

Conference on Cultural Diversity, Language and Digital Content Berlin, 5 to 7 April 2011

**Welcoming address by Minister of State Cornelia Pieper
presented by Mr Max Maldacker**

Mr Liedtke, Mr Lundin, ladies and gentlemen,

It gives me great pleasure to open this conference with you today.

In a few weeks, Germany takes over the Presidency of the Council of the Baltic Sea States (CBSS) for a year.

We intend to use our Presidency to promote the special role played by the Baltic Sea region in European integration. At the same time, we want to bring the CBSS closer to other forums of Baltic Sea cooperation. The Northern Dimension and the EU Strategy for the Baltic Sea Region are the prime examples which spring to mind. As to content, our focus will be on energy, the environment, maritime policy, education and culture.

The highlight of our Presidency will be the summit of CBSS heads of state and government held in Germany early in June 2012. That will be a chance to celebrate 20 years of the CBSS – which is precisely what we shall do.

When the Iron Curtain was torn down twenty years ago, the Baltic Sea region became once again able to explore and develop its enormous potential. Since then, the region has been on an impressive journey. Eight of the nine countries on the Baltic Sea are now member states of the EU. Since 2004, the Baltic has been almost completely surrounded by European Union shores. This is something that is far too often overlooked – despite being a success of truly historic proportions. It was not for nothing that the EU chose it to become its first macro-region, via the EU Strategy for the Baltic Sea Region in 2009.

We have seen such effective integration over the past 20 years thanks in part to the Baltic Sea States' shared history and cultural links. And it is without doubt the book – for all that the internet may be more dynamic – which forms the stable foundations of common cultural experience. A particularly apt example is Samuel von Pufendorf. This man emigrated to Sweden from Germany for political reasons in the 17th century. In Stockholm, he rose to the rank of State Secretary. Returning to Germany, he gained high honours from the elector of Brandenburg in Berlin. The unifying element he left behind for the entire Baltic Sea region were his early Enlightenment writings – making it a cradle of modern international law only a few years after the end of the

30 Years' War.

Many others have played similar roles throughout history, from Ibsen, Kierkegaard, Strindberg, Dostoevsky and Stanisław Lem to Aleksis Kivi and the Baltic Samizdat authors. But Baltic literature is as alive today as ever it was. We were all impressed by the way Lithuania, as a relatively small country, presented itself at the Frankfurt Book Fair a few years back – and I think we are all familiar with the crime fiction of Henning Mankell.

This is what makes the Baltic Sea Library so necessary today. It will examine and collate the Baltic Sea region's literary heritage and, thanks to the new media, make it even more accessible to the international public. No better head could have been chosen for this project than Mr Liedtke. As an expert in Baltic languages, award-winning translator of literature and dedicated transmitter of culture, he can look back on long years of experience and many successes. I am sure that the Baltic Sea Library will prove another highlight of this successful career.

Digitalizing literature so that literary heritage can be presented and interconnected on the virtual plane is something Germany focuses on in its cultural policy. The German Digital Library project is part of our work to enable centralized access to information from over 30,000 cultural and scientific institutions. It is also a contribution to the European Union "i2010" initiative, "Digital library to digitize cultural heritage in Europe", accompanying the development of the European EUROPEANA portal. It went online in 2008 and has been making great advances ever since. It constitutes an important step on the road towards unfettered access to knowledge and information in Europe.

We in the German Government see digitizing cultural property as a particular responsibility. That is why we are using the internet to make cultural heritage available across the globe as well as secure it for future generations. The Baltic Sea Library clearly feels the same sense of responsibility, and I can only wish you the greatest success in fulfilling it.

The Baltic Sea Library is of course only one of many initiatives through which the states on the Baltic Sea are working for the region's common cultural identity. The Federal Foreign Office, too, is particularly active in this field.

The Goethe-Institut's branches in the Baltic capitals, with their many and varied cultural activities, the German teaching promoted at numerous national schools which are part of the Schools: Partners for the Future network, the German Library in Helsinki and school and student exchanges are only a cross-section of our network in the region. Combined with the dense and uniquely well-developed network of non-governmental organizations, this enables remarkable, creative interaction among stakeholders in civil society.

Not least its c. 100 universities and research institutes make the Baltic Sea region a centre of knowledge and science. I am sure that this plays no small part in the high demand the Baltic Sea Library enjoys and represents a clear demonstration of the region's advanced stage of development.

