

Slidelights

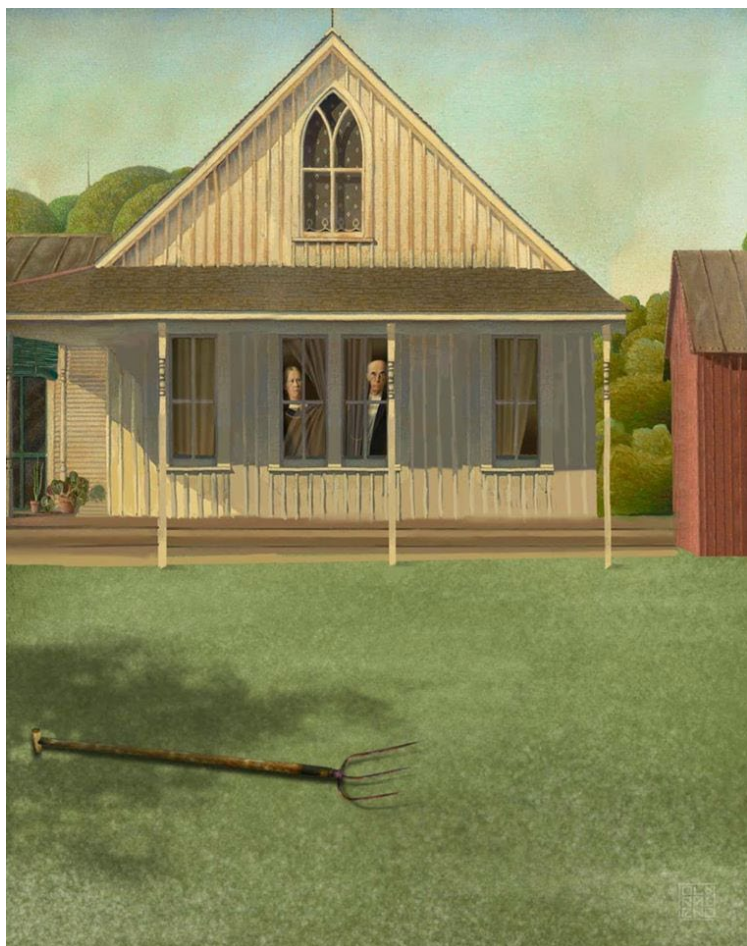
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NEWSLETTER OF THE
**society of
indexers**
information from A to Z

Editorial

Few are better placed to cope with the COVID-19 virus than indexers. For most of us, self-isolation is our working method; for some of us, social distancing is our habit of choice. Working from home is what we do. We have what writer Val McDermid calls "a 20-second commute". We need no instruction or advice on the psychology of being confined to barracks. If we have a peopled household, the conventions of spatial awareness are well understood by all already. Penelope Mortimer once observed that, in her house, the typewriter was known as "mummy's busy". Homeworkers' kids get it. If we live alone or with one other person or an assertive pet, very little will have significantly changed. And we will not be bored at home. We've all had our days of being out of sorts and we've all known what it is to be thrown back on our own resources. We can tell everyone the simplest way to fill unexpected free time at home: read a book.

We're also (most of us) old enough to know the lessons of history, even for something as unprecedented as a real pandemic. This too will pass. If we remember the war years or those long post-war years when the effects of war still defined everything, we know about making do and muddling through. We know too the randomness of survival. Maybe some of us will



die. Maybe some of us would have died anyway. If we have ex-

isting health issues, we're vulnerable to many afflictions quite apart from COVID-19. It's just another of the challenges that age brings.

Looking after ourselves needs thought and perhaps humility. Being too proud to ask for help is not a virtue. We have a great advantage not available to the WWII home front: we have the Internet. We shouldn't recoil from emailing and texting and messaging in order to maintain contact and to air our worries and needs. Nor should we feel browbeaten by regulations. Indexers are already in a sedentary occupation. One of the hazards of being kept indoors is piling on the pounds and that in itself is a health issue. You need to get proper exercise, otherwise you start to develop other health problems. Lack of fresh air, aerobic breathing, sunlight, stretched legs and looking long distances is injurious to health. You just have to contrive to achieve those things without encountering other people.

APRIL 2020

<i>Presidential Musings</i>	2
Society News	
<i>Executive Board report</i>	2
<i>2020 Conference</i>	
<i>Behind the Chair</i>	3
<i>National Indexing Day</i>	4
<i>Fee Negotiations Survey</i>	6
<i>SI fees</i>	8
<i>CIEP</i>	10
<i>Indexing for Editors</i>	12
<i>Obituary</i>	13
My Past Life	14
My Neck of the Woods	16
<i>see also . . .</i>	18
Practical & Technical	
<i>Hidden text in Word</i>	19
<i>CINDEX</i>	21
Local Groups	22
Who's Who	24

Presidential Musings



Not all heroes wear capes, as is sometimes said – and not all indexers use headings and keywords. It strikes me, as I write this from the relative safety of my study with the children building a den in the room next door, that the fundamentals of indexing are deeply involved in how we understand this crisis.

Indexers organise information. They take a chaotic mass of data embedded in a text that may jump all over the place – some of it important, some of it less so – and they give it a shape. And organised information is what the world craves at the moment. The spread of the virus is so enormous, the way we apprehend it through anecdote, personal experience, reports and assertions and official figures so patchwork, and its ramifications so diverse, that we need something that brings clarity.

