

# Sweden

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## A. DIGITISATION AND ONLINE ACCESSIBILITY

**A1. Progress on the systematic gathering of information about current and planned digitisation of books, journals, newspapers, photographs, museum objects, archival documents, audiovisual material and the availability of overviews of such digitisation in order to prevent duplication of efforts and promote collaboration and synergies at European level.**

### Political level

Sweden has a constitutional “bottom up” approach, and the responsibility for carrying out policies, strategies and activities on digitisation of the Swedish cultural and scientific heritage is, therefore, decentralised and a task for public agencies in these fields. The Government supervises the operations of the governmental agencies by issuing allocation directives and ordinances with instructions to be fulfilled by the agencies.

As a result, the Swedish government does not have a consolidated national policy on digitisation. Instead, the different cultural heritage sectors play an important role. They have developed standards, best practices and therewith quality standards for their own sectors; some date back as early as to the 1990s. A long tradition of informal ALM cooperation between the cultural heritage institutions plays a key role in making these standards and best practices applicable across the different sectors.

The cultural sector as a whole is now being examined in Sweden and certain changes that might have an influence on digitisation and related issues can be expected as a result of this evaluation. The Committee of Inquiry on Cultural Policy has been appointed by the Government to review cultural policy, its direction and work methods, and submit proposals for changes. The Inquiry was appointed in June 2007 and is to report its work to the Ministry of Culture by 31 December 2008 at the latest. The Committee of Inquiry on Cultural

Policy has received instructions from the Government (in its terms of reference) but it works independently. In formal terms, the Inquiry on Cultural Policy is an individual agency. The remit of the Committee of Inquiry on Cultural Policy has been drafted by the Government in the form of Terms of Reference (ToR 2007:99). The remit includes presenting proposals after consideration of, amongst other things, the need for changes in the national cultural policy objectives; the interplay between cultural policy at government, county council and municipal level; how cultural policy can interact with other relevant areas of society; the central government administrative organisation in the field of culture, and government grant systems. A baseline for a strategy on digitisation, online accessibility and digital preservation, is already given in reports from several other state committees of inquiry (Reports published as SOU 2002:78; SOU 2003:129 and SOU 2004:53). The Government has also in a number of bills, accepted by the Parliament, set up the political alignments for the cooperation between archives, libraries, audiovisual institutions and museums, especially concerning the long-term preservation of and accessibility to digital information, and for national and international cooperation on digitisation (Governments bills number 2004/05: 80, 124 and 175). With that, most of the basic work on coordinating digitisation, on line access and long-term preservation is in place, at least when it comes to the library, archival and audiovisual sectors. These sectors have a rather long history of cooperation in Sweden, and within each sector are ‘policies’ in the form of optional standards and guidebooks in place which – by being widely used – can be categorised as sectorial. The museum sector has so far been too fragmented to develop coordination mechanisms on the same level as the archival, audiovisual and library sectors, both internally and cross-sectorial.

It is of course of common interest for Sweden and its cultural institutions to be visible in a European

context. However, coordinated actions like the European Digital Library programme needs to be based on a solid coordination at national level. To tackle the unbalance between the Swedish cultural heritage sectors, the Government has called for a national Coordinator for the Museum Sector tasked to enhance the cooperation activities between museum institutions, and focusing primarily on state owned museums under the Ministry of Culture and other museums financially supported by this Ministry (Published as a directive for committees, number 2007:22). The coordinator has in a first report pointed out digitisation and a coordinated interface on the web for museums as priority areas. The final report from the coordinator is planned to be presented in February 2009. Based on the results of previous and on-going work mentioned above, the Swedish Government will in 2009 have fulfilled a number of prerequisites and have gathered the information necessary to see whether any additional measures are needed on a national level.

#### **Practical level**

The Swedish national cultural heritage institutions have over the years had an increasingly growing collaboration in the field of digitisation. Some of the institutions have also joined European projects such as PrestoSpace, TEL, MINERVA and MINERVA spin-off projects and initiatives (MINERVA Plus, MINERVA eC, MICHAEL Plus). The most significant domestic result of these collaboration efforts is probably the ABM-centrum <<http://www.abm-centrum.se>>, which is a secretariat for coordination of archives, libraries and museum in Sweden (in English ALM-centre). For the moment eight institutions are partnered: the National Library, the National Museum, the National Heritage Board, the National Archives, the Swedish Arts Council, the Swedish Museum of Natural History, the Swedish National Archive of Recorded Sound and Moving Images, and the Nordiska museet. The guiding keywords for the ABM-centrum are coordination, accessibility and collaboration. Emphasis is placed on stimulating the development of harmonised digitisation strategies and methodologies. The ABM-centrum is a project extending over a period of three years, today as a full time secretariat. During 2006-2007, the ABM-centrum received special public funding for conducting a training

programme designed to improve knowledge of and skills in digitisation. This program was targeted at employees involved in so called Access projects (see question 2 below). The focus of the courses was the overall view of digitisation, i.e. the whole process including project planning, selection, preservation measures, description, image capture, long-term preservation, accessibility and intellectual property rights issues.

