ANZSI Newsletter

Newsletter of the Australian and New Zealand Society of Indexers Inc.
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ANZSI News

The September Conference is approaching fast. It will be held from Monday 12 September to Wednesday 14 September at the Brighton Savoy, Brighton, Victoria. Its title is 'Indexing see change'. To help tempt you to come to the Conference I thought I would highlight some of the things on offer.

Who should attend?

It is tempting to just say everyone. For some the thought of attending a conference conjures up the image of lecture type presentations on theory or high level discussions aimed at 'experts'. Indexing conferences are not like that. There are usually about 75 attendees from all sorts of backgrounds and levels of indexing experience. While there will be 'experts', there are so many aspects to indexing I'm sure even they would agree they learn new things at conferences.

There will be a few presentations, but also several workshops and small group discussions that will enable you to ask questions and learn new skills. It is hoped that the conference will open your eyes to other ways indexing skills can be used rather than just back-of-book or database indexing.

Small group discussions

Building on the success of the small group discussions held in Sydney in 2009 there will be several small group discussions. This will be a great opportunity for you to learn the tricks involved in indexing in different languages, subjects or even different types of indexing. Topics for discussion include indexing in French and German, Indonesian and Islamic languages, law, music, art, craft, gardening, family history, annual reports, children's books, manuals, religion and local history journals.

All group leaders have been asked to highlight some of the tips and traps for indexers new to that particular area of indexing. They will lead the discussion on the topic so it is a great chance to have your questions answered. It is also a great opportunity to meet others interested in that area of indexing.

Workshops

This time we have decided to include workshops in the conference program and include them in the cost. There are a few workshops being held during the conference. Glenda Browne and Mary Coe will lead a workshop on marketing, networking and the web. Max McMaster will be discussing how to quote for an indexing job. I will be examining when and how to index footnotes or endnotes and cited authors. We will also be having a workshop explaining the basics of a thesaurus and how to create one.

Indexing objects

Indexing objects is a very different area of indexing. It can overlap with archiving. At the conference there will be discussion on indexing quilts, both as an object and as geometric patterns. At another session school archives will be discussed and how they are used to interest students in history. The session on Atlas of Living Australia will look at biodiversity information and the databases used. The visit to the Brighton Historical Society will also demonstrate indexing objects.

Taxonomy and thesaurus

These are often attached to databases, both journal databases and online databases containing all sorts of information. Indexing with a thesaurus is indexing with predetermined terms. Who uses them? What skills are needed to develop them? Matt Moore will be discussing these questions.

Web 3.0 allows users to assign keyword tags of their choice to web content. This leads to folksonomies*. The term was coined by Thomas Vander Wal in 2004 in response to a question about what to call the new informal social classification comprising user-defined tags on information-sharing websites. Anna Gifford will be discussing how they are used and their limitations.

The workshop on thesaurus construction will give you the basics of a thesaurus and how they are constructed.

Indexes as the start of something new

Modern technologies, particularly the web, take an index and turn it into something else. An obvious example is a well indexed e-book that contains links that lead to information

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in the e-book, or information in other e-books, such as a dictionary, or direct you to a website for up to date information. Susan Hawthorne, from Spinifex Press, will be a keynote speaker and will explain e-books from a publisher's point of view, and the role of indexes in them,

But what about the various mashup examples available on the web. Take the 'Mapping our Anzacs' as an example <mappingouranzacs.naa.gov.au/>. This took a simple database of basic biographical details for Anzacs and mapped the location of birth and enlistment on a map. Suddenly the information takes on a whole new look. One of the people behind this project was Tim Sherratt. He will be a keynote speaker and will give other examples of what can be done with an accurate index.

'Atlas of Living Australia' is another project involved in using web technologies to improve access to biodiversity information. We are fortunate to have two speakers to explain various aspects of this project.

All of these are possible because there is an accurate index behind the scenes. We need to think of an index as having the potential to be the beginning of something new, instead of the end of a project, as in the case of a published book.

Indexer's office

Max McMaster will be leading a panel discussion with Ruth Pincoe, Pilar Wyman and Maureen MacGlashan to determine what is in an indexer's office. What can't you do without? Why not bring photos of your office? It could be a revealing session!

Volunteering and Pro Bono work

In the genealogy and local history areas, without the dedicated work of hundreds of volunteer indexers there would not be the marvellous printed and online indexers available to researchers. Volunteering to index something is often the way indexers have started out. It gives them indexing experience as well as contacts for future paid indexing jobs.

Pro bono work means offering your indexing expertise for free. This may include being called in to assist in developing an indexing project or to train volunteer indexers to help ensure the quality and consistency of the index.

This session will highlight the benefits of volunteering, discuss what it is like to be a volunteer and describe projects achieved with volunteers.

Tuesday afternoon

Conferences can be quite demanding, absorbing all the information, remembering names, etc. So after afternoon tea on Tuesday afternoon the organisers have opted for something a bit different. You can choose to have time out to take a walk, nap, swim, do some retail therapy, or whatever; or you may like to visit the Brighton Historical Society.

The Brighton Historical Society is run by volunteers and focuses on local history. The visit will be a great opportunity to learn firsthand how organisations

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(ANZSI News, continued from page 1)

of this type are run, the sort of things they collect and how they make their material available.