I, for one, am addicted to the nightly Twitter posts of the *FT*'s data visualisation journalist John Burn-Murdoch. They're grim – each night brings a new set of death statistics and a steepening curve of confirmed infections – but compelling: in a couple of elegant graphs, you can see the global spread. A logarithmic scale, in some sense, indexes the exponential function of the rising toll – turns it into a straight line so you can see at a glance how all those individual data points align.

This slightly abstract thought may, I should say, be scant consolation to those of our members struggling with the collapse of the summer publishing schedules. At the time of writing, each day brings a barrage of emails announcing that big titles are being put back six months or a year. Perhaps, in some cases, this will give indexers for imminent titles a welcome deadline extension. But in the medium term it means work drying up. We don't yet know what the long-term effect on publishing will be if lockdown extends. Sympathies and solidarity to all.


But as Shelley, P.B. had it: "If Winter comes, can Spring be far behind?" Hang on in there, folks.

Sam Leith

Society News

Executive Board Report

The Executive Board has met twice since the start of 2020, on 27 January and 13 March.

New members were approved at both meetings; after a reduction last year, it was encouraging to see that a larger number of new members had joined this year than at the equivalent point in 2019. **Ruth Ellis** reported on the renewals process. 299 members had now renewed membership for 2020, with 48 members not renewing; 21 of these were student members, twelve Professional members, nine retired members and six standard members. An issue had been 

CONGRATULATIONS TO

New Advanced Member
MSocInd(Adv)

Melanie Gee – Sheffield

New Accredited Indexers
MSocInd

Fiona Firth – West Kilbride
Graine Milner – Radlett

Sidelights April 2020

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Missed an article in *Sidelights*?
Back issues and the cumulative index for 2006–2015 are [on the website](#)

July 2020 Sidelights

Copy deadline

Friday 3 July 2020

(for electronic distribution mid-July)

p2 ↻ noted with members making intermittent renewals, and this would be the subject of a future report to EB.

In March, **Paul Machen** reported the encouraging news that SI was now making a small surplus from the production of *The Indexer*.

Plans for National Indexing Day were discussed at both meetings. The planned London event at the Foundling Museum had been cancelled, but the booking (and fee paid) had been carried over to 2021. NID 2020 would therefore be an online activity with a competition to

attract amateur indexers, the launch of the new Indexing for Editors online workshop developed by **Ann Hudson**, and social media activity.

EB also reviewed planning for the 2020 conference in Birmingham at both meetings. The venue's cancellation policy was scrutinised carefully and EB has been monitoring government advice on large events. In the absence of conference, EB will consider alternative means of holding the AGM [*see immediately below*].

Executive Board succession planning remains a live topic. **Paula Clarke Bain** will be stepping down

as Marketing Director at the end of her term this year; any SI members interested in joining EB in this capacity should contact Paula marketing@indexers.org.uk or **Nicola King** chair@indexers.org.uk now, as they could then shadow Paula through her work for SI over the coming months. Additionally, EB still remains in want of a Finance Director, and any members interested should contact Nicola.

Tanya Izzard, Minutes Secretary
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2020 Conference

Due to the continuing uncertainty about how long the Coronavirus crisis will last, the Executive Board has decided to postpone this year's conference until spring next year. Although the conference was scheduled for October, when things may be very different, financial considerations have meant that it was deemed prudent to cancel six months in advance to avoid incurring financial penalties imposed by the

venue. But even if things are very different in October, there will be many imponderables that might affect a decision as to whether to attend conference or not. Money, travel and confidence issues will have to be taken into account, as well as the state of individual businesses and the wider economy. The situation should be a lot clearer in spring next year, and we hope to be able to return to The Studio in Birmingham and run

the programme already drafted.

Over the next few months EB will be considering a programme of online events to deliver some educational and social content for members in October. The EB will also be looking at arrangements for the AGM this year.

Rosi Dear
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Behind the Chair

I hope all SI members are well and coping with the extraordinary situation we find ourselves in. I had hoped to be writing about the jolly time we had meeting editors at our National Indexing Day event and of the great contacts we had made and how well it all went, and be looking forward to our Conference in October. Alas, events have overcome us and both events have been postponed, so I have gathered some information about the state of publishing over the last few weeks.

From 13 March, non-essential workers were encouraged to work from home where possible, and **Paul Machen**, our Admin Officer, has established himself at home. Some publishers and other related services reported that they had set up their staff to work from home. There were indications that the pipeline

of future work would be kept open; some journals and newspapers reported getting their publications to print using only remote working for the first time. The supply of books to readers was affected by Amazon deprioritising some goods, temporarily stopping non-essential items entering their warehouses, and pausing pre-orders of books that were not yet released. During the week of 23 March, bookshops and libraries closed, but online sales and services continued, and readers were encouraged to support their local bookshop by using their online service. However, the four major book wholesalers closed their warehouses by 1 April, which reduced the range of books that could be supplied. Gardners reinstated their home delivery service on 3 April. Academic publishers increased the availability



of free online access to textbooks and other resources to support students and teachers. Scientific publishers offered free access to research related to COVID-19.