An important spin-off effect of this training programme has been a de facto standardisation of digitisation practices among Swedish cultural institutions. For the moment mechanisms for overviews of digitised resources in Sweden are scattered and mainly organised sector by sector. There are for example:

*Ancient Monument Search (Fornsök)*, an e-service on ancient monuments provided by the Swedish National Heritage Board. It contains information about ancient burial-grounds, settlements and working sites, runic stones and rock-carvings as well as mines, crofts, and places of execution. The time span covered by this service is from the Old Stone (Palaeolithic) Age to the 19<sup>th</sup> and 20<sup>th</sup> centurie  
<<http://www.kms.raa.se/cocoon/fmis-public/index.info>>

*Cross search (Samsök)*, a one-stop service developed by the National Library together with several university libraries in Sweden, which enables users to search and find full text or references in the libraries' numerous electronic resources. More than 50 percent of acquisitions at a university library nowadays are electronic and can be accessed from the university's computer network. Samsök/CrossSearch/QuickSearch – or MetaLib as it is known as internationally – makes information retrieval easier by allowing cross searching of several resources at the same time. The service is available in English.  
<<http://samsok.kb.libris.se/>>

*The Invite – open collections project*, a project at the National Historical Museums, which is a Swedish central museums agency comprising the Museum of National Antiquities, the Royal Coin Cabinet and Tumba Paper mill Museum. The project started with the help of grants from the Access programme and aims at giving access to the collections on a broad scale. The goal is to digitise all 20 million individual

objects in the National Historical Museums. The digitised information is saved in a collection database and accessible on the Internet immediately after it has been captured.

<[http://mis.historiska.se/mis/sok/invite.asp?sm=9\\_0](http://mis.historiska.se/mis/sok/invite.asp?sm=9_0)>

*The National Archival Database, NAD*, a database run by the National Archives with the aim to provide access to archival inventories of records and private papers in archives, libraries and museums in Sweden. NAD is based on information on the archival creators – corporate bodies, persons and families – with basic data on their records and collections. NAD contains data on archival creators from for example the National Archives with the Military Archives, the Regional State Archives, regional archives for private organisations, and the manuscript divisions of the Royal Library and some larger university libraries. NAD also provides a complete register of all archives in Sweden, including archives within libraries, museums, local authorities, and other organizations.

<<http://www.nad.ra.se>>

*The Swedish Media Database (SMDb)* at the National Archive of Recorded Sound and Moving Images, which contains radio and TV programmes, records, tape cassettes, audio books, interactive multimedia, films, videos, and Swedish 78-rpm records.

<<http://www.slba.se/arkiv/index.jsp>>

The ABM-Centrum is for the moment working on an inventory of Swedish digitised material that is planned to be integrated into the Europeana portal. The director generals of the National Archives, the National Library, and the National Archive of Recorded Sound and Moving Images have decided to integrate their institutions through on line catalogues. This work has just started and will be finished during 2009.

The Coordinator for the Museum Sector will also, during 2008, start to build up an integrated on line catalogue service for the museum sector (K-SAMSÖK) with possibilities (in a next step) to connect to the joint national catalogue project for archives, libraries and the audiovisual sectors.

**in archives, libraries and museums, indicating the expected increase in digitised material which could form part of the European Digital Library and the budgets allocated by public authorities.**

In this field it becomes apparent how political traditions and the way in which countries are organised influence the approach adopted toward digitisation and on line access (including policies). The constitutional “bottom up approach” in Sweden, whereby different cultural institutions collaborate to form policy guidelines, gives the Government a supervising role that does not include detailed directives such as quantitative targets for digitisation. These targets are normal parts of the work planning process at each cultural heritage institution. There is consensus among these institutions that some basic qualitative conditions must be fulfilled when handling digital resources: they should be easy to find and easy to retrieve, also cross-sectorial, be possible for users to understand, accept and use, be retrievable, accessible and usable not only on the short term but also for future generations. So far, corresponding conditions for the availability of digital resources have not been set in quantitative terms.