Network

What does 'network' actually mean? My Macquarie dictionary has nine different meanings for 'network', but the one of interest here is 'to establish social contact with particular people so as to share ideas and information, establish useful contacts, etc.' Conferences provide a wonderful opportunity to network, both formally at the sessions, but also informally over coffee or a meal.

One of the things I have found interesting about indexers is that we all arrived at indexing from very different directions. There is no one path that leads to indexing. We are not all librarians, editors, proofreaders, or archivists. There is a vast array of other professions represented, and we are all at very different stages of life. The 2007 ANZSI Council Survey pointed out about 75% of respondents still work in areas other than indexing. This is one aspect of networking I enjoy. Finding out how someone arrived at indexing, what type of indexing they do, and the subject they enjoy indexing the most, will give you an interesting start to a conversation with a fellow indexer.

Conference location

The Brighton Savoy is just across the road from the sandy Brighton beach and the bathing boxes depicted on the conference webpage. The view from the hotel is across Port Phillip Bay, so there will be spectacular sunsets with the Melbourne city skyline in the distance. When inspecting various conference venues this was certainly a deciding factor in picking the venue. It also offers the usual hotel and conference facilities, as well as free parking for those attending the conference or the dinner.

Brighton is a well established, fashionable suburb of Melbourne with several stately residences and buildings. As a result there are several interesting walks in the area on offer with a historical, coastal or even artistic nature. This section of the Bay was a popular spot for early Australian artists. The local council has produced informative maps in a sleeve attached to a lanyard. These will be included in your satchel, so pack some comfortable walking shoes.

The venue is a short walk from Middle Brighton railway station on the Sandringham Line. Links to airport buses, train timetables, fares and maps are on the website at http://www.anzsi.org/site/2011Conference.asp.

By the way, if you decide you would like one the bathing boxes, a couple sold last month for over $200,000 each. The other catch is you have to live in the area.

Accommodation

Brighton Savoy has a conference deal for Bed and Breakfast for $199. This is for delegates only, partners pay an additional $24 for breakfast. When you book be sure to mention you are attending the conference. As I mentioned earlier they offer free parking to all attendees. There are links to alternative accommodation on the website.

Dinners

Can't make the conference, but want to join in. Why not attend one of the dinners? The Conference dinner will be on the Monday night and, if you are attending the full conference, the cost is included in your registration. On Tuesday and Wednesday nights we will be booking tables at restaurants nearby. You are welcome to join us, at own expense.

Other parts of the conference

The Conference brings members together, enabling us to hold some 'official' events. We will be holding the ANSZI Annual General Meeting on the Wednesday morning. Also the Conference Dinner is a wonderful opportunity to present the ANZSI Medal. By the way, you only have until 31 July to send in your applications for the Medal.

More?

Yes, there is more! Frances Lennie will be examining the visual impact of the index; Alan Walker will be comparing political biographies; Ruth Pincoe with be discussing indexing music. I think I'll stop there. Examine the program on the web for the complete list of sessions.

Tempted?

I do hope you are now tempted to seriously consider attending the 2011 Conference. Registration is now available via the website <www.anzsi.org/site/2011registration.asp> with secure links for credit card payment and a registration form if you prefer to pay by cheque. The full conference, including the official dinner on Monday evening, costs $575 (incl. GST). If this will be your first ANZSI Conference and/or you are new to indexing please let us know, as we will make you feel extra special by organising discussions over lunch.

Subsidies

Vic Branch is offering two half-registration subsidies for the conference. The subsidies are open to Victorian regional, interstate or New Zealand members. Further details on page 5 of this *Newsletter*.

I look forward to welcoming you all to the conference in September.

Mary Russell

* The editor may be alone in having had to hunt for the meaning of 'folksonomy', but was reassured when it didn't feature either in the big Macquarie *Dictionary* (3rd ed.) or among the 370,000 key words included in the 2009 revision of the *Oxford English Dictionary*. In case anybody else out there shares my unfamiliarity with this neologism, Chambers *English Dictionary* defines it as 'any data classification system that employs terms formed naturally by the users of the data rather than terms decided by an official body.'

Annual General Meeting

Preliminary notice is given that the Annual General Meeting of the Australian and New Zealand Society of Indexers Inc. will be held at 9.00 a.m. on Wednesday 14 September 2011 at the Savoy Hotel, 150 The Esplanade, Brighton, Victoria.

Any members wishing to propose a resolution at the meeting must give notice of motion. A copy of the resolution to be moved, signed by a proposer and seconder, must be received by the Secretary at the address below no later than Wednesday 10th August.

The Council will move the following amendments to the Constitution

1. Replace the existing Clause A(2) with the following text
   Aims
   The aims of the society are to
   (a) improve the quality of indexing in Australia and New Zealand;
   (b) promote the training, continuing professional development, status and interests of indexers in Australia and New Zealand;
   (c) provide opportunities for those interested in and connected with indexing to meet and exchange information and experiences relating to all aspects of indexing;
   (d) act as an advisory body on indexing to which authors, editors, publishers and others may apply for guidance:
   (e) establish and maintain relationships between the society and other bodies with related interests;
   (f) raise awareness of the value of indexers, indexing and indexes:
   (g) publish and disseminate information in accord with the foregoing aims.
2. Amend Clause F(3) to read: 'At meetings of the Council a quorum will consist of four members entitled to vote, provided that those present include either the President or the Vice-President and at least one ordinary member."
3. Replace the existing Clause I(2)(f) with the following three new clauses
   (f) submit to the Annual General Meeting an annual report, and accounts that have been examined by an independent scrutineer;
   (g) annually submit to Council, no more than one month after the date of the branch's Annual General Meeting, an annual report together with scrutinised accounts;
   (h) maintain accurate minutes of meetings of the branch committee and make these available to members by posting them in the branch's area on the Society's website.
4. Add to section K the following new clauses and re-number the clauses following:
   (2) Each Committee of the Council shall keep accurate minutes which will be reported to Council regularly;
   (3) Minutes of Council meetings, together with associated papers, shall be posted in the members' area of the society's website.

