

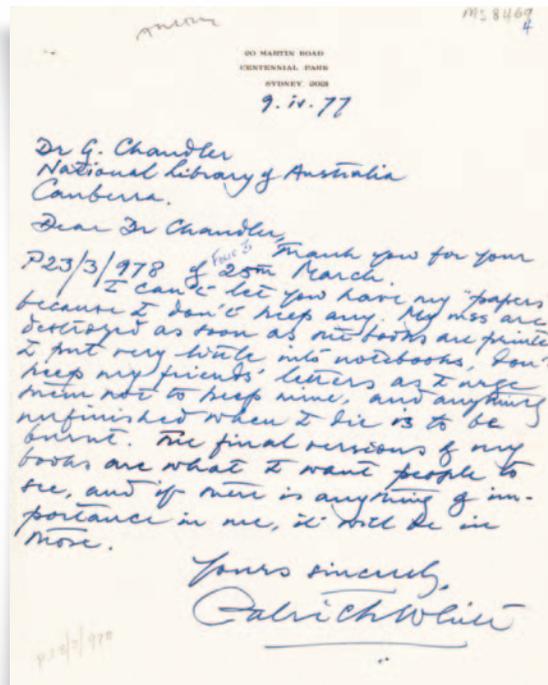


Enhancing the ebook: Patrick White and the Australian Cultural Landscape¹

» ROBYN HOLMES

When Patrick White claimed in 1977 ‘My MSS are destroyed...’, he was declaring truthfully that he had burnt priceless drafts of his major novels and plays.² However, when the National Library of Australia (NLA) acquired the ‘lost’ Patrick White papers from his literary executor Barbara Mobbs in 2006, a frisson of excitement and shock rebounded through the scholarly, literary and wider arts communities.³ More than anyone, his biographer David Marr was astonished to discover this cache of 32 boxes of unknown material. ‘Happy to let me dig about in the entrails of his life’ for almost a decade, it now seemed to Marr that White had deliberately kept him from ‘trawling through this intimate evidence of his work’.⁴ In 2012, the celebration of the centenary of White’s birth is the catalyst for scholars and the custodians of cultural collections to revisit the significance of White’s entire body of work, published and unpublished, and his influence and place in Australia’s artistic life.

White’s papers, while far from comprehensive, reveal more about his complex human qualities, his creative processes, his social interactions as well as some unfulfilled aspirations in aborted scripts, plays, stories and libretti. Many items will be on public display during 2012 in an exhibition at the NLA in Canberra, *The Life of Patrick White*,⁵ opening in April, and later moving to Sydney to the State Library of NSW. The exhibition documents



ABOVE
Patrick White at work in his study.

LEFT
The letter White wrote to NLA Director Chandler

White’s achievements as a writer, but also explores his forceful presence in the cultural life of a nation, across literature and the stage, visual arts, film, music and opera. It reveals his social concerns, his passions, his loyal and generous, if prickly, nature, his friendships, the homes he created and intimate moments in his life as a writer.

Other scholarly and publishing projects abound in this centenary year. Two scholarly publications

emanate from the Australian Research Council (ARC) funded digital project *Patrick White in the Twenty-first Century*, led by Margaret Harris and Elizabeth Webby at the University of Sydney: both emphasise the importance of the survival of the White archive. The first is Random House's publication of his 1981 previously unknown and unfinished work of fiction – though with one part wholly complete – *The Hanging Garden*. Secondly, the researchers are creating a scholarly digital edition of the surviving ten notebooks, connecting transcriptions, annotations and commentaries to the digitised surrogates created by the NLA.

However, White's collection represents just one of a myriad of equally rich personal collections preserved in the nation's cultural institutions: those of composers, writers, designers, directors, filmmakers, public thinkers and friends, whose stories intertwine and intersect with White's presence in a wider artistic landscape.