Education is the single most important resource for our societies. We all share responsibility for developing our educational policy in such a way as to meet the challenges and shape the path of globalization. In the Baltic Sea region, we can jointly create many win-win situations in this area. As things stand, we are on the right track, and we will not lessen our efforts.

One important strand of this education must be to promote multilingualism. The Baltic Sea region depends for its cultural identity on speaking with one voice, but in more than one language. After all, learning the languages of one's neighbouring countries encourages mutual understanding and cultural openness, particularly among the young. In this respect too – in its promotion of multilingualism – the work of the Baltic Sea Library is immeasurably helpful.

To conclude, it only remains for me to express my heartfelt thanks to those who have made this project possible and everyone who supports the Baltic Sea Library's work. It is an important project, and I am very glad we have it.

Jan Lundin

**Director General, Secretariat of the Council of the Baltic Sea States
Cooperation in Baltic Sea Region – political and cultural aspects**

Ladies and gentlemen,

It is a pleasure and an honour to be asked to speak at this Conference. You to me represent the beginning in earnest of an attempt to organise the digital underpinnings – in terms of content – of a Baltic Sea identity, an effort which I certainly share, both personally and in my capacity as Director General of the Secretariat of the Council of Baltic Sea States.

If History teaches us anything, it is clear that to avoid wars and crises, you need to cooperate with your neighbouring countries. The CBSS was established nearly twenty years ago in this very spirit, and today fosters regional cooperation around the Baltic Sea. The Council comprises 11 Member States, the nine around the Baltic Sea and Iceland and Norway which actually holds the Presidency 2010-2011, and the European Commission. Every year there is a Ministerial – or a Summit of heads of Governments of the region – which gives guidance to CBSS Cooperation, and thus to the Secretariat.

Education and Culture was established at the Riga Summit in 2008 as one of five long-term priorities of the Council. Consequently, I could thus respond positively to your invitation, not fearing the wrath of my superiors for not acting in line with priorities set. Furthermore, the “Vilnius Declaration – a Vision for the Region 2020” endorsed by the heads of Government at the most recent Vilnius Summit in June this year says that “ A strong regional identity is emerging, fostered by research, education, culture, and the common heritage of the region.“ What you are discussing at this Conference to me represents an excellent example of efforts to nurture our common heritage.

The CBSS Secretariat is based in Stockholm and employs some 20 people from nearly all countries of the region. We try to improve regional cooperation in all the five long-term priorities. One – Education/Culture – has already been mentioned. The other four are Civil Security/Human Dimension, Environment, Energy and Economic Development.

The most obvious historical reference to cooperation in our region is of course the Hanseatic tradition. The historical aspects of our region was dealt with by Mr Kreslins already yesterday, so I hesitate to delve in to them here today. Still, it is to me striking how the Hanseatic League initially developed as a collaboration focussing on what the CBSS today would refer to as Civil Security; an example is the Agreement 1259 between the towns Wismar, Lübeck and Rostock, whose main purpose was defending trade routes between the cities against Baltic Sea Pirates. The Pirates are –

partly thanks to this kind of cooperation – long gone from the Baltic Sea. The concept of Civil Security is, however, more topical than ever. The CBSS pursues cooperation against trafficking in human beings, a modern form of slavery. In addition, we have cooperation networks between senior officials of the 11 Governments belonging to the Council in areas such as civil rescue/disaster management, nuclear radiation and safety, and the fight against organized crime. For both the Hansa at the time and our political leaders today it is clear that to solve the big problems, you need to cooperate beyond borders.

In the field of the Environment, the CBSS of course avoids duplication with the main cooperation effort in the region – the Helsinki Commission. We try to supplement Helcom in fields such as Sustainable Development and Spatial Planning through Expert Groups such as Baltic 21 and the associated inter-governmental cooperation VASAB – Vision and Strategies around the Baltic Sea.

In the field of energy, the main player in the CBSS family is BASREC – the Baltic Sea Region Energy Cooperation, which gathers government representatives of all 11 CBSS members for discussions on regional energy policy. In the field of Economic Development, finally, I would like to mention the newly established Expert Group on Maritime Policy, a priority of the current Norwegian Chairmanship. With the Baltic Region representing some 11% of the world's cargo traffic it is clear that initiatives to promote cleaner fuels and less waste in the maritime sector could make a big difference.

Let me delve in to the matter of cultural cooperation a bit more closely. Conferences of Ministers of Cultures have been held on a regular basis since 1993. As a supplement to these conferences, yearly meetings with Senior Officials are held once a year in the country holding the CBSS presidency.