Office bearers and council members (other than the ex officio members) will be elected at the meeting. Nominations are therefore called for the positions of President, Vice-President, Secretary and Treasurer and for five ordinary council members. A nomination form may be downloaded from the ANZSI website

<www.anzsi.org/site/calendar_details.asp?id=213>.

Nominations must be sent to the Returning Officer at PO Box 5062, Glenferrie South, Vic 3122 to arrive no later than Wednesday 10 August 2011.

Michael J Ramsden
Secretary

ANZSI and Branch events

Date and time	Organiser	Name of activity	Venue	Contact details
Sun 24 July 2.30–5.00 pm	ACT Region Branch	Working with Words	Denise Sutherland's home	Contact Eleanor Whelan for details of Denise's address at <eleanor.whelan@bigpond.com> *or see* <www.anzsi.org/site/calendar_details.asp?id=215>
Tues 26 July 6.00 for 7.00 pm start	Qld Branch	AGM	TBA	Speaker ANZSI President Mary Russell Details at <www.anzsi.org/site/calendar_details.asp?id=194>
Thurs 28 July 9.00 – 12.30 pm	Qld Branch	Embedded indexing	TBA	Details at <www.anzsi.org/site/calendar_details.asp?id=195>
Thurs 28 July 1.30 – 5.00 pm	Qld Branch	Annual reports indexing	TBA	Details at <www.anzsi.org/site/calendar_details.asp?id=196>
Fri 29 July 9.00 – 12.30 pm	Qld Branch	Database indexing	TBA	Details at <www.anzsi.org/site/calendar_details.asp?id=197>
Fri 29 July 1.30 – 5.00 pm	Qld Branch	Thesaurus construction	TBA	Details at <www.anzsi.org/site/calendar_details.asp?id=198>
Wed 3 Aug	Vic Branch	The VIC Visit to ACER	ACER Camberwell	For more details, please contact Nikki Davis at <bookindexing@gmail.com> *or see* <www.anzsi.org/site/calendar_details.asp?id=216>

ANZSI Conference subsidy

The ANZSI Conference Committee is offering subsidies for TWO members to attend the ANZSI Conference, Indexing *see* Change, 12-14 September, 2011, at the Brighton Savoy, Brighton, Victoria.

Each subsidy is worth $287.50, meaning recipients will need to pay the resulting balance in order to meet the full registration fee of $575. The official dinner on the Monday evening is included in the registration fee.

Neither accommodation costs nor transport costs are included in the subsidy.

Eligibility

Applicants must:

- be ANZSI members residing in regional Victoria, interstate, or New Zealand.
- have not received an ANZSI conference subsidy previously.
- write up their thoughts on the Conference for the October 2011 *ANZSI Newsletter*.

Applications

Applicants need to tell us of their training, skills and experience. It is expected that all participants will extend their knowledge and contribute to the outcome of the conference. It would be helpful if applicants could explain:

- What knowledge and/or skills they hope to gain by attending the conference.

Applications, limited to one A4 page, are to be emailed to Nikki Davis, ANZSI Conference Secretary, <bookindexing@gmail.com> by Tuesday 26 July 2011.

Successful applicants will be notified by email during the first week of August.

Max McMaster

2011 ANZSI Medal Applications

The Australian and New Zealand Society of Indexers' Medal is offered annually for the most outstanding index to a book or periodical compiled in Australia or New Zealand. The index must be in print and published after 2007. It must have been compiled in Australia or New Zealand, even though the text to which it refers may have originated elsewhere. The index should be substantial in size; the subject matter should be complex; and the language, form and structure of the index should demonstrate the indexer's expertise, as well as serving the needs of the text and reader. The publisher of the winning index will be presented with a certificate recognising their promotion of work of outstanding quality. The judges may also make 'highly commended' awards.

Nominations, with bibliographical details and a copy of the book (which will be returned if requested) should be sent to the address on the nomination form. Publishers, indexers and all interested people may nominate indexes, and indexers may nominate their own work.

Entries close on 31 July, 2011.

A nomination form is available on the ANZSI website: <www.anzsi.org/UserFiles/file/Medal%20form%202011.pdf>
Contact:

Alan Walker, Chairman, Awards Committee,
10 Rockwall Crescent, Potts Point NSW 2011
Tel: +61 2 9368 0174
<alan.walker@s054.aone.net.au>

NSW Branch Book Indexing course

The month between 18 May and 18 June was a period of intense activity for the nine participants in the Practical Book Indexing training course run by Glenda Browne for NSW Branch, with the assistance of Mary Coe as backup and co-moderator of the group.