Most digitisation activities have over the years been financed as special projects with public or private direct funding. Conditions have often been specified, such as supporting a weak regional or local labour market, using a specific percentage of unemployed persons, giving benefits to right holders etc. During the last 10 years, the Swedish Government has on some occasions used targeted allotting of resources where large sums of money are given to very specific areas during a limited but not too short period of time. That facilitates conditions both for quick and visible output and for benchmarking the results. Therefore, the government in 2005 decided to give extra funding for the fiscal years 2006 and 2007, in total 550 million SEK (about 61 million EURO), for increased accessibility to and for the preservation of the cultural heritage. The aim was to make it possible for cultural institutions to hire unemployed people short-term for labour intensive activities (conservation, restoration, inventory, digitisation etc). An important objective was to enable access to collections, archives and other cultural information and artefacts, either virtually through the Internet or presented publicly in exhibitions, publications and other forms. The Swedish Arts Council was commissioned by the Government to handle

## **A2. Progress on the development of quantitative targets for the digitisation of analogue material**

the funding through a programme called Access. In 2006, 298 million SEK were set aside for the Access programme, and the initiative was reinforced by further 250 million SEK in 2007. During 2006 and 2007, the Swedish Arts Council approved 581 applications and awarded a total of 523 million SEK in support of such fields as archives, libraries, local history societies, museums, cultural environment and the performing arts, as well as other fields in the cultural sector. Of course, the grants applied for far exceeded the assigned funding resources, which made it necessary for the Arts Council to make allocation priorities. An important basis for acceptance was that the proposed projects focused on accessibility. Other important criteria were quality and long-term perspectives, cooperation across institutional boundaries, and the aim to attain an equal geographical distribution of the allocations.

To continue and conclude the Access programme, the Government has announced that 75 million SEK have been allocated for 2008 and 25 million SEK for 2009. On the basis of the results of the Access program and the results of the state committees of inquiry mentioned above (see question 1) further measures can then be taken into consideration.

#### **A3. Progress on partnerships between cultural institutions and the private sector in order to create new ways of funding digitisation of cultural material.**

The question of private-public partnership involving cultural institutions is a rather new question in Sweden. It is also part of the mission for The State Committee of Inquiry on Cultural Policy (see question 1 above) to look into this matter.

Over the years a number of digitisation activities in the cultural heritage sector have been financed as special projects with public or private direct funding. Important private partners to public cultural institutions have been foundations like the Wallenberg Foundation and The Bank of Sweden Tercentenary Foundation that both award project grants to individual researchers and research groups. Digitisation of cultural material has been one area of such awarding. The Knowledge Foundation, formed in 1994, has invested in establishing research environments with distinctive profiles at Sweden's new universities and other higher education institutions and to promote the exchange of knowledge and skills between higher education

and the business sector. The Royal Academy of Letters, History and Antiquities is also an important partner. The principal aims of the Academy are among other things to promote research in the field of the humanities, theology, and social sciences, to work for the preservation of the cultural heritage of Sweden, and to co-operate with other Swedish bodies and associations in the humanities.

A strategy group on ICT policy (2004–2006) suggested that for ICT to be able to make culture more accessible by using new methods as well as current techniques, the organisational boundaries must be transgressed. The group also suggested several initiatives in order to support this development like better conditions for new business based on cultural content and resources. Issues like these are now handled as a part of the Governments national strategy on regional competitiveness, entrepreneurship and employment, 2007- 2013.

At the end of its term the State Committee of Inquiry on Cultural Policy will most likely put forward proposals dealing with the question of private-public partnership in the cultural sector. Depending on the results of this inquiry, the need for further initiatives in this area can then be considered.

#### **A4. Progress on the set-up and sustaining of large scale digitisation facilities.**

There are currently six digitisation facilities in Sweden that in some sense can be called "large scale".

a) The National Archives digitisation "plant", organised as a department called MKC (Media Converting Centre). It has now become the main competence centre in digitisation (bit mapped images), and its services are requested also by other content holders than the archival institutions, for example the Swedish land survey. MKC was identified by the MINERVA Plus project as a model for cost reduction in digitisation. The activity at MKC is organised as a large scale production of digital images for different kind of customers. The MKC operate three flexible shift teams that enable 20 hour working per day giving an output of 15 million images per year. The working units are arranged by the various types of originals: maps, bounded books, loose leaf, etc. The aim is to achieve an effective utilisation of resources and to maximise the throughput to reduce cost per unit. The workflow

of MKC is a crucial link in the National Archives internal digitisation process, which yields both high resolution images for preservation and images for viewing. In parallel with the production at MKC, digitised images of paper records captured at regional state archives are also processed through MKC and imported into the National Archives database with digital images for viewing. This database is growing rapidly and contains for the moment about 40 million images, but because of security and personal integrity only a part of it can be accessed over the Internet.