As a priority in the field of culture the Ministers for Culture in the Baltic Sea States have decided to focus on cultural heritage, contemporary culture and the promotion of diversity and intercultural dialogue as means of advancing a regional identity.

The Council has two specialised bodies that address matters of cultural cooperation: *Ars Baltica* as a network for contemporary culture and the Monitoring Group on Cultural Heritage.

You will of course not be a stranger to the *Ars Baltica* as the very idea of *Bibliotheca Baltica* originated at a symposium with the same name organised within the *Ars Baltica* framework. I would like to say however that the *Ars Baltica* as a network:

- aims to extend and further develop infrastructure for enhanced cultural cooperation in the Baltic Sea Region.
- As a mark of quality, *Ars Baltica* awards its logo to projects that are good practice examples of cross-cultural cooperation in the Baltic Sea Region. These multinational partnerships

projects are actively supported and promoted by the network.

- In fact at its meeting a few months ago, the network awarded its logo to four new projects that met this criteria, one of them actually will be presented by the next speaker, Mr Klaus-Jürgen Liedtke, namely the Virtual Baltic Sea Library.

The other body, the Baltic Sea Monitoring Group on Heritage Cooperation, is responsible for promoting and developing cooperation in the field of cultural heritage.

- Work of the group is carried out through the national bodies responsible for heritage protection but other actors are involved in this issue. The Bibliotheca Baltica certainly is considered as carrying out very important work in protecting our literary heritage which to this day is preserved around our region, not always as national heritage but indeed regional heritage (as an example there is important Polish heritage preserved in Sweden, German in Estonia etc.)
- The Monitoring Group has launched several novel initiatives, one of the most widely recognised being the Cultural Heritage Forums, which offer a unique meeting place for professionals working with, or interested in, cultural heritage in the Baltic Sea Region. The most recent such Forum, entitled *Cultural Heritage – Contemporary Challenge*, gathered some 250 participants in Riga, on 8–11 September 2010. The forum is based on the premise that the cultural heritage of the Baltic Sea Region is of outstanding value and diversity; this is also our strong belief.
- I would like to add here that new technology allows for new types of preservation. Not only can we preserve “born-digital” heritage such as films, but we can digitise practically any type of original heritage such as our literature, accordingly the Monitoring Group has included digitisation as part of its work and I see from the Conference Programme that this is also high on your agenda.

Ladies and gentlemen,

The Baltic Sea region today compares favourably to most regions in the world in terms of achievements in regional cooperation. Historically, however, it still in some ways compares less favourably to – itself. In the early 20th century, no visa was required to travel in the Baltic Sea region. In May 1914, a large “Baltic Exhibition” was organized in Malmö with participation by all littoral states at the time. St Petersburg was a city competing with Berlin, London Paris and New York – perhaps even with Hamburg! - as a magnet for capital and talent.

Then came revolutions and world wars, and regional cooperation has met challenges ever since. The last twenty years significant progress has been made, however, and I see no major reason why it should not continue. All countries except one are members of the European Union, and the yearly CBSS high-level meetings ensure that a regional cooperation format exists which incorporates all States in the region on an equal footing. This goes also for cooperation within Helkom and many other organisations. Full freedom of travel in the region still eludes us, however, and I can only hope that it will be possible again soon. I repeat the message from the Vilnius Summit last June:

by 2020 “A strong regional identity is emerging, fostered by research, education, culture, and the common heritage of the region.”

I believe we can get there by continued work on regional cooperation, like the one represented by you and this Conference. The CBSS Secretariat will certainly try to help.

Klaus-Jürgen Liedtke, Berlin

Welcome address

Let me, as the organiser of this meeting, say a few words to welcome you, as I might be the only one whom all of you know. I want to thank the Federal Foreign Office, the representation of the State of Schleswig-Holstein, the Goethe-Institute, esp. the one in Helsinki for its initial support, the Nordic Council of Ministers with its Nordic Culture Fund and Culture Point, last not least the Finnish Literature Information Centre.

So far the virtual Baltic Sea Library is managing without support by private donations, industrial sponsors and the abundant portfolio of the European Union. I am nourishing the idea since 1999, but I would not have developed the idea without the framework of the Baltic Writers' Council, the representation of the writers' and translators' associations of the Baltic region.