During the last week of March, publishers began to review their publication programmes. Difficulties with distribution and printing, as well as lack of opportunities for publicity and marketing such ↻ p4

as Hay and other book festivals, were the main causes. Some books were to be published as eBooks only for the foreseeable future. Some delays of production and delivery of print-on-demand titles were also expected. **Sam Leith** commented on Twitter on 31 March that he had seen a lot of publication dates being postponed into the autumn or 2021, which would impact on reviews, and then there would be competition for the space available for reviews. Packagers using services such as typesetters in India and vendors based there were affected as a lockdown was imposed, and indexers were warned that delays to proofs might be expected as new ways of working were devised. The smaller publishers seemed to be less affected at this stage. The major trade publishers were more likely to be impacted. Self-publishers were

also delaying publication, probably because they rely on events to promote their titles. Print editions of scientific journals were cancelled by Wiley on 1 April, but online versions were still on schedule. Hachette and Bonnier both revealed they were furloughing 10% of their workforces on 7 April, and other publishers also started to furlough some of their staff.

So in mid-April we are in a 'sit tight and see what happens' situation. I would urge everyone to keep in touch with *all* your clients, not just those from whom you are expecting work because it has already been booked, but those that you *might* have expected work from in the normal course of things. We can also continue any marketing activities, such as contacting potential clients. The work is still out there; it may be a bit slower than usual to get to you, and there may

be a bulge later in the year or early next year if publication schedules are adjusted. The government announced a Self-Employed Income Support Scheme, whereby taxable grants will be available to combat loss of income due to the Coronavirus pandemic. HMRC will contact eligible people directly once the scheme is operational. It will be 80% of the average profits from the three tax years to April 2019 up to £2,500 per month for three months and can be applied for *even if you work through the period*. More details [online](#).

So, take care everyone, use the forums and other electronic messaging services and keep in touch with SI, with your fellow members and your clients.

Nicola King
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National Indexing Day

In early February, we had launched the event for publishers in London and booking had started to trickle in. However, as events developed, our plans for National Indexing Day had to change to meet the new situation. We decided to cancel the event and concentrate on promoting indexing and indexers online. I'm very grateful for all those who partook in the event and did their bit to promote our work.

It was decided to have a competition for amateur indexers, where they would index our leaflet for authors 'Last But Not Least', and the prize was free access to our Indexing Basics workshop. We didn't get many entries, but I can report that the winner has now gained access to the course. We also launched our new workshop Indexing for Editors [see page 12]

Searching for last minute inspiration, I came up with the idea of having a fun quiz, where the challenge was to identify the subject of a biography from snippets of the index. This involved ransacking my bookshelves, and then trying to find those with reasonably decent indexes, where there was a section

that didn't name the subject (actually quite difficult for those with sub-entries with the subject's initials widely used – e.g. the Charles Dickens index). I also wanted subjects that were internationally renowned. I could only find five books that ticked all those boxes, but it led to quite a bit of interaction on social media.

Rather than highlighting any particular posts here, I leave you with the link to [the Wakelet thread](#), which gives the summary.

The effects of #indexday can be

seen in Fig. 1 (26 March was the day we announced the competition and of course 31 was National Indexing Day itself).

Fig. 2 shows the impact different types of posts have on Facebook. The competition and the quiz had the most engagement, showing how it's essential for a 'brand' to have new material and items to interact with, rather than just promoting clicks to existing pages.

Ruth Ellis
website@indexers.org.uk

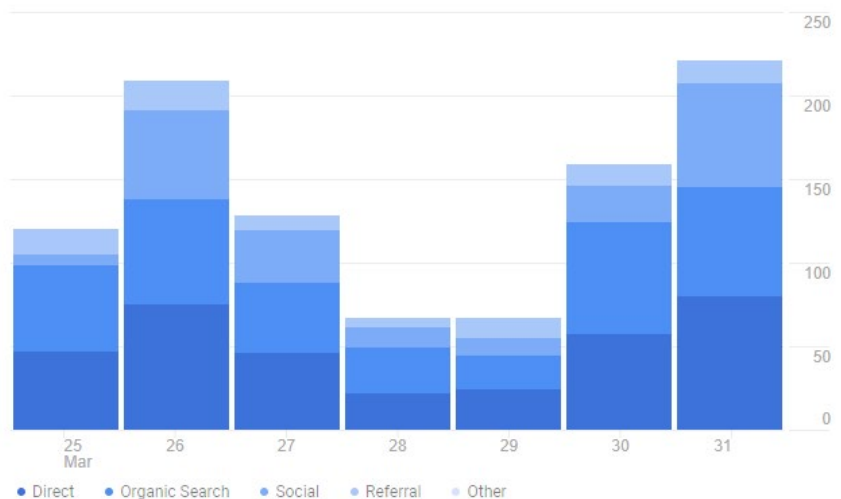


Fig. 1. How do you acquire users? (Google Analytics)

