

OPEN GLAM IN POLAND

Report

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Graphic design: VIVID STUDIO



**Ministry of
Culture
and National
Heritage of
the Republic
of Poland**

Supported by the Polish Ministry
of Culture and National Heritage

Supported by:



Warszawa 2015 | ISBN: 978.83.64847.92.9

1	INTRODUCTORY PART

WHAT IS "OPENGLAM?" IN THE DIRECTION OF OPEN CULTURAL INSTITUTIONS

To the employees of an institution, implementation of the open model often appears as a complex process, which consists of different challenges, primarily legal and institutional. What's more, the term openness itself often seems unsettled and ambiguous, producing a sense of lack of specific guidelines as well as tools for its implementation, resulting in discouragement or distrust.

However, the issues that define the main area of interest of the aforementioned study often require consideration in the context of local issues as well as regulations, which individual institutions that make up the GLAM¹ sector are subject to; it is possible to lay down a common, open line for the entire sector. This type of shared perspective was expressed in the form of rules of open cultural institutions, formulated by the OpenGLAM² initiative.

The results of our study showed that among the personnel of culture exist different ways of understanding the term "OpenGLAM."³ It is associated both with a certain type of idea and approach, as well as with a particular community that promotes them. Both of these intuitions are correct. OpenGLAM is a term that can be used to refer to open cultural and heritage institutions, as well as the ideas and attitudes that promote the openness of heritage resources. At the same time, "OpenGLAM" is an initiative led by the Open Knowledge Foundation, which promotes free and open access to the digital cultural heritage held by galleries, libraries, archives, and museums⁴. The OpenGLAM initiative also seeks to clarify what we mean by openness in this context. According to the definition developed by the Open Knowledge Foundation, "data or content are open, if there are no limits, for everyone to use, reuse and distribute – possibly with the requirement to call on the author and/or to further make the derivative works available under the same conditions as the original."

Identifying both with the very idea of open GLAM, as well as with the demands of the OpenGLAM initiative, we quote below a set of principles that sets forth an open path for institutions. We are convinced that they are an important point of reference, which can help institutions in understanding and implementing an open business model.

1 A different act regulates the activities of museums, another of libraries, and some galleries (e.g. Zachęta National Gallery of Art in Warsaw), although the specifics of their activities are similar to the profiles of some museums, they are covered by the regulations contained in the Act of 25 October 1991 on organizing and conducting cultural activity.

2 The web page of the OpenGlam initiative: <http://openglam.org/> (date of access: 14.02.2015).

3 In the section on this issue, we more broadly describe the different meanings of the concept and analyze its potential use, see pp. 26-28.

4 See: <http://openglam.org/principles/> (date of access: 14.02.2015).

BENCHMARK SURVEY INTERNATIONAL CONTEXT

The purpose of the international study OpenGLAM Benchmark Survey was to measure the state of advancement of OpenGLAM in institutions across the world. Its starting point was the pilot study "Swiss Heritage Institutions in the Internet Era," implemented in 2012 by Beata Estermann from the Bern University of Applied Science, among galleries, libraries, archives, museums in the German-speaking part of Switzerland.

The pilot regarded the readiness of heritage institutions to introduce the open data policy and participate in crowdsourcing projects. It focused on how GLAM institutions perceive openness and the opportunities related to it, as well as threats and potential social benefits. One of its aims was to gain insight into the extent to which cultural heritage institutions in German-speaking Switzerland respond to the new trends in the sector, as well as information potentially relevant to the preparation of individual programs of support for heritage institutions.

In interpreting the results of the pilot study, seeking answers to the question of how institutions respond to such trends as digitization, open data and crowdsourcing, reference was made to Everett E. Rogers' diffusion of innovations model¹. The results of the pilot study have been presented at many conferences (in London, Hong Kong, Geneva), were published in a report in English² and German³, and their summary also appeared in the form of articles⁴.

These results indicate that the percentage of institutions that decided to implement an open business model is small. There is, however, an awareness of the opportunities associated with it, and most institutions recognize openness as an important factor of development and believe that its related opportunities outweigh the risks. Concerns from an institution's perspective are primarily associated with the prospect of a possible loss of control over digital resources⁵; however, the greatest skepticism for institutions lies in crowdsourcing. Despite the fact that around 10% of the institutions surveyed in the pilot already have experience with this model of cooperation, it seems to be perceived as complex and more demanding.

1 See E.E. Rogers, *Diffusion of Innovation*, Free Press, Glencoe 1962.

2 See: http://www.wirtschaft.bfh.ch/uploads/tx_frppublikationic/Estermann_2013_Swiss_Heritage_Institutions_in_the_Internet_Era.pdf (date of access: 16.01.2015).

3 German version of the report is available at: http://www.wirtschaft.bfh.ch/uploads/tx_frppublikationen/Estermann_2013_Schweizer_Gedaechtnisinstitutionen_im_Internet-Zeitalter.pdf (date of access: 16.01.2015).

4 See, among others, B. Estermann, *Diffusion of Open Data and Crowdsourcing among Heritage Institutions: Results of a Pilot Survey in Switzerland*, "Journal of Theoretical and Applied Electronic Commerce Research" 2014, Vol. 9, No. 3, 15–31.

5 At the same time – also in the Polish context – the digital images of many works from the collection are available on the web, however, not always in good quality and without proper descriptions/credits and development. Another interesting initiative pointing to this problem is the blog Yellow Milkmaid Syndrome: <http://yellowmilkmaidsyndrome.tumblr.com> (date of access: 22.01.2015).

The researchers saw that the causes of this state of affairs were established primarily in the fact that actions based on crowdsourcing may require major changes in the relationship of institutions with their recipients, a greater degree of trust, and a change of attitude amongst the personnel of culture⁶.

The research was expanded due to the great interest that the pilot studies conducted in Switzerland were met with – both among the representatives of the GLAM sector, as well as academic circles and activists involved in the movement in favor of open data and supporters of open access to knowledge. Thanks to established partnerships and the involvement of researchers from across the world, the OpenGLAM Benchmark Survey⁷ project was launched, whose aim was to carry out research based on a standardized questionnaire in several countries simultaneously. Centrum Cyfrowe Projekt: Polska⁸ (Digital Centre Project: Poland) was responsible for conducting and coordinating the Polish edition of the study.

The OpenGLAM International Benchmark Survey, including its Polish edition, had the task of examining the way in which typical activities related to the digitization of col-

lections were conducted, as well as more innovative projects concerning the re-use of cultural data. The international research team assumed that gathering this kind of data will help identify the main challenges and obstacles encountered by cultural institutions in the implementation of the open model of resource sharing, and provide guidance to promote an open attitude towards cooperation, exchange and access to knowledge.

For the purposes of the research project, the Polish team actively engaged in the preparation of a questionnaire, participated in consultations regarding its next version, and then prepared a translation into Polish, which went to Polish GLAM institutions. Thanks to the intensive involvement in the preparation of research at an international level, we were able to have a significant influence on the final form of the questionnaire as well as the conduct of the research while ensuring that the questionnaire was clear and understandable also in the local context. Simultaneously, we aspired to achieve deep insight into the very process of implementing openness and its consequences for institutions and their employees, which our qualitative study served.

6 More detailed information on the results of the pilot can be found in the article Beat Estermann, see: http://www.jtaer.com/statistics/download/download.php?co_id=JTA20140302 (date of access: 23.01.2015).

7 Detailed information on the project can be found at: http://outreach.wikimedia.org/wiki/GLAM/OpenGLAM_Benchmark_Survey (date of access: 07.01.2015).

8 From the point of view of the international research team, before a particular country was entered into the study, it first needed to meet a number of boundary conditions. The first one was a contribution to the analysis of the country's specifics and an analysis of the particular country's results, as well as the attachment of a relevant study. The next was the creation of a database of GLAM institutions, in accordance with the selection criteria applied in the study, as well as to establish appropriate partnerships among umbrella organizations, public and research institutions. A minimum requirement, guaranteeing a particular country's membership in the study, was the possibility of using an agreed upon version of the developed questionnaire or the development of its translation and preparation of its digital version.

HOW WAS THE STUDY CONDUCTED? METHODOLOGICAL NOTES

The quantitative part of the survey was in the form of an online questionnaire (CAWI), implemented on a sample of GLAM institutions: galleries, libraries, archives, museums¹. Referring to the way in which this group of institutions has been defined for the purposes of the project ENUMERATE, we assumed that "memory institutions" will be incorporated in the study.

In accordance with the scope defined in ENUMERATE, this term includes museums, libraries and archives, as well as archives collecting audiovisual and film resources and institutions caring for monuments, memorials and relics connected to curatorial activities, and finally, also hybrid organizations. The criterion applied to all the listed institutions is: "curatorial care of at least part of a collection owned by its institution, which is included and directly expressed in the institution's mission. Institutions that do not have heritage resources or possess collections of such resources (e.g. books, films and music), but only for the purpose of lending or selling to their current recipients, without an explicit task assuming security of the collection for future generations, will not be included

¹ On sampling, see the next subsection.

in the study. This fundamentally excludes school libraries from the study (...) and public libraries which do not have cultural heritage collections²."

Therefore, the study was also addressed to employees of the cultural sector in Poland, employed in particular in institutions which collect and store cultural heritage resources. Part of the mentioned institutions were beneficiaries of the multi-annual program of the Ministry of Culture and National Heritage, Culture +, Digitalization Priority as well as the priorities of the other programs that support the protection / preservation of cultural heritage (e.g. The Infrastructure and Environment Operational Programme, Regional Operational Programmes), which means that at least a part of their collections / resources have been digitized. According to the assumption adopted by the research team, the survey was addressed to individual institutions with an indication that the person responsible for its fulfillment should be a recruiter of a certain group of employees (personnel of higher positions, those responsible for digitization, those responsible for sharing collections and educational activities).

The study was conducted from the spring of 2014 until the turn of 2014/2015. In relation to the diversified organizational³ situations in that of the countries participating in the OpenGLAM Benchmark Survey, the timeframe for the data collection stage was not forcibly imposed. However, all the preparatory work was carried out jointly; this particularly regarded the creation of a research tool⁴. Next, the Dutch team conducted a test of the questionnaire, whose results helped to resolve the disputes that arose during its creation.

Among the institutions involved in the test survey, test observations emerged concerning the need to conduct such studies as well as their significance for raising awareness regarding the role of strategic thinking about sharing digital resources. Besides the comments on the length and structure of the questionnaire, what else was especially valuable were the comments stating the need to precisely define its most important terms. This was confirmed earlier by understanding the need to establish common definitions for the terms that

² See S. Bakker, GJ Nauta, M. de Niet, ENUMERATE *Core Survey 1 Methodology*, <http://www.egmus.eu/fileadmin/ENUMERATE/deliverables/ENUMERATE-D2-04.pdf> (date of access: 20.01.2015).

³ An important factor was that not all countries managed to obtain financial support.

⁴ To read in more detail about the subsequent versions of the questionnaire and the course of work on it go to: http://outreach.wikimedia.org/wiki/GLAM/OpenGLAM_Benchmark_Survey/Questionnaire (date of access: 10.01.2015).

appear in communication about openness, and to make sure that institutions as well as other persons and organizations involved in this process all agree on the way they are understood. The comments gathered during the research testing resulted in the final form of the questionnaire.

The process of gathering research material in Poland fell on the second half of 2014 and on the turn of the year 2014/2015. The study included a dispatch of invitations to participate in the study, along with a personal link to the online survey, as well as the shipment of the paper version of the questionnaire by post to the institutions to which it was impossible to find e-mail address to. The institutions also received messages reminding of the opportunity to participate in the study and the timeframe in which they can complete the survey.

Telephone interviews were also conducted with a randomly selected group of 200 institutions. These interviews were a valuable source of information on the difficulties and challenges which stood in the way of participating in the study or in completing the survey. We are confident that the lessons learned from these experiences and observations are vital not only for the transparency of the research process, but also for insight into the specifics of a given problem and the institutions in the study.

The main difficulty we encountered in the course of the survey-study was a low return rate. Respondents explained the this lack of completion due to a lack of time or too many questions, their excessive level of detail (e.g. the percentage of digitized collections of a certain type), inability to answer questions concerning the budget (information not available to a common employee), the subject of the study being unrelated to the activities of the institution (no digitization) and reluctance to provide information for free. In addition, regardless of information about the anonymous nature of the questionnaire contained in the letter of intent, some feared that participation in the study could adversely affect the image of their institution. In some cases, completion of the questionnaire was impossible due to technical reasons (domain block on wikimedia.com, lack of Acrobat Reader). When requesting the assistance of the study's coordinators, the respondents most frequently asked about clarification on budget⁵ ques-

5 The difficulty in answering questions A8 and A9 (see the Appendix) regarded, in particular, the libraries of PAS institutes, which do not have a separate budget and only receive funding from the institute for maintaining and obtaining collections, while publications purchased by employees through a grant, are given to the library as a gift and are not recognized in financial statements.

tions (including reference of applied budget categories to those used by a given institution in the financial statement). Often, revenue was confused with income (institutions indicated that they do not have revenues); also, personnel costs were treated differently.

These remarks coincided not only with statements from respondents of the Dutch pilot, but were also reflected in the percentage of those who quit completion of the survey in the following sections of the questionnaire. According to data from the 10th of December 2014, only 19% of the subjects who opened the questionnaire, after reading the letter of intent, went on to the substantive part, of which less than half completed the questionnaire to the end. Over a quarter of people who arrived to the questions about the budget, did not go further, and the last question, which resulted in a considerable outflow of respondents (12%), was related to metadata. Almost all respondents who came to the questions about the benefits and opportunities resulting from open access to content completed the questionnaire. Based on these observations, the questionnaire was again modified and will be used in other countries.

SAMPLING

In Poland, 731 heritage institutions from the GLAM sector, which can be defined as memory institutions, were invited to participate in the study. As already mentioned, the criterion for the choice of institutions was based on its gathering and storage of collections, not to which group of recipients their activities were directed towards. Included in the Swiss pilot study were heritage institutions holding collections of national importance in the A category⁶. In Poland, the National Register of Museums⁷ is performing a similar function of confirming the high rank of a collection. However, due to the lack of such a hierarchy in other types of institutions, found in an attempt – based on the ENUMERATE study – were institutions that store and share heritage resources: public and private museums located in the database of the National Institute of Museology and Collection Protection, mainly university libraries belonging to all national universities, provincial libraries and provincial pedagogical libraries, national archives and their regional branches. The quantitative distribution of individual types of institutions in the sample looked the same (see table).

Despite great efforts to obtain the most representative results, ultimately, the return rate of the questionnaires was 11% and thus varied depending on the institution.

6 See Estermann, *Diffusion...*, p. 20.

7 See Art. 13, p. 1 and 2 of the Museums Act.

Type of Institution	Number	%
Museums, including:	513	70%
national museums	24	46%
municipal museums (community, district, provincial)	314	
private museums	175	24%
Libraries, including:	163	22%
scientific	123	
pedagogical	19	
provincial	18	
other	3	
Archives, including:	33	4,5%
central archives	3	
non-central archives	30	
Others, including:	22	3%
Provincial Heritage Monuments	16	
Institute	6	

The highest rate was achieved by archives (21%), the second by libraries (17%), and museums (8.6%), whose number, mainly due to also including private museums, which the vast majority is comprised of the initiatives of individuals, definitely dominated in the sample study. After taking into account the division of private museums (2 institutions) and those funded with public money (42 institutions), this percentage rose to 12.4%, which brings it closer to the average return rate of the questionnaires. From a methodological point of view, it is important to emphasize that ten times less archives than public museums (which often interferes with the results, as in the case of a high return rate) were invited to participate in the study and that all are subject to the Central Directorate of State Archives, which can translate into a uniform policy regarding access to collections⁸.

Due to the low return rate of the questionnaires, the results presented later in this report should not be generalized to all institutions of this kind in Poland. On the other hand, getting answers from almost every 10 institutions allows for the drawing of general conclusions in the context of approaches to digitization and open access to resources and provides an introduction to further research of this phenomenon.

On the basis of Part A of the questionnaire, we were

⁸ See the organizational chart of national archives in Poland: <http://www.archiwa.gov.pl/pl/archiwa-pastwowe/95-schemat.html> (date of access: 14.02.2015).

Type of Institution	Number in Attempt	Number of Completed Questionnaires	%N=80	Return Based on Type of Institution
Archives	33	7	8,8%	21%
Museums	513	44	55%	8,6%
Libraries	163	28	35%	17%
Other or institutions, which combine in themselves the functions mentioned above	22	1	1,2%	6,2%
TOTAL	731	80	100%	

able to develop the characteristics of the institutions participating in the study with a particular focus on the size and sources of financing, the level of employment and the type of collections. Due to the fact that the main object of this study is digitization and sharing of collections, below we present a brief report on the characteristics of the institution precisely due to its collections, to which we will refer to later in the analysis.

As we predicted, museums have the most diverse collections, and almost all store three-dimensional objects made by man. As the only ones among all the institutions, they also possess biological specimens, but only 1 in 6 museums actually have them available. The profile of collections held by archives and libraries is similar; the differences concern only the percentage of institutions that have a certain type of collection (the largest in the case of archival collections, which are located in all archives, but less than half in libraries).