Among the most notable collections of related original materials held at the NLA are the personal archives of composers Peter Sculthorpe and Richard Meale, director Jim Sharman, designer Desmond Digby, critics

Curt and Maria Prerauer, writer Geoffrey Dutton, historian Manning Clark, entrepreneur Harry M. Miller, actor Kate Fitzpatrick, operatic director Moffatt Oxenbould and White's biographer David Marr, as well as designs by Sidney Nolan and

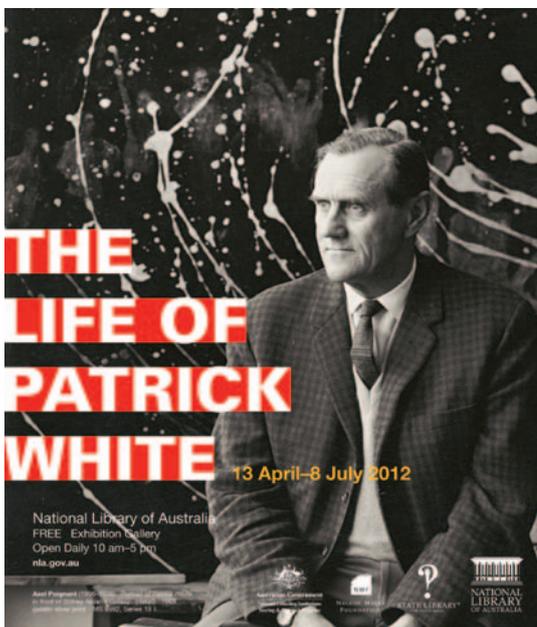
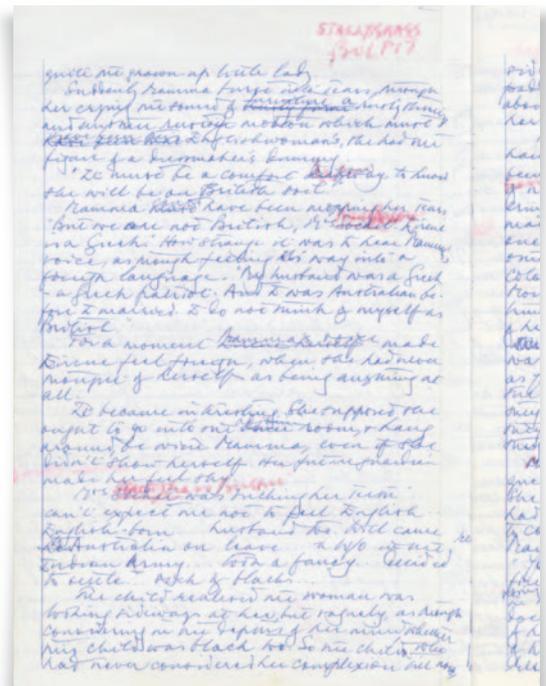
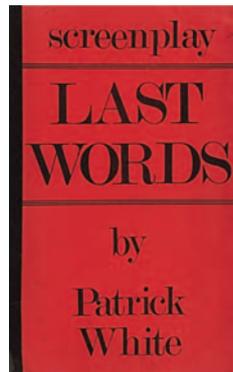
photographs by William Yang. The National Film and Sound Archive of Australia (NFSA) holds other records, like those of prominent film producer Anthony Buckley, as well as related audiovisual collections. The focus of each personal archive is the individual: their collections document their own careers, relationships and creative contexts.

Yet White's presence forms a common thread across hundreds of boxes that contain correspondence, diaries and notebooks, musical sketches and scores, stage ephemera, photographs and visual diaries, business files and memos, and even aides-memoires of personal phone calls. White appears here as a character on a much larger cultural stage, in which the threads weave, interconnect and resound across multiple collections. Across these inner and professional worlds of other personas, Patrick White recurs as a kind of refrain, a recurring motto, an icon, weaving connections and networks sometimes intimate, some inspirational, others inflammatory.

These collections, considered together with White's own, reveal White from a different viewpoint: as a writer under the influence

RIGHT
Unpublished screenplay in Patrick White's papers.

FAR RIGHT
A page from *The Hanging Garden* manuscript.



RIGHT
Promotional flyer of the NLA exhibition.

of – even trying his hand in – other art forms, ever imagining, or rejecting, or participating in the transformation of his ideas and writing into other forms of artistic expression. White was not only self-declared 'painter manqué', but also musician manqué, opera lover and (almost) librettist manqué, screenwriter (mostly manqué) and director manqué, who loved but could never quite work out how to fully play in

the world of the theatre, the opera stage, the film set and the artist's studio. Writing was to be his fate, his curse, as he sometimes saw it.

This broader narrative, derived from these multiple collections, forms the basis for another innovative and experimental White centenary project *Patrick White, Voss and the Australian Cultural Landscape*. The result is an enhanced

arts funding, piece together like a gigantic cultural jigsaw. White plays the role of a central protagonist or behind-the-scenes puppeteer in this cultural narrative. Such is the dominating presence of a Nobel Prize winning artist.