The course consisted of an online component during which students were required to prepare an index to the book 'Bitten by the Penguin: a beginners' guide to Linux', with advice where needed from Glenda and Mary, and other members of the group, using a Yahoo discussion forum. Feedback on the draft indexes was provided along the way, allowing students to refine their work. The online component was followed by a face-to-face meeting of most of the participants, at which issues arising from the exercise were discussed, and advice on practical indexing matters such as establishing a business was provided.

In order to complete the indexing task, students had to overcome a number of hurdles – these included the need to become familiar with online discussion forums and to learn enough about at least one indexing program to allow preparation of the index. The subject matter of the book to be indexed (the Linux operating system, and its various 'distros' and applications) provided its own challenges! Nevertheless, by the end of the month-long exercise, students had gained experience in considering and resolving many of the complexities involved in successfully indexing a book.

Participants in the course were: Siang Beh (NSW), Carole Dent (NSW), Elizabeth Galloghly (visiting Australia from Ireland), Frances Guinness (NSW), Lyn Lewis (ACT), Sandy Radke (NSW), David Roy (NSW), Joan Rubel (NSW) and Denise Sutherland (ACT).

Lyn Lewis

Indexing degustation

Fellowships

The SI (Society of Indexers) has raised the subject of indexing Fellowships and the reasons for applying for one. Fellowship is more than a higher qualification or grade. The application process involves the thoughtful analysis of an index and a review of technique and skills by the indexer before submission. Feedback from the assessor adds to the applicant's skill bank and is a form of high-level peer review. Prospective applicants can attend one-on-one online pre-Fellowship tutorials. Two recent Fellows outline their experiences:

I tried for Fellowship just 3 years after Accreditation, but it took another year and a second attempt for success. I had a lot of experience of database indexing before joining the Society so this was not as precocious a move as the timing might suggest. I looked to Fellowship as a way of advancing my understanding rather than for the purpose of establishing my credentials, and I'm still unsure whether it actually enabled me to get more work. I gained particular benefit from completing the Questionnaire which made me think carefully about all the issues, rehearsing the options and explaining my decisions (I filled 10 A4pages with my answers). I did this in parallel with making improvements to the index and checking that I had treated a particular issue consistently. I spent much more time on the index than would be possible with normal time and budget constraints. Before undertaking Fellowship my indexing was guided to a large extent by what I perceived as conventional indexing practice. But I found through this exercise that my judgment was freed up, perhaps coming to many of the same conclusions as before but reasoning more in terms of usability and helpfulness. Feedback from the assessor (once I found the courage to read it!) to a large extent confirmed my reasoning, though I still debate with myself the various issues the assessor raised. Chris Dance

Applying for Fellowship made me look at my work in a way that nothing else had, especially when using the self-assessment questionnaire. It's one thing to look at the questionnaire and checklists, even to attend a preregistration workshop (eight years ago!) and think I'm working to that standard, quite another actually to examine my own work in detail as if I were an assessor. I had finally decided I wanted peer review for my work, and to use the Fellowship route for this, and that I was prepared to learn more, and if I did not succeed at first, to learn from the feedback, if necessary follow the online tutorial and then re-apply. This is a commitment to the process rather than the outcome. It feels as if I am moving to a higher level of professionalism, one which affects all areas of my work as an ongoing process.

Ann Parry, *Sidelights*. June 2011

Out of Africa

The ASAIB (Association of South African Indexers and Biographers) relates that the best newly-accredited indexer in each calendar year will win the Betty Moys prize and with it 500 pounds. The late Betty Moys MBE, a distinguished indexer and former ASAIB Honorary Treasurer, left a generous legacy to the Society to provide the annual prize. Candidates who successfully complete the training course within the year are eligible and the winner will have received high marks in all the test papers. Comments from the markers and advisors are also taken into account. Sanet le Roux is the current winner.

ASAIB Newsletter, June 2011 No 31.

Averse to poetry?

Most of us have tried, usually in vain, to track down a poem. We know what it is about, but have forgotten the author and even the first line. Poetry anthologies are happy to provide lists of authors and first lines but are averse to indexing subjects. Are there good reasons for this?

Hazel Bell has written a most interesting article in the latest *The Indexer* entitled 'Subject indexing of poetry – could we? Should we?' Unlike teachers who would like to see poems indexed by themes or subjects, Hazel Bell believes that in poetry (such as Gerard Manley Hopkin's 'The starlight night'), '*description itself is more important than the object described, and the form is more significant than the content. Indexers fasten on content, not form. This type of text I would consider quite unindexable.*' (Bell, 1992).

Classification of poetry collections could be just as useful as subject indexes and many labelled as the latter had really been classifications. Melbourne's Edward William Cole of Cole's Book Arcade features largely in Hazel's article due to his book, '*The thousand best poems in the world. First series – containing five hundred poems. Selected and arranged by E.W. Cole*.' (Circa 1892) There is an 'Index to Subjects' which is really a table of contents. His 'Contents' is an index of titles. He allocated his poems to the subjects listed which resulted in classification rather than an index. Subjects are listed in order of appearance. As Hazel remarks, does the following sequence reflect Cole's experiences? Love, Devoted love, Proposing, Marriage, Unfortunates, Tears.