In the qualitative study, we wanted to look at the practical dimension of openness, since its implementation in cultural institutions can certainly be seen as a competence. We were interested in finding answers to the questions: what knowledge and skills come to the fore and which are lacking when the institution begins to adopt a more open mode of operation? What attitudes do the employees adopt towards openness in institutions which are opening up, and how does this affect the process? What types of problems and challenges emerge, and what support could therefore be proposed? We wanted to develop a deeper insight into the processes cultural institutions underwent whilst learning to be open as well as to collect knowledge on the practical dimensions of this process.

We wanted to make a diagnosis of needs and competence shortcomings in this respect, to map and describe the competences that play a role in the implementation of the open model and how they are obtained and developed.

The detailed concept of the qualitative study was developed on the basis of the miniFGI results (a concentrated interview conducted in a small group) conducted with trainers of openness from the Digital Center (Centrum Cyfrowe) and the Modern Poland Foundation (Fundacja Nowoczesna Polska). MiniFGI took place on the 4th of July 2014 at the Digital Center with a participation of 4 persons. The knowledge gained from the group interview was used to create a research tool (IDI) and to develop a detailed sampling study, which in the case of this project was crucial.

The sample study was diversified in terms of four criteria:

1. Activity Profile

The sample contained cultural institutions belonging to all the categories that make up the GLAM sector – galleries, libraries, archives and museums. In addition, the category “other” was included in the sample, which included cultural institutions that did not qualify to be a part of GLAM institutions on account of formalities and thematics, but that implement in their activities, including in open activities, projects that possess a profile characteristic to the activity of museums, galleries, archives and libraries.

2. Location

In accordance with the 16 interviews, which the project established:

- 4 were held in Warsaw,
- 12 remaining interviews were divided:
 - 7 in other large cities (Kraków, Gdańsk, Wrocław),
 - 3 in medium-sized cities (Łódź, Lublin, Białystok),
 - 2 in small towns (Chrzanów, Bielsk Podlaski).

Such varied samples allowed for the opportunity to look at open activities, not only in different regions throughout Poland, but also in different conditions, when it comes to the immediate environment and partnership in the scale of the city's activities (which, based on miniFGI, has been recognized by us as an important differentiator).

3. Formal Diversity

The sample covered national institutions, as well as regional, district, and municipal.

4. The rate and extent of involvement in open activities in the network

On the basis of the characteristics of open institutions, created during miniFGI with coaches of openness, three category types regarding institutions were appointed:

- large and open,
- 2 small and open,
- 3 “single openings.”

The categories large/small and open, primarily relate to the scale and scope of open activities, but also to the characteristics of the whole institution. The third category refers to the extremely interesting, from a research point of view, category of institutions that have been undertaking open activities (on different scales), but have yet to establish a coherent open policy or a high visibility of these activities.

The interviews were preceded with a recruitment stage and the construction of an interview tool. Both, the interview script as well as reaching the respondents, were based on FGI with coaches of openness. Because the interviews took on the form of a mining workshop, we managed to obtain:

- instructions for the interviews based on key thematic areas relating to openness in cultural institutions and the framework of their description,
- saturation of the sample using the snowball method, which facilitated the effective reach of the respondents, while differentiating their experiences with OpenGLAM.

Based on the above findings, the field part of the study was commenced. We conducted 16 Individual In-depth Interviews (IDI). The shortest interview lasted an hour, the longest more than two. The liberal, and at the same time deepening character of the accepted method allowed for the track-

ing of the implementation process of openness in institutions – according to their internal logic and natural dynamics. The interviews took place between July and September of 2014. Because interviews were held towards the end of the summer, it affected the effectiveness of the allocated time frame of this phase of the study. This is due to the way cultural institutions manage the specifics of their activities during the holiday season – less activity, long employee holidays resulting in increased waiting time for an interview with a particular person responsible for the issue of openness in a given institution. Thanks to the preliminary diagnosis obtained in the above part of the field study, we were able to select two institutions that were covered by the case studies. They coincided at the turn of September/October of 2014.

The IDI stage showed that there are institutions which – although differently – serve as reference points on the map of openness. This became the main criterion for selection, while the supportive criterion came from geographical differences. Due to standard anonymization, and also a small number of cases studied, we are not quoting precise locations.

Found among IDI participants were representatives of different institutions in the sampling scheme, and also people with different professional competences: from proficient digital abilities, through an animated workshop, to a legal education. An expanded overview of competence harnessed to implement openness in the context of a specific institution has produced two case studies. Their implementation combined the use of several tools. The combination of a white interview and virtual ethnography allowed for the effective recognition of open data found via the Internet. However, during a visit, within the framework of the case studies, additional interviews and observations were conducted which were aimed at deepening particular issues. This was intended to provide an intersubjective perspective into the process by colliding the prospects of the institutions' employees, of varying responsibilities. This enriched the study material by adding diverse descriptions of openness.

A script for the free-form interview with a standardized list of wanted information⁹ was created within the chosen qualitative methodology. By adopting this form of a tool, the interview gained the greatest openness in regards to the train of thought and to giving significance to the content communicated by individual respondents. As a result, respondents were able to generate long and orderly narrative sequences, which

later contributed to the semantic analysis. It's these results that are presented in this report. The qualitative data in the contents of this report does not contain citations, but instead they are a mosaic of the saturated interviews thanks to the networks of the semantic field and the segregation of thematic aspects within their frameworks. To activate the language of a free-form interview of the respondents, slogans that weren't disturbing nor leading were employed, such as "openness of cultural institutions in the network," to then freely follow the respondents' associations in search of useful concepts in this area, the terms known to them and the narrower phenomena related to them. In this way, they encountered motifs concerning access, digitization, copyright and licensing. If these topics did not appear spontaneously, the respondents were also asked about trainings of the Digital Center as well as the term OpenGLAM. These were the two supporting slogans-keys, which the interviews were additionally saturated with, consequently, also the transcripts of the studies being used for further analysis. Respondents were therefore not requested to take a position against openness solutions, but rather to report on their experiences. Revealed in their framework was the attitude towards the studied phenomenon, the competences related to it and their scopes, as well as (importantly) the language used to describe it.

After the closing of this phase of the study, an analysis of the interview transcripts began in the strict sense; it proceeded in two stages. Created in the first ordering stage for each studied institution was a "health card"¹⁰ – a collection of headings summarizing key issues in the study. They systematize the collected knowledge, and also made navigation possible within the extensive material. The exact scheme of the "health card" was the result of a mining meeting after the completion of the field study. It also included, among others, the path of entry to open activity, sectors of actual open activity, and the competence of a given institution in this regard; it helped direct further analysis.

In a further, deeper stage of the analysis, the method of semantic field analysis was used. This method was developed by a team of researchers under the leadership of Régine Robin from the Saint-Cloud Political Lexicography Center. Robin and her team, in all her research, worked in accordance with basic postulates: "A text is not transparent. Finding the meaning of a text, sentence, expressions, requires some work on the text, clear distribution of the statement's sequence and

9 I. Przybyłowska, *Free-form interview with a standardized list of required information and the possibility of its application in sociological studies*, "Sociology Review," 1978, vol. XXX, p. 54.

10 An original method of analysis used previously to study social networks and cultural institutions, whose name refers to a "patient's health card" – in this case, the meeting was being examined.

arrangement of the statement in order to put them back in line with the same significant readability."¹¹ The method of the researchers from Saint-Cloud is based on the development of semantic fields for given "key-words."

This development serves to identify the conceptual framework of the "key-word," which requires finding all its different contexts and its connection to other words, phrases or expressions. The study procedure involves searching the studied text for words and phrases, which according to the "key-word" function as: definitions, equivalents, the opposition, association, description of the subject's activities (the examined word) and the description of activities against the subject.

"The key-word" for us was, above all, openness. We opted for a broad approach to the subject, since "openness" can be understood in a variety of ways. Entering into its scope were also contexts associated with sharing in the network, the term OpenGLAM, digitization, Creative Commons licenses, as well as appropriating a building for people with disabilities and convenient opening hours.

During the level of material sorting, we supported ourselves with the method of the reconstruction of hidden equivalence definitions, created by Marek Kłosiński¹², according to the scheme:

Defined concept, i.e. (in other words) ... *equivalents* ..., are not ... the *opposition*, these are ... *terms* ..., with which ... *associations* ... are linked, which (cause, make) ... the *activities of the subject* ..., towards which (for who, with whom) ... *act against the subject*... .

For the sake of logical consistency, the grammatical forms have been slightly modified.

Next, the notions collected in each of the six above networks (association, equivalents, etc.) were divided into separate aspects, being a shared bundle of meanings (e.g. regarding competence, educators, recipients, various aspects of language). Based on the results of this analysis, thematic areas included in individual chapters were constructed.

These areas of meaning were created in accordance with Robin's recommendation of "putting the text back to-

gether," through which you can discover the statement's meaning. The text, reconstructed in such a manner, allowed for the use of the vast resources of spontaneously uttered expressions on the widely comprehended topic of openness, and the resulting analysis of AOP semantics were a surprise, even for us. This highlights the efficacy of the chosen analytical tool, which goes far beyond the contact that the researcher has with the material, both during interviews and during pre-ordering with the use of "health cards." This is why, at this stage, we began to draw conclusions; first by pondering the meanings of each of the resulting area of meanings, and then over everything together. In the following report, we present selected semantic AOP strings, which – should be stressed – are the results of the cumulation of the semantic analyses of all the interviews, and not of single colorful quotes.

The conducted project didn't assume a sequential study, in which a study employing quantitative methods would precede qualitative. The material acquired during both parts of the project, which was implemented simultaneously, was arranged in such a way so that the results would be able to complement the processes, which constituted the subject of interest. The assumption was that the qualitative study will reinforce the quantitative – and vice versa. Thus why below we present the combined results of both parts of the project, although the basic structure of the text is determined by key themes and issues, which emerged in the process of analyzing the material collected during the qualitative study. They were compared with the results of the quantitative study, or dressed with comments which were formulated on their basis.

The basic layout of the below analysis is determined by the most important themes that have emerged in the results of the qualitative study, grouped around three main topics: Openness: Idea, Openness: People, Openness: Language. The results of the qualitative analysis are complemented by a discussion of the results of the quantitative study, which offers a broader view of the entire implementation process of openness in Polish cultural institutions, and constitutes the background and context for the results of the qualitative study.

11 R. Robin, *Semantic Field Analysis: Experience of the Saint-Cloud Political Lexicography Center* [in] M. Głowiński, *Language and Society*, Reader, Warsaw 1980, pp. 252-254.

12 M. Kłosiński, *Obraz bezrobocia i bezrobotnych w polskiej prasie (A Picture of Unemployment and the Unemployed in the Polish Press)*, [in] "Culture and Society" 1994, No. 3.

2	OPENNESS IDEA

A STORY OF THE GENESIS OF OPENNESS IN THE NETWORK AND ITS DEVELOPMENT

This metaphorical story about the origins and beginnings of openness in the network in the context of culture does not contain a list of specific dates or facts, but collects expressions and strings of thought from the narrative reminiscent of Márquez's magical realism. It invoked these associations in us through a marquez-esque description of the world and the residents of Macondo¹. The story of openness in the network strongly accentuates the moment of its origin. It suggests that this is an ancient story, which few people remember, though, in fact, these are references to a not so distant time – about 10-15 years ago. This is probably due

1 A fictional village created by Gabriel García Márquez in the story *One day after the Sabbath*, also in which the action of his most popular novel takes place – *One Hundred Years of Solitude*.

to the fact that openness as an idea elicits earlier and much broader ideas, "circulating" for a time, as well as concepts that clearly appear in the above story (e.g. referring to free culture and open-source software).

In 1980, George Lakoff and Mark Johnson published the book *Metaphors We Live By*, in which they state that the presence of metaphors in everyday life can be seen not only in language, but also in thought and deed. The system of concepts, which we live by in order to think and act, is essentially metaphorical². In addition, metaphors accompany us in everyday communication, facilitating understanding. Often, metaphors take on a longer form – whole strings of descriptive narrative. That is the case with the expressions that we managed to acquire in the above story. The main metaphors appearing throughout the entire definition are metaphors of time, development, and direction. In the story of openness in the network, it is visible that it is a phenomenon which quickly developed in time; in the beginning it regarded a narrow group of people, and then only in a few years became popular. It also clearly shows all the metaphors associated with the pace and intense rate of development of openness in the network. The moment of transition from the "secret knowledge" to the apprehension of openness as a preferred or required solution has a specific relationship with the appearance of regulation passed by EU legislators and local institutions and organizations funding culture.

We should also note that being "one of the first" explicitly includes in itself the sense of elitism. But not everyone, however, is fully proficient in the implementation of openness. For some, this process is only beginning. The comparison to motor development is interesting in this context. If someone is "crawling" in the implementation process of openness, it outlines the prospect of a long journey which is yet to come, in order to stand up and move freely in its area. The metaphor of human development in the context of opening cultural institutions is actually very accurate, also for the reason that – similar to people who, by maturing and growing, acquire certain basic skills and as adults vary from

2 G. Lakoff, M. Johnson, *Metaphors We Live By*, Aletheia, Warsaw 2010, p. 32.

each other (they have different capacities and potentials for development) – cultural institutions also acquire basic openness competences, but utilize them in different ways. This diversity allows the process of openness to be improved continually or in stages, but despite appearances, little is needed to start with it. It is important to note that the introduction of openness is not a zero to one process; it cannot be equated with electrification, which – although long and laborious – led everyone to the same finish line.

The metaphorical strings on direction cited in the story are also interesting. Openness is a global idea, which was first put into practice in the mythical "West" (a land where everything starts and happens faster), and then, expanding the circles of its influence, reaches Poland. But this is not the only direction – the other is the proliferation and propagation of openness and specific operational knowledge of its implementation, starting with a small group of specialists, enthusiasts of culture 2.0, to a wider (without borders) circle of institutions and individuals.

Openness in the network emerging from the story with the help of metaphors is not a specific solution or technological tool, but above all an idea and knowledge, which can be transmitted. This theme will be expanded on in the section on the language of stories about openness, which is very strongly metaphorized³ and multi-layered.

Lakoff and Johnson drew attention to the fact that a metaphor, while highlighting some aspects of a notion, hides others⁴. The story reproduced by us highlights the issue of time and process, partly obscuring the importance of the human factor. That is why we want to emphasize the importance of the presence of metaphors used in the last mentioned string of semantics. Particularly interesting metaphors are those that tend to build and nurture openness. They show that openness in the network is "dependent," needs the constant support and engagement of people who want to use it – both those who use it to create and share, as well as those who only use the shared knowledge and material.

³ See pp. 64-70.

⁴ G. Lakoff and M. Johnson, *op. Cit.*, p. 37.

OPENNESS AND Open GLAM

FIELD DEFINITION AND FUNCTIONING OF THE CONCEPT

A very important element of the qualitative analysis was to determine how openness functions at the level of the emblem, which OpenGLAM is trying to use. It was about understanding what this slogan meant for the studied subjects, what this term accommodates and how it relates to the scope of phenomena constituting the study. Below, we are trying to define this concept through the studied subjects and scopes in which it functions for them.

OpenGLAM is more often heard about than spoken about. The concept, if it actually does function in the vocabulary of the studied representatives of cultural institutions, then it does so quite passively. It can be assumed that it is not used at all by those who are aware of it. During the interviews, often we were under the impression that even if the institution is characterized by openness or that it is simply one of the pillars of its mission, that OpenGLAM it is not part of their self-identification.

The adoption of this concept has been limited – both in regard to knowledge and identification with it.

The fact that this term is foreign additionally reinforces the associative layer. In the Polish context, the tone of the title is in a foreign language; the abbreviation gives the impression of a cipher, a code, and the ambiguity of the language cluster can lead to confusion or error. It functions both as a shortcut – an acronym formed from the names of institutions – and as a dissemination in the international discourse of the English word glam¹. It is symptomatic that even though the subjects of the study were often the precursors to open culture in Poland, they did not use this term fluently and instinctively.

Significant, although quite narrow, is a network of meanings connotated with OpenGLAM at a functional level. Let us, therefore, look at how it regards concrete institutions:

Whoever is engaged in such activities is important to the concept itself. This time it's not about like-minded representatives of various institutions, but about specific subsectors of culture. The above-mentioned semantic fields prove that there are branches within the cultural sector, for which open activities come better or easier. This is evident already in the applied division into *galleries*, *libraries*, *archives* and *museums*. The functioning conviction is that educational activity, by its very nature and ethos, is most consistent with such features of the studied phenomenon as sharing, division, increasing coverage and access.

Museums clearly outline their barriers, and galleries do not even appear at all in the natural narrative about OpenGLAM – probably due to the particular nature of the relationship with the authors-artists. We will return to these issues in the final section of this chapter.

¹ Glam – an abbreviation of the English adjective glamorous (charming, wonderful) operating in 1970s popular culture 70s, indicating a kind of style for vanity, the narcissistic attitudes of artists and performers; the term is associated with the aesthetics of camp (conscious theatrical exaggeration, posing, assigning a value to kitsch) and entering the wider trend of postmodern pop culture defense.

The interviews with the respondents indicate that they often understood OpenGLAM to be little inclusive. On the one hand, there is the conviction that the institution should include in its activities all the components of the shortcut to be able to use this term, and at the same time, there are aspects of an institution's activities – such as publishing – that go beyond it.