I have been working in this umbrella organisation since 1997, and one of the main issues that has been on my mind a lot: what do we really have in common when it comes to literature? How can we make this commonness visible, shape a platform for a common culture?

The clue is of course translation – I myself have worked as a translator, mediator since the mid-70's -, because it is both conveying identity (by expressing the same as in the original) and difference (by expressing it in its own way, by re-writing the original).

In political terms this would mean the tension between unity and diversity – and we do have the political European union which excludes Russia and we have the Council of Baltic Sea States including it, and on the other hand we have the UNESCO declaration of cultural diversity with the task to uphold our different languages and their specific skills.

I want to remind you of the Balticness project of the European Council in the year 2003, where I produced a sketch of the most important literary places around the Baltic Sea.

And in 2002 in Visby a conference on the Baltic Sea in Literature and Art was held, and many of the lectures have now been published on our portal.

Still it feels rather new to choose the Baltic as a common focus: bringing together cultures that have been torn apart during half a century: North and South, East and West. Before this split in the beginning of the century it was here where modernist painting started in plein air, women's painting started in Ahrenshoop on the peninsula of Darß, Kirchner painted on the island of Fehmarn, Aguéli on Gotland, Pechstein in Nidden on the Curonian Spit.

As I once learnt, the Baltic region has only 1 % of the world population, but holds 8 % of the world sea transport, I hope in the future it will hold as much of the spiritual traffic.

A literary platform can be seen as a sustainable tool, combining forces of the writers and translators, editors and academics, public and national libraries and culture institutions of the entire region.

If we look at digitisation and the virtual space that it shapes – what kind of new reality is it? Still it is a rather new tool, as digitisation has shown to be rather slow and not really functioning multi-lingually.

Today's fragmented reading in all its mosaic pieces may be put together to form a new context. I thought of a common library in the sense of a private library with different book shelves, small portions of book treasures. In the sense the great Edith Södergran from S:t Petersburg wrote: "If I had a great garden / I would invite all my brothers and sisters to it. / Each and every one would take with him a great treasure." (The Great Garden. Transl. by David Mc Duff)

In a quest for identity, a new identity, we could think, as Julia Kristeva, of readers as kaleidoscopic individuals with the skill of many languages, of being able to read parallel interweaving traditions in their translations. So the Baltic Sea Library has a holistic approach, presenting many voices. The patchwork is seen as a process developing more and more into a common supra-structure – but not forgetting the details, like links to the literary societies, dedicated to one specific author's work.

I hope we can say the same at the end of this meeting as well, that we discovered something new through all these days, in the sense the great Swedish poet Gunnar Ekelöf quoted a French saying: "Il me semble que je fais toujours des progrès". Since we, according to the demands of the Nordic Council of Ministers are a pilot project under the module of "sharing of knowledge and capacity development", let us together develop kaleidoscopic eyes for seeing our surroundings in a new way.

Christian Kahnt, Goethe-Institut Munich

Contemporary literature, online editing and distribution / New ways of reading culture in the digital world

The Goethe Institute aims to strengthen the dialogue and cooperation of international literary relations while providing access to German literature abroad. The Goethe Institute considers itself a provider of knowledge and information on Germany, its culture, society and politics. In this respect, the Institute draws on contemporary German literature to provide an overview of current trends and the direction literature is taking.

In recent years contemporary German literature was able to establish an entirely new image—nationally as well as internationally. There are many reasons for this, one of them being a general shift towards themes rooted in social, societal and historical phenomena, which as a result sparked a revival of whole literary genres.

Alongside a renaissance of history and adventure novels, intricate crime fiction and literary journalism, we are for instance experiencing a new type of "*Heimatroman*", not infrequently in the guise of an autobiography.

This is particularly noteworthy since it does say something about the zeitgeist, sensitivities and aspirations of a society experiencing radical change that can't be reflected quite so well in any other art form.

Add to this what is known as "immigrant literature", a whole genre that attracted even more interest through Melinda Nadj Abonji being awarded the German Book Prize.

Promoting German contemporary literature abroad also plays a part in promoting Germany's pluralistic society, and the Goethe Institute is rising to the challenge. The Goethe Institute's aim is to foster the discourse being expressed in the form of contemporary German literature, in an appropriate format and in fitting "narratives", abroad.

The Goethe Institute offers two programs for publishing houses outside of Germany which fund and support the translation of German literature. Readers who do not speak or read German will therefore have access to articles of academic importance, discriminating literature, books for children and young people, as well as a selection of non-fiction titles.

