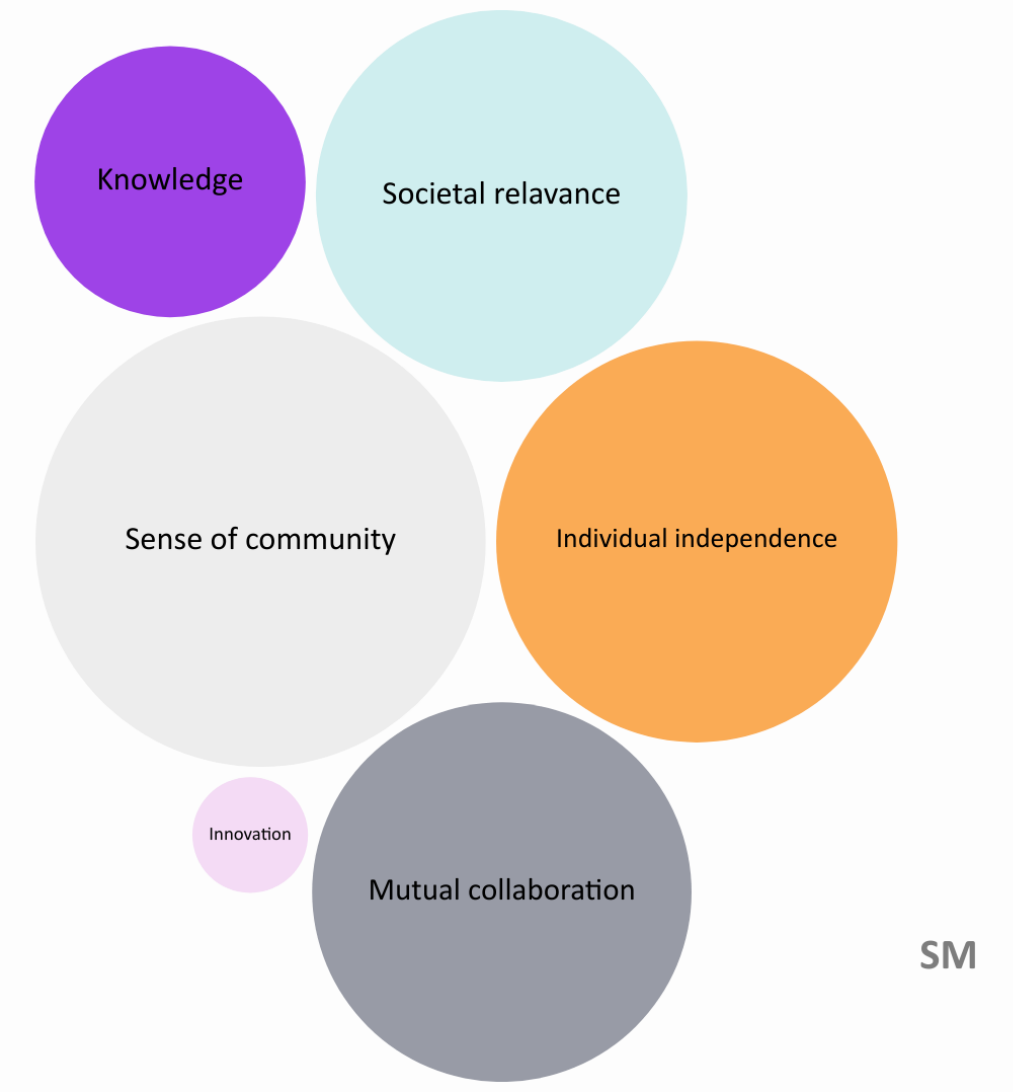
Table 5: LC's core values and attributes (proxies).

Le Consortium (LC)						
Promoting good art	**Being inventive (art)**	**Being inventive (org)**	**Responsibility**	**Independence**	**Mutual collaboration**	**Societal relevance**
Inspiring	**Novelty and change**	**Entrepreneurial (risk)**	**Artistically credible**	**Independence from public and private authorities**	**Mutual learning**	**Solidarity (society)**
Skillfull	**Experimental**	**Experimenting by doing**	**Trust**	**Diverse funding and collaborations**	**Mutual sharing**	**Trust (society)**
Honest	**Artistic creativity**	**New org. and financial possibilities**	**Responsible employer**	**Artistic freedom**	**Reciprocity**	Reciprocity
Intuitive	Coping with uncertainty	Organizational change	Respect	Adaptive	Co-creation/co-curation	Social inclusion/diversity
Artistic diversity			Sustainable operation	Adaptive	Cross –fertilisation	
			Respecting the rules			

6.3 Schwules Museum (SM)

Reflecting on the motivation behind their work, the participants emphasize the importance of social and societal values, including **sense of community**, **individual's independence**, **collaboration**, and **contributing to better/just society**, which drive their mission (figure 11). **Knowledge** and **innovation** are recognized as supporting values that underpin these social and societal objectives.

Figure 11. Value map of the Schwules Museum (SM).



Legend: the size of the circle corresponds the weight SM's representatives allocate to each value (illustrated in the text with a number after each value).

A central value of the museum is **societal justice** (19), particularly in ensuring *solidarity* and *inclusivity* of historically marginalized LGBTQ+ communities (table 6). By collecting and archiving diverse narratives—including those spanning

different generations, genders, and socio-economic backgrounds—the organization seeks to create an *accessible* and *welcoming space* where individuals feel *safe* and *valued*. This commitment extends beyond exhibitions and archives to ensuring that museum spaces are *open* and *meaningful* to the community. The museum sees archiving queer histories as an act of **activism** combating *societal inequalities* and *misrepresentation*.

Bodily autonomy and *freedom of expression* (**individual's independence** (22)) emerged as critical values for the museum, particularly in response to historical injustices against LGBTQ+ individuals. The museum is strongly promoting **sense of community** (27). *Care* and *love* define the museum's approach to community-building. The organization fosters **mutual collaboration** (19) within queer communities by facilitating *dialogue (listening and communicating)*, *sharing* experiences, and *providing spaces* for mutual support. This collective ethos underscores their sense of belonging and strengthens their advocacy efforts.

In reinforcing its commitment to **justice**, **visibility**, and **advocacy**, supported by *critical thinking* and *reflectiveness*, the participants define as crucial their efforts to promote **knowledge** (10) through storytelling and its documentation. While cultural and historical integrity is vital, it is often seen as a means to achieve broader goals such as justice and inclusivity rather than an independent priority. Beyond preservation, the museum seeks to provoke **openness to change** (3) by *creatively* challenging dominant narratives and fostering discussions. Exhibitions serve as tools for influencing perceptions and advocating for marginalized voices. However, participants acknowledged that transformation remains an overarching ambition rather than a specific operational focus.

As the museum expands its inclusivity efforts, members acknowledge challenges in managing its diversity. While moving away from a traditionally dominant gay male perspective, internal discussions arise over how best to represent the full spectrum of queer identities. Participants highlighted occasional tensions over the museum's direction, reflecting broader challenges in balancing diverse perspectives within an evolving institution.

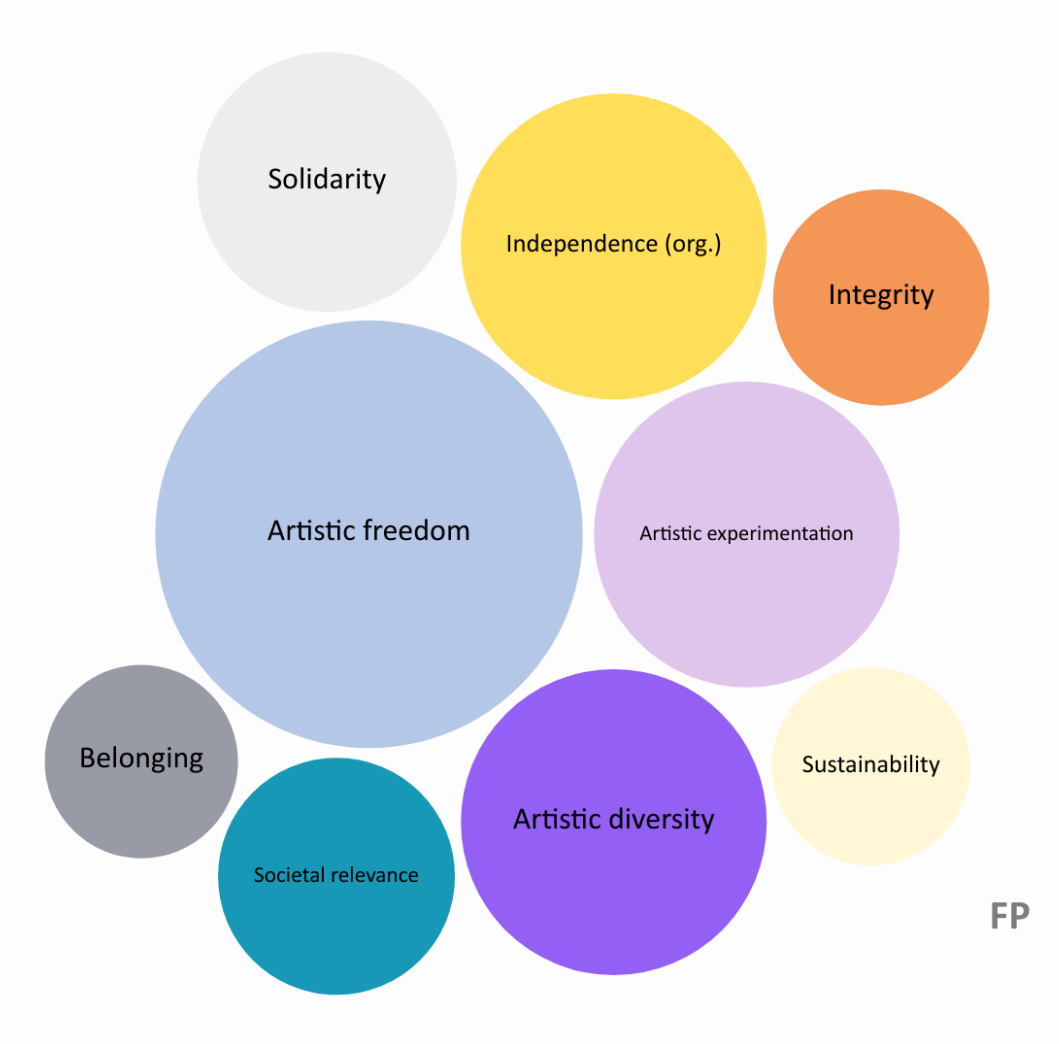
Table 6: SM's core values and attributes (proxies).