- b) The Swedish National Archive of Recorded Sound and Moving Images (SLBA) has developed an automated audiovisual migration facility. It is in full production and approximately 2 500 hours per day of material are digitised and made directly available to researchers at the SLBA. Over a three-year period, an initial selection of 1.5 million hours of material will be digitised consisting of nationally broadcast public-service recordings. The effective systems and methods that SLBA has created give researchers completely new possibilities through direct access to very large amounts of radio and television material. IPR poses a hindrance in relaying material to a larger European audience, but this large scale digitisation at least fulfils one of the important prerequisite steps toward supplying great amounts of material to a larger audience.
- c) There is also a joint effort in audiovisual digitisation in the north of Sweden in Ånge. The Swedish National Archive of Recorded Sound and Moving Images (SLBA), the Swedish Television (SVT), and the Swedish Educational Broadcasting Company (UR) have collaborated to establish a digitisation facility there. In the three year project ending December 31<sup>st</sup> 2009, over 100 000 hours of TV-programme material will be migrated and digitised. Most of this material is difficult to transfer and therefore handled in a more manual way.
- d) The National Library (Royal Library) has started to build up a digitising capacity that can handle high resolution scanning of special collections and oversized items. One example is Codex Gigas ("the Giant Book") sometimes called the Devil's Bible after the impressive picture of that potentate

on one of the folios. The book is 89.5 x 49 cm and weighs 75 kg. Since 2006 the National Library has a department in its organisation called the Digital Library with responsibility for electronic information delivered to the National Library and the digitisation of the library's own collections.

- e) The National Historical Museums has as a part of the Access programme started a very ambitious project with the aims to digitise and give access on the Internet to their collections on a broad scale – in all more than 20 million objects. The project, called The Invite – open collections project, is presented above (see question 1).
- f) In 2003, the Government made a project called "Kulturarvs-IT" (in English Cultural Heritage IT) permanent. This project aimed at making the cultural heritage more accessible through digitising and also enhancing possibilities for disabled persons to get employed (Governments bills number 2002/03:1 expense area 13). The activity is led by a special foundation (Stiftelsen Föremålsvård i Kiruna) and the National Heritage Board. The digitisation has been conducted decentralised, during 2007 at about 20 regional and communal cultural institutions. One of the tasks of The Coordinator of the Museum Sector (see question 1 above) is to evaluate "Kulturarvs-IT", an evaluation that is to be based on the needs of the cultural institutions, and result in proposals on how the conservation and digitisation can be efficiently organised from an economic point of view (published as a directive for committees number 2008:10).

**A5. Progress of cultural institutions, as well as publishers and other rightholders to make their digitised material searchable through the European Digital Library. Describe in particular the progress on the application of common digitisation criteria by cultural institutions and, where relevant, private companies, in order to achieve interoperability with the European Digital Library and to facilitate cross-language searchability.**

There has not up until recently been any concentrated effort in promoting the EDL in Sweden. This however is not to say that efforts have been nonexistent. Information has been given at several seminars and workshops in the cultural heritage domain



as well as in other fora. A starting point for more organised actions was a seminar in February 2008 targeted at EDL and organised by the National Library who is the national coordinator for EDLnet in Sweden. Representatives for the Commission as well as the projects EDLnet and the World Digital Library presented their view on the subject.

Most of the practical EDL oriented work at Swedish central public cultural heritage institutions is channelled through partnerships in a number of EU projects (EDLnet, TEL, MINERVA eC, MICHAEL Plus, QVIZ, PROTAGE, Video Active etc.) and participation in consortiums who actively apply for new projects (ATHENA, APENET, Alliance for the preservation of scientific information etc.). Interoperability at European level and searchability across language barriers is not looked upon as a specific Swedish problem. As content providers, the cultural institutions in Sweden just have to follow what is agreed upon for the Europeana portal.