The program serves cultural-political aims and is an important guiding instrument of cultural and educational foreign policy. In cases where an application for a translation grant is successful, the Goethe-Institut contributes part of the translation costs to the publisher, payable on publication of the translated work. The program has been running for nearly 35 years, during which time we have given financial support to the publication of around 5000 books in 45 languages.

In addition to promoting popular books, the Goethe Institute also addresses publishers specifically through the Litrix.de portal for them to gain an immediate impression of the state of contemporary German literature. The portal makes use of the digital as its basis of communication.

Each year the website presents about 20 different titles with reviews and 15-page excerpts in the German and English language, and every second year in a respective focal language. This time Spanish-language publishers in Argentina and Latin America are eligible to apply for translation funding. Next year the focal language will be Russian. In addition to the online platform, publishers are also being kept up-to-date and informed about this opportunity in their home countries.

The influence of new media has fundamentally changed how we receive and process information – film and television for example is experiencing constant change. The internet, especially, was and is changing in the way we receive text. We have seen how the layout of printed publications has

changed, which proves that the internet's sphere of influence transcends digital media.

Internet text content has to fulfill basic usability criteria for greater reader acceptance. This includes:

- short pages
- brief paragraphs
- a comprehensive structure involving headline, color and font
- and links

The book market is experiencing its own digital trend, which is ongoing and constant. Will there be an end to this transition? Which devices accept digital text? How has it changed the way text is being prepared? These questions have to be addressed.

The United States of America is currently at the forefront of the eBook market. There the eBook segment represents roughly 8% of the total book market. In Europe, though, eBooks at this point have never played a major role. Admittedly, every year there is talk about a coming boom, but so far it hasn't materialized. eBooks took only 0.5% of the total book market in Germany.

The reason is heavily influenced by unclear legal issues. Content is a delicate commodity. For the main language markets such as English, Spanish and to some degree French, the issue involves territorial distribution rights. Among other goods electronic books also cannot be distributed in areas other than those legally stipulated. But on the other hand we can assume that eBooks will soon enjoy increased popularity as a viable alternative to the printed book.

One major advantage that digitized text has, is that it can be accessed anywhere and anytime, with some dedicated end devices being able to store thousands of titles. PDF, ePUB and the Kindle format represent a small part of the diversity of storage formats. Whether the text should be plain or elaborately designed depends on both the content itself and the target audience.

The Litrix.de portal I mentioned previously targets first and foremost the professional user in the publishing sector. Providing just text and its translation is certainly sufficient for this type of target audience. Background information about the author provides added information. Additional multimedia features such as audio and video are nice, but not essential.

Pure text should also be sufficient for most academic users. With digitized literature one can search text for specific words, identify passages and compare translations, which represent a huge advantage over conventional books.

Information can be located quickly and conveniently in vast databases of digitized text through the full-text search function. The Genios database in Germany is just one example that holds 800 national and international newspapers and over 20,000 eBook titles, which can be keyword searched. If you enter the words "Goethe Institute" you will receive over 7,000 results in the German press alone.

The libreaka! platform, created in 2007 and operated by the *Börsenverein des Deutschen Buchhandels*, offers digitized books for purchase but also allows users to search within the pages. The term "Ostsee" gives 11,600 results.

To target a larger audience you have to consider the added-value of the digital. Digital content has more to offer than the traditional book: The hyperlinks, images, music, film excerpts, and audio files represent only one part. Another part is: interactivity - blogging, commenting, entering

reviews, uploading videos—all these formats promote user bonding and participation.

Currently there are numerous archives for digital literature, and the number is continually increasing. A large proportion of digitized text projects are isolated solutions in that they do not link with other projects. Users are baffled by an utterly incomprehensible amount of information that is becoming increasingly complex.

After all, digital resources only fulfill the function if others know about and use them.

A primary criterion for online libraries is going without a local presence. The existence of physical libraries will almost certainly not escape the implications this development represent. Libraries such as the "Onleihe Rheinland-Pfalz" have already started forming networks to provide digital access to central collections.

Should you want to address a larger audience then don't be restricted to conventional public relations measures. To promote digital content, brochures, television reportage, email distribution, events, etc. should only represent a small part of a more comprehensive contemporary PR mix. Virtual PR should have at least the same relevance as conventional PR. Publication in fora, blogs, via Facebook and Twitter with links to relevant pages and encyclopedias (one example is Wikipedia) must be constant and continually updated – this is both the advantage and disadvantage of this dynamic medium. Wikipedia would be inconceivable without the work of thousands of participants. But even smaller encyclopedias with an aspiration to continually expand require permanent staff and financial backing.