The pageant of English poetry, compiled by R.M. Leonard, OUP, 1909, has a 'Subject index', which is actually a classification. Cross references are used but in a strange way; *see* means both *see* and *see also.* The latter is enclosed in brackets: e.g. Doctors. See Medicine. Patriotism : (4). (See Heroism). Then there are numbers. The figure in brackets refers to the number of lines devoted to each entry, each line having about seven references so in the above example there would be 28 references. Then there are humorous indexes which, given the trauma of negotiating the above, are probably the only way to preserve the reader's sanity. Hazel lists some examples from *The stuffed owl*, a tongue-in-cheek *Anthology of bad verse* (Lewis and Lee, 1930). For example, Maiden, Swiss, coming-on disposition of; Tapeworm, lonely but prolific; Wet nurses, male parents useless as. There are also stand-alone indexes and student indexes. The latter arose when Br. Tom Murphy set his students the task of indexing Emily Dickinson's poems. They would 'recognize, organize and interrelate key words and essential themes.'

For example: Solitude
of self
of soul (*see also* Soul)

Bell, H.K. (2011). Subject indexing of poetry – could we? Should we? *The Indexer*, 29(2), 56-63

Jane Purton

Vancouver 2011: the ISC/SCI Conference

There was an excellent roll-up for the conference of the Indexing Society of Canada/ Société canadienne d'indexation (ISC/SCI) in Vancouver on 17–18 May. About 90 people attended, which is a remarkable turn out considering that ISC/SCI membership is not many more than that (121 members was the May 2010 figure). Vancouver is an attractive venue, and there were several visitors from the United States and further afield. No doubt holding the conference in conjunction with the Canadian editors' conference also increased the attendance.

The conference was held in the downtown campus of Simon Fraser University, in the Harbour Centre — and, yes, the Canadians do spell it that way, in large letters on the outside of the building.

Australia was represented by Max McMaster and Alan Walker, both of whom attended the informal international meeting of representatives of indexing societies before the conference, and both of whom delivered papers — Max on preparing the indexing quote, and Alan on indexing politicians' memoirs. Both papers are also being presented at the ANZSI Melbourne conference in September.

The entertaining keynote address ('Tapping into the universe') was given by Do Mi Stauber, and was followed by two plenary workshops: 'Polishing (i.e. editing) the index' run by Enid Zafran and 'Indexing as tapestry weaving' (decision making in indexing) conducted by Kari Kells. The parallel sessions on the second day included a presentation on 'Freelancers and websites' (Gale Rhoades) which recommended that all indexers should now have their own websites, in the same way as we all used to have business cards. Another parallel presentation on 'Indexing historical documents' (Kate Mertes), covered material from the 15th century to the 1850s and was superb. Other sessions covered 'Indexing, metadata and search' (Ronnie Seagren) and 'Visual appeal of indexes' (Frances Lennie). Frances is presenting this same paper again at the upcoming Melbourne conference, so you haven't missed out.

A busy social program featured a pre-conference gathering in a wine library and a banquet in a local café, both providing opportunities to meet our Canadian and American colleagues.

Alan Walker and Max McMaster

In the photo (l to r) the international representatives: Hilary Faulkner (UK), Pilar Wyman (US), Max McMaster (Australia), Ruth Pincoe (Canada) and Alan Walker (Australia). *(Photo Heather Ebbs)*

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The VIC – Indexing art

At the June meeting of the Victorian Indexing Club (The VIC), members looked at areas of indexing peculiar to art.

1. Defining 'art books'

It goes without saying that art books cover a wide and varied scope - drawing, painting, photography, sculpture, design, architecture, crafts etc. But regardless of the art form, there is a commonality in the sort of information found in art publications.

Typically included is: biographical material; contextual material about the times and place in which artwork was created; influences such as the work of other artists; art techniques and styles; pictures of and text about artworks; information about exhibitions usually in the form of checklists; lists of illustrations.

This information may be weighted differently depending on the purpose of the art publication. For example, the title may be an art history, a biography, a coffee table book, a catalogue, a manual of art techniques or an art journal.

2. Approaches to indexing art books

American indexers Marilyn Rowland and Diane Brenner have summed up perfectly what many readers of art books will already have noticed:

'Surprisingly, art and art history books, even those thick with details about artists and artwork, do not always have indexes. In fact, they often don't have indexes, or only cursory ones. Why is this? Well, according to some publishers, art books don't need indexes because the organization of the book, including tables of contents, chronologies, lists of illustrations, or glossaries provides sufficient structure to allow readers to find what they are looking for. In other cases, the omission of the index may be a cost consideration or a lack of awareness of the importance of an index, even in a book consisting mainly of illustrations. Sometimes, even lengthy introductory discussions or historical essays are viewed as 'too short' to bother indexing.

In those art and art history books that do have indexes, there is considerable variety in style and format. Sometimes this is because the indexer and the client have developed a style designed to meet the specific characteristics of the book. Sometimes it is because the indexer is not familiar with art history or aware of art history indexing conventions and does not know how to index art history materials effectively.' <www.newenglandindexers.org/art.htm>

2 a. Books without indexes

Barry Pearce's *Jeffrey Smart* published by Beagle is well recognised for being a rich resource on the artist and his works. While it can be found in numerous Australian public library collections, easy access to its contents is somewhat curtailed by the stunning omission of an index.

2 b. Cursory indexes

The National Gallery of Victoria publication, *The Joseph Brown Collection at NGV*, is a typical example of a 'catalogue' art book. Its index is a simple list of the artists included in the collection - a pity as the text contains a lot of information about the connections between the various artists, all of which is lost.