Paradoxically, the term is both too narrow and too broad. Because it brings to mind an enumerated definition, it is treated, on the one hand, like a sieve, through which not all the open activities pass, on the other hand – like a list of conditions to be met, which are often impossible to meet. OpenGLAM is also associated with a certain group of people from culture personnel.

A clear thread appears in the interviews with the subjects, in which the scope of the concept OpenGLAM is narrowed down to a particular group of people remaining in contact with each other, a network of relationships, or a group of employees within one institution. Such a "group" identification of the term OpenGLAM has two aspects: at the same time it supports its operation by leaning on other representatives of the group, but it can also give a sense of difficult access. Related entities, such as KOED², are distinct here. A temporarily narrowed nature of the concept – for certain occasions in which people who collaborate with each other meet³ – also manifested.

Another element consists of the necessary conditions and components essential for the emergence of the phenomenon of OpenGLAM on a very basic level.

Component concepts are: contents and works that have the possibility of being open, the institutional framework (including less formal and third sector), and solutions found in the form of licenses, regulations related to copyright and the availability of resources and their economic context. It is significant that the community element resonates most here. It contains both social and integrational aspects. The first function gives the feeling of prestige and exclusivity. The community plays an important role that is cohesive and supports the development of the sphere of openness. However, it should be emphasized that the reverse is also exclusivity. Social and integrational aspects often go hand in hand, which in turn may mean, that if someone does not have the right contacts, it will be difficult for him to enter the circle of those integrating.

Since specific meetings in Poland are labeled with the OpenGLAM concept, it becomes identified with them, and thus other occasions to exchange open experiences fall outside the scope of its use.

It can be presumed that such a characteristic term is difficult to connect with current operations of institutions. Inasmuch as it has worked as a campaign slogan of specific meetings or "centers of open thought," when it comes to the functional layer, it is limited. It seems that the need, reported by the subjects, of an openness communication platform as well as a concrete and broad focus around this idea does not occur by accident in opposition to the term OpenGLAM.

2 KOED – Open Education Coalition is a coalition of Institutions supporting and developing Open Educational Resources (OER) in Poland. More on KOED, see: <http://koed.org.pl/o-koalicji/> (date of access: 02.02.2015).

3 An example could even be the OpenGLAM Conference 2013, organized in Warsaw by the Wikimedia Association in Poland, Zachęta National Gallery of Art and the Digital Center.

FROM IDEA TO PRACTICE

The above analysis gives us a glimpse into the way openness and problems with terms – which are often used as a collective name used to highlight open attitudes and activities within the GLAM sector – are conceived.

Often institutions do not recognize their own activities as belonging to practices under OpenGLAM or also – interpreting the acronym differently – their own institution as (a part of) GLAM. Regardless of whether they are willing to identify with a certain label, these activities, which they lead, can easily enter into it.

This, how different types of institutions approach the idea of openness, what projects they implement and how they perceive the risks involved, we also tried to examine by using quantitative methods.

In Part B of the questionnaire, we asked institutions to assess the various activities connected to the Internet. These practices can be grouped into those that relate to the internal operations or cooperation with other institutions, and therefore are carried out at an expert level (digitization, data exchange, *linked data*¹) and tantamount with allowing users to use the resources, process them or even intervene in them (open data, open content, engaging users via the Internet, shared content creation). Practices from the first group are

1 The study adopted the following definition: by *linked data* we mean structured data, which is linked with data from other sources, based on such standards as HTTP, RDF and URIs. Thus, the data is usually presented in the form of RDF triples and different sets of data are related to each other through the use of URI. The exact wording of responses in the questionnaire: Linked Data / Semantic Web – the creation of semantic connections between databases and content from different institutions.

currently an area of investing the attention and competence of the subjects, while those found in the second are seen as an additional activity – whether it was due to surpassing usual standards (open data formats), or its soft nature (audience development), or a very narrow target group (enthusiasts willing to share their knowledge represent a small percentage of recipients).

The question B1 asked for an indication on how "important" those activities are for the institutions on a scale of 1 ("absolutely unimportant") to 5 ("very important")². The subjects recognized digitization (83.8% marked "important" and "very important"³) as by far the most important practice, then came the exchange of data (57%), and finally open data (50%). The least important for them was shared creation of content⁴ (35%), *linked data* (27.5%) and open content (26.3%). These statements have been combined with the assessment of opportunities and risks, which in the opinion of the institutions are associated with these activities (Figure 1 and 2). This allowed us to describe the dependence between these two planes of assessments.

In most cases, we observed a consistency in the assessment of: values for assessing the importance/opportunities and unimportance/risks were very similar (most for digitization and open content). A significant divergence occurred in the case of shared content creation: only 26.3% of the institutions perceive them as "important" and "very important," but for as much as 45% opportunities prevail (and: for 35% it was "unimportant" and "absolutely unimportant," and only for 15% the risks prevail).

Looking for justification for this discrepancy, we looked at the distribution of the responses on account of the type of institution (Figure 3 and 4). In this way we established that amongst museums there is the biggest difference between the current weight of shared content creation (32.4%) and perceived opportunities (63.9%). This may be due to the increasing pressure in recent years to overcome the stereotype of institutions as fortresses and begin to interact with visitors, who can make a valuable contribution to the institution's

2 If any of the mentioned activities have never been the subject of attention in an institution, then it should have been identified as "unimportant."

3 Due to a low number of respondents, and aims to facilitate comparison of the results between institutions, the distribution of answers in the form of a five-point scale were decoded by combining the outermost points of the scale (1-2 and 4-5) to variables with three response categories.

4 Understood here as a synonym to crowdsurfing.

Figure 1.
Please indicate how important the following activities are for your institution.

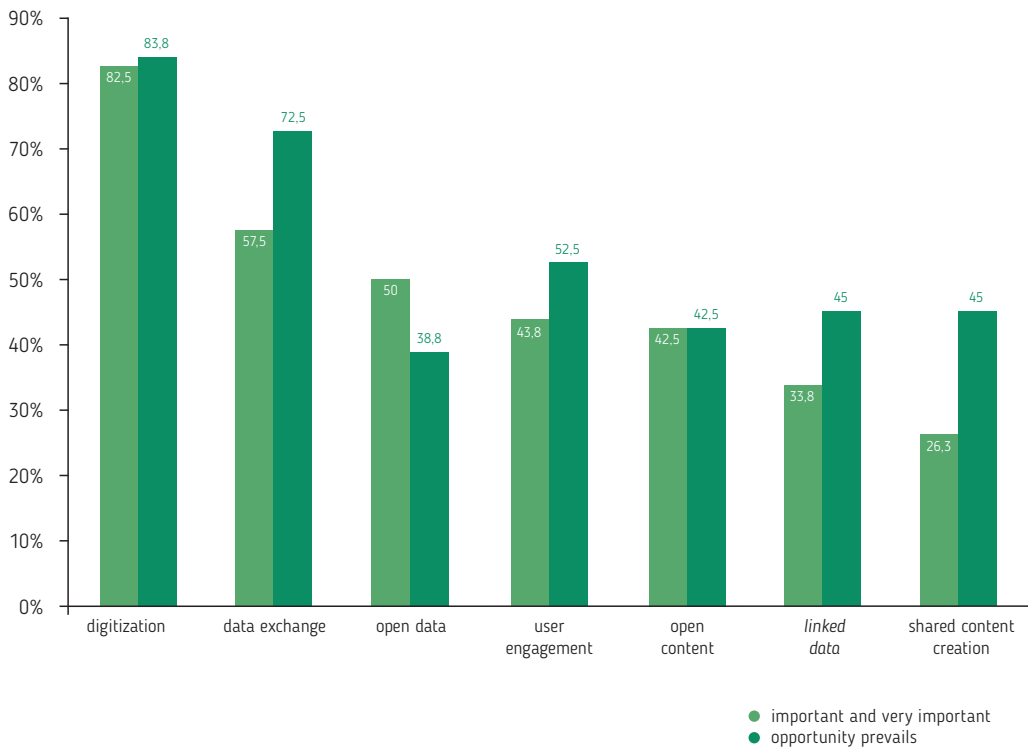
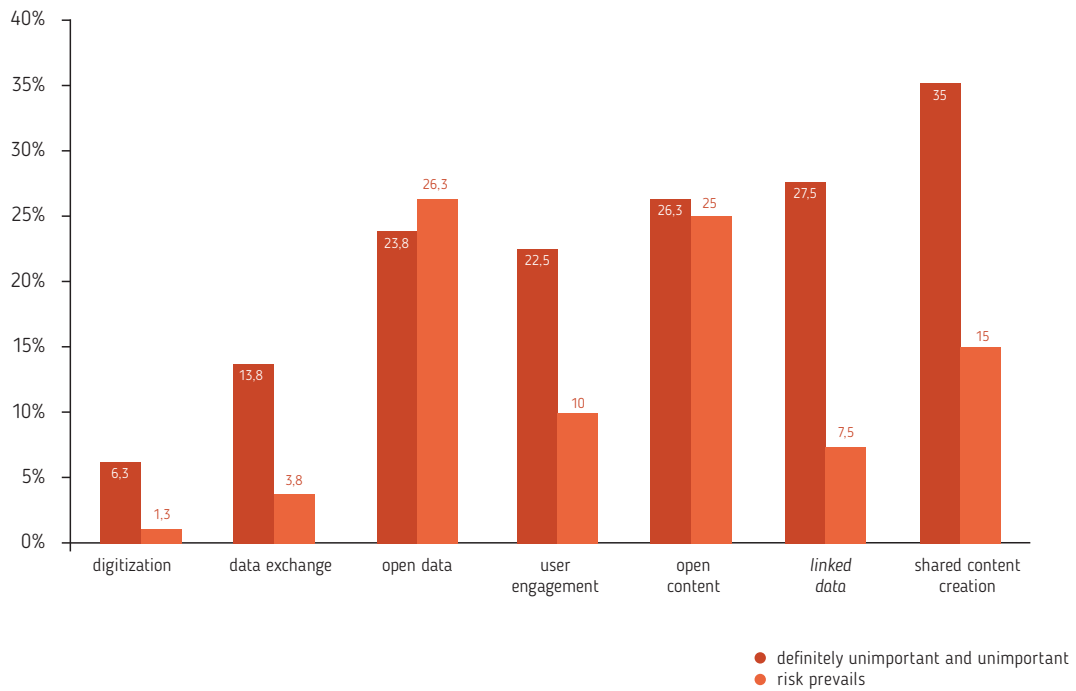


Figure 2.
From the point of view of your institution, which are the main risks and opportunities arising from these activities?



function⁵. More and more museums are aware that if they do not offer potential customers forms of engagement that meet their expectations, they will choose a different kind of education or entertainment. Although these types of processes may continue for years, the very fact that, according to museums shared content creation is the fourth in the line of practices, for which opportunities prevail, it is a good sign.

In turn, libraries – in comparison to other institutions that took part in the study – least value shared creation of content (21.7%), and see in it the least opportunities (42.1%). This is due to a more utilitarian and egalitarian nature of their activities. Although libraries are among the most pro-open institutions, this manifests itself in areas related to the overall computerization (data exchange, *linked data*, open data) rather than in those requiring interaction with recipients (user engagement, shared content creation). It appears that these institutions perceive their role to be more of that as a supplier of resources than an animator of activities around them (also academic, such as digital humanities). This second area seems to remain unrecognized in Poland.

Divergence – although of another type – also regarded open data. In the ranking of importance, this activity was in

third place, but was considered the most risky. Of the three types of institutions, the publishing of open data it is the least important or not practiced (35.7%) and the most risky (40.5%) according to museums. Even though libraries have implemented computer catalogs relatively long ago and apply the metadata standard, this issue in museums is still problematic. There is no uniform metadata standard for museum collections, which significantly hampers the exchange of data or the creation of such solutions as *linked data*. Museum workers often mention that their metadata are not being developed to the extent that they could be made available to the public and express doubts whether publishing incomplete or unverified metadata would not have an adverse effect on their image. The authors of the study also met with the apprehension that the open access to data format is tantamount to allowing their editing, i.e. making changes to the database on the server of the institution. It can be assumed that all of these issues cause mistrust in relation to the practice of open data. Considered to be the second riskiest activity is open content (approximately 25%, by museums 38.5%). About what specific risks are involved with open content, in the opinion of the institutions, we asked in question D97⁶.

5 See the concept of Museum 2.0 proposed by Nina Simon.

6 See the analysis of D9

Figure 3.
For my institution, the below activities are important and very important.

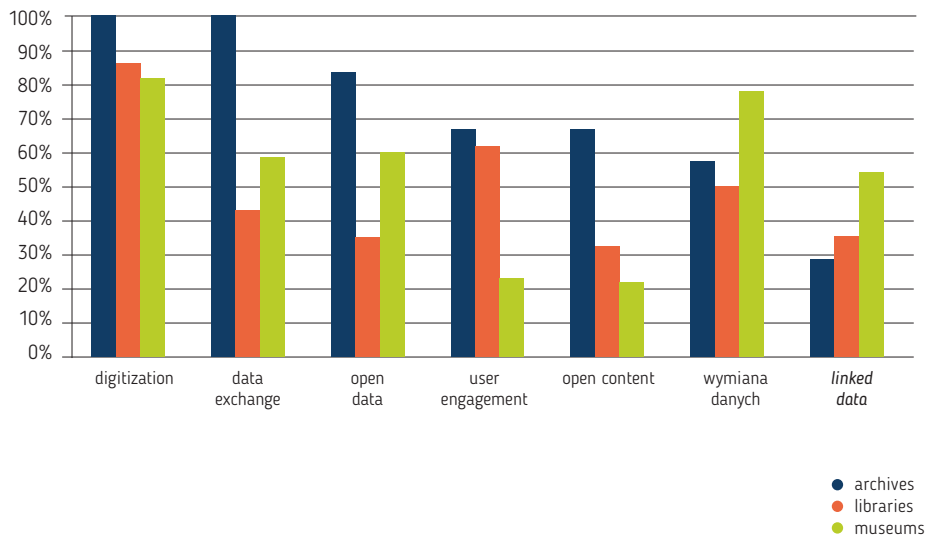
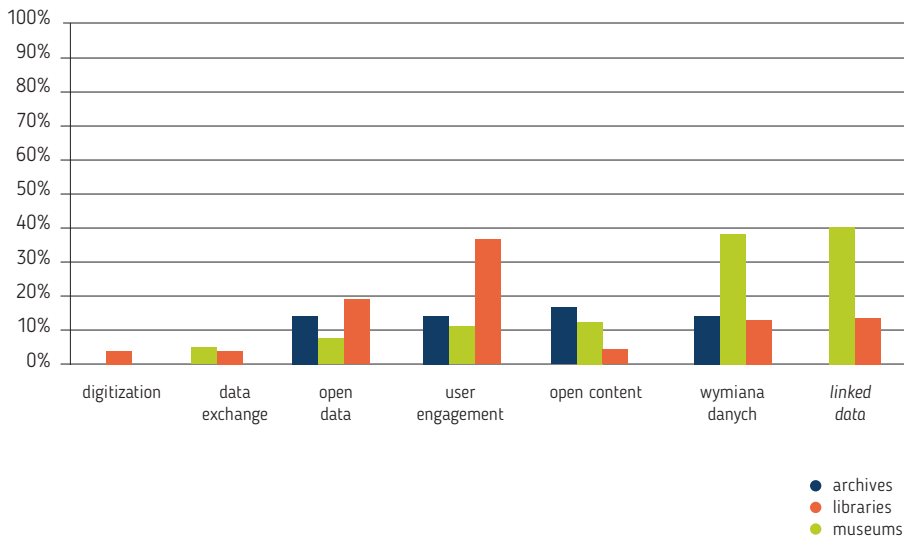


Figure 4.
For my institution, risks for the following activities prevail.



By analyzing how the replies of certain institutions were shaped, we also noticed that museums are a group that is highly polarized in assessing the importance of such activities as open data, open content, *linked data*, shared content creation. Such a distribution would indicate that the sample

included a similar number of rather conservative museums and those more willing to experiment with new practices. At this stage it is difficult to make a clear decision; therefore, we paid attention to this phenomenon when analyzing the next part of the survey.

Figure 4.
For my institution, open data is...

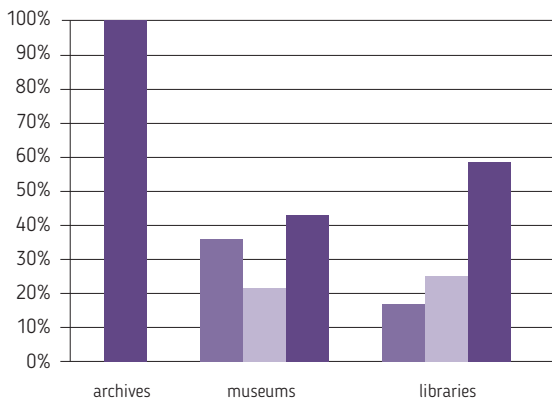
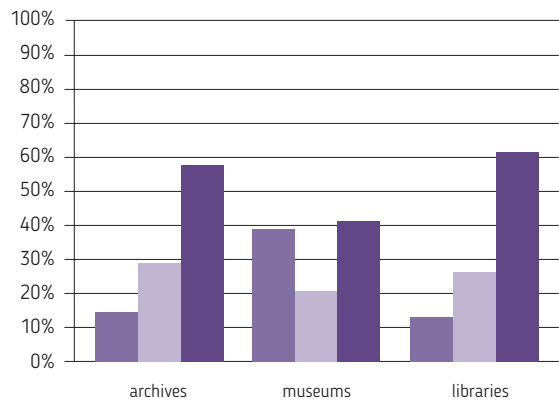


Figure 5.
For my institution, open content is...