If you can answer which audience is being targeted, you will automatically know which medium they will be using to access the literature. In this regard especially and depending on country and culture, there will be vast differences in the design of offers. The "one size fits all" model is in any case more of an ideal than a reality. Will conventional books survive the digital age? Which will become standard, the eReader or Amazon's Kindle? Whether people will prefer handhelds or smartphones, or if tablet PCs such as the iPad will dominate, we can only answer, "Who knows?" It is more realistic to anticipate the coming of a new wave of innovative end devices. The classic eReader today still displays in black and white whereas future models will probably display color and be able to play videos, much like the iPad.

The challenge is an ongoing adaptation of content to medium that can only be achieved with a permanent workforce and finances.

In Germany dedicated readers are currently only being used by a small percentage of professionals — these are publishers, editors, journalists and book-lovers who are familiar with new technology. Due to its lightweight design, extremely long battery life and relatively low price, this clientele will for the time being stay with the classic eReader. According to a recent survey a larger percentage of general users will go with the iPad for its mobility and the number of functions it offers: sending and receiving emails, taking and editing photos and videos, placing phone calls and getting wireless access to the internet – reading books is only one of many options.

Access to a number of different applications will gain even more relevance in the future. This not only includes linking video and audio files and interactive elements but also geographic data for example to create literary maps.

Digitized text for instance could be linked with geographic information and vice versa. The user could then follow the protagonist on his journey. The user could compare text from other authors with the current author being read.

Or current with historic events. Experiences from a native's perspective compared with those of a traveler. The potential to develop new areas and to expand one's knowledge is just about unlimited and can incorporate other disciplines. Further innovations will certainly change the future of literature.

Projects usually have a predefined time frame for completion and eventually they have to face the problem of further financing. If financing isn't secured, then offers in this rapidly changing digital era quickly become out of date and lose their power to draw. But even if the offer merges for example with a larger partner, like a library, there is still the risk of competency loss through personnel changes. It is therefore important to have a long-term plan that will cover financial viability, administration, realization, keeping up-to-date and sustainability.

Gunnar Sahlin, National Library Stockholm

Digital projects and collaboration from the viewpoint of national libraries

Meeting boundless challenges together

Introduction

In different ways, and with the user perspective in focus, we are in the process of building the digital library. We still have a long way to go for many library collections, but for many parts we already have digital solutions. All the research journals in medicine or the sciences already exist in electronic versions, but some other research journals, for example in humanities, are still in printed versions. On the other hand, we have waited for the break-through for the e-book for a long time. Maybe it's coming now with ipads, but still most of the books are in printed versions. (Last year the book-production of printed books increased in Sweden.) Even if we together digitize a lot of books, films, etc it will take a long time until we have digitized all the material. The user might find one manuscript on the web, but will have to go to the archives to locate other manuscripts he or she needs.

We are transforming national libraries, research libraries, public libraries and other libraries with the help of the web, the influx of born digital material and countless digitization projects. Of course we are doing it in different ways, at different speed and with different aspirations but all libraries are moving in this direction. This development process is combined with demands for new ways of collaboration and coordination, nationally and internationally.

Collaboration in general

It is of the utmost importance not to lose sight of the common goal and joint purpose. This involves creating structures which allow the various institutions to share their experiences and coordinate their efforts. Experience has shown that a precondition for success with large scale endeavors is consensus on, for example, digitization and preservation issues, and metadata and technical solutions. Consensus can be achieved only if the institutions cooperate closely with one another and show a readiness to change course for the sake of the common cause.

Faced by the complexity and diversity of the digital challenge, which includes all of society, collaboration is more important than ever. In our efforts to find solutions to difficult technical problems as well as to meet the demands of the user, it is necessary to find new ways of collaboration.

If we look back some decades(in our library history) I believe that the national library has worked divorced from institutions in other sectors. There was little collaboration even between national libraries. However, today a national library works close to other sectors. In the 90s the university library changed from being a closed and separate organization on campus to becoming more involved in the research and education at the university. Likewise, it is a challenge for public libraries to find new roles inside and outside the cultural sector.