Schwules Museum (SM)					
Knowledge	**Innovation**	**Individual independence**	**Mutual collaboration**	**Sense of community**	**Societal relavance**
Critical thinking	**Openess to change**	**Bodily authonomy**	**Listening/communicating**	**Care**	**Solidarity (society)**
Art as public good	Creativity /imagination	**Free expression**	**Sharing**	**Love**	**Justice and equality**
Reflective		Pluralistic lives		Togetherness	
		Fluidity		Responsibility	
				Friendliness	

6.4 Free Palace (Vrij Paleis)

The focus group with the members of the **Free Palace** (Vrij Paleis) reveals that while managing the place which they call "squatting heritage" (FP3), the artistic collective pursues the realization of following core values: **freedom, (artistic) experimentation and diversity, organizational independence, solidarity, societal relevance, integrity, sustainability and sense of belonging (**figure 12**).**

Figure 12: Value map of the Free Palace (FP).



Legend: the size of the circle corresponds the weight FP's representatives allocate to each value (illustrated in the text with a number after each value).

For Free Palace, the pursue of **freedom** (29) to *imagine, create and distribute diverse artistic expressions* without limitations is central purpose (table 7). Several participants emphasize that their space allows them to express themselves in ways - *free from any censorship, interference or pressure* summarized as "uninterrupted freedom of expression" or **"**we can really do whatever we want here - and that is very unique"- that are often not possible in mainstream galleries (FP1). The participants consider their space an alternative to the mainstream art world, explained as:

> "So, for me, alternative means everything that is out of the mainstream. And I think that is very relevant today. Because 99.9 percent [of the field] is mainstream. And we're [FP] very critical to it. And in this place, we can have oxygen to breathe and to work. So, that's what an alternative means for me" (FP4).

By promoting an alternative culture, the artistic collective aims of being *inspiring* to the others. This also align with their value for **integrity** (8), i.e. pursuing *honesty* and being *authentic*. This value of offering a platform for unconventional art and perspectives is a foundational principle for the collective and its identity. It allows them to pursue **artistic experimentation** (13) and *playfulness* as well as **artistic diversity** (13) in terms of presenting *diverse topics*. The value of **community and collaboration** (6) is highlighted as important purpose for their operation. Guided by *care*, *empathy* and *trust* the members of the collective building *lasting relationships* among each other.

> "...[The place] feels like home, a place where you can belong. In this world .....where you have to do what people say you have to do, to hear that people come together who are a little bit fighting against it [to be told what to do], and so, it can feel like home, and it's a community and for me that's also important. The behind the scenes overall. There's also a big group of people who have to find a way to work well together to make something beautiful" (FP7).

The members of the collective emphasize **independence**, not only as a personal value but also as an **organizational principle** (15). *Independence from public funding and commercial pressures* is crucial for maintaining the freedom to create and experiment without constraints: "we are not depending on money from the government or institutions or anything like that, which allows us to be free" (FP2). The collective places great importance on being non-commercial, ensuring that artists are free from financial pressures typically imposed by galleries which is articulated as:

> "....[It] is a free independent space pro-artist, meaning most galleries here, if artists want to have an exhibition, the gallery takes 70 percent and the artist if lucky, takes 30 percent. So, we are not doing that. 'Not commerce oriented',

'creative pool of diverse artists', 'open for neighborhoods', 'non-hierarchical approach'" (FP5).

On organizational level the independence is valued for ensuring *flexibility* in partnerships and funding as well as allowing them being *adaptive* to changing environments. The *organic* and *flexible* nature of collaboration is appreciated, though not as highlighted as other values, but taken for granted. This is still a crucial element of their process, allowing spontaneous involvement and avoiding rigid rules or structures. The artists collective value organisationational **sustainability** (6) by aiming at *efficiency* and having *adequate means and resources* to *deal with uncertainties and setbacks*.

Despite the individualistic nature of the artists, there is a strong sense of **solidarity** (11) and mutual support within the collective, making this value central to the space's functioning. Solidarity also is part of their mission to *support emerging artists*, especially for those unable to access traditional art venues. One member explained it:

> "I think the purpose of this place is to provide a safe low entry breeding ground for artists and craftsmen to develop practice and to promote the diversity of arts and crafts in Amsterdam. ….. For me, also, low entry is already making it 'alternative' (to a gallery and museum scene). We're very open to anybody, I hope. And I think that's also a big difference with many other places where you need to become a paying member" (FP3).

The Free Palace also find important of being **society relevant** (9) by *contributing to local community* and contributing to city's *diversity*, *inclusivity* and *experimental climate* with other words "enriching the city" (FP6). The artists collective does engage with the local community, especially through exhibitions and interactions, but this value seems to play a slightly lesser role in the conversation than others like independence or collectivity. While the conversation touches on inclusivity, particularly in terms of providing a platform for underrepresented artists, this value appears to be important but not as frequently discussed as the others.

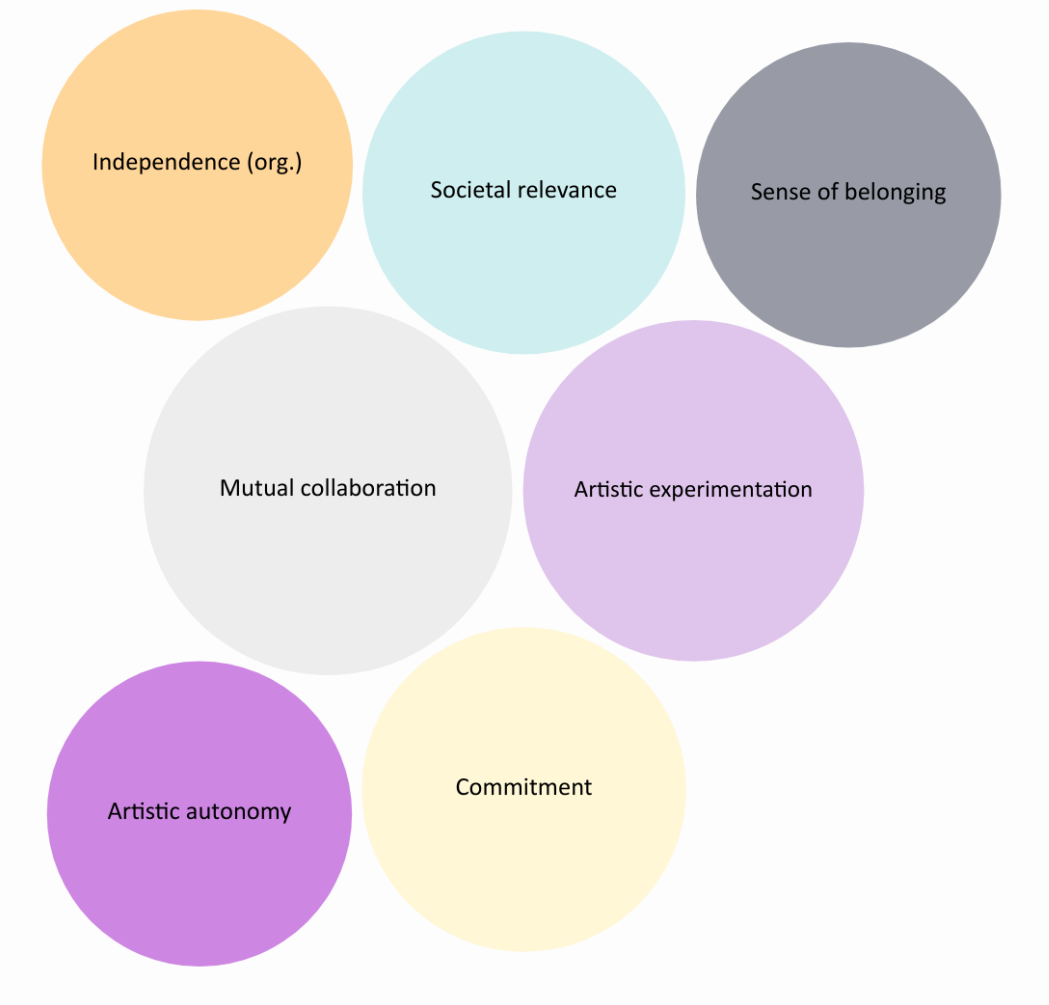
Table 7: FP's core values and attributes (proxies).

Free Palace (FP)								
Artistic freedom	**Artistic experimentation**	**Artistic diversity**	**Sustainability**	**Integrity**	**Organisational independence**	**Solidarity**	**Sense of belonging**	**Societal relevance**
Freedom to Imagine/creat e	**Learning by doing'**	**Variety of art topics**	**Coping with uncertainty**	**Authentic**	**Independence from public and private authorities**	**Accesible gallery space**	**Trust**	**Solidarity (society)**
Inspiring	**Playful**	Variety of art forms	**Supportive**	**Honest**	**Diverse funding and collaborations**	Accessible for new members	**Lasting relationships**	**Trust (society)**
Provocative	**Creative (artistically)**		**Efficient**	Trustworthy	**Adaptive**	Support among the members	**Care**	**Social inclusion and diversity**
Emotionaly expresive	Novelty and change		**Adequate resources**				**Empathy**	**Contribute to the artistic context of Adam center**
							Togetherness	Reciprocity
							Shared identity	

6.5 Associazione Bastione (AB)

The focus group with the members of the Associazione Bastione reveals that the artist-run space pursues the realisation of the following core values: **artistic autonomy**, **organizational independence**, **mutual collaboration**, **artistic experimentation**, **sense of belonging**, **commitment**, **societal relevance** (figure 13).

Figure 13: Value map of the Associazione Bastione (AB).



Legend: the size of the circle corresponds the weight AB's representatives allocate to each value (illustrated in the text with a number after each value).