This joint project grew out of two quite separate aims. The first was to bring to a wider public the results of a series of events in 2009 called *The*

PATRICK WHITE RECURS AS A KIND OF REFRAIN, A RECURRING MOTTO, AN ICON, WEAVING CONNECTIONS AND NETWORKS SOMETIMES INTIMATE, SOME INSPIRATIONAL, OTHERS INFLAMMATORY

ebook published by the National Library in partnership with the National Film and Sound Archive of Australia, and written by Robyn Holmes (NLA) and Vincent Plush (NFSA). In this ebook, digitised source materials from these and other national collections – manuscripts of all kinds, images, musical scores, sound recordings, oral histories and films – appear as layers and voices in the story, to illuminate the narrative and create what aims to be a rich and living experience for those reading the text.

Using the novel *Voss* as a central thread, the authors explore White's relationship to a medley of high profile Australian artists, thinkers and entrepreneurs, most seeking opportunities to establish their voices in both Australian and international contexts. This is a generation, like White, committed to creating art professionally in Australia, and working to embed their art-forms, confidently and maturely, in the nation's psyche. White appears here, as protagonist, provocateur, chief critic, guardian angel and sceptic

Voss Journey. This four-day event led by the NFSA with the NLA, in partnership with fourteen other agencies including the Australian Broadcasting Corporation (ABC) and Opera Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the Australian National University (ANU), set out to chart the cultural resonances of the novel *Voss* over a fifty-year period. White's physical and spiritual quest for an Australian 'mythical history' in his novel *Voss* plays itself out in a myriad of *Voss*-related offspring in literature, painting, music, theatre, film, photography and ethnography, some projects realised, others barely begun. *Voss*, in essence, is a story about the future of Australia as much as it is about its history and its present (as perceived in 1957). Perhaps this is why the novel was so resonant for other artists struggling with the quest for an Australian artistic identity on the international stage in a period of burgeoning cultural activity.

The Voss Journey, peopled by a teeming cast of creative and public figures, explored the webs of

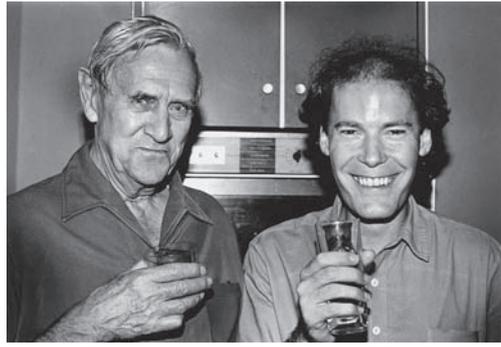
WRITING WAS TO BE HIS FATE, HIS CURSE, AS HE SOMETIMES SAW IT

in politically engaged stories of the growth of Australia's cultural agencies from the 1950s-90s. The heady days of experiment and achievement in Australian literature and publishing, the Australian film industry, the rise of professional permanent Australian performing arts companies, multi-arts festivals like the Adelaide Festival of Arts and multi art-form venues like the Sydney Opera House, as well as the growth of government

relationships, ideas and collaborations sustained and sometimes sundered around *Voss*, and exposed the ways in which collections held across multiple institutions could 'speak to each other'. Scholars explored the novel and its sources in Leichhardt and colonial society; Indigenous artists inverted the story through dance; and performing artists reflected on the multiple attempts to film *Voss* and its transformation onto the opera stage

RIGHT

Patrick White and Jim Sharman.



RIGHT

Patrick White at work in his study.



RIGHT

Patrick White, Manoly and his theatrical friends.



of *Voss*, courtesy of Opera Australia (formerly The Australian Opera) and the ABC, but now commercially unavailable, also enliven the ebook narrative. Film and sound clips, digitised scores and images, illuminate the ways in which David Malouf transformed this complex novel into a libretto and Richard Meale crafted a musical style and language to convey the interior journeys of the characters; and how a cast of actor-singers brought *Voss* to the stage under Jim Sharman's masterly direction. Other clips, digitised manuscripts, pictures and ephemera invoke recollections of the Adelaide Festival of Arts, the opening of the Sydney Opera House and other historical moments, from colonial sources that animated White's historical imagination through to paintings and contemporary performances.