As a catalogue, it also contains an exhibition checklist, a separate listing of each artist that includes biographical information as well as detailed information about each artwork, e.g. dimensions and medium used.

This amount of information could not possibly be included in an index, hence the need for an additional list. ('Lists of illustrations' are common to many art books and serve the same purpose.) As the index and the exhibition checklist include the artists' names only, it raises the interesting question of whether the user would also want to search by the titles of artworks. Is it warranted to include them? How many titles of artworks do we actually remember? Is there also a space saving element to this?

2 c. Integrated indexes

Modern Painters: The Camden Town Group came off the back of a Tate Gallery exhibition of the same name and was written by its curator, Robert Upstone. It includes the full breadth of information found in art books - biographical material, contextual material, influences, art techniques and styles as well as pictures of and text about the various artworks. It takes a vastly different approach to the already mentioned Joseph Brown catalogue, employing a single integrated index, although artworks are indexed as subheadings under the artists' names only, with no entries for the individual artworks.

2 d. Biographical art books

Biographies about artists often have the strange and rather frustrating feature of pictorial material relating to artworks being almost divorced from the written material about it. It's not usual to have to hunt through pages of unindexed and often randomly placed pictorial material, in order to locate the picture of an artwork written about in the text. This is most likely because the indexer has had no access to these pages which were slotted in at a later stage.

2 e. Unusual approaches

Having made the case for separate lists of illustrations in addition to indexes, and having said that it's not possible to include large amounts of information in indexes, Dorling Kindersley does just that in its *ArtBook series*. The books each contain two indexes. Each entry in the 'Index of Places' includes a geographical location, the name of an art institution, and is followed by a list of relevant artworks referred to in the book along with their page locators. Each entry in the 'Index of People' includes an artist's name, a biography as well as page locators to relevant information in the book.

(continued on next page)

*(**The VIC – Indexing Art**, continued from previous page)*

Another interesting approach is the topographical index in Andrew Wilton's *Turner Abroad* (British Museum Publications). Under headings such as 'Belgium', 'France' and 'Germany' are lists of subheadings of geographic locations followed by page locators to the relevant landscape paintings included in the book.

3. Heading conundrums

Art books throw up some interesting challenges when creating headings.

3 a. Lengthy artwork titles

In *Turner to Monet: The triumph of landscape painting* (National Gallery of Australia) the index goes for broke, including an entry for each individual artwork. Consider this one:

A Hindoo temple on the island of Rameswaram, with the approach of the north-east monsoon, Tamil Nadu (William Daniell)

When titles are this long and when there are several of them, it naturally wreaks havoc with the visual appeal of the index. This is where the book designer's skills come in.

3 b. Untitled and numbered artworks

'Artists use titles to illustrate, explicate, confound, frustrate – or justify a tax deduction. Even Untitled suggests a meaning.' - Kelly Devine Thomas, 2005

Jackson Pollock was famous for producing untitled and numbered artworks. Untitled artworks are often distinguished by year, e.g. *Untitled* (1948) (Pollock) but problems arise when several untitled artworks have been created in the same year. For this reason, an artist might include some added information to distinguish artworks, e.g. *Untitled (red vase)*. In other situations, the indexer may need to create a description and contemporary art can be especially hazardous in this respect! Abstract artists sometimes include predominant colours in untitled works as an identifier, e.g. *Untitled (grey, white and yellow)*. The same principles are often applied to numbered artworks, where titles such as *No. 15* are somewhat meaningless.

In some instances, indexers use the subject of the untitled artwork as an index heading. An example of this can be seen in John Gregory's *Carnival in suburbia: The art of Howard Arkley* (Cambridge University Press), where an untitled mask is indexed under 'masks'.

3 c. Style variations in headings

Under 3 a. we considered the lengthy title of an artwork by William Daniell. In this instance his full name has been added as a gloss (William Daniell), but in other art books, only the surname of the artist is included.

There may also be variations in the ordering of glosses, e.g. *Untitled* (1948) (Pollock) or *Untitled* (Pollock) (1948). Sometimes dates are written in italics, eg. *Untitled 1948* (Pollock). Jumping between italics and roman is another hazard for indexers of art books.

4. Artists' names

Some artists are known by a number of different names, for example, the Italian painter and sculptor Azzolini. At least, that is his preferred name as he is also known by seventeen others! The Getty Research Institute has developed the Union List of Artist Names forming part of the Getty Vocabularies which contain structured terminology for fine art, architecture, decorative arts, archival materials, and other material culture <www.getty.edu/research/tools/>.

5. Art forgeries and artworks created in the style of other artists

According to Interpol 'art fraud is second only to drug trafficking'. This snippet of information comes off the rather fascinating <artfake.net> website which maintains an index of the world's greatest fakers of art. For example, David Stein is a master forger of various artists including Picasso, Chagall and Matisse. But how does one index a 'Picasso' by David Stein?

6. The challenge of new art forms

Graffiti art is invariably abstract and untitled so if you're tackling this area you might want to refer to Lisa Gottlieb's *Graffiti art styles: A classification system and theoretical analysis* (McFarland & Company). Her classification system is based on art historian Erwin Panofsky's theories of iconographical analysis and is designed to identify the style of a graffiti art piece by distinguishing certain visual characteristics. Another interesting area is indexing graffiti art locations – not such a silly idea in a city like Melbourne which is recognised as being one of the world's leading graffiti cities. Street and laneway locations are full of tricky issues for indexers.