Associazione Bastione relies on personal bonds that have always been powerful and capable of both bringing its people together and, at times, pulling them apart. If there is a shared purpose, it is the need to "create and belong to something alive" (AB2). Yet over time, the way members interpret this purpose has shifted, making it difficult to define a single, overarching goal. As one member puts it,

> "Bastione is like a hydra with many heads—perhaps we no longer have a single common horizon, but what remains is the invisible thread that holds us together" (AB4).

This **sense of belonging** (13) is the foundation of the artistic collective, allowing it to endure despite internal tensions and external challenges.

At the core of Bastione's identity is **artistic autonomy (13)—**the *freedom to create* without external constraints. The collective offers an alternative to institutional frameworks, fostering an environment where artistic expression remains experimental, personal, and free from commercial pressures. However, autonomy also demands **organisational independence (13),** something Bastione has long prioritized by resisting rigid structures in favor of *informal coordination*. "We are a group made up only of artists," (AB1) one member admitted. "Obviously, we are not the best at organizing"(AB5) Another reflected,

> "Without a more professional basis, the project will struggle. We will end up taking on responsibilities that distort the true shape of the collective" (AB1).

While this independence ensures *flexibility* and shields Bastione from external control, it also creates *sustainability challenges*. Some members feel a disproportionate *burden of responsibility*, leading to moments of disillusionment:

> "There is a great deal of commitment from some, and less from others. We need to better structure and organize our activities to ensure more solid and sustainable growth" (AB3)

Sustainability is not just about *internal dynamics*—it is also a financial concern. Many members acknowledge the need for external support but fear the implications of seeking funding.

> "We need economic support beyond self-funding," one member stressed, while another admitted, "If good funding doesn't come, it's difficult to be positive about the future" (AB1)

The challenge lies in *securing financial stability* without compromising **artistic or organisational autonomy**—a dilemma faced by many artist-run spaces.

Despite these challenges, daily life at Bastione thrives on **mutual collaboration (18).** *Working together* is as essential as individual creative practice, though it is not always seamless. "Communication, for me, is essential," explained one member (AB2),

> "This is both out of personal inclination and out of my informal role as the person informally in charge of internal communications. But that doesn't

mean that internal communication is always clear for everybody. In fact, many of our problems arise precisely from the difficulty of expressing ideas in the best way and reaching agreement" (AB3)

Striking a *balance between individual autonomy* and *collective leadership* requires patience, trust, and adaptability.

Alongside collaboration, **artistic experimentation (15)** is at the heart of Bastione's mission. Unlike traditional institutions that impose curatorial and financial constraints, Bastione provides a space for risk-taking and innovation. "We don't organise parties; we promote artistic events," one member emphasized, highlighting the collective's commitment to pushing creative boundaries rather than functioning as a social venue. However, as Bastione continues to evolve, some are concerned that operational concerns may be undermining this experimental drive: "Gradually, my relationship with the community has led me to work with my nose and eyes closed, hearing less and less of what is being done."

Being part of Bastione demands a deep **commitment (14)—**not just to one's own artistic practice, but to the collective as a whole. "Having a place is important, but even more important is learning how to inhabit it in the best way possible," one member reflected. This sentiment captures the dual responsibility of maintaining both the physical space and the relationships that sustain it. Yet, this level of commitment can be difficult to measure: "The effort to participate with heart, mind, and hands is increasingly exhausting, and yet the result always seems to be below the bare minimum."

Beyond its internal workings, Bastione carries **societal relevance (14)** as a model of independent cultural production. It exists for its members but also as part of a larger artistic ecosystem. It resists commercial and institutional pressures; and it demonstrates the viability of alternative cultural organisations. However, some members stress that maintaining this relevance requires ongoing effort:

> "It has been active for several years, but the lack of energy in the last period makes the future seem uncertain" (AB5).

Others highlight the need to adapt while staying true to Bastione's core values:

"To evolve without losing its essence, we need to find a balance between creative freedom and more professional management" (AB4).

Bastione's artistic path has never been linear, and its future remains uncertain, just as every future. Some fear that its energy is fading, while others believe in its *ability to transform*. What remains clear is that Bastione is not just a place—it is an idea, a practice, a community. And as long as even a small flame continues to burn, that idea

will persist. In the words of one member, "Spring is a time of rebirth for many things" (AB5). Perhaps, even amidst its challenges, Bastione is entering a new season—one where it can redefine itself while holding onto what makes it unique.

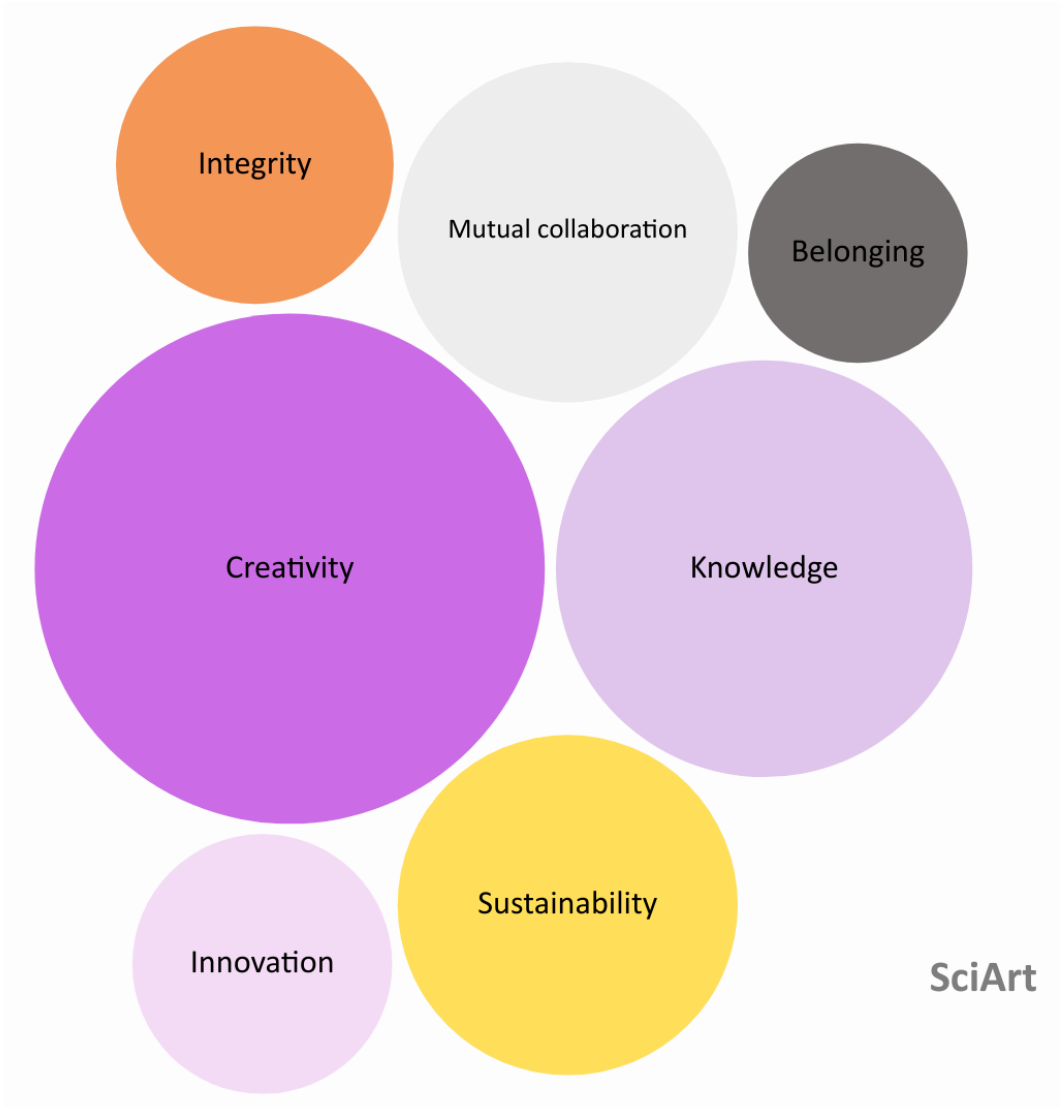
Table 8: AB's core values and attributes (proxies).

Associazione Bastione (AB)						
Artistic autonomy	**Org. independence**	**Mutual collaboration**	**Artistic experimentation**	**Sense of belonging**	**Commitment**	**Societal relevance**
Artistic autonomy	**Artistic autonomy**	**Co-producing art**	**Co-creating novelty**	**Cultivating friendships**	**Voluntary roles**	**Promoting reciprocity**
Rejecting market limits	**Being provocative**	**Knowledge exchange**	**Exploring diverse media**	**Caring for space**	**Balancing work**	**Contributing to art**
Inspiration	**Reclaiming spaces**	Shared responsibilities	Organic evolution	**Building community**	**Overcoming constraints**	Building exchange
Provocation	**Embracing financial risk**	Member reciprocity		**Common vision**	Personal dedication	
	Defying limits			Shared history	Commitment through change	
	Inspiring others					

6.6 Joint Research Center SciArt project (SciArt)

The members of the coordination team of the JRC SciArt programme identify the following value as the core of their work: **transdisciplinary knowledge, creativity, innovation, integrity, mutual collaboration, sense of belonging, flourishing and organisational sustainability** (figure 14).

Figure 14: Value map of the Joint Research Center SciArt project (the JRC SciArt).



Legend: the size of the circle corresponds the weight SciArt's representatives allocate to each value (illustrated in the text with a number after each value).

Framed by the institutional context of the JRC, the SciArt project facilitates the emergence of a community of practice which is working on the cross section between arts, science and policy. Their main purpose is to develop a **new cultural practice** within the JRC which is based on **scientific knowledge production** (18) combined

with **artistic creativity** (27). A strong foundation of this practice is the *rigor*, of the scientists and *imagination* of the artists. Or as put from one respondent:

> "[The] capability or the possibility to imagine and to put this imagination also in realization, make it real, your imagination becomes real…And then when it becomes real, of course it's a service for someone…So it has a component, creativity of serving the others" (SA1)

At the core of the knowledge production is the *discovery*, *learning* and *interdisciplinarity* or articulated as "the action of developing something rather than just creativity in and of itself. …[it] is creativity for the meanings of learning" (SA3). While diversity of disciplines is valued for its ability to enrich the collaborative process, it also brings a variety of perspectives to the table, translated into *tangible* and *useful* works, where artistic and scientific inputs (processes and methods) are of *equal* (no hierarchical) importance for the new practice. The latter is defined by one of the respondents as "democracy of discipline" (SA2). However, interdisciplinarity importance is often framed within the broader context of *inclusivity* and *respect*. Next to this, *curiosity* is defined as a driving force in the collaboration, especially in bridging the gap between art and science. It is seen as essential for both individual and collective engagement in the project. *Scientific knowledge* is interwoven with *artistic imagination* and *novelty*, which combination is seen as essential for the project's success:

> "One of the things we do from the start and we are very aware that we have to create a safe haven for artists and scientists alike where they can experiment and fail. So that's really part of the DNA of the project" (SA2)

> "I put it here to the openness, which allows also the failure, actually to experiment without knowing the certain outcomes. This is part of the quality of this process" (SA5).