This experimental ebook project was driven also by the need for the national cultural institutions to explore a completely different aspect of their business. The rapidly changing technologies, shifts in scholarly publishing and new e-publishing business models provide serious challenges to those institutions with statutory responsibilities for preserving the creative and scholarly output of the nation. The NLA, in particular, is confronting its role in the cycle of production, management and archiving of ebooks: publications increasingly enhanced with rich media, presented in various manifestations with multi-formats, and distributed in new ways, in which hardware, software and distribution platforms are interdependent. How will the Library respond to this alternative future? How will it provide access to such books permanently

WHITE PLAYS THE ROLE OF A CENTRAL PROTAGONIST OR BEHIND-THE-SCENES PUPPETEER IN THIS CULTURAL NARRATIVE

by The Australian Opera at the 1986 Adelaide Festival of Arts. In sharing their memories, the illustrious cast of characters revisited and reflected on the significance of key cultural moments in this fifty-year history, as well as recounted some apocryphal Patrick White anecdotes.

The four days of *The Voss Journey* created living history and the NFSA fully documented the events in film and sound, creating a rich audiovisual source for the – as then unimagined – ebook. Excerpts from the opera production

into the future? No better way to understand the processes than to encounter them first-hand!

Thus the two institutions, NLA and NFSA, embarked on this ebook as a collaborative 'learning' project. The NLA's publications staff had already converted their out-of-stock back issues into ebooks (in PDF), freely available from the website, and were testing new business models with boutique, high-end publications produced for sale in both print and ebook formats. This project aimed, instead, to test the issues for extended and

enhanced scholarly e-publications, free to users, in order to explore production, distribution and user behaviour, as well as the complexities of archiving and interactivity. The project had some in-built advantages: the authors were on staff and had already unravelled and generated cultural content related across institutions that could complement the Patrick White centenary projects. Rich

interactivity. Only after the project commenced, for example, did the now-lauded app of *The Wasteland* appear,⁶ with its synchronised performance, manuscript and audiovisual commentary. The first Australian commercially published enhanced ebook, Warren Fahey's *Australian Folk Songs and Bush Ballads Enhanced E-book*,⁷ also appeared in mid 2011, produced in three parts and including

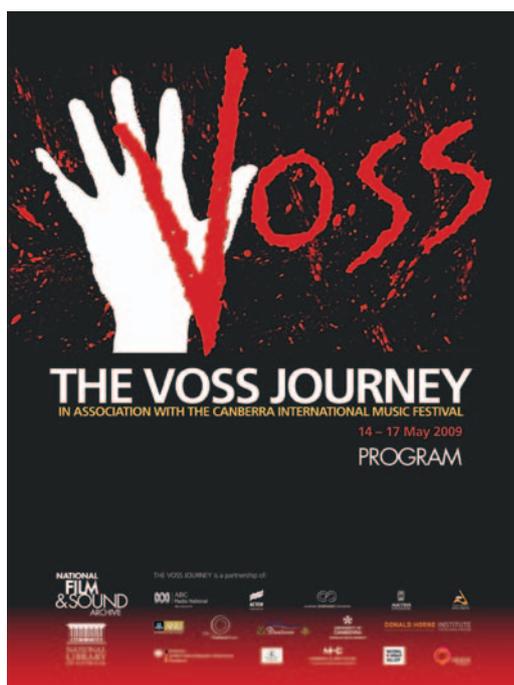
VOSS, IN ESSENCE, IS A STORY ABOUT THE FUTURE OF AUSTRALIA AS MUCH AS IT IS ABOUT ITS HISTORY AND ITS PRESENT

media and direct links to permanently identified materials could test new ways of providing interpreted access to collections. In addition, staff responsible for web publishing and preserving digital objects, together with authors and editors, could meaningfully investigate, from multiple viewpoints, the complexities and challenges of the technology and emerging industry standards.

This enhanced collaborative 'e-only' book (generated as such, with no print production) is the result of a project that remains consciously experimental. It deals with and tracks many unknowns, especially about the user experience, in an environment with constantly shifting sand. Characteristics of the web and 'apps' for mobile devices have been driving the desire for ebooks to include functionality well beyond electronic page turning, with richer reading experiences and

commentary and new performances as well as original archival recordings from the NLA. In this same period, Australian university presses ramped up their e-scholarly output, including publishing some books enhanced with multimedia.

Publishers and retailers alike are grappling with the development of new business models, as the ebook challenges traditional publishing more quickly than expected and alternative distribution models blow apart known patterns of production and consumption. In the ebook race, mobile devices have improved and expanded exponentially, with the Kindle, Nook and iPad leading the way with ebooks either attuned to sophisticated proprietary experiences or accessible across multiple smartphones and tablets. The 'hot-off-the-press' technology is Apple's new tool, its iBooks Author, released as part of its iBooks2



FAR LEFT
The Voss Journey

LEFT
First page of the Voss Opera Score.