Last year, the British art scene was somewhat shaken up when the Turner Prize, awarded annually to a British visual artist under the age 50, was presented to Susan Philipsz. As a sound artist, Philipsz came as a surprise, winning the prize for a purely aural work. While not a new medium, the profile of sound art has increased dramatically in recent years bringing with it more publications about this art form. Typically, biographical information and information about context, influences etc. appears in a printed book, while the sound component (the artworks) is included on a separate disk. This separation of formats is another challenge for indexers.

Nikki Davis

The VIC – Indexing Wine

Many years ago, when I studied for the Registration Examination of the [British] Library Association, the part of the syllabus that captured my interest was classification and cataloguing, and more especially classification, which was taught by the late Jack Mills, a man who really communicated his own enthusiasm for the subject. After a career of some ten years in public libraries I took up a position at the College of Librarianship Wales where I taught classification theory and index language construction before moving with my family to Australia to take up a position at RMIT in 1971 where I taught the same field.

We had not been long in Australia before we discovered Australian wine and as our collection, modest by some standards, grew it was natural that I should seek to apply to its organisation the principles that I taught. Based on that experience, I led a discussion on indexing wine at The VIC (Victorian Indexing Club) in May. This article is based on that discussion.

Definition

In organising any retrieval system we establish the purpose of the system of organisation, define the field and establish the core subject. In this case we are concerned with a method of retrieving bottles of wine from a collection as required. So we might be interested in a red wine (colour), a wine to complement a particular dish (food pairing); we might wish to know if we have a wine of a particular year (vintage), and so on. The system here described is limited to Australian wine, though the principles could readily be applied to expand to include wines from other countries. The main output from the system will be a listing of bottles held; the arrangement of the bottles themselves is essentially one of fixed location.

Categories

The design of any indexing system reflects a process of subject analysis, a point made years ago by Julia Pettee who pointed out that every list of subject headings reflects, in its syndetic structure of see also references, what she called "a hidden classification"[1]. The first step in the process of subject analysis is to identify the categories (facets). These are derived from an analysis of the terms used in the literature, in this case largely the labels on the bottles. At the VIC meeting an array of some two dozen empty bottles was on display to assist in the process.

The categories developed, with examples of terms, were

Wine type: Botrytis, Dessert wines, Fortified wines, Late harvest, Madeira, Noble, Port, Sherry, Sparkling, Table wines.

Colour: Red, Rosé, White

Grape variety: Very many, including Cabernet Sauvignon, Chardonnay, Hermitage, Mourvèdre, Pinot Noir, Riesling, Sauvignon Blanc, Semillon, Shiraz, Sirah, Viognier.

Labels: e.g. Cellar Door Release, Estate Bottled, Grange Hermitage, Hill of Grace ...

Blends: Cabernet Sauvignon/Shiraz, Sauvignon Blanc/Semillon

Wineries: Bowen Estate, Brown Bros, Henschke, Grosset, Leeuwin Estate, Mitchelton, Morris, Peter Lehmann, Pizzini, Tahbilk, Vasse Felix, Wolf Blass, Yalumba ...

Regions: [Use the official list of Australian regions]

Vintage: By year.

Drink by date: By year (or span of years).

Wooding: Unwooded, Wooded.

Food pairings: Seafood, Rack of lamb, Steak ...

Source: Cellar door; Mailing list; Wine club.

Winemaker: Grant Burge, Robert O'Callaghan ...

Some other categories suggested by members of VIC, but not pursued as being peripheral to the purpose of the index, were Alcohol Content, Price, Tasting notes and Label design. Alcohol Content in some cases was stated as the number of standard drinks, in others as alcohol by volume and in others by both measures. Food pairings may be dropped as the information is often not readily available and Winemaker may be a detail too far.

Note that Vintage and Drink by Date are not the same. Vintage indicates the year in which the grapes were harvested, and some years are better than others. According to James Halliday's chart of Australian vintages[2] 2004 was a particularly good year in the Yarra Valley and 2006 in the Barossa Valley. When cellared, wine matures gradually, with white wines generally maturing more quickly than red wines. Drink by Date would indicate when a given wine is expected to be at its best.

For convenience the Region category was limited to Australia where there is now (as in most wine-exporting countries) a recognised system of regions.

Wine Regions of Australia

Australia's system of regions is called Geographical Indicators. It divides the country into zones, regions and sub-regions. The following definitions apply.

A *zone* is an area of land, without any particular qualifying attributes.

A *region* must be a single tract of land, comprising at least five independently owned wine grape vineyards of at least five hectares each and usually produce five hundred tonnes of wine grapes in a year. A region is required to be discrete from adjoining regions and have measurable homogeneity in grape growing attributes over its area.

A *sub-region* must also be a single tract of land, comprising at least five independently owned wine grape vineyards of at least five hectares each and usually producing five hundred tonnes of wine grapes in a year. It is required to be discrete within the region and have substantial homogeneity in grape growing attributes over the area.[3]

For example, one zone in Victoria is Central Victoria. Its regions are: Bendigo, Goulburn Valley, Heathcote, Strathbogie Ranges and Upper Goulburn (Victoria's High County). The Goulburn Valley Region includes one sub-region called Nagambie Lakes which in turn includes Mitchelton and

(continued on next page)

(The VIC – Indexing Wine, continued from previous page)

Tahbilk wineries as well as some others. Most regions are encompassed wholly within the boundaries of a single state or territory but a few straddle the boundary of two states. For example the Murray-Darling Region sits across the border between NSW and Victoria.[4]

Wine designated as coming from a region must have at least 85% of its fruit sourced from that region.