Although there's some hesitation about overuse of the term (creativity), the ability to *think free* beyond traditional boundaries is fundamental to the work being done.

> "So you also create conditions for freedom, or you also, let's say, encourage the free thinking of the others. It is more than just an enabler for things. Freedom is a good, I would say it's something that allows you to do things, but also you feel the freedom strongly in you. You cannot suppress, put yourself into some limitations. It's something important that without it, you cannot do anything else. …. It's deeper. If you talk about freedom, I want to invoke the Old Renaissance idea of moral freedom, moral freedom that you can do that as human being" (SA1)

Genuine collaboration (12) between artists, scientists, policy makers and other stakeholders is central to the project, highlighting its role in driving innovation,

sharing expertise, and *co-creating* meaningful *art-science intersections (cross-fertilization)* through *learning*. This was explained as:

> "You can see learning is a practice that you do for yourself, but there's also the learning that you do in conflict with others. It's always community thing, and I think that's how I at least see it in art and science. You learn from others, with others. So I think that's how I learn and create…It's kind of fostering a change in yourself through the community. So this makes sense only when it's shared…This is the potential of lifelong learning" (SA5) and "Is it more about pollination and porosity" (SA3).

Respect for different perspectives, disciplines, and ideas is crucial for successful collaboration as well as keeping **integrity** (8) as a base for *authentic*, *honest* and *trustworthy* relationships. Here integrity means:

> "That integrity or authenticity does not necessarily mean that you have thought out or thought through all your values…There is a level of instinct" and that it "radiates honesty" (SA3).

The participants emphasize creating an environment where all voices are valued, and this fosters productive and creative exchanges. **Sense of belonging** (5) in term of *togetherness* (not as a shared identity), *lasting relationship*, *empathy* and *solidarity*, though important, is given slightly less emphasis. However, it's seen as a specific aspect of the broader goal of inclusivity and transformation.

While creating collaborative environment, the SciArt members find important to foster the **flourishing** (8) of the individual artists and scientists and provide them an opportunity to *improve their own practices*, *experience the creativity flow* and overall *having a sense of purpose*.

> "The scientist gets drawn into the amount of discovery that you have when an artist really starts thinking, and that they are drawn into that. And it helps them to rediscover the imagination as a force, as a motor of invention, also science, because we see that many scientists are in a rut, that they do follow their protocols and define their projects like they did the last 20 years, and they lose this sense of discovery" (SA2).

The JRC SciArt is also pursuing a **societal change** through **innovation** (7), pushing for *new ideas and methods*, *breaking down barriers*, and *challenging existing narratives*. This transformative aspect is often linked to the role of art-science collaboration in *addressing pressing global issues* and assist "the mediations of the policy" (SA4). In a way the new practice is shaped to be useful for policy making and engaging broader communities.

In order to contribute to bigger societal purposes, the coordination team of the SciArt project find important to have **sustainable governance** (12) which will ensure the *continuity*, *ability of the organization to deal with uncertainty and failure* and remain *persistent* and *supportive* to the emerging community of art-science practice within the JRC.

"We must work from the bottom up and we must work like an 'oil stain' - even if it's not an ecologically acceptable metaphor. But this is the metaphor how slowly it works, slowly it expands... What we know for a fact is that people who were highly skeptical, if we can lure them into conversations with the artists, in the end, [they are] highly enthusiastic" (SA1).

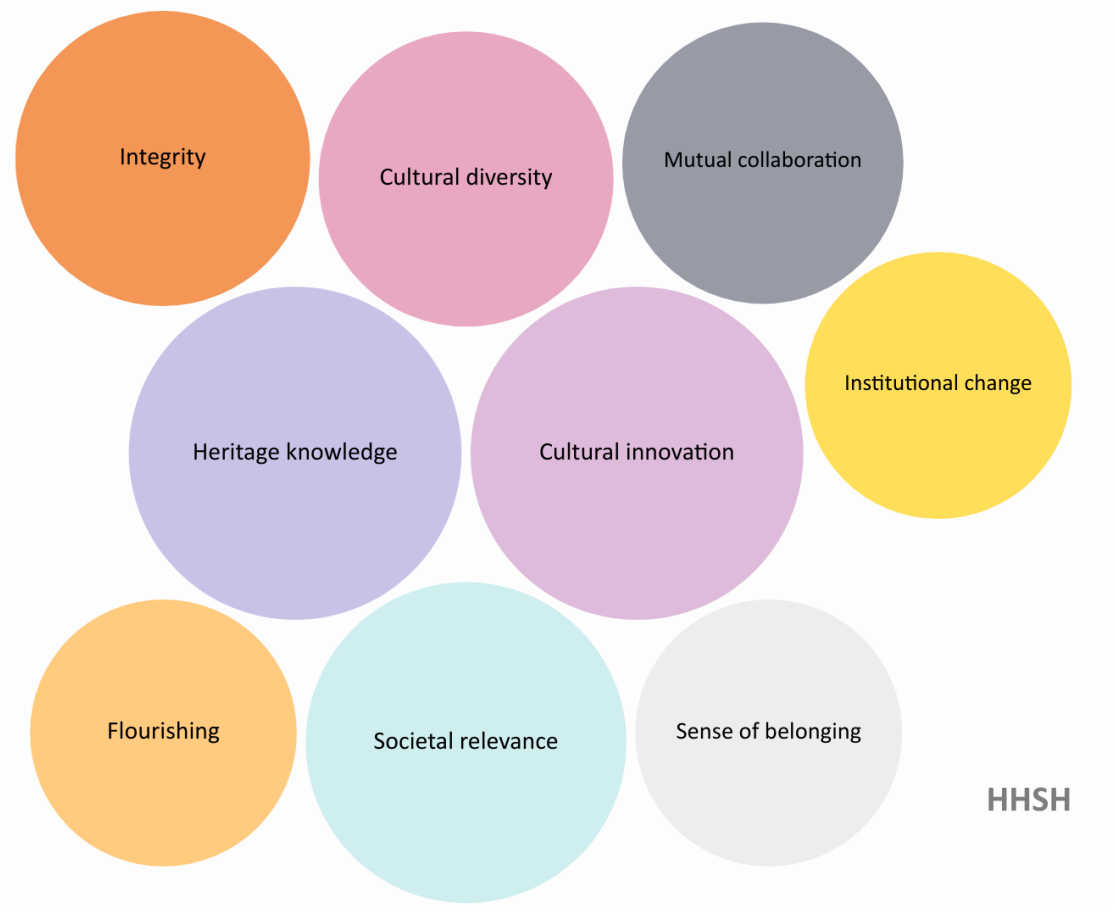
Table 9: SciArt's core values and attributes (proxies).

SciArt							
Knowledge	**Creativity**	**Innovation**	**Integrity**	**Mutual collaboration**	**Sense of belonging**	**Flourishing**	**Sustainability**
Discovery/learning	**Inspiration**	**Novelty and change**	**Authentic**	**Mutual sharing**	**Togetherness**	**Feeling good**	**Coping with uncertainty**
Curiosity	**Imagination**	**New method/practice**	**Intuitive**	**Co-creation/co-curation**	**Shared purpose**	**Creativity flow**	**Supportive**
Rigor/ aesthetic	Novelty		**Honest**	**Cross –fertilization,**	**Lasting relationships**	**Sense of purpose**	**Continuation**
Diversity of disciplines	**Openness**		**Trustworthy**	**Reciprocity**	**Care**	**Creativity as trait**	Efficient
Credibility	Uncertainty			**Respect**	**Empathy**	Better artist/scientist	
Democracy of disciplines				Mutual learning	Shared identity		
					Security		

6.7 Heritage House South Holland (Erfgoed Huis Zuid Holland)

Informed by the practices of the traditional heritage sector which is operate on the local scale, the Heritage House of South Holland (HHSH, Erfgoed house of Zuid Holland) aims to expand its scope of working by including participatory projects where **historical knowledge** , **creativity and openness to change**, **cultural diversity** and **societal relevance** of archeology is at the core. Next to this, values as **integrity, mutual collaboration, sense of belonging, innovation (inst.)** and **flourishing** define the purpose of the HHSH (figure 15).

Figure 15: Value map of the Heritage House South Holland (HHSH).



Legend: the size of the circle corresponds the weight HHSH's representatives allocate to each value (illustrated in the text with a number after each value).

Related to **knowledge production of history** (14), the HHSH aim is to raise *historical awareness of citizens' own history*, and engage people with history in a way that sparks *curiosity*, allowing them to *connect the past, present and future* in meaningful ways (table 9).

To reach this goal, participants in HHSH projects didn't only engage with the archaeological objects for their historical significance but also as personal items that connected them to their own histories. It was essential for the archaeologists to share their expertise, but the value of knowledge was enhanced through the community's input, highlighting a *collaborative exploration of history* and *'multivocality' of history and archaeology*. The latter was specifically explained as

> "Acknowledging the multiple perspectives behind the object and allowing that the interpretation of the object is done by diverse groups of people and respectively different meanings can be attached by different groups" (HHSH 2).

This allows non-experts to perceive in their own way though their emotions and shape the meaning of (archaeological) objects. By doing this, the HHSH also fulfils their purpose of **cultural diversity and inclusivity** (11), meaning contributing to both (1) the *diversity of the local historical narratives*, by inviting the regular people from different communities and (2) to the multivocality of the local heritage field (incl. history and archaeology) by integrating diverse perspectives of experts and non-experts. Next to this, to realise this concrete purpose they find important working with *volunteers from diverse backgrounds and generations*. One of the respondent explained this as follows:

> "….[T]here is a lot of inequality in society, but also in our heritage field, like we've got a predominant voice and predominant storytelling without the multivocality of a lot of issues and problems….which also motivates the current project. To get also groups who are not heart, to give them a voice and take that path seriously" (HHSH 3).