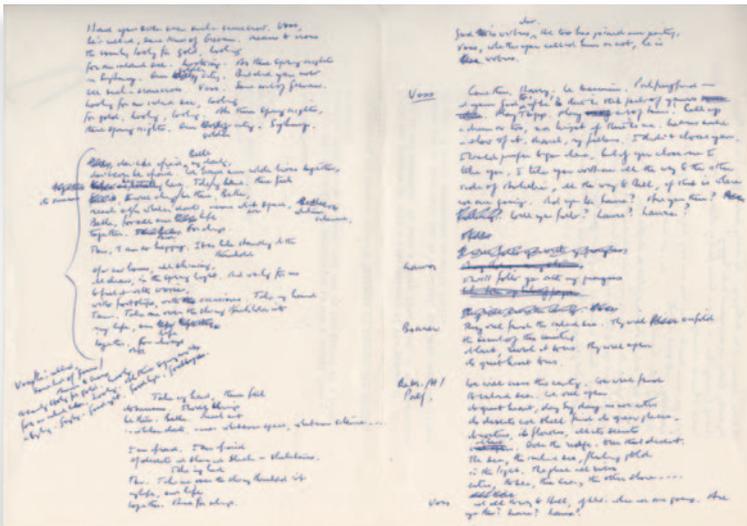
BELOW

Voss costume design by Luciana Arrhigi, Patrick White's niece.



textbook platform, a kind of equivalent to its music 'GarageBand' technology, but for authors.⁸ It empowers the individual with user-friendly tools to create interactive electronic reading materials and enhances the reader experience. Such tools are still immature but, as they improve, are likely to have a further significant and disruptive impact on publishing, including textbook and scholarly production, and on the emerging 'ecosystem' of ebook conversion services.

The NLA and the NFSA aim to evaluate the 'eVoss' project (its shorthand title) not only in terms of the creator/user experience and audience response, but according to lessons learned, reflecting the wider aims of the project to monitor and learn this changing business of ebook creation,



ABOVE

David Malouf's draft of the Voss libretto

publishing, preservation and access. While it is too early to document all these lessons – and lessons are notoriously difficult when 'flux' is the norm – some project decisions have informed progress as the ebook enters the final production stage. These observations are at this stage preliminary but accompany other ebook investigations at the NLA in relation to overseas collecting and advanced digital repositories.

Firstly, the project team has adopted the principles of 'agnosticism' and 'interoperability', across both technology and text. To maximise access and outreach the ebook needs to be available to any person with some kind of electronic reader device, or just simply via an

affordable computer. Some users will be able to access and play the rich media: others will not. It also has to be accessible to people with disabilities. The principle is to use a 'single source publishing' model in which the same content is used to generate multiple outputs. Given the vast array in the marketplace, this range of formats and interoperability cannot be comprehensive. Without common industry standards and consistent behaviours across formats and devices, the project is targeting the most accessible, the most used and the most marketed in Australia.

The team also decided to make the book available in HTML and PDF on a website, a cross-institutional micro-site, co-branded with its own nomenclature, but hosted by the NLA in its Drupal web content management architecture. The rationale for a web version was to enhance both accessibility and interactivity. Given the limitations of some ebooks to support annotation, tags, commentary and review, these desirable ebook functions have been transferred to the website, creating an 'engagement space' in which to seek feedback, update related information about other projects and harness new knowledge, without prejudicing the integrity of the ebook in its first iteration. An early test provided a useful proof of concept. When the filmmaker Ken Russell died in late 2011, the NFSA published on its website a portion of the chapter that discusses Russell as the first-engaged director in Patrick White's and Harry M. Miller's attempts to transform Voss into a film. Within 24 hours, blogs from around the world, including from Ken Russell's biographer who was unaware of Russell's excursions into Voss, elicited the sharing of new information and important commentary. As it is an experimental project, there is no ongoing commitment to revising the ebook, just as a publisher cannot commit to future editions on first release. Yet the possibilities for interactivity in ebooks remain rich and the project has left open a door of opportunity to capture feedback, new collections and new knowledge into the future.