- absolutely unimportant and unimportant
- hard to say
- important and very important

Figure 6.
For my institution, *linked data* is...

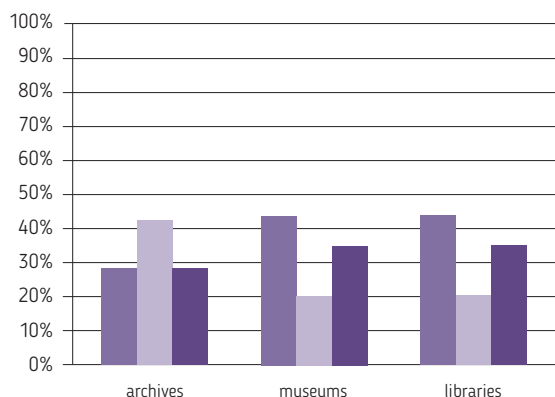
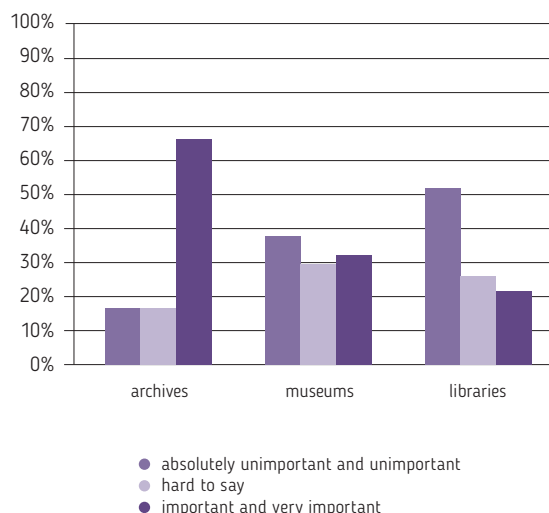


Figure 7.
For my institution, shared content creation is...



In conclusion, from all the types of institutions, for archives most of these practices are definitely important: as many as six to seven practices were recognized by more than 50% from the archives as important and very important, of which in the top three were digitization, open data and open content. In the case of museums, only digitization and user engagement exceeded this threshold, which translates into the highest average of unimportance – and this indicates not only the lower weight of the following measures in the eyes of the museums, but also that they are practiced by them in a lower number. A larger skepticism of the museums towards openness was also confirmed in the results of the qualitative study. Placed in the middle of the scale are libraries, which decisively recognized five practices as important, including digitization, data exchange, open content, open data, and *linked data*.

In Part D of the questionnaire we asked more specific questions regarding the institutions' digital resources activities, more precisely, about two practices listed in the initial part of the study: digitization and open access to content.

For both of these activities, the starting point is to establish the copyright status of the collections⁷. In question D5, we asked institutions to estimate the proportion of the individual types of collections

(declared in Part A) attributable to a given category of copyright status: public domain⁸, the institution possesses copyrights, third parties possess copyrights, status unknown⁹.

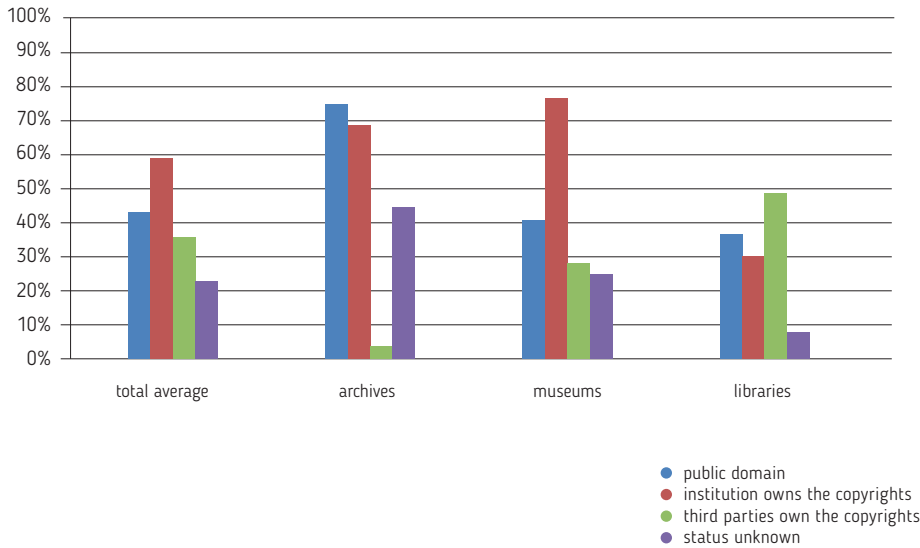
8 Public domain resources are those that:

- have never been the subject of copyright due to the time in which they arose,
- were subject to copyright, but the property copyrights to the work expired, because as many as 70 years passed since the author's death and the last of the co-author's, date, distribution date or the date established date of the work,
- are not subject to copyright pursuant to Article 4 of the Copyright Law (e.g. official documents and materials)
- are not the product of human labor, for example, geological exhibits.

9 This category includes, among others, orphan works (according to Article 2 Paragraph 1 of the unratified by Poland Directive of the European Parliament and of the Council 2012/28 / EU on certain permitted ways to utilize orphan works: "A work or phonogram shall be considered an orphan work if none of the entities authorized to it are known or, even if only one of them is known, none has been found despite a diligent search for authorized entities.").

7 See H. Rymar, Z. Smoter, B. Szczepańska, A. Tarkowski, D. Urban, Z. Zawadzka, *Prawne aspekty digitalizacji i udostępniania zbiorów muzealnych przez internet (Legal aspects of digitization and sharing of museum collections via the Internet)*, the National Institute for Museums and Public Collections, Warsaw 2014, p. 6.

Figure 8.
What is the copyright status of the objects found in the collections belonging to your institution?



The studied institutions possess the rights, on average, to more than half of their collections, and 43% of them are in the public domain. Surprisingly, unknown copyright status of the collections is the biggest problem for archives (74.7%), and the lowest for libraries. It can be assumed that if museums and archives have rights to most of their collections or they belong to the public domain, to a large extent they could already share them openly. On the other hand, the question arises whether the fact that the rights to almost half of library collections belong to third parties, makes it difficult to operate digital resources? Further in the analysis we will verify whether a favorable copyright status translates into a high degree of digitization and openness, as well as whether obstacles faced by these three types of institutions have a different character.

The purpose of question D1 was not only to determine the current state of digitization in Poland¹⁰, but also an attempt to inquire how institutions estimate the growth of digitized resources in the next 5 years.

The estimates show that within 5 years the institutions participating in the study will digitize an average of at least 15% of their collections. As we predicted, the biggest increase

will apply to three-dimensional objects created by man (works of art, furniture and equipment, handicrafts, coins and medals, toys, everyday objects, as well as archaeological findings) and two-dimensional visual collections (drawings, paintings, prints, photographs, posters, music books, maps), which are found primarily in museums¹¹. The biggest increase – both among institutions and type of collection – will be seen by archives for audio and video recordings (except audiobooks)¹².

The respondents, who estimated that the percentage of digitized objects will not reach 80% within 5 years, were asked in the next question to assess the causes, on a scale from 1 (absolutely no) to 5 (absolutely yes).

Among the obstacles preventing complete digitization of collections, the greatest was stated to be a lack of financial resources (approximately 68.4% of the respondents marked "yes" and "absolutely yes"). And also lack of qualified staff and volunteers is perceived by all types of institutions as a reason for slowing down the process of digitization. This result confirms the popular opinion that the main obstacle in the implementation of this costly process is an insufficient budget

¹¹ See Analysis Part A.

¹² Because the study included only 7 archives, of which 4 are collections of this type, the average growth was overestimated by one, which declared digitizing the entire collection within 5 years.

¹⁰ Digitization in Poland is still low.

on the part of the institutions or a lack of external funding. Raising the qualifications of employees or hiring digitization specialists is also linked to incurred costs by the institution; therefore, both of these causes can be dealt with jointly. Only for libraries do the rights of third parties create a greater impediment, which results from the previously discussed high percentage of collections with such copyright status.

The purpose of the following questions was to find out how the institutions shall provide access to digitized collections, on what terms they are ready to do it, and how they perceive the benefits, challenges and risks associated with openness.

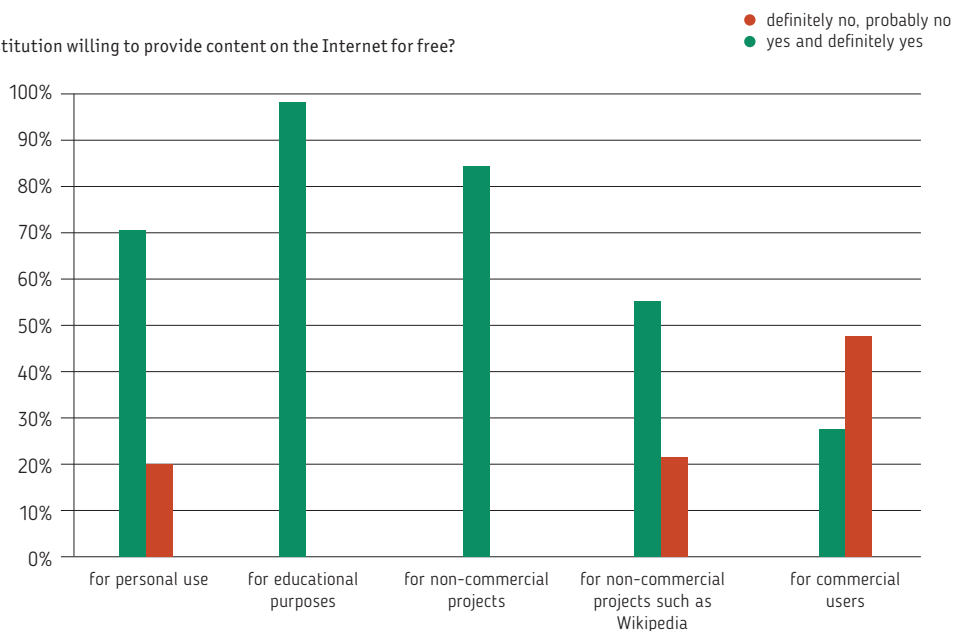
On the basis of answers to question D4, we compared how the estimated growth of resources available under open content is shaped against the growth of digitized resources. The latter is, in the case of all types of collections, larger due to the higher weight of this activity declared by the respondents in question B1¹³. The relatively large difference between what is valuable for natural collections, collections with spatial characteristics, and interactive digital collections can have several reasons. In the case of natural collections, presently, a fairly large percentage of them (26.4%) has been digitized, and very little has been made available in an open manner (1.7%), therefore, institutions can plan to make up these arrears within 5 years. On the other hand, in the case

of collections with spatial characteristics, a high degree of digitization now goes hand in hand with the openness of collections (respectively 23.8% and 15%) – hence why there is a lower priority of opening the collections in subsequent years. Certainly what is disturbing is the fact that the growth of openness of interactive digital collections was estimated to be almost the lowest of all. Because they do not require digitization, a lack of funding is not an obstacle for their open access. Some insight into what stands in the way of openness, aside from financial matters, was obtained in answers to questions D3 and D8¹⁴.

Analyzing the answer to this question by breaking down the type of institution, we found that in museums the process of opening collections runs in parallel with their digitization. Surprisingly, although the text materials are held by more than 70% of archives, none of them are planning to share any part thereof under open content within 5 years.

Then we asked on what basis the institutions are ready to share content free of charge. Because – as shown by the qualitative research – respondents often identified gratuitousness with openness, we can also interpret these responses in the context of open access to content. In addition, many respondents believe that openness denotes non-profit activities and excludes both institutions and their recipients from earnings on open resources.

Figure 9. On what basis is your institution willing to provide content on the Internet for free?



13 See p. 30

14 See pp. 38-39

Therefore, to the degree the almost unanimous agreement on the use of institutional resources for educational purposes and a strong disagreement on their use for commercial purposes have confirmed our suspicions, to the same degree was the reserve regarding personal use a surprise to us. However, it confirmed, based on the results of Part B and the speculations of the qualitative study, that this attitude primarily relates to museums. Distrust amongst private use is probably due to its relatively narrow definition, which does not include use for educational purposes (e.g. to develop interests) outside the framework of formal education. To many of the studied respondents "personal" means "private" and thus beyond the control of the institution and therefore suspect. In this context, this adjective also has negative connotations and is associated with a private benefit, private interests, and finally – a private entrepreneur, so someone who can cash in on the collections, which the institution cares for in order to protect this public good from desecration through the reaping of profits from it.

Similarly, in the case of non-commercial projects, which allow users to commercially use the content, museums proved to be most skeptical, and the least – archives. Of all the institutions, archives are by far the most willing to share resources in all areas, including even for commercial use. This unanimity may be the result of a single policy on sharing in national archives, but the functional character of these institutions is not without significance, as in the case of libraries. Museums rather see themselves as guardians of national treasures and tend to identify ownership (to the physical object) with the property copyrights (to digital representation).

We also asked about the level of importance of three terms in the context of (free) access to content: inclusion of the institution's name, a link to the relevant position in the online collection catalog, use of the works without modification. These conditions are safeguards, designed to protect the institution against the negative effects of potential activities burdened with risks¹⁵.

In this case, unanimity amongst institutions was much higher – all three conditions were rated as definitely important by at least 80% of the respondents. The biggest commitment regards the indication of credits, which in practice manifests itself by placement of watermarks or full restrictions on terms of use on the digital mappings. Attribution (collections of a given institution) is important to institutions, but so is the

Figure 10. Is your institution ready to provide content on the Internet free of charge to commercial users?

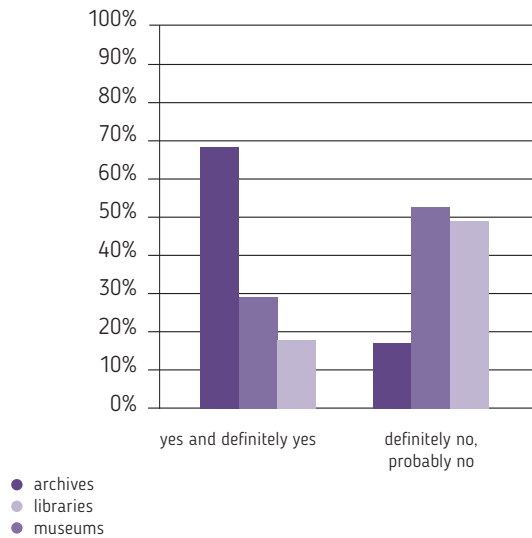
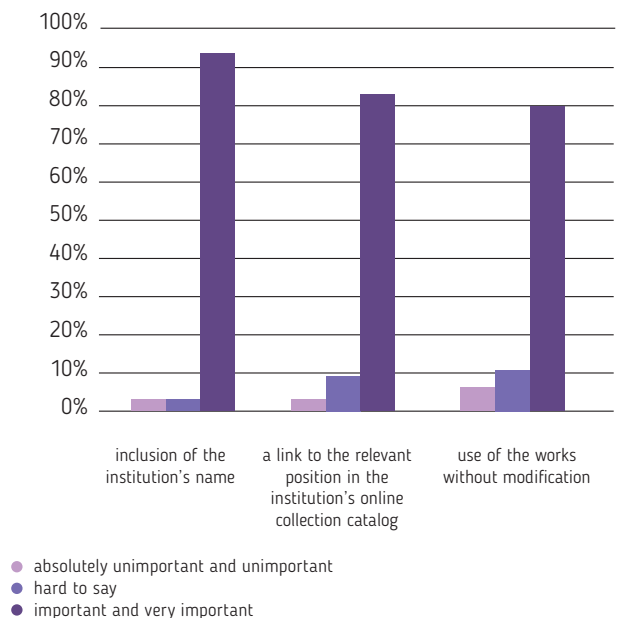


Figure 11. How important are the following conditions for your institution in the context of sharing content?