By encouraging to think beyond traditional heritage approaches, and experimenting with new formats for engagement (e.g., "archaeological dinners" and involving people as co-curators), the team of HHSH aspires to **creativity and change** (14) as articulated by one respondent: "what you really value is that people become curious... that they become aware and critical" (HHSH2). The willingness *to adapt to community needs* is a significant factor in the success of the project and it is still as central as historical knowledge, which underpinned the entire project. With other words: "It's important that people are able to be aware of their history... and connect to the story behind the object" (HHSH1) and being aware that "heritage is not only about the past; it's also something of the present" (HHSH3).

On organizational level, **openness to change (inst. innovation)** (9) (through *flexibility* and allowing *newness)* was a key value, especially as the project evolved. The archaeologists had to be open to shifting their methods, engaging with participants in new ways, and adjusting their expectations for the exhibition. This value is closely tied to the project's ability to adapt to the needs of the participants in

the projects, emphasizing that change was essential for building meaningful connections with people who were initially unfamiliar with or uninterested in archaeology. While searching for new participatory methods and experimenting with different formats, the HHSH remains dedicated to the value of **integrity** (11), i.e. being *trustworthy*, *honest* and *rigor* in undertaking their tasks.

The value of **collaboration** (10) was crucial throughout the project, with both archaeologists and participants (regular citizens) working together to *co-curate* the exhibition. The focus on *mutual respect* and the *exchange/sharing of ideas* was essential to creating the final exhibition[16] and was vital in building relationships with the communities involved. The project was less about imposing knowledge and more about sharing expertise and experiences. Creating a space where people feel connected to their history and culture is a fundamental goal for the participants. Whether through storytelling, community involvement, or participation in heritage practices, fostering a **sense of belonging** (9) is seen as key to both individual and communal engagement. This value ranks highly as it is essential for creating lasting and meaningful connections among people/citizens and between people/citizens and heritage. Creating meaningful relationships based on *care*, *empathy* and *shared purpose* was arguably the most important value for both the participants in the projects and the heritage professionals.

Many of the interviewees emphasized the importance of the personal connections made during the process. This was not just about creating an exhibition but fostering ongoing relationships closely linked to the emotional connections people made with the objects and with each other. The project's aim was to make people feel that their stories mattered and that they were an integral part of the cultural heritage narrative. The community dinners and personal stories helped foster a deep sense of belonging for the community members. The connection with objects and among each other led to the recognition of deeper emotions, including healing and reconciliation and as such expresses the value of **flourishing** (9). The latter is also perceived by the team members as "their love for the work" they do within the HHSH – where "being heritage expert and heritage enthusiast" (HHSH 4) is equally important. And further,

> "Working here has a purpose…and serves a purpose which enables you to be intrinsically motivated if you identify with that purpose" (HHSH1).
>
> "It's a luxury that all your colleagues love their work, and that's what makes it so good" (HHSH2)

[16] Explained in D 4.2.

Though this value was significant, it was more of an outcome of the project rather than a core goal, making it somewhat secondary in comparison to the more directly actionable values like collaboration and knowledge sharing.

Aspired to bigger **societal impact** (13), the HHSM team emphasized *inclusivity* and *social diversity* as a critical value, particularly the need to make heritage accessible to diverse groups, explained as: "you contribute to a shared history and with that a sense of belonging or social cohesion" (HHSH1). The project specifically sought to engage diverse groups, particularly those with migrant backgrounds. The diversity of participants was essential to the project's aim of creating an inclusive environment, and it was considered a key goal throughout the process. The value of *social diversity* was central to making the project relevant to a broader audience and was crucial to the conversations that emerged around the objects and stories.

As a long-lasting purpose for the HHSH is the *empowering of communities*, allowing them to take an *active role in shaping the heritage process*. The HHSH team viewed this as vital for fostering a *sense of ownership* and *connection to heritage*. It's not just about engagement but about empowering individuals to contribute to the narrative and practice of heritage. In conclusion the HHSH team finds important to ensure that their heritage work serves a social purpose, not just an educational one. For example, when designing and executing projects to make archaeology more relevant to contemporary society by exploring themes like migration, which are significant to a wide audience. The societal relevance of the project was a driving force behind its theme selection, and it was important for participants to feel that the project was addressing real-world issues, not just academic ones.

Another aspect of HHSH's mission is to empower the position of the small museums in the region which represents local communities interest but "have a hard time telling why they are so important" (HHSH1). The organisation is aware and care for their vulnerable position in terms of organizational sustainability:

> "It's very easy to fade a museum away, but it's very hard then to keep it going. Most local governments just let them hang out on the rope" (HHSH3).

Table 10: HHSH's core values and attributes (proxies).

Heritage House South Holland (HHSH)								
Heritage knowledge	**Cultural innovation**	**Cultural diversity and inclusivity**	**Integrity**	**Mutual collaboration**	**Sense of belonging**	**Flourishing**	**Societal relevance**	**Institutional change**
Awareness of individuals' and communities' local histories	**Inspiring**	**Multivocality of the local heritage field**	**Trustworthy**	**Mutual sharing**	Sense of a community (within heritage field)	**Aspiration for own work**	**Reciprocity**	Organisational transformation
Conservation and preservation	**New content creation**	**Diversity of volunteers**	**Honest**	**Mutual learning**	Togetherness (with different actors)	**Sense of purpose**	**Social inclusion and diversity**	New volunteers' models
Discovery and learning	New approach to history	Diversity of historical narratives	Rigour	**Sustainable partnerships**	**Stewardship**	**Connecting though care and empathy**	**Cross-fertilisation btw heritage sector and policy**	Institutional innovation (heritage sector)
Connect time through co-curation	New methods of working/archeology			Curiosity to the others	**Creating Connections**			
					Sharing a common identity			
					Reciprocity			

7. DISCUSSION AND CONCLUSIONS ON AN EMERGING CULTURE OF CULTURAL COMMONS: A HOLISTIC FRAMEWORK

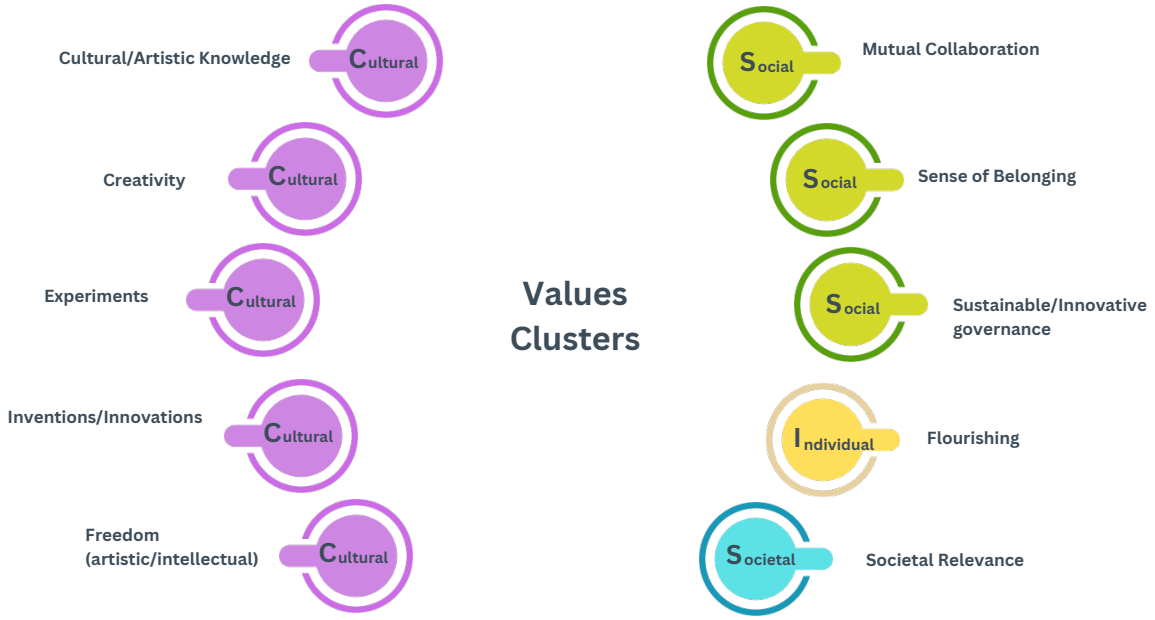
The **VBA is a holistic framework** that provides understanding of the culture embeddedness of (cultural) commons by integrating analysis of **shared values, practices, stakeholders, and context**. The framework distinguishes between different clusters of values**:** personal, social, societal, and transcendental. The values are not fixed, but can shift over time and within different context and as such determine the evolving nature of the commons-orientated initiative/organisations and their practices. Their **culture** derived from both a **set of shared practices** (social behaviors, values, institutions) and **a sense-making practices** (history, symbols, meaning). Cultural practices within cultural commons are not static; they require ongoing valorization through social interactions, knowledge transmission, and diverse cultural expressions. We argue that different balancing between cultural, social, societal and economic values have an impact on the commons-oriented governance and financing.

From the perspectives of the VBA framework, the cultural commons rely on **purposeful commons-based peer production** and **knowledge sharing** while being socially vibrant. They foster decentralized collaboration and innovation outside or in contrast to traditional hierarchical (market and government) structures while conditioned by intrinsic motivation as well as cultural and social capital of the individual members of the groups/communities (e.g. commoners).

7.1 CULTURAL EMBEDDEDNESS OF CULTURAL COMMONS

The application of VBA to cultural commons is operationalize by using the "Value Maps" of **seven case studies.** The findings from desk research, focus groups, interviews and surveys reveals that these commons-orientated practices are guided by **a myriad of values** (figure 16) which drive their motivation, collective practices and long-term goals**.**

Figure 16: Values clusters driving commons-oriented practices.



The most significant values they pursue include culture/knowledge, creativity and experimentation, freedom of expression, mutual collaboration, sense of belonging, societal relevance, flourishing, integrity, innovation, and organizational sustainability.