To maintain the principle of an 'agnostic' book, the narrative also needs layering. It needs to stand with integrity as text alone, with or without the sources: a 'good read' that does not leave the reader missing its meaning by not being able to access the clips, oral testimony, images and accompaniments. Thus, at the micro level, authors cannot include statements like 'as you can hear/see in the following example'; they must express an idea using both text and rich sources but without repetition; and include

elegant messages and citations where audiovisual materials are available but may not render.

The layout needs to be agnostic as well, with text and digital objects free-flowing to fill the varied sizes and style definitions of eReaders, in an environment where the user takes control of the options for font size and type. One consequence is that page numbers become obsolete for scholarly citation and for cross-referencing across chapters, replaced by search functionality. Footnotes automatically convert to endnotes, images cluster, and tables appear as images. The ebook production does not have the same precision as a print version. An editor more used to publishing electronically than in print can define in advance some electronic

apparatus to reveal the evidence. The project team's original vision was that a reader should be able to move directly and freely in and out from the narrative to the digital object and/or to full bibliographic details of sources in the catalogue record. Not all people, of course, will want to read and experience the book in this way, but the guiding principle is to support rich scholarship for those that do. In other words, just as the text is 'agnostic', the book aims to reach a dual audience of scholars and the general public.

However, eReaders and ebook formats do not readily allow readers to navigate from the self-contained space of the ebook into the internet, and back again. This limitation has inhibited

PUBLISHERS AND RETAILERS ALIKE ARE GRAPPLING WITH THE DEVELOPMENT OF NEW BUSINESS MODELS, AS THE EBOOK CHALLENGES TRADITIONAL PUBLISHING MORE QUICKLY THAN EXPECTED

styles to minimise difficulties of converting the text to multiple publication formats and reduce manual manipulation, but automated conversion does not always guarantee accuracy and consistency in this ever-frustrating process of ebook formatting.

Even the question of where to place a digitised resource in the text can be problematic, whereas the fixed relationship between text and illustration in print publication can anticipate a reader's long-standing habits of relating text and image. When an ebook expands to include audiovisual materials, then these 'reading' habits are likely to be informed by the user's experience of sound, film, multimedia and gaming, as well as web usage. There is little systematic research yet as to how readers translate their experience, habits and expectations from other media into a book environment. In other words, user expectations are not well understood, though technology companies are driving screen-readability and usability changes informed by technical research. Content creators can at best synthesise an understanding of users' behaviour in a web environment with known habits of reading long sustained text, but in electronic form. In this context, book editors and designers are gravitating more towards the role of creative producer as technologies and user experiences converge.

The NLA's early adoption of permanent identifiers for its catalogue records and digital/digitised objects has proved an important bonus for a book designed to enhance the narrative with collection sources and to support full scholarly

implementation of the project's preferred model. Instead of delivering source materials in the text dynamically, as desired, we have had to embed the digital resources in the narrative; that is, confine them within the container of the ebook rather than enabling the reader to navigate to external repositories and back into the text. On our testing to date, the new iBooks Author tool is better able to present embedded resources because it can preserve the functionality



RIGHT

David Malouf
FAHA and Richard
Meale FAHA,
collaborating on
Voss.

inherent in the original. For example, in this format we have been able to import digitised Patrick White notebooks into the text as a whole, not just selected static pages, and allow readers to control the page turning. The display is also friendlier, with more flexible viewing options and easier navigation across chapters. This format, however, still has limitations, not only those of its first-generation authoring tools, but most notably the omission of full support for scholarly apparatus and referencing. In all output formats, the project team has inserted footnotes (endnotes) that contain live URLs to the sources, using the Library's permanent object or catalogue identifier.

wiki space has acted as a repository for working documents and supported distributed authorship and editing, version control and a channel for communication. The aim was to maintain one continually growing and changing master version of the book, authored in Microsoft Office, while enabling access to previous versions, each dated and controlled automatically in the wiki for ease of checking and cross-reference by multiple users. The editor applied consistent styling conventions, such as heading styles, block quote and character styles, prior to conversion. This helped ensure a relatively smooth transition from a master book, authored in Word, to a structured format.

THERE IS LITTLE SYSTEMATIC RESEARCH YET AS TO HOW READERS TRANSLATE THEIR EXPERIENCE, HABITS AND EXPECTATIONS FROM OTHER MEDIA INTO A BOOK ENVIRONMENT

Though internet navigation remains clunky, we wished to ensure that the scholarly reader could directly locate these sources, and use and correctly cite them with confidence, into the future.