SOCIETY NEWS

Reach: Organic/Paid Post clicks Reactions, comments

Published	Post	Type	Targeting	Reach	Engagement
01/04/2020 10:18	Not on Twitter? Want to find out what happened on there for			75	9 8
01/04/2020 09:23	Thanks to everyone who joined in celebrating #indexday yesterday.			117	7 10
31/03/2020 21:10	Did you have a go at our #indexday biography quiz? Here are the			109	20 5
31/03/2020 17:00	If you are serious about taking up indexing as a career, then you			100	7 8
31/03/2020 15:45	Have you ever thought about how the layout of your index is designed?			117	22 8
31/03/2020 15:15	Time for a musical interlude on #indexday Here's 'The Indexer's			128	25 9
31/03/2020 14:52	Fancy listening to something about indexing for a bit? Here's another of			104	9 7
31/03/2020 14:18	Probably the most valuable service we offer is our directory of			75	4 4
31/03/2020 13:04	Our company secretary Philippa Jevons has had a go at describing			182	40 28
31/03/2020 12:58	Our marketing director Paula Clarke Bain has a bit of a thing for humour			130	23 23
31/03/2020 11:10	Biography indexing is a specialist skill and we have just the right			84	7 2
31/03/2020 10:42	#indexday quiz time! Just for fun, see if you can work out who the			686	274 45
31/03/2020 09:26	#Publishers and #editors, we can't be with you in real life today			115	16 12
31/03/2020 08:55	Don't forget to enter our #indexday competition! Do you think you know			44	3 1
31/03/2020 08:15	Hurray! It's National Indexing Day! Booklovers please join us to			289	25 35
30/03/2020 15:19	Don't forget to join us with #indexday for National Indexing Day			115	4 6
28/03/2020 11:03	It's #indexday competition time! Do you think you know how to create a			381	80 71

Fig. 2. Analysis of Facebook posts about National Indexing Day shows the competition and the quiz clear winners of the race for user response.

Fee Negotiations Survey

The Fee Negotiations Survey runs every 18 months or so. It covers not only how successfully indexers can negotiate fees and the methods they use, but also the types of work they are doing, how many hours they work and how much they earn. Each survey is interesting in its own right, but we are also gradually building up a longer-term picture; in some areas we now have ten years' worth of data. Overall, the 2019 survey shows no dramatic changes in fees or amounts of work, but there are nevertheless some interesting trends to keep an eye on as the profession develops.

- 86 people responded to the survey (a large increase on the previous 2018 survey, which had only 58), of whom 85% had been indexing for five years or more and 43% for more than 15 years. The response rate is approximately 22% of the full membership and 57% of the 'active' membership. 52% of respondents are Advanced Professional Members, 24% Professional Members and 10% Fellows. 12% have no qualification.
- The most common broad subject areas are Humanities (64% of respondents said they work in this area) and the Social Sciences (59%), with Arts not far behind (47%). Science and Technology (26%), Medicine (9%), Law (10%) and Business and Finance (22%) are the other main subject areas. These patterns have been pretty

consistent for the past five years, with only Business and Finance showing an upward trend.

- Most indexers (67%) work part-time: 37% combine indexing with non-paid activities, 17% with other freelance work, and 13% with part-time employment. The age profile of indexers tends heavily



The Last Supper, social distancing version, as seen on your home computer during the COVID Easter lockdown

towards 50+ with 83% being in this group and 14% being 70+. 41% of respondents supplement their pension with indexing work. 75% of indexers are female.

- On average, indexers spend 18.3 hours a week on indexing (18.9 hours in the 2018 survey and 17.7 in 2017). 73% of indexers work less than 20 hours a week on indexing, with 30% doing less than ten hours. 30% of indexers worked on more than 30 books in 2019, while 22% were doing ten or less. At a very rough estimate, this gives us a total of 3,500-4,000 books a year being indexed by members, although of course we don't know how big some of those projects were, nor does this

account very clearly for journal work.

- 45% of indexers are "happy with the amount of indexing work they are getting" (45% in 2018, 66% in 2017, 61% in 2015 and 48% in 2013). Over a third (36%) say they would like more work (26% would like a bit more and 10%

a lot more). At the same time, almost half (47%) say they regularly or sometimes have more indexing work than they can handle; this is quite a big rise on the previous year (36% in 2018).

- 23% say they are getting more work than the previous year (24% in 2018, 25% in 2017, 28% in 2015) and 56% (51% in 2018, 63% in 2017, 44%

in 2015) say it is about the same. Indexers who say they are getting less work are on an upward trend – 20% this year, 15% in 2018 and 8% in 2017. It is quite clear, however, from the free-form answers to this question that a significant number of respondents are seeking less work deliberately, as they are winding down into retirement. A common theme in the comments, highlighted by nine people, is that work tends to bunch, with periods of overwork/turning down followed by periods with nothing. While this is common in all freelancing work, some respondents indicated that the situation is worsening, with clients not booking work far enough in advance. ➔ p7

p6 ↻ Four respondents talked about the loss of a major client having had a big effect on the amount of work, and this comment epitomises something we all experience:

“The problem is that they are looking for Rolls Royce indexes for the price of a clapped-out Mini.”