The cultural embeddedness of the commons-based initiatives/organisations is context dependent and evolves over time. This support the articulation of each value in different attributes (called here proxies) (Table 10) The proxies relate to goals that the groups aim in order to realise (make real) their values. These values are embedded in organisations' diverse practices. The evolving nature of cultural commons unfolds through multiple pathways of interaction (Euler 2018), where values, actors, and contextual conditions continually intersect.

Table 11: Core values and attributes (proxies) of commons-orientated GLAM's

Culture/art/history (knowledge) related purposes				
Cultural/artistic knowledge	**Creativity**	**Experiments**	**Inventions/innovations**	**Freedom (artistic/intellectual)**
• Discovery/learning /curiosity • Preservation of oral traditions/history for the next generations • Rigorous knowledge (credibility) • Critical thinking • Promoting a good art (aesthetic qualities)	• Sheer inspiration • Imagination • Open/intuitive • Being skillful (craftsmanship) • Being creative (as a trait)	• Artistic/intellectual/cultural novelty • Learning by doing • Being playful • Artistic/Cultural diversity	• Artistic/intellectual/cultural change/transformation • Creating a new methods of doing • Creating a new knowledge	• Freedom to imagine and create • Free expression • Integrity (trustworthy, honest, intuitive)
Social related purposes			**Individuals related values**	**Societal related purpose**
Mutual collaboration	**Sense of belonging/ Community**	**Sustainable/ Innovative governance**	**Flourishing**	**Societal purpose**
• Respect/tolerance to the 'Other' • Mutual sharing (accessibility) • Mutual learning • Reciprocity • Co-doing • Listening/communicating	• Togetherness/inclusivity • Lasting relationships • Care • Empathy • Solidarity • Trust	• Sustainability (continuity) • Entrepreneurial (inventive/uncertainties/risk/failure) • Experimenting by doing • Efficient • Available adequate means & resources • Supportive • Responsible	• Sustainability (continuity) • Entrepreneurial (inventive/uncertainties/risk/failure) • Experimenting by doing • Efficient • Available adequate means & resources • Supportive • Responsible	• Contributing to a local community/ city – solidarity /equality • Promoting reciprocity • Contributing to societal inclusion and diversity • Awareness about the "Other" • Trust within a broader community • Justice and advocacy

While all seven cases share fundamental values – e.g. cultural knowledge, creativity and experimentation, a sense of belonging, mutual collaboration and societal impact - their priorities and implementation strategies differ significantly (figure 17).

These differences point to **varying forms of cultural embeddedness** within cultural commons, which we conceptualise as **cultures**. Our analysis shows that all cases are strongly purpose-driven, prioritising different combinations of cultural, social and societal values. We identify recurring patterns that allow us to distinguish **four main culture orientations**: (1) knowledge and innovation-driven culture, (2) artistic and experimental culture, (3) community-oriented culture, and (4) adaptive and resilient culture (this last point will be discussed in section7.2). Each case study represents a specific combination of these dimensions.

Figure 17 provides a basis for discussing the findings and offers a structured way of interpreting these patterns. For each case study, we first identified the most important values by asking respondents to allocate 100 points across all values in a survey, highlighting where they placed the greatest weight. We then categorised these responses into broader value clusters, allowing us to group the case studies within specific culture orientations. This classification provides a framework for understanding how different combinations of values translate into particular cultural patterns in commons-based initiatives.

Figure 17: Values weights allocated per case study.

	OHG	LC	SM	SciArt	FP	AB	HHSH
Knowledge	**22**	**26**	10	**22**			**14**
Creativity and invention	4	**17**	4	**20**	**15**	**15**	**14**
Independence (org./art)	8	**14**			**15**	**13**	
Independence (ind.)			**21**				
Mutual collaboration	**12**	10	**19**	**12**	**11**	**18**	10
Integrity	7	9		10	8		**11**
Belonging	**18**		**27**	8	6	13	9
Societal relevance	**13**	11	**19**		9	**14**	**13**

Within **knowledge and innovation driven culture**, knowledge is primary resource, focusing on co-creation/production of knowledge, mutual learning and

(interdisciplinary) knowledge exchange. For example, Le Consortium prioritizing excellency in its facilitation of artistic co-curation and co-production between artists and citizens within New Patrons and promote 'good art'. Oral History Group focuses on preserving oral traditions and diversifying historical narratives.–Within this cluster we also distinguish **Innovation-driven and interdisciplinary culture** which encourages cross-sector collaborations**,** fosters curiosity, discovery and co-creation. It has a strong focus **on** innovation and is a knowledge-oriented**,** promoting learning, interdisciplinary exchange, and experimentation, often relates to specific knowledge domains. For example, the JRC SciArt project is illustrating the combination of scientific rigor with artistic imagination**,** and promoting interdisciplinary collaboration between artists, scientists, and policymakers**.** Heritage House South Holland assists cross-fertilisation of knowledge between archeology, history, citizens and local policy makers.

Artistic and experimental culture is characterized by values as (creative) autonomy, freedom of expression, and non-commercial approaches of cultural production and sharing. It encourages risk-taking, creativity, and artistic experimentation and innovation. For example, Free Palace, Le Consortium and Associazione Bastione prioritise this culture. FP is a squatter-run, anti-mainstream art collective valuing artistic freedom, integrity, and playfulness. LC and AB balance artistic independence with financial autonomy, promoting experimentation in/with art.

Community-orientated culture features strong emphasis on social impact, inclusion, and belonging. While practicing cultural production, preservation and sharing, it prioritizes broader community engagement and representation with strong reliance on volunteers (predominantly amateurs). It is are collaborative and inclusive towards broader communities and driven by social responsibility and diversity. The cases of Schwules Museum, Oral History Group and Heritage House South Holland's participatory programmes exemplify characteristics of this type of culture. SM focuses on LGBTQ+ history, social justice, and activism through community-driven exhibitions and archives; OHG prioritizes intergenerational knowledge-sharing, storytelling, and collective historical preservation and HHSH engages local broader communities (citizens, neibourghoods, schools) in participatory heritage projects, ensuring multivocality in history. Working at the intersection of artistic experimentation and urban regeneration, Associazione Bastione promotes an inclusive, participatory approach to cultural production and preservation, prioritising co-creation and engagement of broader local communities (people of the neighborhood and passers-by, students, scholars, art lovers and artists) beyond traditional institution and market-driven models.

7.2 CULTURAL EMBEDDEDNESS AND ITS IMPLICATIONS FOR GOVERNANCE AND FINANCING OF CULTURAL COMMONS

To ensure their participatory **governance and financial sustainability** commons-orientated organisations need to **balance** between cultural, social, societal and economic values. The analysis in D4.2. and across other deliverable also suggests that their operation is shaped by organistions' **cultural embeddedness**.

Our analysis highlights three key dimensions influencing their governance and financial sustainability: the **evolving nature of the cultural commons**, their **adaptability**, and the need to balance organisational **sustainability with independence**. These dimensions impact their capacity to navigate structural challenges and long-term viability.

Our findings reinforce that **economic independence and sustainability** remain critical issues for commons-orientated GLAMs. To face these challenges the organisations continuously negotiate **their core values** which influence **their governance structures and financial strategies** – e.g. remain dynamic - to be relevant and impactful. For example, Bastione values artistic autonomy but to secure long-term sustainability and findings, it searches for other self-management model beyond its informal governance. Similarly, Free Palace insists on non-hierarchical governance but acknowledge the need for some level of structure. Le Consortium, maintain financial and artistic independence while adapting to external funding by being entrepreneurial. These external funding sources introduce pressures that may compromise organization's autonomy. Schuwles Museum navigates socio-political advocacy and inclusivity while negotiating financial independency. Oral History Group, values its authonomy and knowledge-driven operation while trying to navigate between its porous structure and the need of some financial instruments. SciArt and HHSH are negotiating flexibility for creativity and experimentation within institutional structures of respectively JRC and regional policy government, and practicing institutional entrepreneurship.

These cases confirm that cultural commons require governance structures and funding mechanisms that **balance flexibility and sustainability.** For example, organizations prioritizing adaptability and experimentation may seek partnerships with funders who value innovation and artistic experimentation, such as cultural foundations supporting artistic research, experimental residencies, or open-ended creative processes. Initiatives which struggle with balancing financial sustainability and independence, could explore hybrid financial models combining public grants with cooperative ownership structures, allowing them to retain autonomy while securing long-term resources. Initiatives and programme that are facing institutional resistance to new way of working, may benefit from strategic alliances with universities and policy labs, leveraging research-based funding streams that promote experimentation. For initiatives and organisations which rely on voluntary labor and informal structures, strengthening community-based financial mechanisms such as membership programs or crowdfunding could offer more stability without compromising autonomy. In cases which requires flexibility in funding to support its

evolving programming, developing framework agreements with multiple funders—allowing for adaptable allocation of resources—could mitigate the risks of rigid financial structures. Similarly, when organistions faces organizational independence challenges, they can explore partnership models where resources are shared between multiple grassroots organizations, reducing financial pressure and also reinforcing collective agency.

Recognizing the **embedded cultures** of each initiative and/or organistion prove to be useful as it provides a framework for developing **funding and governance models** that reinforce their **foundational principles**. Respectively, cultural commons can strengthen their sustainability and continue to pursue their cultural and social values and purposes by linking their governance and funding strategies to their core values.

7.3. CONCLUDING REMARKS

In this working paper we investigate **how and why commons-based practices emerge, develop, and evolve within GLAM** (Galleries, Libraries, Archives, and Museums) context and within specific **governance and financing**. It builds on prior research on cultural commons (see D1.6.), co-curation practices (D2.2.), and taxonomy of cultural commons (D2.3.).

The study employs a **Value-Based Approach (VBA)** to explore the **culture embeddedness** of commons across multiple cases studies. Further, complying with the different types of cultural commons as identified in D2.3., e.g. property-based (physical cultural spaces), community of practice-based (shared cultural practices) and living heritage-based, this study is arguing that **emerging culture of commoning** requires a more nuanced understanding of diverse values and cultural practices, moving beyond economic impact to include social and artistic/symbolic/historical dimensions. Acknowledging this will ensure avoiding policy instrumentalization and support effective governance of cultural commons.