What worries some of these institutions is that their digitised resources may not be suited for the portal, this mainly due to divergences in the goals for digitisation and Internet access. An extensive part of the Swedish digitised resources available online is "raw data", produced large scale with the researchers in mind and not the average person in the street. On top of that, all digitised material is not free of charge (this is the situation for a major part of the digitised archival information), and there are also private companies that sell archival information over the Internet.

Benchmarking with other institutions is something that has started in some cultural heritage sectors. For example has the National Archives in the Nordic countries (Finland, Sweden, Denmark, Norway and Iceland) carried out a benchmarking project on digitisation during 2006 and 2007. The final report includes a compilation between the Nordic countries, an analysis of the results, and some recommendations. The project was led by Finland. An internal Swedish discussion, in conjunction with the EDLnet, on how to wrap the Swedish digitised cultural heritage resources into formats and web applications suitable for portals like the Europeana, is a natural next step in this area.

#### **A6a. Progress on mechanisms to facilitate the use of orphan works.**

#### **A6b. Progress on mechanisms to facilitate the use of works that are out of print or out of distribution.**

#### **A6c. Progress on the availability of lists of known orphan works and works in the public domain.**

In Sweden there are no legal initiatives taken concerning orphan works. However – as in the other Nordic countries – some of the problems regarding orphan works have been solved by the use of extended collective licenses. This technique is also used in other countries and is further described under section 4.5 in the "EUROPEAN DIGITAL LIBRARY INITIATIVE High Level Expert Group (HLG) – Copyright Subgroup Interim Report (16.10.06)". An extended collective license applies to the exploitation of works in a specific manner, when an agreement has been concluded concerning such exploitation of works with an organization representing a substantial number of Swedish authors in the field concerned.

The question of orphan works has to some extent been discussed by the institutions involved with the EDL project in Sweden. But orphan works will probably be more of an issue when digitisation of photos and other materials that are normally connected to an identified right holder increase. Furthermore, the Coordinator for the Museum Sector, mentioned above, will probably look in to this question from the point of view of the museums. The intent is to clarify the situation and to identify to what extent issues like these are relevant to the work carried out in the sector.

The Association of Swedish Professional Photographers has already started a series of seminars about EDL and its implication for IPR related issues. The Swedish associations for publishers and for textbooks and teaching aids have also started discussions firstly with the National Library.

#### **A6d. Progress on the identification of barriers in your legislation to the online accessibility and subsequent use of cultural material that is in the public domain – and the steps taken to remove them.**

Up to date, the question of the accessibility and use of works that are already in the public domain does not seem to have been a problem for the institutions in the cultural sector. The main legal barrier to online accessibility today is primarily related to the Personal Data Act, which came into force in 1998 and replaced

the out-dated Swedish Data Act from 1973. The Personal Data Act is based on Directive 95/46/EC which aims to prevent the violation of personal integrity in the processing of personal data. From 1 of January 2007 the act was revised in a way that makes it much easier for cultural heritage institutions to publish unstructured personal data on the Internet. Of course, it is still not permitted to publish that information in a way that could insult ones personal integrity. But, it is now possible to publish a scanned digital image with names of living persons as long as the names are not indexed or searchable in another way.

## B. DIGITAL PRESERVATION

**B1. Progress on national strategies for the long-term preservation of and access to digital material. Describe the organisational approach, indicating the roles and responsibilities of the parties involved as well as the allocated resources. Describe the specific action plans outlining the objectives and a time-table for the specific targets to be met.**

Like in digitisation, the Swedish constitutional “bottom up approach” gives the Government a supervising role mainly consisting of issuing allocation directives and ordinances with instructions for operations to be fulfilled by the governmental agencies. However, unlike digitisation the national public cultural heritage institutions possessing responsibility for the continued life and accessibility of digital material have differences in the legal base for their work. The activities of the public archival institutions are built on the constitutional right for all citizens to have free access to public records, confirmed in the Freedom of the Press Act (since 1776). The Archives Act also states that public archives are a part of the national cultural heritage in Sweden. The National Library is based on legal deposit, confirmed in the Legal Deposit Act (since 1661). The National Archive of Recorded Sound and Moving Images also has the Legal Deposit Act as its base, but since 1979, when the envelopment area of the act expanded from printed work to also include material published as recorded sound and moving images. The underlying constitutional commission for the public archives to guarantee a democratic right to access