- This year, 38% of respondents earned less than £10,000 from indexing (38% in 2018, 34% in 2017, 52% in 2015). A further 36% earn between £10,000 and £20,000, 17% between £20,000 and £30,000 and 8% of respondents this year are earning above £30,000.
- Average earnings per respondent from indexing are £14,375 per year. This is slightly up on last year, but not as high as it has been (£14,000 in 2018, £14,568 in 2017, £12,207 in 2015 and £14,613 in 2013). The average hourly income has risen to £21.27 (£18.78 in 2018, £19.64 in 2017, £20.19 in 2015 and £18.98 in 2013, having stayed at pretty much that level for the previous five years).
- 58% of indexers spend all their time doing traditional back-of-the-book indexing, which means that 42% do at least a little indexing of other forms. We are not seeing any great shift in these proportions; they've been consistent for the past three surveys. Journals have shown quite a drop this year, however – 20% of indexers work on journals, compared to previous years at around 28%. CUP/Elsevier/OUP tagging are slightly up at 20% compared to 16% in 2018. Word (13% this year compared to 19% last year) and InDesign (2% this year compared to 4%) showed drops, but we asked a new question about IndexManager and discovered 5% of indexers using it “frequently” or “sometimes”.
- 13% of indexers say publishers have asked them about indexes for electronically-published works and 11% say they have suggested it. 17% of indexers say they have had conversations with authors about this topic.
- As in all previous years, when it comes to setting fees, by far the most common method is a fee for the whole job set by the client (68% of indexers “frequently” experience this). Many people commented that page rates are “too simplistic” (21%), because what looks like a low page-rate might equate to a decent hourly rate, depending on the material. At the heart of negotiating fees is the target hourly rate that indexers have in mind, and while they may use tools such as page rates to assist, there is a certain art to working out how long a job will take, which comes with experience. 63% of respondents (59% in 2018) think that the SI recommended hourly rate is “about right”. Word counts remain popular as a fee-setting tool as 65% of indexers use them at least occasionally to quote, and it is now rated as the one that the highest proportion of indexers find best to quote with (42% compared to 38% for page rates and 11% for hourly).
- Ability to negotiate higher fees is always of interest and 65% have managed, at least occasionally, to do so, although this is a downward trend (69% in 2018, 74% in 2017 and 82% in 2015). This is, as in previous years, reflected in the comments, which frequently mention changes in the publishing world towards less feasibility of negotiation. 62% said that mentioning the SI rates is effective in achieving a higher rate, with other factors which can be profitable in fee negotiations being a quick turnaround (37%), very dense indexing (23%), complex texts requiring in-depth knowledge (28%) and late proof amendments (35%). 83% have turned down work because of being unable to negotiate a suitable fee.
- Accepting work at below SI recommended rates is always a controversial issue. 29% think that SI members should not accept work at below recommended rates, although an overwhelming majority 80% (83% in 2018, 76% in 2017, 81% in 2015) do, in practice, accept work at below those rates. 67% thought that it helped if recommended rates are slightly higher than average rates received, and 80% mention the rates when talking to new clients.

All the respondents agreed that there were certain circumstances where lower-than-recommended fees are acceptable and these included quick and easy works (72%), charities/similar organisations (59%) and newly qualified indexers (67%). In the comments section to this question, several people commented that they take low rates because the alternative would be no work at all, and many others made the point that they don't compromise on their hourly rate.

To finish, the following quote echoes some debates on the Sldeline forum over the year. The 2020 survey may show up some interesting results due to COVID-19; we shall have to wait and see what happens to publishing in general, and indexing specifically.

“Packagers are really depressing the rates of pay and there are several that I won't work for because the rates are too low. I do sense, though, that they are finding it harder and harder to find indexers, so I am hopeful rates may edge up. At the other end of the spectrum the number of authors independently looking for an indexer seems to be increasing, as publishers stop offering this service and authors have to go it alone. I was very hesitant at first, without the 'buffer' of an editor, but my experience so far has been interesting texts, authors who are very easy to deal with, good pay rates and very prompt payment.”

Helen Bilton
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SI Fees


In the January 2020 edition of *Sidelights*, The Locator raised some questions and made some suggestions about SI Fees. Here are a few of my personal thoughts about the subject. They were written before the current pandemic started, but I still think they are relevant.

The Locator asked: "Are we pricing ourselves out of work?" The Locator compares SI rates of £25.90 per hour to the National Living Wage of £8.21. The Chartered Institute of Editing and Proofreading (was SfEP, now CIEP) suggested rates for 2020 are: proofreading £25.40 and copy-editing £29.60. The rates suggest that indexing is as difficult as proofreading and copy-editing, and the National Union of Journalists [suggested rates](#), which are slightly out of date, again shows indexing in the same ball-park as editing, although at a lesser rate than editing which includes project management. To be considered as valuable as these services, we have to price ourselves

accordingly. Those that do not value us at these rates are not worthy of our time.

The low rate The Locator has been offered of \$3.95 per 1000 words, approximately £3.00 at today's value (calculated 9 March 2020 at 1 dollar = GBP 0.76), is less than half the SI suggested rate. We've probably all been offered work at silly rates for non-trivial work – a recent insult was £1,052 for 806 pages (21 January 2020). We know who is doing it and we know why. Those offering the lowest rates are the 'vendors' who work for the large publishing houses. The publishing houses state how much they want to charge for indexing when they put the production work out to tender, the vendors say "yes we will do that" and then the vendors take a cut from the money intended for indexing to line their own (and their shareholders') pockets. They are not passing on the full 'rack-rate' from the publishers to the indexers (and the editors etc; we're not the only ones losing out here).

The vendors don't care who does the indexing, and I suspect that many do not really care about the quality of the work that results. Again, they are not worthy of our time.