15 The risks carried with open access to content were asked about in question D9.

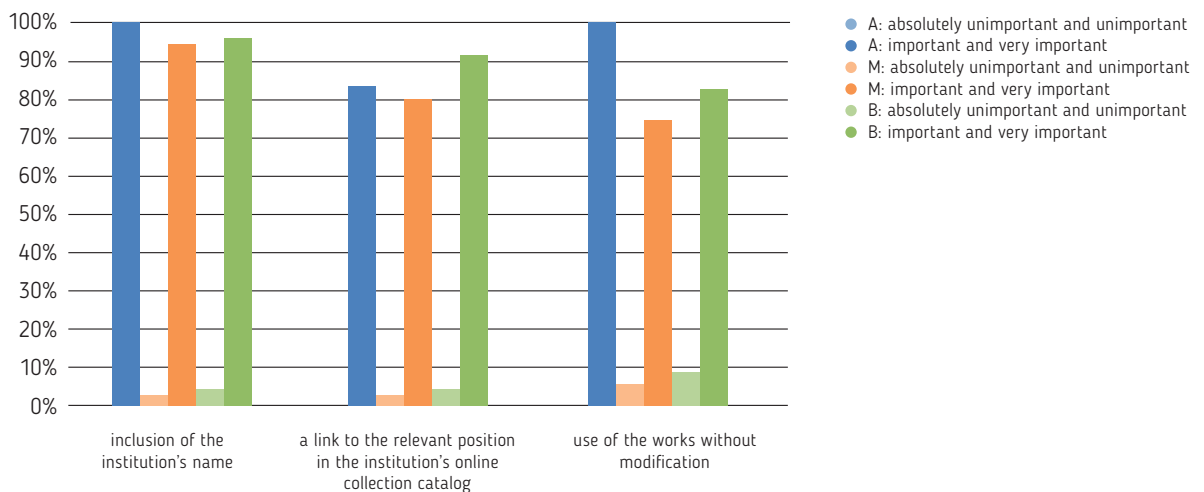
redirection of users to the institution's online collection catalog by the placement of a link. In light of the previous answers, it seems that attracting new recipients (a promotional function) to an institution is less important when compared to, on the one hand, the image and authority of the institution as the proper content source, on the other, the need to exercise control over the flow of content.

What is puzzling in this context is the slightly larger consent to modify, which may violate the integrity of the work, and even more surprising, that the studied museums were slightly more likely than other institutions to agree to such actions by users. Responsible for this small percentage of openness towards modification is the subgroup of museums generally more willing to share resources, which we mentioned in section B of the analysis. Meanwhile, archives, which in previous questions seemed to possess the most open approach, are particularly sensitive to the insertion of a link to an institution's online catalog. Importantly, none of the conditions mentioned in question D3 must be met when the collections come from the public domain (which represent approximately 40% of the collections of the studied institutions, see the blue figure D5, p. 35) – indication of the source depends solely on the user's goodwill. Apart from the other questions, it is dif-

ficult to decide that if by answering this question, the institutions only had in mind the collections, to which they possess the copyrights (average 58.9%), or also all the collections whose "publication does not infringe on copyright law" (annotation included in the question), and also from the public domain. A similar doubt arises in the analysis of the replies to question D9, which regards areas of risk associated with open access to content.

The trouble respondents had with correctly understanding the terminology used in the study and with the knowledge of copyright law also shows in the comparison of the responses to questions D4 and D6. While for the first (about the degree of openness of the collections, i.e. the percentage of content made available in an open manner) at least 55 respondents¹⁶ answered, for the latter, having a deepening character – because it regards the type of license selected for the publication of collections giving open access to content – only 32 people responded. This discrepancy may be due to the fact that respondents misunderstood question D4, because they wrongly consider everything that they publish for free on the Internet to be open content, and this conviction was verified in question D6. However, if we assume that among the collections made available via the Internet, these collections

Figure 12.
How important are the following conditions for your institution in the context of sharing content?



¹⁶ This many respondents reported sharing at least a fraction of text collections in an open manner. In all the institutions that share any percentage of at least one type of collection under open content, and by the same token those who came across question D6, there could have been more.

can be found in the public domain (which fall within the definition of open content), then there should be a significantly higher percentage of answers indicating so. Meanwhile, no one has declared the use of the Public Domain Mark, and only 20% of institutions chose the answer "no license: the metadata shows that the contents are not protected by copyrights," while collections belonging to the public domain constitute a large percentage (74.4% of collections of archives, 40.7% – museums, 36.6% – libraries) and are held by 35 institutions¹⁷. In addition, a third of respondents chose the option "response not possible," which means that according to their knowledge the institution gives access to collections under open content, but they are not able to identify a license from the list or enter another, or that they answered question D4 based on the belief that gratuitous access on the Internet is synonymous with openness.

The last three questions of Part D regarded interrelated attitudes. In D7, we asked for justification for open access to content, i.e. an evaluation of the benefits and opportunities resulting from it for the institution. The practical benefits by far prevailed, such as greater availability of content for current users, attracting new recipients and making the search for the collections easier. Subsequent positions regarded the advantages of image-building: strengthening the visibility and importance of the institution, better fulfillment of the mission. Interestingly, only 55% of institutions definitely see openness as an opportunity for greater transparency, which for the movement in favor of open government was considered to be an equally important argument as allowing for the reuse of this content. In the case of institutions a part of the GLAM sector, openness is seen more as an opportunity to better fulfill the mission, which was also confirmed by the results of the qualitative study¹⁸. On the other hand, open access to content as a means to limit legal difficulties (mainly to simplify the rules for the use of resources by users, which are currently difficult to understand, and sometimes even lawful¹⁹) is taken into account by less than half of the respondents. This shows that what is beneficial for users is not necessarily beneficial for institutions. On the other hand, as shown in the qualitative

study²⁰, the subjects perceive entry onto the path of openness as a source of legal difficulties, because until the start of digitization and sharing of the institutions' digital collections, they are not required to verify copyright status. The process of opening the collection is similar, in this respect, to opening Pandora's Box.

The way opportunities are perceived varies and depends on the institution. The most unanimous are archives – all strongly considered raising their visibility, better fulfillment of the mission, greater availability of content and acquiring new users from the benefits of openness, while the top opportunities according to libraries – greater availability of content – was voiced by only three-quarters of them. The second ranked opportunity – acquiring new users – had a result of 71.4%. The answers museums provided were shaped completely differently than the above responses. For them, open access to content is above all a means to better fulfill the mission and facilitate contact (cooperation) between institutions (77.3%)²¹. Found in second place (75%), is greater content availability. Similar to Part B, here what is also visible is a greater desire for the institutions to have contact with recipients when compared to other institutions – the number of museums for which openness is definitely a means of interaction is approx. 20 percentage points higher than for archives and libraries. Equally surprising, the high note for facilitating contact between the institutions is the fact that most museums ranked the increase of an institution's transparency (61.4%) the highest.

In question D8, we asked the respondents to identify the main challenges associated with open access to content; these obstacles were financial, technical, legal or ideological. Financial matters were considered the greatest challenge for

17 Of course, not all collections belonging to the public domain are digitized.

18 See *Otwartość jako idea, misja i sztandar (Openness as an idea, mission and banner)*, p. 68.

19 A universal symbol for marking collections in the public domain is the symbol © (All rights reserved).

20 The respondents pointed to difficulties with choosing a license and doubts as to the compatibility of Creative Commons with Polish law – institutions must deal with these upon the decision to share digital collections as well as their own materials, such as plans from museum lessons, educational materials, and exhibition catalogs.

21 What is more surprising is that their rating of cooperative activities with other institutions was not so unequivocal. Museums marked lowest of all institutions when it came to valuing the exchange of data (50%). However, in comparison with other activities, this activity was ranked third in importance and second in order, for which opportunities prevailed (72.5%). Museums also gave a low ranking to the importance of *linked data* (35.3% considered this activity as important and very important, 44.1% – the highest of all the activities and amongst institutions of all types – to be absolutely unimportant and unimportant), but half of museums felt that in the assessment of *linked data* opportunities prevail.

institutions: the time and cost associated with digitization (81.3%), the time and cost associated with correct documentation of the content (81.3%), the time and cost associated with obtaining rights (57.5%), and the lack of skill on the part of the employees (requiring expansion of skills and knowledge or the employment of additional specialists). Developing similarly were the answers to the question about the reasons for the delays in the complete digitization of collections, which indicates that the subjects largely equate digitization with openness. On the other hand, perhaps, according to the institutions, standing in their path to the open sharing of content is primarily the insufficient degree of digitization. The consequence of such an approach, with such large scale characteristics, is that the institutions refrain from sharing content with smaller parties in such a way so that users could use at least part of their collections as soon as possible. This stance of the institutions reflects negatively on their image, because in the eyes of citizens, not only do they possess collections that are a common good, but also hinder access to them despite the huge amounts of public funds allotted for this purpose.

In regard to the meaning of the first two obstacles, institutions are quite agreeable, but in the assessment of the remaining challenges, they differ. In view of the fact that the

Figure 13. In the case of my institution, open access to content is an important measure towards deepening interaction with users.

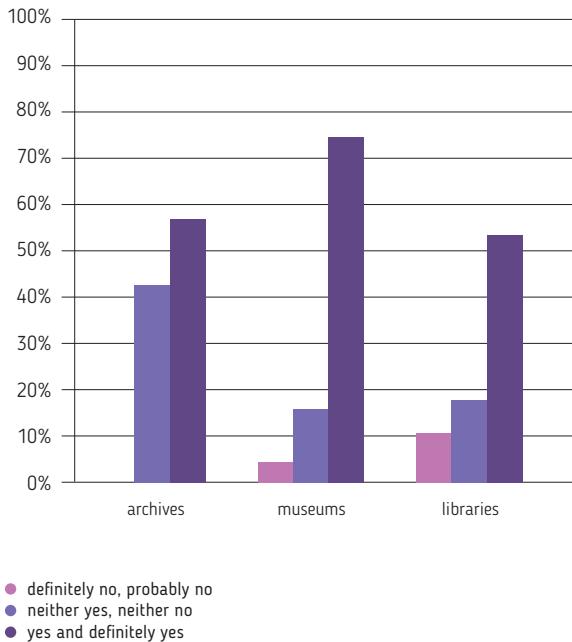
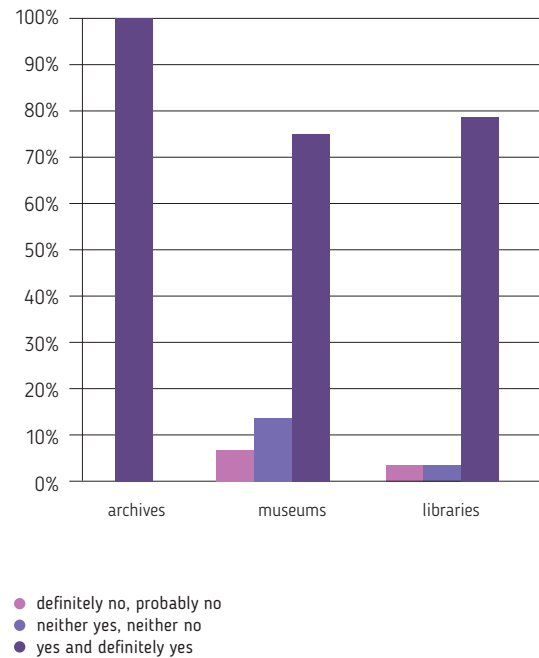


Figure 14. In the case of my institution, open access to content is an important measure towards greater content availability.



rights to almost half of library collections belong to third parties, it is precisely the libraries that perceive the greatest challenges to be the time and cost of obtaining rights, identification of copyright holders, and reluctance on behalf of the copyright holders to make content available under a free license (Figures 15–17). In turn, museums, which – as mentioned earlier – do not possess a uniform metadata standard, consider the time and cost associated with the correct documentation of content as the greatest obstacle (90.9%). Museums also, among all the types of institutions, are most afraid of difficulties in identifying further use of contents (43.2%), due to the already discussed imperative of upholding heritage and protecting it from misuse – even if the copyrights to it have expired.

The aim of question D9 was to identify key risk areas, which according to institutions, is associated with open access to content. These risks can be divided into financial, legal, and image based.

The results confirmed previous observations: decisiveness is outweighed by fear of damage to the image, resulting from user actions over which the institution has no control.

Perceived to be a greater risk by the institutions are: no indication of source by the user (76.3%) or authorship (68.8%) during reuse, rather than copyright infringement by themselves (56.3%), and they are also more afraid of having the copyrights violated by others than themselves (65% versus 56.3%). This slight advantage may be due to the fact that in-

stitutions do not give access to collections if they are unsure as to their copyright status, and from the widespread perception that users are willing to act against the law. The relatively low concern (30%) that openness will require more work to answer questions is due to the fact that once there is complete access to collections, potential questions become groundless.

Figure 15. From the point of view of my institution, the time and cost associated with obtaining rights constitute the main challenges associated with open access to content.

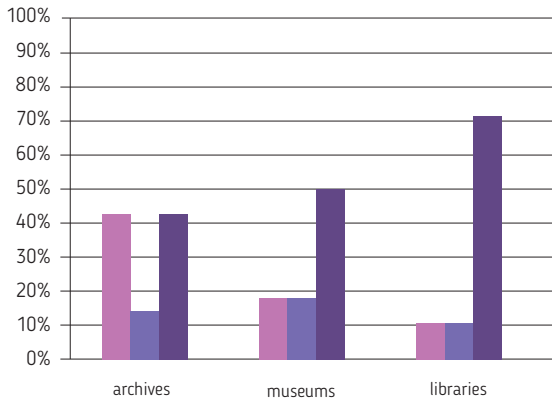


Figure 16. From the point of view of my institution, unknown holders to the copyrights constitute the main challenge associated with open access to content.

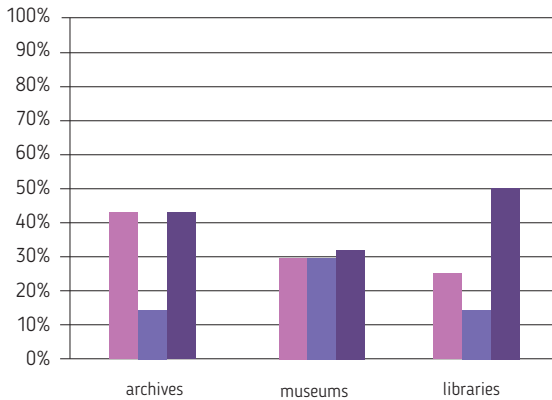


Figure 17. From the point of view of my institution, copyright holders who are reluctant to give access to content under a free license constitute the main challenge associated with open access to content.

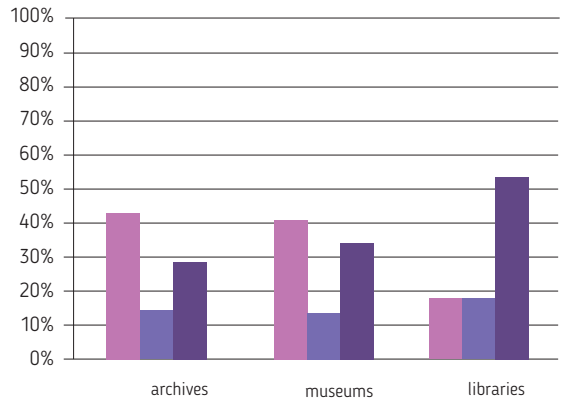
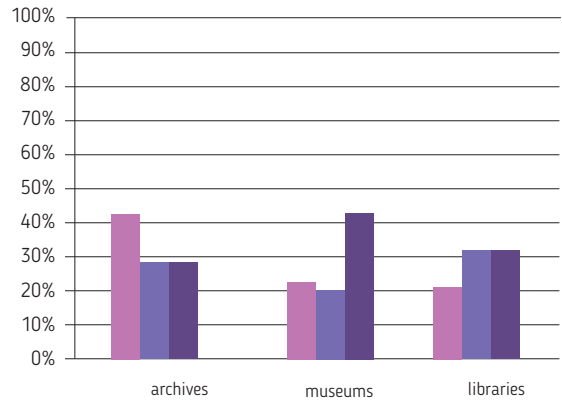


Figure 18. From the point of view of my institution, difficulty in identifying further use of the content constitutes the main challenge associated with open access to content.



- definitely no, probably no
- neither yes, neither no
- yes and definitely yes

In the smallest degree, institutions associate openness with the loss of brand value (22%) and loss of revenue (18.8%). As the qualitative study had shown, openness is more of a factor in building a good name for the institution²². Because on several occasions institutions pointed out the importance of determining the source of the content by users, it can be assumed that they believe it is one of the tools to spread information about the openness of the institution. The fact that openness does not create a decrease in revenues was confirmed in numerous studies²³. What we also know from the information provided by the respondents in Part A of the questionnaire, is that revenue from the sale of property rights to visual materials accounted for 1% of the revenue for 5% of the respondents, while 92.5% of the institutions do not draw any profit from such proceedings. So if now they are an almost unnoticeable component of the institution's budget, it would be unwise to claim that openness will result in severe financial loss.

Interestingly, although archives possess the largest percentage of collections from the public domain (average 74.7%), of all the types of institutions, they see the most risk in reuse without indication of authorship and source²⁴. Libraries fear this in the least degree. In turn, dishonest use of open content through damage to the good name of the author or represented persons is the greatest concern for museums (86.4%), which corresponds with them seeing major challenges in the limited possibility of indentifying further use²⁵.

In conclusion, institutions consider financial issues to be the main barriers of digitization and openness, but when looking closer at their attitudes towards sharing collections aside from costs, it turns out that what is most difficult in openness is the division of responsibility of the

common good with recipients and trusting them. As the analysis of Part B of our questionnaire had shown, arousing least controversy for all the types of institutions were: digitization and data exchange, i.e.

Figure 19. From the point of view of my institution, reuse without indication of authorship constitutes the main risk associated with open access to content.