The findings support the idea that cultural commons are evolving, value-driven ecosystems that require innovative governance and funding mechanism. The analysis of the case studies provides empirical evidences that cultural commons can function as critical tools for social and cultural change. But they need certain conditions to fulfil this. Ultimately, the culture embeddedness of these organisations' operations reflects the diversity of cultural commons - from grassroots community-focused groups to interdisciplinary innovation hubs - showing how different governance models, cultural and social values and practices shape their sustainability and impact.

The study contributes to the commons theory by providing a conceptual framework to analyse the **distinct socio-cultural characteristics of GLAMMONS.** The VBA

offers a complementary to the existing (cultural) commons frameworks, especially to the GLAMMONS framework established in D1.6, helping to justify GLAMMONS' collective sense of purposes. Findings also aim to inform governance and financing strategies for commons-related initiatives. Recognizing the embedded cultures of each initiative and/or organistion prove to be useful as it provides a framework for developing funding and governance models that reinforce their foundational principles. Respectively, cultural commons can strengthen their sustainability and continue to pursue their cultural and social values and purposes by linking their governance and funding strategies to their core values. Findings provide policymakers, funders and other stakeholders with a broader understanding of how various values drive cultural commons, informing governance and funding models, but also providing possibilities for monitoring and assessing GLAMMONS' impact.

REFERENCES

Amabile, T. M. (1983). *The social psychology of creativity*. New York: Springer-Verlag.

Amin, A., Cameron, A., & Hudson, R. (2002). *Placing the social economy*. Routledge.

Angelini, F. & M. Castellani (2018). Cultural and economic value: a critical review, *Journal of Cultural Economics*, 43(2), 173-188

Azungah, T. (2018). Qualitative research: deductive and inductive approaches to data analysis. Qualitative Research Journal, 18 (4), pp. 383-400, https://doi.org/10.1108/QRJ-D-18-00035

Bauwens, M. (2005). Peer to peer and human evolution. *Integral Visioning*, *15*.

Bertacchini, E., Bravo, G., Marrelli, M., & Santagata, W. (2012). Cultural commons: A new perspective on the production and evolution of cultures. In *Cultural Commons*. Edward Elgar Publishing.

Birkinshaw, J., Brannen, M.Y. and Tung, R.L. (2011), "From a distance and generalizable to up close and grounded: reclaiming a place for qualitative methods in international business research", *Journal of International Business Studies*, Vol. 42 No. 5, pp. 573- 581.

Boggs, C. (1977). Revolutionary process, political strategy and the dilemma of power. *Theory & Society*, *4*(3), 359–393.

Bollier, D. (2020). Commoning as a transformative social paradigm. In J. G. Speth & K. Courrier (Eds.), The new systems reader (pp. 348-361). Routledge.

Bollier, D., & Conaty, P. (2015). Democratic money and capital for the commons. In *Commons Strategies Group Workshop Report, Berlin, Germany* (pp. 8-10).

Bonet, L. (2018). Cultural participation and cultural policies in Europe: Paradigms in the shift towards participatory culture. *International Journal of Cultural Policy*, *24*(3), 1–15. https://doi.org/10.1080/10286632.2018.1454789

Borchi, A. (2018). Culture as commons: theoretical challenges and empirical evidence from occupied cultural spaces in Italy. Cultural Trends, 27(1), 33-45.

Borchi, A. (2020). Autonomous governance in occupied spaces: A case study of community practices. *Cultural Heritage Management*, *5*(3), 234–251. https://doi.org/10.1007/chm.2020.011

Botterill L. & A. Fenna (2019). *Interrogating Public Policy Theory: A Political Values Perspective*. Edward Elgar Publishing.

Bourdieu, P. (1974). Les fractions de la classe dominante et les modes d'appropriation de l'oeuvre d'art. *Social Science Information*, *13*(3), 7-31.

Bourdieu, P. (1979). Les trois états du capital culturel. *Actes de la recherche en sciences sociales*, *30*(1), 3-6.

Bourdieu, P. (1984), *Distinction. A Social Critique of the Judgement of Taste*, Cambridge: Harvard University Press.

Broumas, A. G. (2017). The ontology of the intellectual commons. *International Journal of Communication*.

Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. London & New York, NY: Routledge.

Caruthers, C. (1998). International cultural property: Another tragedy of the commons. Pacific Rim. Law & Policy Journal, 7, 143.

CHARTER Alliance. (2022). *D2.1 – European cultural heritage skills profile and labour market trends* (Version 3, p. xx). CHARTER Alliance. https://charter-alliance.eu/wp-content/uploads/2022/08/D2.1-WP2-FINAL_V3.pdf

Cook, S. D., & Brown, J. S. (1999). Bridging epistemologies: The generative dance between organizational knowledge and organizational knowing. *Organization science*, *10*(4), 381-400.

Cossu, A. (2022). Autonomous Art Institutions: Artists Disrupting the Creative City. Rowman & Littlefield.

Crossick, G. & P. Kaszynska (2016). Understanding the Value of Arts and Culture. The AHRC Cultural Value Project. Arts and Humanities Research Council

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.

Dalla Chiesa, C. (2020). From Digitalisation to Crowdfunding Platforms: Fomenting the Cultural Commons. In E. Macrì, V. Morea, & M. Trimarchi (Eds.), Cultural Commons and Urban Dynamics: A Multidisciplinary Perspective (pp. 173-186). Springer International Publishing. https://doi.org/10.1007/978-3-030-54418-8_11

Dameri, R. P., & S. Moggi, (2021). Emerging business models for the cultural commons. Empirical evidence from creative cultural firms. *Knowledge Management Research & Practice*, *19*(3), 341-354.

De Filippi, P., & Hassan, S. (2014). Measuring value in the commons-based ecosystem: bridging the gap between the commons and the market. *The moneylab reader*.

Dellenbaugh, M., Kip, M., Bieniok, M., Müller, A., & Schwegmann, M. (Eds.). (2015). *Urban commons: moving beyond state and market* (Vol. 154). Birkhäuser.

Dewey, J. (1939). *Theory of Valuation*. International Encyclopedia of Unified Science II (4).

Dolfsma, W. & R. Verburg (2008). Structure, Agency and the Role of Values in Processes of Institutional Change, *Journal of Economic Issues*, XLII (4), 1031-1054

Doz, Y. (2011), Qualitative research for international business, *Journal of International Business Studies*, Vol. 42 No. 5, pp. 582-590.

Dragouni, M., & Lekakis, S. (2023). Co-creating the future of heritage in-the-making: empirical evidence from community deliberation at Naxos Island, Greece. *International Journal of Heritage Studies*, *29*(4), 294-313.

Eliassen, K., Hovden, J. Fredrik & O. Prytz (eds.) (2018), *Contested Qualities: Negotiating Value in Arts and Culture*. Fagbokforlaget.

Erickson, K., Perez, F. R., & Perez, J. R. (2018). What is the commons worth? Estimating the value of wikimedia imagery by observing downstream use. In *Proceedings of the 14th International Symposium on Open Collaboration* (pp. 1-6).

Euler, J. (2018). Conceptualizing the commons: Moving beyond the goods-based definition by introducing the social practices of commoning as vital determinant. *Ecological Economics*, 143, 10–16.

Euler, J., Acksel, B., & Hankammer, S. (2020). Practice Turn in der Commons-Forschung. Ökologisches Wirtschaften-Fachzeitschrift(1), 28-29.

Feinberg, A., Ghorbani, A., & Herder, P. (2021). Diversity and Challenges of the Urban Commons. *International Journal of the Commons*, 15(1), 1-20.

Feinberg, A., Ghorbani, A., & Herder, P. M. (2023). Commoning toward urban resilience: The role of trust, social cohesion, and involvement in a simulated urban commons setting. *Journal of Urban Affairs*, 45(2), 142–167. https://doi.org/10.1080/07352166.2020.1851139

Flinn, A., Stevens, M., & Shepherd, E. (2009). Whose memories, whose archives? Independent community archives, autonomy and the mainstream. *Archival Science*, 9(1), 71–86.

Fournier, V. (2013). Commoning: on the social organisation of the commons. *M@n@gement*, *16*(4), 433-453.

Franzini, M. (2013). I tanti beni comuni e le loro variegate conseguenze economiche. In A. Montebugnoli & L. Pennacchi (Eds.), *Tempo di beni comuni*, 203–213). Roma: Ediesse.

Frey, B. S. (1997). *Not just for the money: An economic theory of human behaviour*. London: Edward Elgar.

Garnham, N. (2005). From cultural to creative industries: An analysis of the implications of the "creative industries" approach to arts and media policy making in the United Kingdom. *International journal of cultural policy*, *11*(1), 15-29.

Gibson-Graham, J. K., Hill, A., & Law, L. (2016). Re-embedding economies in ecologies: resilience building in more than human communities. *Building Research & Information*, *44*(7), 703-716.

Gielen, P. & Lijster, T. (2015). Culture: the substructure for a European common. In P. Gielen (Ed.), *No culture, no Europe: On the Foundation of Politics*. Amsterdam: Valiz.

Gielen, P., Lijster, T., & Volont, L. (2022). Commoning cultures between market and state. In *The rise of the common city: on the culture of commoning/Volont, Louis [edit.]; et al.* (pp. 7-12).

Ginsburgh, V. A. (2003). Awards, success and aesthetic quality in the arts. *Journal of Economic Perspectives*, *17*(2), 99–111.

Granger, R. (2020). Exploring Value in the Creative and Cultural Industries. In: Granger, R. (eds) Value Construction in the Creative Economy. Palgrave Studies in *Business, Arts and Humanities*. *Palgrave Macmillan*, Cham. https://doi.org/10.1007/978-3-030-37035-0_1

Hardin, G. (1968). The tragedy of the commons. *Science*., 162(3859), 1243–1248.

Heilbroner, R. L. (1983). The Problem of Value in the Constitution of Economic Thought. *Social Research*, *50*(2), 253–277. http:// www.jstor.org/stable/40970879

Hess, C. (2012). Constructing a new research agenda for cultural commons. In E. E. Bertacchini (Ed.), *Cultural commons. A new perspective on the production and evolution of cultures*, 19–35. MA: Edward Elgar Publishing.

Hess, C., & Ostrom, E. (2007). *A framework for analyzing the knowledge commons*.