A further question arose from the decision to embed the sources: would a book of 250,000 words, rich with video, sound and image, cause problems for the user in downloading, storing and using the ebook? The project decision has been to include audiovisual clips where desired, using audio over video for preference, but not to limit these inclusions because of size restrictions. The team considered breaking the book into four related books: covering the relationship of Patrick White and Voss to history and literature, to visual arts, to film and stage, to music and opera. However, the final decision has been to keep the narrative as one book, and to monitor usage and download issues as they arise. One of the goals was to test all ends of the spectrum in the experience of ebooks; size may yet prove one of the key challenges for both creators and users.

The book is a collaborative project managed across two institutions, with two authors, an editor, a web developer and other contributors. A key goal has been to explore a collaborative IT environment, in which authors could continually update a shared text, and others could document or insert into it selected collection resources. To achieve this goal, the Library established a password controlled public wiki site, enabling internal and external access by project contributors. The

This structured format – DocBook XML – serves as the 'single source' or master format, which is then transformed into the various target output formats: ePub, html, pdf, rtf etc. The transformation process is managed by tools and templates and requires no human intervention. The obvious benefits of this approach are in maintaining one authoritative source as well as ensuring that future distribution formats can be catered for via new transformation templates. As the ebook enters the dissemination phase, we intend to monitor and evaluate usage of the book, its accessibility and outreach, relative to the range of distribution options and targeted output formats we have employed. We have yet to encounter the potential pitfalls that are inherent in the emerging ebook marketplace. For example, our intention is to distribute the ebook, free of charge, through multiple international distributors. However, commercial distributors, such as Amazon, have implemented business models that do not necessarily mesh with the goals of scholarly book distribution: these models may yet militate against distributing the ebook free to as wide a global audience as possible.

This use of the wiki to support collaboration has proved relatively successful but only where contributors have had full access to the technology. Old browsers and operating systems do not support all functionality and, in the case of one participant, have caused technical frustrations when working outside of the institution using a laptop. However,

in the process, the team has learned much about naming conventions, consistency, version control and the management of resources in a shared space. In hindsight, establishing protocols, guidelines, style manuals and good training from the outset, based on what we now know, would have alleviated many of the issues and made for a more efficient collaborative environment.

The project team established a parallel process for managing the multi-format media resources in the ebook, using the NLA's in-house Exhibitions Filemaker database. A running number identifier was allocated to each resource to enable its import into the text. Each media element was included in

for different purposes. The NLA has trialled this approach with items specifically digitised for this project, because the technical standards required for online publication are lower than for print publications. Staff will evaluate the success of this strategy to streamline processes and lower administrative costs, and consider implications for policy. In the new e-publishing environment, the NLA is experiencing an ever-increasing public demand for digital copies of collection items, perhaps because e-texts so readily facilitate illustration. However, the trend is for publishers to push these costs onto authors, increasing pressure on scholars, particularly independent ones.

EBOOKS ARE NOT LESSER BOOKS – IN SOME WAYS THEY HAVE HIGHLIGHTED THE NEED FOR EXCELLENCE

the master source via reference to its associated Filemaker identifier, with the Filemaker record also generating the caption and credit text. For the NLA resources – though not for the NFSAs – the Filemaker records also linked directly to the institutional digital repository via their permanent identifiers, enabling easy retrieval. The use of the Exhibition database also enabled cross-fertilisation of resources with those selected by the curators of the NLA's *Life of Patrick White* exhibition, including sharing the permissions processes for use of the materials. This was important since the Library was running concurrent projects with some cross-over in engagement with contributors, collection donors and copyright holders.

Another experimental component in the project has been to test the quality and approach to digitisation of collection items. When the NLA expanded its original digitisation program in 2001, it implemented a policy of 'digitise once, for many uses'. This resulted in high quality digital masters that could support preservation and publication requests, with lower quality surrogates delivered to the web for general public research and access. Such a policy is resource intensive and expensive, as many institutions across the world have found out. The Research Libraries Group in the United States undertook a major study that led to a 2011 report: *Scan and Deliver: Managing User-initiated Digitization in Special Collections and Archives*.⁹ This report proposed alternative pathways to digitisation, using different processes, at varying resolution,

This raises the question of costs and workload associated with e-publishing. Despite the ease of non-physical distribution of books to audiences the world over, and the potentially greater audience and global market for an ebook, the production costs of e-publications are not necessarily any lower. A large portion has simply shifted from the printing and distribution end of the production cycle to the preparatory and middle stages, and demanded other skill-sets and participants in the process. Authors and editors themselves need new skills and on-the-job training though, increasingly, 'digitally native' scholars are equipped with the aptitude to publish their own work independently, especially with the rise of simpler 'garageband' tools.