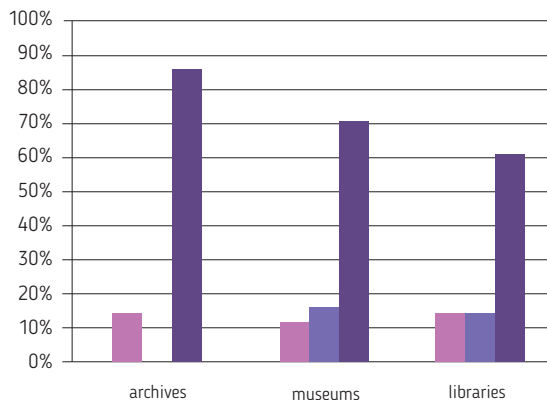
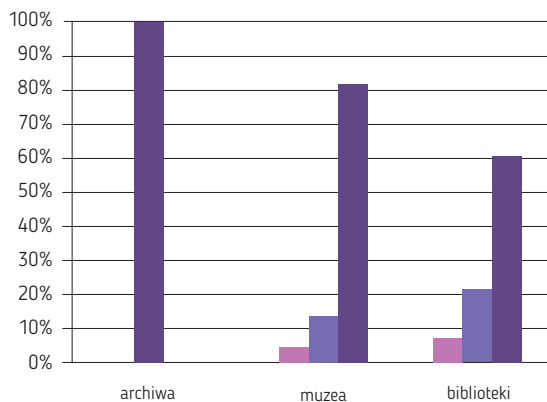


Figure 20. From the point of view of my institution, reuse without indication of the institutions as a source constitutes the main risk associated with open access to content.



- definitely no, probably no
- neither yes, neither no
- yes and definitely yes

22 See *Powód do dumy, chwaleńia się, szukania sojuszników* (A reason for pride, bragging rights, finding allies), p. 74.

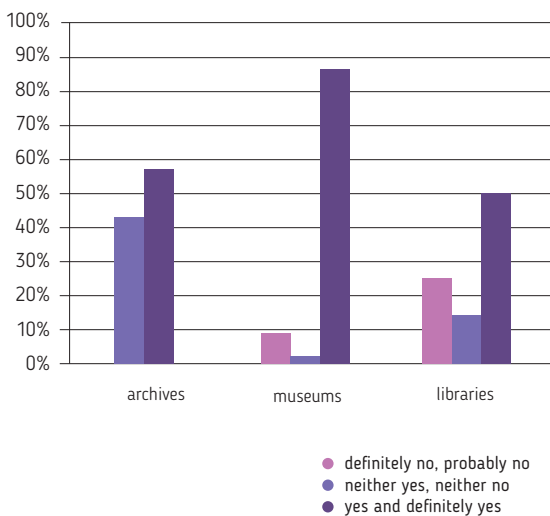
23 K. Kelly, *Images of Works of Art in Museum Collections: The Experience of the Open Access A Study of 11 Museums*, the Council on Library and Information Resources, Washington, DC 2013.

24 Similar answers were given for question D3, see p. 36.

25 See p. 39.

activities carried out within the institution or between institutions (at an expert level). This confirms the hypothesis that institutions perceive risky activities as those which mean opening up to users, providing them with access to data and content (for reuse) or assume their intervention in them. The exceptions are activities involving interaction with users via social media sites or website, which could be described as superficial. What is surprising – contrary to popular opinion – is the dominance of opportunities over risks from shared content creation (e.g. the co-authorship of the Wikipedia article based on collections of institutions)²⁶.

Figure 21.
From the point of view of my institution, dishonest use of content constitutes the main risk associated with open access to content.



In the subsequent sections of the questionnaire, the institutions' attitude towards the practices discussed herein was subjected to a deeper review, which will be discussed further in this report. There is no doubt, however, that institutions' attitude towards these activities depends primarily on the attitude of managers or the initiatives of individuals employed in the institution. The role and importance of these people – named by us "openers" – in the implementation process of openness is elaborated on in another chapter.

²⁶ The topic of crowdsurfing was expanded on in part F of the questionnaire.

3	OPENNESS PEOPLE

OPENERS

THE HUMAN SCALE OF OPENNESS

The story, which arose in the course of the study, about the implementation of openness into institutions would have been impossible to depict without the people who often played a key role in the process.

WHO CAN BECOME AN OPENER¹

One of the positions that an Opener can occupy – and of a great influence – is the management and direction of the institution. If such a person is infected with the idea, it affects the whole institution. Directors may also support Openers, who operate then in shadowed eminence, having a decision maker as a strong ally, but who are also open to new ideas. Then also the entire institution changes and openness becomes an element of its strategy.

A popular widespread model is the Opener-locomotive. In this model there is a person who has no position in the hierarchy, but who independently enters openness into their institution. This person becomes an independent leader "of the project of openness." This supremacy is rarely principal, lacks institutional authority, and is also combined with other tasks.

If we wanted to look for the Opener's natural environment, instead of looking among specific institutions part of the GLAM sector, we'd have to look amongst departments and types of professions: people rising from the third sector, people working with open-source software or computer scientists interested in the social dimension of technology, workers from publishing departments, in training librarians and Lamplighters² involved in the digitization of book collections. It is recognized then that the responsibilities of such a person is sufficiently close to the new function. These are usually competencies related to new technologies (institution websites, social media), sharing (departments of education, exhibitions, publications) and collaboration with

¹ The wording used by us does not refer to the award granted by Creative Commons Poland, which bears the same name, although the attitude and skills that are distinctive, certainly relate to the attitudes discussed here.

² It's about Lamplighters Digital Poland (Latarniczki Polski Cyfrowej), see <https://latarnicy.pl/kimsalatarnicy/> (date of access: 14.02.2015).

artists. The purpose of this type of Opener is to ensure that the other employees cooperate – or at least don't interfere – in the opening of content. The more support this person has from the superiors, the greater the chance that the other employees will be keen on helping him or her with activities as a part of the scope of their professional duties, and not as a personal favor. The Opener also becomes the recipient of all open activities and contacts in the institution.

Often, the subjects also made sure to show their connection to Creative Commons licenses or free culture. Simple gestures helps, such sticking a Creative Commons sticker on the door, which gives a permanent point of reference to a given person when someone has questions related to openness. This lets the other employees – with varying degrees of knowledge on the subject – know that there is, in the immediate vicinity, an opportunity to clarify their doubts.

The matters of personal predisposition and the organization of work are often the establishment of areas of mutual obligations. Some Openers are responsible for both drafting contracts with artists, checking the legal status of collections, preparing materials for promotional activities, as well as service of new technologies. Others execute part of the work of other employees. The importance of help – even by giving structure and transparency to often unformalized spheres of cooperation in the implementation of openness – from a favorable superior should be stressed once again. Openness is sometimes associated with a particular person because of characteristics such as age (usually young) or attitude, thanks to which that a person becomes the personification of the idea. The resulting generational differences can play a negative role in persuading more people – both employees of the institutions, as well as authors, artists – to join the process.

The becoming of an Opener also supports the use of open content for their own purposes – e.g. to complete a certain stage of education. To become familiar with such solutions and their usefulness from the user level turns out to be very

valuable in later work. The main attribute of an Opener, is their role as an ambassador. This means that the first step in "opening" a cultural institution is often infecting people with the idea, who then become a spokesperson for the case and "opens the institution from the inside."

THE PATH OF THE OPENER

Openers travel down a certain road in the adventure of openness; it's a unique cycle of enthusiasm for the idea. The first stage is to get to know the idea – independently or through trainings and conferences. You can usually become an Opener after some training, and when later this person receives further support from people in a similar role or innovative managers from related sectors.

Next, a search for anchor points and allies inside occurs. At this stage, examples of other institutions are useful, as well as recognition of ideas among team members. Helpful in both these stages are study visits and cooperation with other institutions with common ideas. A rising wave of enthusiasm and support allows for extensive trials of the idea's application. This stage is currently more widely explored in Polish institutions. There are also Openers who already have some experience with "openness." Such persons treat open licenses as ready solutions that can be successfully used for specific purposes in certain areas of the institution's activity.

An important observation, which experienced Openers often share, is the exhaustion of the formula "workshop-training" in the case of advanced activists. This means that even though this formula has proven itself for many people in the start of their adventure with openness, now they have a need to get more stable and advanced support. For these persons, professional help is often of secondary importance; much more important is taking care of networking and opportunities to exchange experiences. Still others, who are at the beginning of their openness path and are becoming familiar with this concept in smaller centers and less forerunning institutions, indicate the value of the formula "workshop-training" in contrast to conferences, where they consider themselves to be rather passive guests than participants.

The last stop on the road of Openers leads them to look back and to make settlements. It happens that from this perspective, they see that the extensive use of open solutions ends in a fairly narrow circle (associations within the circle of the term Open GLAM and identification of activities with activists).

Specific Openers are sometimes dubbed the stars of openness. These are people who are called upon by the Openers, being a source of inspiration for them. This group includes both openness trainers, as well as people representing the executive authorities, which initiate and support discussions on the subject under discussion.

HUMAN RESOURCES – THE TEAM AND COMMUNITY

Among conditions conducive to the development of openness, the subjects drew attention towards the role of professional environments – both in the institutions and the broader cultural sector.

Appearing in "success stories" is the topic of the collective "popular uprising," in which a common enthusiasm was the catalyst for open actions. The advantages of our colleagues are then an effective exchange of information and orientation towards a common goal and commitment.

In the statements of the subjects, echoes idealizing the language of thoughts on openness assimilated by its proponents resonate here. Linked to this is the "individual" moving of ideas and infecting with the idea when the carriers are individuals, temporarily uniting themselves outside the framework of institutions in accidental training structures and congresses. The community bond created in these meetings is sometimes stronger than the relations inside the institution. That is why the promotion of openness within the organization could be facilitated by allowing larger groups within a single institution to become familiar with it simultaneously.

This above result of the semantic analysis also points to the resistance encountered by openness in terms of ideology, which sometimes makes it difficult to internalize. The solution here may be to change the language and focus on the practical benefits of openness for the daily duties of the employees of the institution. Today, the obligation to "get into" openness, which – although portable for the Openers – can be problematic for other employees, less susceptible to ideological arguments or not feeling any ties with the group of openness leaders and not recognizing the authorities within them. Nevertheless, trainings and meetings should not be underestimated in the creation of "openness" networks.

Networking within the community allows us to support each other in convictions and the exchange of practical advice and examples of openness applications. The meetings are both a source of inspiration – on an emotional and functional level – and as a starting point for co-creating activities, which are then a benchmark for others and an area of testing these implementations. Getting to know the specific solutions and examples supports the organization of the work on the side of their own institutions.

The subjects stressed the importance of the choice of allies according to specific professional skills. These powers are extremely useful in the implementation process of open-

ness and help to integrate it with the activities of the institution; especially when certain tasks are performed within a team, and not outsourced. Often, legal factors and the competence of persons associated with them have a decisive influence on the implementation process of openness.

This clearly makes itself felt that there are no established procedures for legal issues – blurring of the boundary between the tasks of the professional staff (which are often responsible for suggesting eventual open solutions) and lawyers takes place. In unfavorable conditions, this means that curators or librarians are proposing solutions that may not be approved by a lawyer. A positive scenario assumes that commitment and willingness to cooperate are distributed on both sides. It seems, however, that the legal community – especially lawyers employed in cultural institutions – are an important target group, to which open trainings and workshops should be addressed. What is symptomatic is that even if the institution shows interest in an open model, it might after all decide on restrictive conditions, encountering a lack of support on the side of the lawyer employed by the institution or the person to which consultation was commissioned in this respect.

It is also possible to observe a negative emotional character in the evaluation of one's own practice, as well as of others.

On account of the perceptible rhetoric of a sense of guilt and the belief that openness standards are not being met, what becomes worth promoting appears to be the attitude of "being" open – in individual projects or certain activities.

Attention should also be directed to the broader context of cooperation, going beyond the institution's team and its subcontractors as well as the open community. In social associations, where openness was the key word, an area of potential partners appeared, perceived as allies; for the most part, they belong to academic circles. Also used as a reference point are foreign institutions, often chosen due to possessing a profile similar to that of the institution. It is worth noting that these are not necessarily examples of the West, but also of Belarus, Ukraine or Israel.

This indicates, once again, a very strong need for mutual support from parallel institutions implementing the open model. Therefore, building a catalog of good practices and accumulating examples, ideas, people, projects, individual solutions and relationships is extremely important for the development of openness. This is the key – next to the process of raising qualifications – area supporting the implementation of openness.

COMPETENCES OF THE INSTITUTION

As shown in the analysis of the role of the team in the implementation of openness, this process involves different positions and departments. Therefore, we decided to dedicate a separate chapter on the scopes of competences important from the perspective of those actions.

STRATEGIC COMPETENCES

The functioning of openness within the structures of institutions is realized in various models. An over-simplification would be to treat them linearly, as less or more advanced, striving from partial participation, to gradual expansion after full conversion. It is easy to lose sight of the perspective of different paths and gates through which openness is admitted into the institution. Moreover, such thinking, by adopting the evolutionist perspective, is unavoidably evaluative and in the process takes away the full-fledged status of "partial" solutions, so for those in which openness functions in a clearly outlined, chosen scope. Meanwhile, these types of paths are often very effective and burdened with fewer barriers to entry. Instead, we are trying to show the range of possible competence layouts needed to implement openness at the institutional level. Let us, therefore, look at the tasks which openness presents to institutions – this time not from the next steps of the process, but internal reorganization.

The most conspicuous and at the same time completely different example is the total transformation towards openness – then the tasks are strategic.

Distinct here is the related language of large companies or corporations that – to give employees a direction – create synthetic and expressive records in the form of mission and strategy. In this way, the course of the entire organization is clearly defined and applies to the whole team. Such an action requires full commitment on the managerial level.

This semantic analysis also reveals another way of achieving a similar goal. An effective tool for the control of the openness policy is "outsourcing" of the strategy by regulations on funding. Then, at the organizational level, the tactics that remain to be utilized, namely the short and medium term action plans including, from necessity, an openness component in many stages of the project. The very vision of action flows from the organization that funds the research. The potential effectiveness of such financial-strategic treatments is also visible in the expressions of those standing in opposition to the consistent implementation of openness, where the subjects mentioned the insufficiently determined precise line of action.

It becomes clear that these cannot be abstracted records, since this type of situation leads to the marginalization of openness. Hence, it is important to create conditions that give the entire project an open character, and will not lead to "support" of any projects with an element of openness.

Only then such a record has the power to act as a quasi-strategic recommendation. A complementary solution, also having a potential impact on effective planning and embedding openness in institutions, is the encouraging of institutions to carry out case studies of other similar projects and to demonstrate that when inquiring for funding.

The benefits of openness at a strategic level are perceived by the subjects to be clearly defined.

The subjects emphasize the importance of education among employee habits related to openness proceedings, which causes it to take root in the culture of the organization. Then, the agreeance of activities in this new paradigm is not always negotiated between teams, avoiding confusion and a sense of imposing new responsibilities, beyond the standard duties, and mutual communication is focused on the merits of the process.

The prospect of conscious Openers – as disclosed in the semantic analysis – shows that even when an institution is perceived on the outside and from the inside as open, and notations attesting to it are seen in the mission of the institution, one should not perceive openness as a full change.

The implementation of openness, understood as a process, requires the involvement of human resources and development a model of cooperation and mutual assistance in the different competencies of employees.

Clearly outlined in the subjects' responses are the consequences of changing course to openness. It absorbs not only power to "handle" the people working in the institutions, but it also requires the equipping of work tools, for example, tools necessary to carry out digitization. This should be paid attention to when in contact with individuals from the cultural sector who are planning to start such a processes.

At the same time, once again, it should be emphasized how critical the ability for community support is for this model. For institutions, where value is placed in leadership in a certain area, the innovative nature of such actions and highlighting their identity in the process of building the identity of the institution is of great importance. Simultaneously, the image benefit from becoming open seems remote to those who are not able to become such a pioneer, whether it is due to areas of operations, or its scale.

FRAGMENTARY COMPETENCES

Another way to organize work and implement open activities is to attempt the introduction of change into individual areas of competences – so the limit here lays in the components, not the whole. The study revealed that the key areas of competence are: legal competence, financial and technical competences, as well as separate category of cultural thematic competences and their relationship to openness.

Legal competences are often referred to as possessing language gaps and shortages. Shown here is a need for immediate development.

Even those who show considerable expertise in the subject continue to report concerns about efficiency, with which you can move around in this area, this time turning attention to the deficiencies in the legislation.

Ready solutions are often flawed, and the current work involves producing customized solutions, which rely on the active and creative attitude of a lawyer and his knowledge of open solutions, which is not, by far, the standard and definitely stands out as an exception.

The struggles reported by the subjects show how many challenges are directly linked to the legal sphere – and the reason is not only a lack of competence within the cultural sector.

Outsourcing certain areas of competence is sometimes problematic. The issue of good will and commitment is based on the extent of use of the lessons learned from the cooperation with external companies outside the timeframe of the cooperation. Keeping relationships with subcontractors is also the ability of writing out the mutual roles, so that the institution does not lose control over the product prepared for them – whether it is the digitization of collections, or a new website. Tested processes and observations of people recruited for the study indicated

that alongside a fairly widespread model of outsourcing there is, at the same time, a certain helplessness, in which developed competences on the side of the subcontractors become the byproduct, and as a result, the creations are unfamiliar to the institution staff. These competencies developed by external companies are a commodity desired by cultural institutions looking for partners. Simultaneously, it shows the need for support in cataloging these types of experiences, as well as the need for consulting, which would facilitate open projects while maintaining long-term benefits for the institutions.