The Locator wonders: "should SI set lower rates for probationers and other newly qualified indexers?" Indicating separate rates for newly qualified indexers would be divisive, because we would have to draw a line between those who should be on a lower rate and those who should be on a higher rate. Newly qualified indexers are likely to be slower than more seasoned indexers, and, writing from experience, it takes a good few indexes to build up sufficient speed to convert the words-per-page rate or per thousand words into anything like the hourly rate. Why should someone who is able to turn in a competent index within the deadline expect to receive less money for completing the task (even if it has taken them longer to achieve it)? Newly qualified indexers 

The Indexer

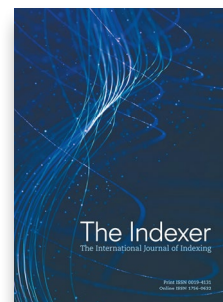
The International Journal of Indexing

Articles in Volume 38, Issue 1 (March 2020) include:




Accessing parliamentary information
Alexandre Grandmaître and Martine Rocheleau

In defense of marking up
Devon Thomas

Memories of an editor
Hazel K. Bell



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p8 ☺ are capable of producing a competent index, otherwise they would not have been awarded accreditation. Newly qualified indexers are the lifeblood of this profession; they are the ones who will be working long after I have left the Society, and there must be good financial rewards for them to continue indexing. Initially we have to recoup the costs of the course, our software and any other incidental costs, then we have to build a business and keep our customers happy. If anything, more experienced indexers should be setting their rates well above the SI recommended rates and working on the most demanding texts, to encourage the use of the newly qualified indexers at the lower end on the (easier) texts.

I have worked in another field, archaeology, where newly qualified people are often given less of a chance than they should be, and not surprisingly they leave as soon as they can because the terms and conditions are so poor they cannot continue, wasting years of education and their hopes for their careers. It does no good for any profession to accept that the rates have to be as low as possible to get the job done. Archaeology is waking up to this, although progress in lifting the rates is slow because the damage has been done. However, they are publishing suggested rates to encourage clients to pay the right amount of money for a job.

I have also worked in other fields (consumer product testing and electronic vote counting) where potential clients have said: "we really want to work with you because you are so experienced, but your rates are too high". And we have said back: "those are the rates, let's look at your project and change the project to fit the amount of money you want to spend". The clients get results they can use and go away happy because they have used an experienced supplier. There can be a negotiation about the product that means both parties go away satisfied.

The SI indexing rates can be used by the various parties to estimate

costs. The most recent fees survey says that the per-thousand-word rate is often used to calculate rates. I am sure we all have slightly different ways of approaching this, but it seems to go down well with clients because they can agree with the number of words that you are estimating on. If a client offers a fixed price for a job, you can calculate by using the pages or thousands of words if it is fair (for you), and either accept or negotiate from that point.

The SI rates serve several purposes in my mind.

- They are suggestions for clients to consider how much a project will cost
- They show that indexing is of similar value to editing and proof-reading
- They are suggestions for indexers to use to set their rates
- They are not ceilings, they are baselines to negotiate from (in either direction)
- They are benchmarks for indexers to measure their progress against

As people running their own businesses, it is not enough for indexers to sit back and wait for work to drop into their inboxes. We have to go out there, market ourselves to potentially interested clients, and set out our stalls. We have to tell potential clients what it is they are buying from us in terms of skills, experience, interest, and the other unseen intangible things.

The CIEP state [on their page about rates](#):

"The rates assume freelance professionals running their own business and therefore include a factor to allow for non-billable working time, such as administration and holidays, and overheads, including National Insurance, pension provision, continuing professional development (CPD), office space, hardware, software and utilities. The rates are therefore not directly comparable with employee rates, where these costs are borne by the employer".

This is also true for indexers; as a

self-employed person, an indexer is taking the risks and costs, and the clients need to know that. Clients that don't want to pay for them are unworthy of our time.

Someone once mentioned to me that indexers need to have a number of clients they work with, a stable of clients that allows indexers to demonstrate their skills over a range of subjects or indexing skills. And as with horses, sometimes you have to go out and replace a bad or worn-out client, and sometimes they just die or run away, and you are left without your favourite. But the stable has to be worked on to give the best results. You want to win a certain race, you have to get the right horse and train it and feed it well. You want to be indexing a certain type of book or subject area, you have to find the clients and find the ones who want to pay the right money and treat them well. The bad clients have to be rejected and told why you can't work with them any more. The SI fees indicate what we are worth. Indexers have to explain why they are worthy of that fee. If you are only working for one or two clients and their rates are low, or your favourite client hasn't increased rates recently (or even dropped them), then your business needs an overhaul.

I appreciate that not all subject areas are treated equally by publishers, and that science and medical subjects may be at the mercy of the vendors serving a few large publishing houses. However, publishing evolves, and indexers need to respond to new entries into the market and keep abreast of who is publishing in our own subject areas, when businesses are taken over and when staff move between jobs. Self-publishing by individuals and small organizations is another area that continues to expand. There are opportunities for all of us to sell the idea that indexers are worth the SI rates, and more, to a changing market.

*Nicola King
(a personal response)*

Chartered Institute of Editing and Proofreading

In little more than 30 years, an embryonic organisation for freelance editorial professionals has become a highly respected chartered institute. How has this come about? In addition to filling an undoubted gap in the publishing field, its success is largely down to the vision, dedication, team spirit and sheer hard work of the volunteers running what is now the Chartered Institute of Editing and Proofreading.

Its origins can be traced back to informal conversations among a small group of members at the Society of Indexers' 1988 conference in Cheltenham. Many indexers were also editors and proofreaders, but editorial freelancers generally felt isolated, lacking their own professional body, and proposed that it was time to set one up. A well-attended meeting at the Association for Information Management in November 1988 discussed the purposes of the new society, and the Society of Freelance Editors and Proofreaders (SFEP) came into being. Essentially, it was the brainchild of **Norma Whitcombe**, an energetic computer programmer who had moved into indexing and copyediting.