Hutter, M., & Shusterman, R. (2006). Value and the valuation of art in economic and aesthetic theory. In V. A. Ginsburgh & D. Throsby (Eds.), *Handbook of the Economics of Art and Culture* (Vol. 1, pp. 169–208). Elsevier.

Hutter, M., & Throsby, D. (2008). *Beyond price: Value in culture, economics, and the arts*. Cambridge University Press.

Isphording, I. E., & Zölitz, U. (2020). The value of a peer. *University of Zurich, Department of Economics, Working Paper*, (342).

Johanson, K. & H. Glow (2015). A virtuous circle: the positive evaluation phenomenon in arts audience research, *Participations*, 12(1), 254-270.

Klamer, A (forthcoming 2025). From the value of culture to the human economy: development of a research program, in L. Petrova et al (Eds.), *Realissation of values: the value-based approach*. Amsterdam University Press.

Klamer, A., L. Petrova, D. Kiss (2022). Cultural Value of a Festival: Quality Evaluator for Assessing Impact in Salvador, In E. Salvadore and J. Peterson (Eds.) *Managing Cultural Festivals Between Tradition and Innovation*, 206–228. Abingdon: Routledge.

Klamer, A. (2017). *Doing the right thing: A value based economy* (p. 266). Ubiquity Press.

Klamer, A. (2004). Cultural goods are good for more than their economic value. In V. Rao & M. Walton (Eds.), *Culture and Public Action* (pp. 138–162). Stanford University Press.

Klamer, A. (2002). Accounting for social and cultural values. *De Economist*, *150*(4), 453–473. https://doi.org/10.1023/A:1019507021562

Klamer, A. (Ed.). (1996). *The value of culture*. Amsterdam: Amsterdam University Press.

Krueger, R & Casey, A. (2015). *Focus Group: A Practical Guide for Applied Research*. 5th Edition Sage Publishing

Kuznetsova-Bogdanovitsh, K., & Ranczakowska, A. M. (2025). Knowledge co-creation in arts universities: the role of entrepreneurial mindset and communities of practice. *European Journal of Cultural Management and Policy*, *14*, 13872.

Lave, J., & Wenger, E. (1991). Learning in doing: Social, cognitive, and computational perspectives. *Situated learning: Legitimate peripheral participation*, *10*, 109-155.

Lazzeretti, L., Capone, F., & Boix, R. (2012). Reasons for clustering of creative industries in Italy and Spain. *European Planning Studies*, *20*(8), 1243-1262.

Lenna, V., & Trimarchi, M. (2019). For a culture of urban commons. Practices and policies. *Art, economics and the city. New cultural maps*, 205-242.

Linebaugh, P. (2008). *The magna carta manifesto*. University of California Press.

Maas K. & K. Liket (2011). Social Impact Measurement: Classification of Methods. in Burritt R., Schaltegger S., Bennett M., Pohjola T., Csutora M., eds, *Environmental*

Management Accounting and Supply Chain Management. Eco-Efficiency in Industry and Science, vol 27, Dordrecht: Springer, pp.171 – 202

Macey, G. P. (2010). Cooperative institutions in cultural commons. *Cornell Law Review*, 95, 757–792. https://ssrn.com/abstract=1601102

Madison, M. J., Frischmann, B. M., & Strandburg, K. J. (2010). Constructing commons in the cultural environment. *Cornell Law Review*, *95*, 657Mannan & Afni, 2020

Marchart, O. (2007). *Post-foundational political thought: Political difference in Nancy, Lefort, Badiou and Laclau*. Edinburgh University Press.

Marttila, S., & Botero, A. (2017). Infrastructuring for cultural commons. *Computer Supported Cooperative Work (CSCW)*, *26*(1), 97-133.

Meyer, C. (2020). The commons: A model for understanding collective action and entrepreneurship in communities. *Journal of business venturing*, *35*(5), 106034.

Mirowski, Ph. (1990). Learning the Meaning of a Dollar: Conservation Principles and the Social Theory of Value in Economic Theory. *Social Research* 57: 689–717.

Montuori, A., & R. Purser, (1996). Social creativity. *Prospects and possibilities.* Volume 1. Cresskill, NJ: Hampton Press

Moore, J. (1914,) The System of Transcendental Values in *The Journal of Philosophy, Psychology and Scientific Methods*, Vol. 11, No. 9 (Apr. 23, 1914), pp. 244-248 https://doi.org/10.2307/2013115

Mouffe, C. (2013). *Agonistics: Thinking the world politically*. Verso Books.

Murzyn-Kupisz, M., & Działek, J. (Eds.). (2017). *The impact of artists on contemporary urban development in Europe*. Cham: Springer International Publishing.

Nonaka, I., & Takeuchi, H. (1995). The Knowledge Creating Company: Oxford University Press. *New York*, *995*.

Noonan 2014

Ostrom, E. (1990). *Governing the commons: The evolution of institutions for collective action*. Cambridge University Press.

Otte, H., & Gielen, P. (2022). Captured in fiction? The art of commoning urban space. In *The rise of the common city: On the culture of commoning* (pp. 197-208). ASP.

Pazaitis, A., Kostakis, V., & Drechsler, W. (2022). Towards a Theory of Value as a Commons. *International Journal of the Commons*, *16*(1).

Petrova, L. (2020) Cultural innovation in transition: a Value-based Approach. The case of the Bulgarian visual arts, doctoral dissertation, Erasmus University

Perova. L, A. Klamer, Ch. Handke, V. Morea, Y Won (eds) (forthcoming 2025). *Realissation of values: the value-based approach*. Amsterdam University Press.

Petrova, L., S. Graça & A. Klamer (2022). Evaluating qualities of cultural production: a value-based approach, *Media Practice and Education*, DOI: 10.1080/25741136.2022.2056793

Popple, S., Prescott, A., & Mutibwa, D. H. (Eds.). (2020). *Communities, Archives and New Collaborative Practices* (1 ed.). Bristol University Press.https://doi.org/10.2307/j.ctvx1hvvd.

Pratt, A. C. (2009). Urban Regeneration: From the Arts 'Feel Good' Factor to the Cultural Economy: A Case Study of Hoxton, London. *Urban Studies*, 46(5-6), 1041-1061.

Rykkja, A., Maehle, N., Munim, Z. H., & Shneor, R. (2020). Crowdfunding in the cultural industries. Advances in Crowdfunding: *Research and Practice*, 423-440.

Santagata, W. (2009). Il Libro bianco della creatività. *Per un modello italiano di sviluppo. Egea SpA. Università Bocconi Editori, Milano*.

Scharfbillig, M., Smillie, L., Mair, D., Sienkiewicz, M., Keimer, J., Pinho Dos Santos, R., Vinagreiro Alves, H., Vecchione, E., Scheunemann L., *Values and Identities - a policymaker's guide*, EUR 30800 EN, Publications Office of the European Union, Luxembourg, 2021, ISBN 978-92-76-40965-6, doi:10.2760/349527 JRC126150.

Schwartz SH. (1992). Universals in the content and structure of values: Theoretical advances and empirical tests in 20 countries. *Adv Exp Soc Psychol*. 25(C):1-65. doi:10.1016/S0065-2601(08)60281-6

Scott, A. (2000). *The Cultural Economy of Cities*. SAGE.

Shneor, R., Zhao, L., & Flåten, B.-T. (2020). Introduction: from fundamentals to advances in crowdfunding research and practice. Advances in Crowdfunding: Research and Practice, 1-18.

Simons, H. (2014) Case study research: in-depth understanding in context. In, Leavy, Patricia (ed.) *The Oxford Handbook of Qualitative Research*. (Oxford Library of Psychology) New York City, US. Oxford University Press, pp. 455-470.

Snowball, J. D. (2011). Cultural value. In R. Towse (Ed.), *A Handbook of Cultural Economics* (pp. 172–176). Edward Elgar Publishing.

Spaeth, S., & Niederhöfer, S. (2020). User motivations in peer production. *The handbook of peer production*, 123-136.

Throsby, D. (2001). *Economics and culture*. Cambridge University Press.

Throsby, D. (2008). Modelling the Cultural Industries. *International Journal of Cultural Policy* 14(3), 217-232

UNESCO (forthcoming 2025). *Culture Statistical Framework*. UNESCO

van Heur, B., Silvrants-Barclay, E., & Agha, M. (2023). Collective cultural infrastructures:

van Meeteren, L., & Wissink, B. (2022). Artists as organisers: Cultural commoning and hegemony in Thailand. In *The Rise of the Common City: On the Culture of Commoning* (pp. 131-147). ASP.

Vatin, F. (2013). Valuation as evaluating and valorizing. *Valuation Studies*, 1, 31–50.

Velthuis, O. (2005). *Talking prices: Symbolic meanings of prices on the market for contemporary art*. Princeton: Princeton University Press.

Virno, P. (2004). *A Grammar of the Multitude*. Los Angeles, CA: Semiotext(e).

Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*. Cambridge university press.

Williams, M. J. (2018). Urban commons are more-than-property. *Geographical Research*, *56*(1), 16-25.

Wincewicz-Price, A. (forthcoming 2025). The logic of preferences and the formation of values, in L. Petrova et al (Eds.), *Realissation of values: the value-based approach*. Amsterdam University Press.

Wissink, B., & Van Meeteren, L. (2022). Art Organisers as Commoners: On the Sustainability and Counter-Hegemonic Potential of the Bangkok Biennial. *Social Inclusion*, *10*(1), 126-140.

Wright, J. D. (2019). *The ecology of cultural space: towards an understanding of the contemporary artist-led collective* (Doctoral dissertation, University of Leeds).

Zelizer, V. (1998). How do we know whether a monetary transaction is a gift, an entitlement, or compensation?, in A. Ben-Ner & L. Putterman, eds, *Economics, values and organization*, New York: Cambridge University Press.

WEBSITES

Vrij Paleis (Free Palace), Amsterdam, The Netherlands - https://www.vrijpaleis.nl

SciArt project of the Joint Research Centre of the European Commission, Ispra, Italy - https://science-art-society.ec.europa.eu

Erfgoedhuis Zuid-Holland (Heritage House of South Holland, Delft, the Netherlands - https://www.erfgoedhuis-zh.nl

Associazione Bastione - https://www.instagram.com/associazione_bastione/