The legal sphere and the range of digital skills are spontaneously associated with openness. In turn, the association is based on connecting openness to gratuitousness, as one of the attributes of open licenses and the way they are perceived, not a set of accounting and bookkeeping skills; these are obtained on the battlefield, by experience.

On the basis of what the subjects stated, it can also be presumed that gained practical skills do not go hand in hand with acquiring general knowledge and a broader perspective on financial-settlement mechanisms, which may be associated with an open business model. In the rush of preparing for the implementation of openness, these issues are often left to be considered in the implementation phase, which can be a source of later difficulties. A sense of duty is also tied to the financial sphere:

Openness in the opinion of respondents on the one hand is free – in the sense that it does not bring tangible profits, but generates greater accounting challenges than in the model assumed by the traditional trading of goods. It is also often, in the opinion of institution representatives, expensive.

It is rare to go beyond the promotion of individual activities and visibility in the transfer of gratuity. It is a sort of self-fulfilling prophecy, in which the momentary openness within the frames of a grant ends with the short life of a project in the recipients' minds and the devotion of limited efforts:

MODELS COMBINING COMPTENECES

From the studied institutions, the following diagnosis was made regarding the following methods of combining and functioning of the above mentioned areas of competences:

STRTEGIC COMPTENECES:

- Cooperation of the entire team under the guidance of the director
- Manager and a lawyer – setting the tone for the entire institution using legal tools

FRAGMENTARY COMPTENECES:

Main:

- Close cooperation between the professional and technological staff (digital) and the combining of these two competences in one person or a team (their personal integration)
- Creating thematic tactics within educational activities and supporting them with ICT competences
- Combining professional skills (curatorial) with legal skills, the fluency of their infiltration, close cooperation

Secondary:

- The role of promotion as derivative, the persons responsible for communication are involved in the process at the stage of results, a small sense of engagement
- Combining the competences of cooperation with authors with financial issues in terms of fundraising and coordination of financial issues
- Motivation from "new media" – leading by example, combining with obtaining financing
- Subject /content as an area of competence involved in openness and in selected areas (not necessarily congruent with the core of the institution's activities): educational activities – yes, collections – no longer

METHOD FOR PERCEIVING OWN COMPETENCES AND DEMANDS FOR SUPPORT AND CONSULTING

The issue of competence and potential demand for consulting and training also constituted one of the key elements of the quantitative study. The conclusions from this section give a more comprehensive overview of how institutions see their own competences in various areas related to openness and what kind of support they need.

Part G of the questionnaire referred to the evaluation of the skills of the institution's employees regarding digitization and access to collections. Question G1 asked to indicate the extent to which competences in particular areas are sufficient in comparison with the objectives and requirements of an institution (see the red graph). The skills of the employees that were considered by the institutions to be the least adequate regarded *linked data* (31.3%), mostly indicated by museums (40.9%), which correspond with previous results. In question B1, an average of 27.5% of the institutions considered *linked data* to be absolutely unimportant (or not practiced at all) and unimportant; this includes the majority – 44.1% – of museums, and 17.5% of the institutions were not able to answer the question. However, in question B2 as much as 45% of the institutions declared that in their opinion, when it comes to *linked data*, opportunities outweigh the risks, suggesting that the lack of appropriate qualifications is a major barrier to in the implementation process.

Subsequent positions regarded – much more important in our opinion – legal competences: rules and regulations concerning access and re-use of information in the public sector (26.3%) as well as licensing and sharing of works (23.8%).

At the same time, it should be noted that a large percentage of institutions assess their competences in these two areas as definitely good enough (respectively 33.8% and 42.5%). Therefore, we have a large group of institutions that move efficiently through legal complexities and are aware of the latest reforms¹ and a slightly smaller group, which doesn't have such proficiency (a negative assessment of these skills prevailed in both cases among archives, while in museums and libraries, the situation was reversed). A similar division already appeared earlier in responses to question about the

¹ See the directive on re-use discussed in this report, p. 10.

risks of copyright infringement by institutions², which implies that institutions that have more access to higher legal competences fear breaking the law less. Knowledge of laws does not give an absolute guarantee, as indicated by the inverted, relative to G1, proportion of the responses.

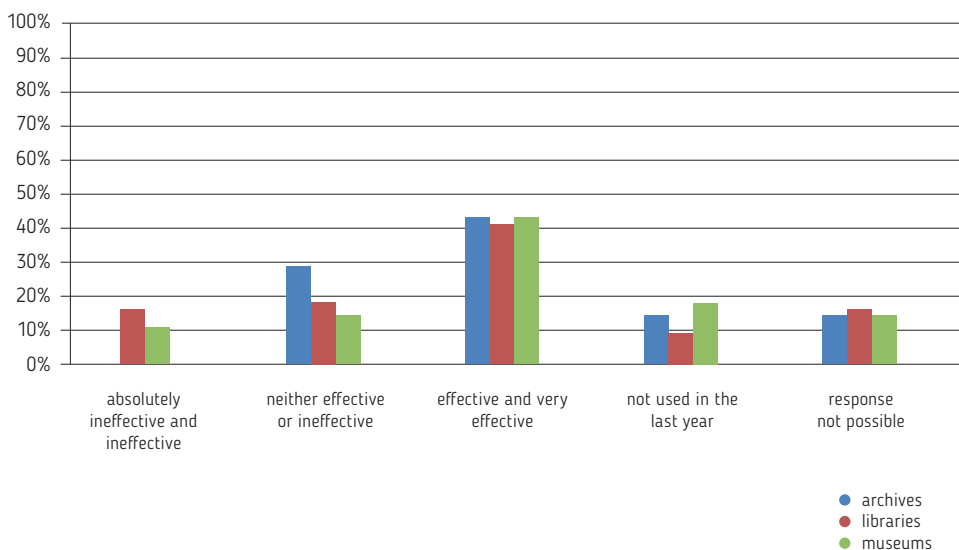
Areas in which institutions considered their competences to be definitely good enough include: the use of social media for promotional purposes and external activities (62.5%), metadata (including metadata standards) (58.8%), technical aspects of digitization (56.3 %).

The aim of the next question was to evaluate ways an institution can help raise skills in the areas covered by the study. Recognized as the most effective was the analysis of secondary sources (books, articles, materials on the Internet) (60%). It is also the method for which was there was the lowest percentage of non-responses (7.5% with an average of 17.8%) and the third – after conferences and trainings organized by public institutions – the most popular form of raising qualifications³. Both are also at the forefront of effectiveness (51.3% and 50% answered).

Interesting are the similar average evaluations, and an almost unanimity between all the types of institutions in regards to the three most effective methods. This leads us to the conclusion, that inasmuch as competency gaps are highly diversified because of the type of institution, but when it comes to the effectiveness of previously used forms of raising qualifications, there is a very large consensus among respondents.

Recognized as the least useful were guidelines from the national authorities responsible for culture and/or cultural heritage (20% of respondents marked "absolutely ineffective" and "ineffective"), trainings offered by private companies (16.3%), and trainings offered by specialist organizations (12.5%). Simultaneously, in the case of the latter method, the value of effectiveness is three times higher (average 41.3%). In this case, all the types of institutions are unanimous, which puts this kind of training in fourth place in terms of the highest efficiency. For this reason, discussing them in the category of the least effective of methods is unfounded.

Figure 22.
Evaluating the effectiveness of trainings offered by specialist organizations.



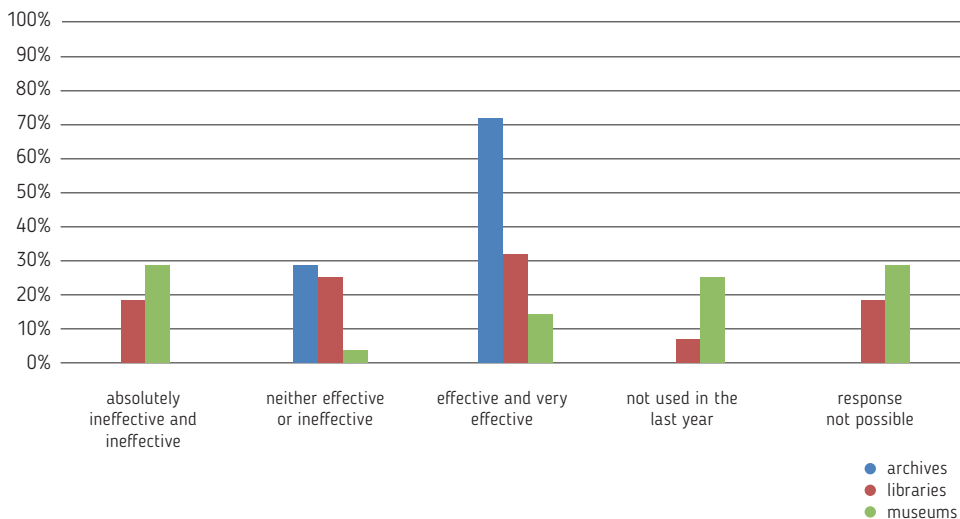
² See p. 40.

³ The popularity rate was based on the percentage of "not used in the last year" – the lower, the greater the popularity of the method.

As for the other low-rated means of acquiring skills, the least critical of the guidelines from national authorities are archives (71.4% consider them to be definitely effective, 0% – definitely ineffective), and the most – libraries (28.6%

consider them to be definitely ineffective). Trainings organized by private companies were rated lowest by museums (20.5%), while archives have no objections to them, and nearly half praise them highly.

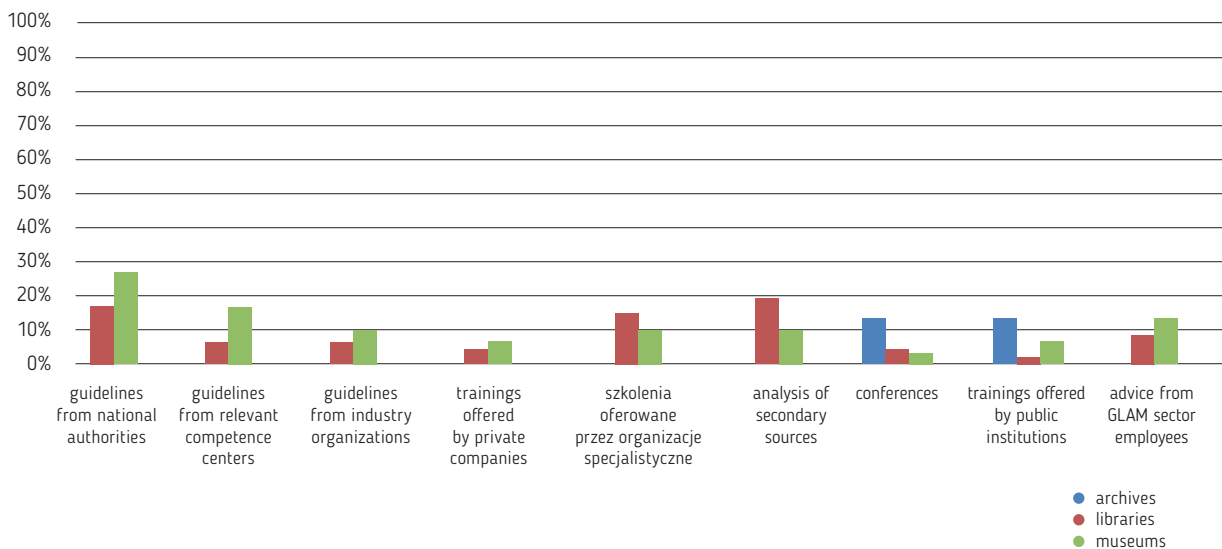
Figure 23. Evaluation of the effectiveness of the guidelines from national authorities responsible for culture and/or heritage.



The studied archives seem to be generally more satisfied with the existing ways of obtaining skills – only in two cases the answers were "absolutely ineffective and ineffective" (which gives an average of 3.2%). Libraries and museums are mainly responsible for giving low evaluations of effectiveness. The archives also stand out when it comes to methods, which

they deemed most effective: neither guidelines from relevant competence centers (85.7%), nor the guidelines from industry organizations (71.4%) were rated poorly by libraries and museums. This suggests that both a center of competence and industry organizations relevant to archives, respond to the needs of the institution that they serve much better than others.

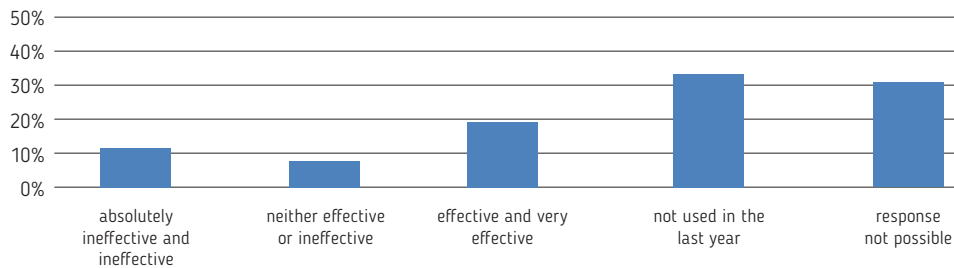
Figure 24. The most ineffective methods for obtaining skills and know-how.



Of all the ways of acquiring skills, evaluated as the most ambiguous method is taking the advice of other GLAM sector

employees; as many as 30% of respondents were unable to evaluate this method, and 32.5% did not use it in the last year.

Figure 25. Evaluation of the effectiveness of advice from GLAM sector employees.

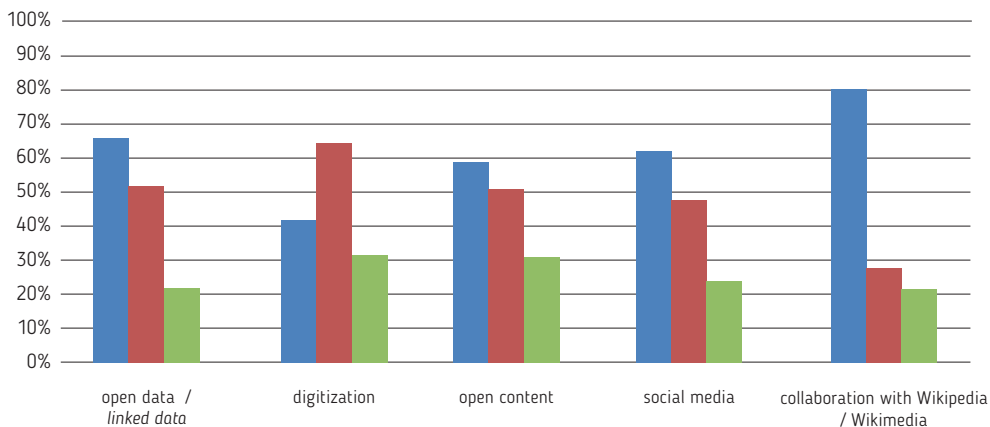


As we know from the qualitative study⁴, the exchange of information between institution employees, an informal method of raising qualifications, is one of the most desirable. However, it requires specific conditions, which are not conducive to trainings in the dominant form of a lecture and a specific set of issues (and sometimes their approach to interpretations, such as license agreements). Hence the high result of conferences (also confirmed in the qualitative study), whose convention makes it easy to explore the experiences of other institutions first-hand, as well as establishing personal contacts.

Also guidelines from relevant competence centers and guidelines from industry organizations were only used by every fifth institution in the last year, and a similar number was not able to give an answer. This problem only applies, in principle, to libraries and museums, indicating that they are not receiving enough support from these organizations.

In Part H, institutions interested in receiving further information, trainings or consultancy on open data, digitization, open content, social media, or collaboration with Wikipedia were able to leave their contact information. For the purposes

Figure 26. In what areas would your institution like to receive additional information, trainings or external advice?



⁴ See *Openness and OpenGLAM – Field definition and functioning of the concept*, pp. 26-28 and *The Path of the Opener*, pp. 47-48.

of the following analysis, this data has been separated from the selected issues in order to preserve confidentiality.

The most desirable form of professional support is in helping to obtain information – preferably on collaboration with Wikipedia (80%), with which the institutions currently have little experience (in Part B, these activities were included the category of "shared content creation"), and a high average assessment of opportunities⁵. Such a big interest in the topic of cooperation with Wikipedia, compared to activities where opportunities were evaluated even higher (digitization, *linked data*), may be due to the fact that the sources of information from other areas are well recognized by institutions, while institutions do not know where to turn with questions on cooperation with Wikipedia. Choosing to obtain support in the form of information, institutions do not have to immediately declare cooperation, but give themselves time to better obtain knowledge of the issues. This means that a vast field must be managed by the newly created program GLAM-Wiki by Wikimedia Poland (on the model of other countries).

The second main topic includes open data/*linked data* (65.6%). As we wrote earlier, abilities in creating semantic networks are assessed by institutions as the most inadequate, but simultaneously, great hope⁶ is associated with *linked data*, hence why there is a desire for further education in this matter.

A comparison of the responses to question G1 and H1 shows that the number of institutions that have insufficient skills in regards to *linked data* and wish to obtain further information on this subject, is twice higher in institutions, which have recognized their competences to be sufficient, and yet they expect additional information. In addition, almost an equal number of skilled and unskilled institutions in this area are interested in trainings.