public records gives the National Archives a special position with a right to issue special regulations for governmental agencies concerning their records. Some of these regulations prescribe in particular the handling and preservation of electronic records, including transfer. For all transfers of archival records from state agencies to the National Archives there has to be an agreement between the archival institution and the agency in mind, regulating the practical part (for electronic records also the technical profile) and the economical compensation that has to be paid to the National Archives. The National Archives is an important stakeholder in the implementation of e-government in Sweden and involved in the Governments action plan for e-government 2008-2012. As national public cultural heritage institutions, the National Archives, the National Library, and the National Archive of Recorded Sound and Moving Images have since long ago sectorial strategies covering their respective fields of action, often built up by practical de facto routines based on best practices. In issues concerning digital preservation these institutions have now started a far reaching cooperation, first of all in the National Competence Centre for Long-term Digital Preservation and Access (or LDB-Centre) at Lulea University of Technology, which is a competence centre for research and technical development and testing of methods and technologies for long-term digital preservation and access. Partners in this centre are the National Archives, the National Archive of Recorded Sound and Moving Images, and the National Library together with Lulea University of Technology and the Municipality of Boden (where the Centre is located). Discussions have started with the above mentioned Coordinator for the Museum Sector on how to connect the museums as a sector to the centre. The LDB-Centre was established in 2006, initially for a period of three years. Two main questions have dominated the research agenda: the availability and accessibility of multi-sourced and multi-formatted digital resources and the preservation of complex, dynamic and very high volume digital objects. On a practical level, the National Archives, the National Library and the National Archive of Recorded Sound and Moving Images will during 2008 go forward

with plans to develop a joint repository management system for the safety copies of their digital holdings and collections.

**B2. Progress on exchange of information with other Member States on your strategies and action plans.**

As mentioned earlier most of the national cultural heritage institutions responsible for digital preservation take part in different research and/or networking projects or in professional societies where exchange of information is a natural ingredient. For the moment the National Archives also coordinates a STREP project called PROTAGE in the 7<sup>th</sup> Frame Work Programme. The project concerns using agent technology in long-term preservation.

The centre on long-term preservation (LDB-Centre) at Lulea University of Technology represents a complementary channel for exchanging information; in this case with researchers and centres of excellence connected to different universities.

For decades, the Nordic countries have had a strong relationship, and as a matter of routine interactions between colleagues in sister-institutions. Technicians working with digital preservation in the archival sector meet regularly, and there is also a close cooperation in the library, audiovisual and museums sectors.

**B3. Progress on legal provisions for multiple copying and migration of digital cultural material by public institutions for preservation purposes.**

According to the Act on Copyright in Literary and Artistic Works, governmental and municipal archival authorities, the National Archive of Recorded Sound and Moving Images, such scientific and research libraries that are operated by public authorities, and public libraries are entitled to make copies of works, with the exception of computer programs,

- 1) for purposes of preservation, completion or research
- 2) in order to satisfy the desires of library borrowers for single articles or short extracts of work or for material which, for security reasons, must not be given in original form, or
- 3) for use in reading devices.

The Government may also, in specific cases, grant certain archives and libraries other than those

mentioned above the right to make copies pursuant to what is said in this article of the law.

The Government has also proposed that a state committee of inquiry look into questions concerning the legal status of safety copies of digital files.

**B4. Progress on policies and procedures for the deposit of born-digital material. Please note how you are taking into account developments in other Member States in order to prevent a wide divergence in depositing arrangements.**

Policies and procedures for the deposit of born-digital material are important tasks in the expanding cooperation between the National Archives, the National Library and the National Archive of Recorded Sound and Moving Images (and hopefully also including the museum sector in the near future). The decision mentioned above (see question B1) to plan for a joint repository management system will certainly promote future progress. Much work on policies and procedures is also done under the umbrella of the LDB-Centre at Lulea University of Technology. By close contacts with other European institutions that preserves digital resources long-term and wide national acceptance of official and de-facto standards, the risk for wide and troublesome divergences in depositing arrangements can be minimised. Concepts such as the "Trusted Repository", and especially the digital repository audit method DRAMBORA, released by the Digital Curation Centre (DCC) and Digital Preservation Europe (DPE), are carefully studied and discussed by the cultural heritage institutions in joint seminars.

**B5. Progress on legal provisions for the preservation of web-content by mandated institutions.**

In the 1990s the National Library started to collect, preserve and make available Swedish documents published on the Internet. Their collection contains today over 300 million files from web sites, mainly with the suffixes .se, .nu, .org, .net, and .edu. Due to restrictions set by Swedish laws on personal integrity, this material can only be publicly accessed within the premises of the National Library.