Under Norma's dynamic leadership, the fledgling society quickly became established, counting several indexers amongst its ranks of committed volunteers, most notably **Michele Moody** (Clarke, as was) and **Kathleen Lyle**, both of whom went on to chair the Society, and also **Valerie Elliston** and **Christine Shuttleworth**.

In March 1989, the first SFEP members' meeting was held, and in November the constitution was adopted at the first AGM, with **Judith Butcher**, renowned author of *Copy-editing*, becoming the first SFEP president, a position she held until her death in 2015. By 1990, membership stood at nearly 700 and the first conference took place in Cambridge. Annual conferences have been held ever since, Kathleen Lyle having the

distinction of being the only person to have attended every one, an achievement that was recognised at the 2019 conference when she received the Judith Butcher award. (I too have attended every conference, except that first Cambridge one.)

Sadly, Norma Whitcombe did not live long enough to see the society she had established go from strength to strength, becoming an important player on the publishing stage. Covering a wider range of skills, it was inevitable that it would soon outgrow its parent body; by 1994 membership had reached 1000. During this period, rationalisation and outsourcing in many large publishers meant that large numbers of in-house staff now found themselves working as freelancers, and they also contributed to the expanding pool of



expertise within the new society.

With shared interests and an overlapping membership, the two societies maintained a close relationship from the beginning. In 1993, they jointly engaged **Sue King** as their first paid (part-time) administrator, based in the North London house of **Drusilla** and **Hilary Calvert** in Rochester Road. In 1996, the office moved to the flatteringly named Mermaid Court near London Bridge, where Sue continued to juggle the ever-increasing demands of both societies. By 1999, the workload was such that the Society of Indexers took the decision to move to Sheffield, leaving the SFEP in sole occupancy of Mermaid Court until 2002, when it relocated to the more salubrious environs of Fulham, and later Putney.

As with SI, improving standards


and encouraging training were key aspects of the SFEP's *raison d'être*. It ran its first one-day courses as early as 1989, later offering bespoke in-house training for organisations and, from 1995, one-to-one mentoring for its members. Concern for standards was evidenced in the ongoing development of codes and regulations. In 1995, the first Code of Practice was published and in 1996 a new constitution and regulations introduced a distinction between members and associates. Yet another new constitution and regulations were adopted in 2001, including a new membership structure and admission criteria. At the same time, to reflect the broadening of the membership base to include in-house staff, the Society was relaunched as the Society for Editors and Proofreaders (SfEP) with a new logo

(but very conveniently with the same set of initials).

The next step in the evolving governance structure was in 2003, when the SfEP was incorporated as a non-profit-distributing organisation, and new articles of association and by-laws were drawn up, with the existing general committee

members becoming directors on the new Council.

By 2012, SfEP membership had reached 1500 and growth continued unabated; two years later it had passed the 2000 mark. Yet again, the membership structure was revised (necessitating further revision to the Society's governing documents). The new system came into operation in 2015, with four grades and admission to higher grades requiring evidence of acceptable training, experience and referees; an emphasis on professional development and high standards remained at the heart of the SfEP.

This was also a period when the two societies were working closely together, running a joint seminar at the London Book Fair in 2014 and planning the successful joint conference in York in 2015. 

p 10 However, in contrast to the flourishing SfEP, with its twelve-strong council, three members of staff and a growing and diverse membership, the long-term future of SI as an independent body was looking more uncertain. Indexers' thoughts inevitably turned to a possible merger to ensure the survival of the indexing profession as part of a larger 'umbrella' organisation. Although rejecting a formal proposal from SI for a joint working party to look into the feasibility of this, the SfEP council agreed to consider further reciprocal arrangements, including joint membership, and these were duly put in place.

It was in 2015 that the SfEP also set up a Strategy Group to fine-tune the Society's objectives; within a few months the core objective of chartership was agreed. As the annual report stated: "Chartership is about high standards and about raising the profile of editorial work and of the people who carry it out professionally. This is what the SfEP stands for". Seeking chartership was an ambitious aim, and it seemed initially that it would be impossible without a massive growth in membership. However, the doubters had reckoned without the diligence and tenacity of yet another indexer, **Gerard Hill**.

On retiring from the SfEP Council in 2016 after nine years, Gerard became the chartership adviser, spearheading the drive towards this goal. He lost no time in thoroughly researching the issue, making contacts and, together with SfEP chair Sabine Citron, arranging meetings with the Privy Council Office (PCO), relevant ministries and quangos, and sister organisations (including SI). It seemed that size might not after all be a barrier, as the SfEP already had many of the prerequisites for chartership, including a unique profession, no significant overlap with other bodies, an educational role and a record of achievement. It was important to demonstrate that a charter would be in the public interest, that the SfEP informs and educates the public and that it engages with Parliament, government and publishers.

By 2018, a significant milestone was reached with the acceptance by the PCO of the Society's 'Letter of Intent'. The next stage was the careful drafting and review of all the relevant documents and their approval by an online EGM of the membership. The name of the new body also had to be agreed, leading to a lively debate on the SfEP online forums. Eventually the council agreed on 'Chartered Institute of Editing and Proofreading'. Gerard and Sabine also continued with their round of meetings and attendance at relevant events.

Early in 2019, the petition for chartered status was handed in to the PCO and with brilliant timing it was at the opening of the 2019 conference in Birmingham that

the success of the application was announced. The Great Seal was applied on 14 October and the next day Sabine and Gerard collected the charter document from the Crown Office in the House of Lords.