Sub-categories

Some categories, including three of ours, can be further sub-divided into sub-categories (or sub-facets):

Wine types

We can identify Fortified wines (e.g. Port), Sparkling wines and Table wines as mutually exclusive sub-categories, and Dessert wines (Botrytis and Noble) as a kind of Table wine.

Labels

The Labels category includes two sub-categories: those that designate a range of wines (e.g. Cellar Door Release), and those that are names of a particular product (e.g. Grange Hermitage). 'Hill of Grace' refers to a wine made wholly from Shiraz whereas 'Grange Hermitage' is made from Shiraz and a small amount of Cabernet Sauvignon.

Blends

Blends may be regarded as a sub-category of Grape variety; in effect creating two sub-categories: single grape and blends.

Vocabulary control

If we now consider the terms carefully we can see that there are some semantic issues that need to be resolved. The issue in this case is one of synonyms: Hermitage, Syrah and Shiraz are alternative names for the same grape variety, as also are Mataro and Mourvèdre, and Pinot Grigio and Pinot Gris. In the first two cases we can select one term to use in the indexing system (the preferred term) and refer from the other term or terms. The third case is a little more complicated. Pinot Grigio and Pinot Gris are the Italian and French names for the same grape variety. In those countries they yield wine of a slightly different character, with wines labelled Pinot Grigio having a slightly lighter and drier character. In this case, therefore, it is probably preferable to use each term as appropriate (according to the label on the bottle) and make a *see also* reference between the two terms. In the first two cases we can select e.g. Shiraz as the preferred term and relegate the other terms to the status of terms from which as *see* reference will made (non-preferred terms). Since the wines produced from grapes styled as Pinot Grigio are slightly different from those produced from Pinot Gris we will make a pragmatic decision to use both terms but connect them by reciprocal see also references.

Significance order

Although the items have been entered into a database I am old enough to like a printed list. Because one output from the system will be this printed list of bottles in store it will be necessary to establish a significance order amongst the categories. This determines the order of the terms in a heading comprising terms from different categories. The importance of this order is that it in turn determines what aspect of the subject is kept together (collocated). For example, if we decide that the most important category is region, then all wines from the Barossa Valley will be kept together, but bottles of Shiraz will be scattered – some with Barossa Valley, some with Margaret River, some with Yarra Valley, and so on. We will adopt Wine type as the primary category, followed by Colour, Grape variety, Region, Winery, Label, Vintage, Drink by date, Source in that order. This will produce entries such as ...

...
Sparkling wine : Red : Shiraz : King Valley : Brown Bros : 2001 : 2011
Table wine : Red : Cabernet Sauvignon : Coonawarra : Wynn : Black Label : 2001 : 2015 : Cellar door
Table wine : Red : Cabernet Sauvignon : Margaret River : Vasse Felix : 2001 : 2016 : Wine club
Table wine : Red : Cabernet Sauvignon/Shiraz : Barossa Valley : Wolf Blass : Black Label : 2000 : 2015 : John
Table wine : Red : Shiraz : Barossa Valley : Peter Lehmann : Eight songs : 2004 : 2014 : Cellar door
Table wine : Red : Shiraz : Nagambie Lakes : Tahbilk : Reserve : 2006 : 2015 : Mailing list
Table wine : Red : Shiraz : Pyrenees : Taltarni : 2001 : 2011 : Cellar door
Table wine : White : Marsanne : Nagambie Lakes : Tahbilk : 2001 : 2012 : Mailing list
Table wine : White : Riesling : Barossa Valley : Wolf Blass : Gold Label : 2005 : 2011/12 : Cellar door
Table wine : White : Riesling : Clare Valley : Grosset : Polish Hill : 2003 : 2015 : Dan Murphy

We can now index our collection and enjoy the wine.

Michael Ramsden

1. Pettee, Julia. Subject headings: the history and theory of the alphabetical subject approach to books. H.W. Wilson, 1946.+
2. See <www.winecompanion.com.au/vintagechart.cfm?>.
3. These definitions are reproduced by permission of the Australian Wine and Brandy Corporation <www.wineaustralia.com.au>.
4. The system is set out in full at <www.winediva.com.au/regions/regions2.asp>.

ACT Region Branch – Working with Words

Sunday 24 July, 2.30–5.00 pm

Come along to new ANZSI member Denise Sutherland's home in Gordon ACT for this special event! Denise, apart from being a neophyte indexer, is a professional puzzle writer. She writes everything from cryptic crosswords and 'quick' crosswords to word searches, cryptograms, mazes, and more. She is the author of nine puzzle books, including two *For Dummies* titles, and is syndicated in Australia.

At this event Denise will show us how she writes puzzles, let you browse her rather unusual and specialised library of puzzle reference books, and answer any questions you may have. She will have free copies of her book The Canberra Puzzle Book for you, too.

Please bring a plate of something to share for afternoon tea, and come along for an enjoyable afternoon! As a bonus you will get to meet her adorable friendly chihuahua, Miss Petal.

Contact Eleanor Whelan for Denise's address at:

<eleanor.whelan@bigpond.com> or 0408 802 443

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