A "new" National Library including audiovisual media

The traditional task of the National Library of Sweden is to collect, preserve, describe, and provide access to Swedish printed and digital materials. This year we can celebrate 350 years with a deposit law, and from 2012 we will have a new law for gathering e-material. We started collecting web pages on a regular basis as early as 1997. As a research library we make the collections of books, manuscripts, pictures and maps available to the public.

Even if we move to a digital platform for this type of material, we can still regard it as part of the traditional role for the Swedish National Library, but this role is changing and even more change is about to happen.

In 2009 the National Library merged with the National Archive of Recorded Sound and Moving Pictures. This means that we now also collect, preserve, catalogue and provide access to material from radio and TV, films, videos, multimedia, as well as music and other sound recordings. This development is in line with Swedish governmental policy to use resources more effectively and to provide users with better services, and it follows a trend in the last few years to reduce the number of government agencies in Sweden.

The merger also felt quite natural because it is becoming increasingly difficult to separate the various types of material we handle. What is a newspaper today? Is it the paper edition you read at the breakfast table? Is it the web version? What is the difference between the digital version of printed material and the material produced by radio and television stations? Media convergence for materials is taking place at the same time as media companies are merging. Several newspapers publishers are also owners of a TV- or a radio station.

Our ambition for this new organization is to shape something quite new. Now we have the opportunity to work with a variety of media platforms simultaneously. Today there are different production lines for text material and audiovisual material. From this year we have started the process to get a common public area for all types of material. Our ambition is to develop it further and create a quite new common public area with audiovisual media, text products and manuscripts. The situation is the same for some public libraries where they circulate movies and music.

Coordinating the Swedish libraries

The National Library of Sweden is an agency under the Ministry of Education, and is part of what we call the infrastructure for research. It is our task to support university libraries and special libraries in their efforts to improve library services for researchers and students. It is a coordinating role and in this task we include several areas, and I will here make a presentation of some of them.

We produce the Swedish National Bibliography and are also responsible for LIBRIS, the national online search service and the union catalogue for all Swedish research libraries. It contains records for six and a half million books and periodicals held by around 170 Swedish university and special libraries. The catalogue contains information on printed books, periodicals, articles, maps, printed music, posters, electronic resources, and more. Almost all Swedish titles published since 1866 and many foreign titles are included. You cannot request materials in LIBRIS, but you can locate the material owned by the various libraries. Once you have found a title in LIBRIS, you can click a direct link to the libraries' online catalogs and make your request there.

Since the middle of the 90s we are heading a consortium of the Swedish research libraries for licensing e-journals and databases. The National Library negotiates with the publishers, and every consortium member has to pay their part of the contract. In previous years three university libraries participated in the negotiations, but starting this year the licensing work is all done by the National Library.

The National Library is engaged in Open Access and e-publishing. All universities have their repositories for e-publishing. Together we have developed a common search-tool, called Swepub, for all the research publications produced at the universities. In the future this database could be used by the government as an instrument for allocating funds for research. Furthermore, the National Library administrates this material for long-term preservation.

We have 20 years of experience in coordinating research libraries. The parliament has broadened our task to include also public libraries, school libraries and other types of libraries from 1 January 2011. The National Library will now become the central regulating authority for the entire Swedish library system. This will facilitate convergence between different library roles and traditions, even though the various types of libraries will continue to have different assignments and different user groups.

There is strong support for our new task from both the political and the library worlds. Of course, there are complications, for example financing. As part of our new assignment, we will develop national goals and strategies for publicly financed libraries. We would like to develop collective library statistics with quality criteria and indicators for assessment, promote bibliographic development and search systems, work with accessibility, copyright and national development issues, and create (forums) fora for collaboration among different types of libraries in a number of fields.

Further development of LIBRIS as the foundation for a national catalogue is a top priority to strengthen collaboration among all libraries in Sweden and provide users with the necessary information about the libraries' collections. Today the National Library is responsible for the national catalogue for research libraries, and a private company is responsible for the catalogue for public libraries. We are now in a process to merge these two catalogues.

Collaboration with other partners in Sweden

As I have mentioned before, the National Library has well-established contacts and partnerships within the research library sector and the university community. Our partnerships include even other fields and we interact with a number of partners locally, nationally and internationally. In this presentation about the process to build a digital library I will shortly give a presentation of the collaboration and coordination between the National Library and other ALM-institutions (archives-libraries-museums), the media and the private sector in Sweden.