Scholarly norms and values, however, remain as strong as ever: the book still has to appeal to the reader and the narrative must flow; authors still need to communicate meaningful research in clear and vibrant language, and peer review remains essential even if the processes change. Time-honoured issues of trust, authenticity, integrity, consistency, accuracy and sound evidence remain – indeed, with search functionality, ebooks are even more exposed to anyone checking and comparing sources. Ebooks are not lesser books – in some ways they have highlighted the need for excellence. However, new modes of production are opening up a different reading experience, one that is becoming a reality as the tools to create and disseminate richer, enhanced books get simpler. For now, the learning curve to produce a

complex ebook can remain quite intimidating for the author or copy editor without institutional or publisher backing, even though distributors are supporting self-publishing as a new norm.

One ever-taxing issue for any author and publisher, however, has become even more complicated: that of access, copyright and permissions. Our ebook draws largely on original materials, in which creators retain perpetual copyright. The project team has mostly found creators extraordinarily generous, even enthusiastic, in supporting access, copying and use of correspondence, other writing and creative works. Publishers, agents and organisations have also allowed use of many in-copyright materials. However, e-publishing pushes traditional concepts of 'publication' and access into new territory, where the distinctions between 'broadcasting', 'publishing' and 'communicating' can become blurred. This is particularly challenging when using audiovisual materials – that often contain multiple layers of 'communication', moral and underlying rights – and with visual art and other outputs. For example, in newspapers and the music industry, companies or agencies have established licensing models to enable re-use and to monetise their 'long tail' products. Where an author once might have paid a fixed fee to use this kind of illustrative material, this same material may now be subject to a licence fee on a renewable basis. This is not feasible or practical for institutions, nor necessarily for publishers, entering unknown waters and without a budget into the future for ongoing licensing.

So, just like Patrick White's novel *Voss*, and *The Voss Journey* that seeded it, this ebook has galvanised an exploration into uncharted territory. It has been challenging, complex, collaborative and deeply insightful as a 'learning' project for both the authors and the national institutions. No doubt, the spectre of Patrick White will loom over this project as it comes to fruition, alongside the many other celebrations of the centenary of White's birth. It brings together multiple old paper-based and analogue audiovisual archives that have survived alongside Patrick White's – regardless of his determination to burn his papers – with the new technology that can make such collections more accessible for new audiences. Above all, the enhanced ebook provides the opportunity to enrich these Australian stories with the full range of artistic media that so inspired Patrick White and ensured his place as a dominating presence in Australia's cultural landscape.



Robyn Holmes FAHA is Senior Curator of Pictures & Manuscripts, National Library of Australia, and co-author, with Vincent Plush, of *Patrick White, Voss and the Australian Cultural Landscape* (2012).

- 1 I am grateful to the National Library of Australia's Director of Web Publishing, Carmel McLerny, and the project's web developer, Brendon McKinley, for their assistance with this article.
- 2 Patrick White, reply to Dr. George Chandler, NLA Director-General, 9 April 1977, National Library of Australia Manuscripts Collection, MS 8469 <<http://nla.gov.au/nla.cat-vn1179909>> [accessed 9 March 2012]
- 3 Marie-Louise Ayres, "My Mss are Destroyed..." The Patrick White Collection, *National Library of Australia News*, XVII, n° 6, March 2007. Also available as <www.nla.gov.au/pub/nlanews/2007/mar07/story.1.pdf> [accessed 7 March 2012]
- 4 David Marr, 'Patrick White: The Final chapter', *The Monthly*, April 2008, p. 35. <<http://www.themonthly.com.au/monthly-essays-david-marr-patrick-white-final-chapter-873>> [accessed 7 March 2012]
- 5 The exhibition runs at the National Library of Australia in Canberra from 13 April to 8 July 2012, and transfers to the State Library of NSW in Sydney from 20 August to 28 October 2012. It is supported by a grant from the *National Collecting Institutions Touring and Outreach Program*, an Australian Government programme aiming to improve access to the national collections for all Australians. <<http://www.nla.gov.au/exhibitions/the-life-of-patrick-white>> [accessed 7 March 2012]
- 6 T.S.Eliot, *The Wasteland* (Faber and Faber and Touch Press, 2011) <<http://thewastelandforipad.com/>> [accessed 7 March 2012]
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