A similar analysis performed for the rest of the skills assessed in G1 showed that in most cases, it was the institutions that recognized their skills in the field as sufficient and completely sufficient, many more, however, declared the need to raise their competences from those that declared deficits⁷.

This proves that institutions are aware of the need to constantly improve the competences of their employees. This belief is particularly evident in the case of digitization, which occupies a leading position, in terms of importance and opportunities, competences in the field of technical aspects of digitization are on average 56.3% considered to be definitely good enough by institutions (third in ranking), while the largest percentage of institutions are interested in trainings on the subject. It is also the only area for which training prevailed over the others, which could mean that the range of skills related to digitization is wide and varied (from technical to law related issues), hence why mastering them is time-consuming.

The relatively low demand for advice may result from perceiving it as an inefficient form, expensive or not fully suiting the needs of the institution. The cross-section of the responses indicates that institutions prefer to invest in improving the skills of their employees rather than use external consultation. The area in which they are most likely to take advantage of the assistance of an adviser is in social media, and therefore an activity which cultural institutions learn from other sectors (primarily commercial).

5 See, among others, p. 30. Interestingly, as we know from Part D, only slightly more than half of the institutions would definitely share their content with such projects as Wikipedia. This puts into question the form of cooperation with this service.

6 According to 45% institutions, the opportunities with *linked data* prevail (the same assessment was given in regards to cooperation with Wikipedia), and only 7.5% – risk.

7 Only in the case of social media and collaboration with Wikipedia was the result opposite – institutions with insufficient skills were more willing to choose consulting.

OPEN RECIPIENT, OPENNESS TOWARDS THE RECIPIENT

In the previous section we focused on institution employee competences, but it should not be forgotten that openness applies not only to those who implement it, but also – and perhaps primarily – to those who benefit from its activated potential.

In the process of becoming an open cultural institution, the recipient is a very important element. As the following semantics show, for some, openness is the most effective way to meet the expectations of the recipients, perceived as the right to possess access to cultural works.

Most interesting in the above semantics is that the fact of opening up cultural institutions in regards to digitization and it being closely related to being open to the recipient and his needs is not subject to discussion or negotiations. It's just that some people already know how to examine and observe these needs, while others are just beginning to learn. Certainly, this is an attitude that is worth supporting because user feedback is very important and desirable.

The openness of cultural institutions is also openness, and even waiting for a comment from the recipient, of both professionals and other groups. Establishing relationships within institutional circles is also an excellent opportunity to develop promotional activities. Concurrently, adopting such an attitude requires – it should be stressed – a big commitment. Indeed, if an institution decides to open a dialogue with recipients – even via social media – then it should consistently respond to all the interactions initiated by them.

In our opinion, the above semantic sequence also points to two further, extremely important issues. The first is the lack of knowledge the recipient possess on how to interact with an institution's open resources. This is true despite the availability of solutions that help to learn about user behavior (such as Google Analytics, which is a well known tool amongst bloggers). If a blogger is thus able to, during their activities, creatively utilize knowledge of basic information about their readers, the time that they spend on his or her blog and notes, which interest them the most, is certainly a cultural institution too. They just have to obtain it previously.

The second issue concerns doubts indicated by the subjects about whether anyone at all takes advantage of creating on the basis of existing resources and works. The openness as well as opportunities it creates are not enough – still needed is the promotion of such opportunities and solutions, which opening institutions should also undertake.

4	OPENNESS LANGUAGE

SPEAKING ABOUT OPENNESS

BROAD OPENNESS

In the course of the completion of the qualitative study, we still had a strong conviction that "openness online" is a rather open term, under which very different notions appear. The semantic analysis clearly confirmed it. Openness is more concretely spoken about by, among others, naming specific activities associated with it.

These activities are largely related to daily activities, which comprise openness. Of course, they carry with them also a huge metaphorical load (e.g. freeing and letting loose something that was trapped, closed, hidden), it is nevertheless important, in our view, that openness is defined by a set of specific activities. These observations are directly confirmed by the subjects.

In defining openness in a less instrumentally-functional way, the subjects referred to the three main ideological agendas and points of reference: culture, exchange, and freedom.

References to culture seem like the most obvious due to the profile of the institution from which the subjects were recruited. It is interesting how clearly, in the above semantic sequence, the motif of the broad definition of culture is played out, which within its frames includes the various manifestations and practices of everyday life (including the Internet as such), whose creative author and participant could be anyone. Coming to mind at this point is the concept of living culture, which Barbara Fatyga defined as: "**Living culture** is a multi-dimensional environment (*milieu*) of the lives of individuals and social groups as well as functioning social institutions, in which dynamic processes take place, cultural practices develop, and in which more or less lasting results (tangible and intangible creations) of practices arise. Both individuals, groups, institutions, processes, practices, as well as their

creations are characterized by a varied, most often multi-layered and changing axiological character as well as diverse, changeable and multi-layered, mostly polysemous meanings.¹"

These two mentioned contexts – actions and broadly understood culture – highlight the need for concepts that will distinguish them. It can therefore be concluded that, although broadly defined openness seems consistent with the order of speaking about culture 2.0 and the universal nature of these types of concepts, it is still necessary to create a term that will denote actions within the executive nature of the procedures operated within its boundaries and bring to mind concrete behaviors.

It is also significant to capture the temporal aspect of the change in perceiving and defining culture, which is a change that is "happening" around the same time as the opening of culture.

Another important ideological reference is the category of freedom. Freedom to create, to have access to information and content, as well as their distribution and building new content on their basis. It seems important to us that the way we understand freedom is connected with responsibility, a sense of authorship and co-creation.

It is also important to emphasize openness to recipients who – thanks to the freedom and ease provided to them – can benefit from open resources in any, not imposed from above way. A very eloquent and accurate metaphor, mentioned above, is that of the gate, which can be opened to both go outside one's property and look for interesting things beyond it, such as content, experiences, impressions, as well as to leave it open, for others to enter our area. If we look at cultural institutions like at this gate, it is from this, whether it is open and visible, closed and hidden – as in the English secret garden – that it depends on how many people will pass through it.

The last important element of the references used in open narratives is the category of exchange, understood not as currency exchange, but a system in which by giving something from oneself, participants ex-

pect that it will return to them – either in the form of specific benefits, or awareness of the fact that the world around them is positively changing. In such an exchange, a very important factor is movement, which means that the tradable goods begin to circulate more widely, than the creator/owner would be able to propagate them.

OPENNESS AS AN IDEA, MISSION AND BANNER

Openness in the network can be thought of as an idea. This way of thinking was very strongly present in the analyzed material. Openness as an idea is so strong and engaging, that it can even be likened to religion. What is interesting in this way of perceiving it, is that it is often associated with the adoption of this perspective as a holistic way of looking at the world of culture and its courses. It is a value that can give purpose and meaning to the activities undertaken by the individual or institution. In the context of a particular institution, this is often associated with adding open demands to the mission. Also very significant, is that openness as a mission does not become an end (a goal) in itself, but that it is constantly updated with regard to the development and strategic decisions as well as needs of its recipients. It's the kind of mission that constantly needs to be checked for "state forces" and which requires observation of reactions on concrete activities – both inside and outside the institution.

As an idea, openness can and does end up as a desirable value. It is understood in this way through an open declaration, a challenge as well as a call to share knowledge and competence. Some-

1 B. Fatyga, slogan *Żywa kultura*, *Wielozródłowy Słownik Kultury* (Living Culture, Multisource Dictionary of Culture), <http://ozkultura.pl/wpisy/86> (date of access: 14.02.2015).

one who undertakes the task to pass on openness further should strive for transparency in their own actions and work on opening their own institution or at least parts of it. At the same time, the semantic string above shows that the openness banner may not apply to individuals or institutions, but rather flutters over all the promoters of the idea of openness. However, some of the subjects felt that such a great banner, which has the power to gather everyone, is missing.

ABOUT THE EMOTIONALITY OF OPEN DISCOURSE

Openness stirs a lot of emotions, both positive and negative, as well as provokes reserved attitudes. It is quite understandable that – as a relatively new idea, which could have a significant impact on the overall operation of an institution – it arouses emotions, which aren't always neutral. It seems very important to us to attempt to capture the traces left by these emotions and doubts in the language, as well as in what manner they appoint the division of "ours" and "theirs."

Positive emotions accompanying openness tend to be very strong, you can even say that sometimes they are "over-optimistic." It is important that awareness accompany these feelings of full favor and approval in order to understand that the implementation of openness (just like any other process of this type) will be characterized by ups and downs. This allows you to save some enthusiasm before the –often painful – collision with practical challenges that arise in the implementation process of openness.

Openness also raises doubts, which does not mean, however, that speaking about it with reserve deems it as a negative approach. This is what the people who are asking questions and seeing the difficulties say; certainly they should keep it in mind while leading pro-open activities and while preparing publications that support the open model in institutions.

Particularly noteworthy is the topic that is unduly stressing the complacency of institutions from the fact of being open. Noticeable is the belief that those that are "open" should be convincing that it is worthwhile and – if possible – not annoy those that are "unopened," so, instead of "look at us and follow our lead," those that are "open" should try to meet the doubts of the latter with an explanation, ready answers, and guidance.

Especially in a situation where skepticism is primarily due to the fear that the institution will lose its current role; a positive example of an institution of similar profile, which can dispel such doubts, is priceless.

Openness does not reach everyone. It should, therefore, be clearly highlighted that during the study we spoke with those more or less favorably oriented to the idea of openness, therefore, the terms contained in the above semantic string stem solely from their relationships with opponents. This issue is expanded on below.

The motif of terms and phrases used to describe the behavior of the opponents of openness was clearly distinguishable during the semantic analysis. This motif seems to be extremely important – though not because it could have a positive impact on the egos of those that are pro-openness. Our goal is rather an attempt to show how an attitude of the character "it's mine, I'm not giving it away" is perceived and how is it reflected in language. In addition, we believe that an attempt to understand the reasons for skepticism, reserve and opposition towards openness can help to build a dialogue between the two groups.

A very important barrier for openness – beside specific legal difficulties, which have already been mentioned – is that, in the opinion of some cultural institutions, being open stands at odds with their main mission, understood as caring for the collection and guarding cultural goods. A guard is responsible for ensuring that no one is in no way violated while under his care. This concern, in itself, should not to be the subject of criticism. This kind of sense of responsibility sometimes goes hand in hand with a reluctance to undertake ac-

tions perceived as risky. This approach is often lined with reluctance to change (in the daily rhythm of work and responsibilities) or a fear of commercial use of the digitized resources, often perceived as a potential threat due to profanation. Nevertheless, it is worth remembering that a guard is not easily convinced by an ideological argument about the benefits of opening resources, therefore, an argument indicating opportunities over risks may prove to be convincing.

Another related and clearly emerging issue is a strong attachment to a sense of ownership. It happens that sometimes open licenses are not seen as solutions functioning within the framework of the existing law, but more as something that is incompatible with it. This clearly indicates the need to invest in developing knowledge and competence of culture personnel in this area – in such a way so that the institution's employees have the freedom to choose solutions that best fit their beliefs.

On the one hand, it really is a popular as well as supportive idea and its implementation often does not encounter any major problems (for openers and even a springboard to professional success). However, as shown in the following analysis, openness – in order to take root in institutions and to function properly – must be accepted voluntarily.

Although the subjects, in the majority, recruited themselves from among the participants of the openness trainings, it was still commonly expressed that there is a greater need for them. There is both a need for "basic" introductory courses, and for those providing additional training, as well as study visits and opportunities to exchange experiences.

BEYOND THE IDEOLOGICAL BENEFITS OF OPENNESS

As mentioned, openness is seen primarily as an idea that can be carried on a banner and which affects the perception of one's own mission. What's more, is that it is around this idea that the community of openness is built.

The obvious benefit of engaging in this idea and assuming the role of an advocate is thus both a sense of satisfaction from carrying this banner, as well as membership (of course, smaller or larger) of a specific group of like-minded people. The implementation of openness at the institutional level can also cause the persons initiating and leading the process to build their image in relation to how the idea of openness is perceived – as progressive and modern.

Not all, however, are keen on being persuaded by the ideological benefits of openness.

That is why we tried to group and distinguish the practical benefits, which were revealed in the semantic analysis of the subjects' interviews. The following categories describing openness can be a handy tool when talking about openness, shifting the emphasis from ideological and image based arguments towards a language of functional benefits, which are undoubtedly a part of the open model.

Openness in the network can be seen as facilitating both those who use the available materials, as well as those who create, share and disseminate the open material and content. Ease also implies speed, which – especially in times of a hurried culture¹ – can be a major advantage. In this sense, openness is a tool that makes work easier.

The rules for sharing content and materials under open licenses are designed in such a way as to increase their resources. This gives the ability to access sources of inspiration and, with skilful use of this potential, not beginning to work from scratch, but instead begin to build on the basis of the knowledge and experience of others.

¹ About the hurried culture characterizing consumer society writes Zygmunt Bauman, see idem, *Consuming Life*, Publisher Jagiellonian University, Cracow 2009, p. 39.

We distinguished this advantage, although it is very close to the previous one, because in our opinion, possessing awareness of a place wherein you can look for inspiration, knowledge, materials, which – what's more – you can use, is extremely important. It builds a sense of security and comfort, as well as pure satisfaction from the fact that such a source (open specifically for me) exists.

As mentioned by the subjects, the advantages primarily benefit those who create (including scholars, artists), increasing the range of visibility for their work, but they also comprehend openness as an asset also for representing their institutions, which – thanks to the visibility of some of the material – may also increase their recognition.

Through the materials and content shared in open networks, we can virtually participate in events, which in the absence of the possibilities offered by the Internet would be unavailable for us because of time and geographical barriers. With advanced technological solutions, virtual participation does not have to be understood as access to materials of poor quality. This is not so much an alternative, but rather a complementary form of activity relative to the core programming ventures of institutions.

The results of the qualitative study show how broad – and therefore not useful in the practice of copyrights in the cultural sector – the concept of openness is. Often just the act of putting something on the Internet is already identified with openness (defined as access to). Gratuitousness is perhaps the most controversial benefit of openness, since some perceive danger in it. Concerns are also associated with someone misusing the material (e.g. fear before use in advertising, i.e. in something very popular), as well as the fact that it will bring financial gain (e.g. they will make money from our artworks). It is an approach that brings to mind the popular phrase "gardener's dog" – if I (meaning: a specific artist or institution guarding cultural works) do not make money from publicizing the material, then no one will. Meanwhile, there is a possibil-

ity of obtaining income through openness, however, (as disclosed in the study), such solutions are not associated with it. The one hundred percent sure way to be protected (especially in the opinion of people who do not have certainty that Creative Commons licenses and their different levels are solution which are in accordance with the law) is to "hide" the possessions. We are mentioning this because the fear of those guarding cultural works that someone could earn on something that does not bring the guardian any profit, is sometimes so strong that it discredits the other advantages of openness. We are omitting evaluation in this place, whether eventually any commercial use is essentially to the advantage or disadvantage of the developers or owners of cultural products.

Meanwhile, the huge advantage of gratuitousness is its insanely strong and portable promotionality, as well as a huge inclusiveness. Both of these advantages, when openness goes hand in hand with gratuitous access, can serve as a tool for gaining a new audience, which over time – of course inherently only partially – will become a regular visitor of an institution of culture (whether real or virtual). It is difficult to accept facilitated access to collections also because of conflicting interests of cultural institutions – the economic barrier still remains a major obstacle for many Poles.

Especially at the institutional level, the benefits of openness include promotional potential. This applies to both current and potential recipients, as well as other institutions and organizations. The analysis results show that this type of content is perceived as attractive, which means that it can be effectively used in such activities as, for example, on the social networking websites of institutions as well as to build an overall promotional strategy based on information about openness. Openness in the network can also be seen as a platform from which you can look for allies and begin collaborations with them. In this way, interesting projects have a chance to develop, which in themselves possess the driving force of communicating about cultural events.

5	SUMMARY AND RECOMMENDATIONS

SUMMARY

The aim of the project "The Competences of Cultural Institutions and the Practical Dimension of Openness" was to examine the specifics of the implementation process of openness into Polish institutions belonging to the GLAM sector in the context of digitization of cultural heritage resources. What interested us was the extent of how well the principles of openness were understandable for these institutions, how they came about the idea to themselves become involved in its implementation, and what benefits, challenges and risks are involved with new forms of access to the collections.

Our aim was to identify the factors influencing the adoption of open policies and attitudes towards it and to diagnose the needs and lacks in competence. The study was also an attempt to understand how the implementation of an open model of work changes both the institution itself as well as its relationship with recipients.

The direct motivation for the realization of the survey was to intensify digitization in Poland in recent years as well as the numerous signals indicating a large demand for this type of competence, which will help to meet the new challenges facing the institutions. This need, in the context of openness, stems from, on the one hand, the lack of precise guidelines for sharing digitized collections on the Internet, and on the other – from the specifics of the available trainings, which often focus on technical issues. As an organization, which has been actively working in favor of open access to knowledge, we wanted to find out how you can more effectively assist institutions in the implementation process of openness and what their needs are. Below we present the most important conclusions of the study and the recommendations formulated on their basis.

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