In Sweden we are striving to streamline the whole ALM-sector, and the National Library is playing an active role in this. Archives, museums and libraries join forces in most areas of digitization, electronic access and digital preservation. We collaborate with the museums, but first and foremost with the Swedish National Archives and the Swedish National Heritage Board. The National Archives and the National Library have for several years worked together on a common system for the preservation of digital materials. Furthermore, we have developed a common search interface,

Sondera, which makes it easier for the user to find material from both libraries and archives (Swedish Media Database, Libris, NAD).

For the audiovisual sector our partners are the Swedish Film Institute, Swedish Television and Swedish Radio. In our efforts to increase the service level for the user and reduce the cost for digitization and preservation we have started to collaborating closer. A problem today is that the National Library as well as the public service institutions and the Film Institute preserve the material. We have different standards, which is not cost efficient. Swedish Television and the National Library have the ambition to build a common audiovisual archive, which also in the future should include radio and film material. Together with the Swedish Film Institute we have started a common film-site on the Internet, which is very popular and has a lot of users every day.

With the spread of digitization, commercial enterprises and libraries are implementing new business models beneficial to both parties. Creative entrepreneurs and other participants are welcome to develop new products and services. Public-private partnership has high priority today in our country like in most other countries in Europe. The National Library explores opportunities for public-private partnerships and advocates new business models. By establishing viable business models and agreements, we can launch new partnerships with commercial institutions. Collaboration with the private sector - publishers, IT-companies, etc - is important for development of new technical solutions, digital production and presentation of the material. We have agreements mostly with newspaper publishers and other publishers.

A difficult question we have to solve in negotiation with publishers and the writers is how to make e-books available in public libraries.

The National Library is engaged in ongoing negotiations with representatives of those organizations which administer copyright and collect royalties, such as the Swedish Writers' Union. In the Nordic countries we are convinced that these issues can be resolved by extended collective licensing. This has also been proposed by the Ministry of Justice in the soon to be published study on copyright issues.

In the process of coming to terms with authorship issues through collective licenses allowing us to present both texts and audiovisual materials on the web, we initiate projects at universities, public libraries and schools to test how material could be used within research, education and by the general public.

International collaboration

I would like to say some words about international collaboration as we are at an international conference. We are today fully aware of how international collaboration plays an evermore important role. We have moved from the exchange of experiences to joint projects.

Internationalization is of course one of the most important challenges for our libraries, as it is for the rest of our society. Within the library world - and it is the same situation for other sectors - national boundaries have ceased to exist, and the user wants to find needed information as easily as possible, regardless of origin. It is in this perspective we have to see organizations like Bibliotheca Baltica and Baltic writers union. From our governments' point of view international collaboration around the Baltic Sea is a high priority.

Digitization portals like Europeana, TEL (The European Library), National Libraries Global and the World Digital Library are fine examples of international collaboration. ALM-institutions in Sweden, like in other countries in Europe, collaborate very closely as aggregators for Europeana.

Some examples from Sweden

I want to give you three examples how we in Sweden present our literature on the web. Together with the Swedish Academy, which you have heard of in connection with the Nobel prize, Gothenburg University and other Swedish distinguished academies and centers of learning, the National Library has started to digitize Swedish literary classics, releasing scholarly editions on the Web. The project is called The Swedish Literary Bank. (*I can assure you, in this bank we have only done investments with high security.*) In Finland they have also started a Literary Bank.

Together with Gothenburg university and Uppsala university the National Library of Sweden build a portal with the works of the Nobel prize winner Selma Lagerlöf. In this we will include new editions with comments on her works, digitization of her letters and manuscripts, radio- and TV-programs with Selma, a database with material, and other material. We started this project some years ago with funding from The Foundation of Riksbanken. Now we are looking for more funding to bring the project to a conclusion.

In another project we aim at bringing together Swedish literature from the forties - novels, short stories, etc - together with literary journals and radio programs and short films and make it all visible on the web. We have digitized most of the material and are now negotiating with the copyright organization about the rights. The project is ready for implementation at the beginning of next year.

Conclusion

In the continuing process towards the digital library technical development, difficult strategic choices and large investments will be necessary, as well as concrete joint projects, conducted nationally and internationally. It will require significant economic and personal resources in the years to come. The challenges are immense and require that institutions collaborate more closely than ever before.

The pace of development in libraries will not subside and new technical tools, which we today are still unable to envisage, will be conceived. We will be facing great challenges in the coming years. In this context it is of the utmost importance not to lose sight of the joint purpose, nationally and internationally.