As Sabine had written in the 2018 SfEP annual report: "Chartership will give the SfEP the weight and authority to regulate the profession, raise standards, highlight issues and gain the attention of government and society, benefiting all its members as well as publishers and the general public".

Here in the Society of Indexers, we look forward to our continuing links with the Chartered Institute of Editing and Proofreading.

Ann Kingdom
ann.kingdom@googlemail.com



The CIEP's charter with the Great Seal.

Indexing for Editors workshop

One of the stated aims and objectives of the Society of Indexers is to “enhance awareness and recognition of professionally produced indexes and the role of indexers in the analysis, organisation and accessibility of recorded knowledge and ideas”. To further this, we have long offered in-house training to publishers, usually in the form of a full-day or half-day workshop on ‘Indexing for Editors’.

Indexers and editors hardly ever meet, and now that email is universal, they rarely speak on the phone either. So the workshop aims to bridge this gap, giving editors a better understanding of what our job involves; they are usually surprised to find how complex and intellectual a process it is, and that it is not as dry and boring as they may have thought.

The demand for in-house workshops has slowed over the years, largely due to publishing houses cutting costs and therefore their training budgets, so now it’s often only the largest companies who have enough editors to justify paying for a ‘live’ workshop. One of these is CUP, for whom **Nicola King** and **Paula Clarke Bain** ran a successful day last year.

Meanwhile, there is a growing demand for online training where individuals can work in their own time and at their own pace, and I have therefore developed the workshop that I have delivered to many publishers over the years in a new online version. Fortunately, this was launched on National Indexing Day this year – 31 March – just as the Coronavirus lockdown was kicking in, making training of this sort the only option for the time being.

The new workshop is divided into sections: what makes a good index, how indexers work, understanding index construction, the role of the editor both in commissioning an index and dealing with the index when it arrives, plus a brief overview of indexing software. Practical exercises aim to illuminate different aspects of the indexing process, such as picking out indexable topics from a passage of text, filing order, and making cross-references. Editors at my ‘live’ workshops always find these enjoyable, so I hope those doing the online version will do so too.

Discussions during a ‘live’ workshop may develop in particular directions depending on the individual company and the editors’ needs; although this isn’t possible in the online version, there is a tutor support helpline where people can contact me with queries and requests for further advice and information.

The workshop is delivered as a Powerpoint slideshow, so it can be used on a computer, tablet or smartphone. The basic price is for one individual, but a company licence is also available, which permits the workshop to be shared among editors in a single company; the price includes tutor support for up to ten people.

On National Indexing Day I contacted some of my clients to tell them about the new workshop, and received very favourable responses. Now that most of our clients will be working from home for who knows how many

months, they may have a little more time than usual to do some in-service training, so why not drop your clients a line and tell them about this new opportunity?

- [Details are available online.](#)

Ann Hudson
training@indexers.org.uk

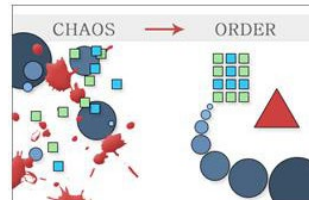
Samples from the workshop slides:

The index should be as **user-friendly** as possible. The more trouble the indexer takes, the easier the index will be to use.

Style, layout and level of detail should be **consistent**.

It should be constructed according to a logical, balanced, considered, and easily recognizable **pattern**. (Indexers tend to be people who like arranging and organizing things, in every area of their lives!)

... so you might define indexing as ‘creating order out of chaos’



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Time for an exercise

Reproduced by kind permission from firsttutos.co.uk

On the next slide is a list of index headings. Rearrange them in alphabetical order, first in word-by-word and then in letter-by-letter order.

cattle
 caterpillars
 catsuits
 cat-ice
 Catherine wheels
 cat burglars
 catmint
 cats’ cradles
 catacombs
 Catholic church

Jill Ford 1933–2019

The eldest of four children, Jill was born in Leominster, moving to Abingdon in 1940. She inherited qualities and abilities from both parents, including strength of character, determination, loyalty and athleticism. To these she added her own modesty, sense of fun and love of adventure.

Although at the insistence of her father she had to leave school at 16 to help look after the house and her younger siblings, a year later he relented, arranging for her to become an assistant in Abingdon library. This was an inspired decision: libraries remained her natural habitat for much of her life. She continued her training at the Ashmolean Museum in Oxford, where she joined the Young Conservatives with a view to meeting some nice young man; instead she met her future husband John, a Labour supporter. After graduating, John took up a post in Nigeria, where Jill was later able to join him. In 1959 they married in Calabar, where Jill took her final exam to qualify as an Associate of the Library Association.

She embraced colonial life enthusiastically. After the birth of her first son she was recruited to the special branch of the Nigerian police and required to sign the Nigerian National Secrets Act (an oath she was never to break). She was later employed by the British High Commission in Lagos to produce its weekly newsletter (as part of a small team that included Prince William of Gloucester).

After the Fords returned to the UK at the beginning of the Nigerian civil war in 1966, their third son was born. Jill then became a cataloguer for Oxford County Library. In 1972, John's work took him to Sussex; Jill was to spend the next 43 years (half her life) in the county. She loved living there, and took an active part in village life: singing in church choirs and amateur opera productions, and becoming Secretary of Horsted Keynes Women's Institute and East Hoathly parish clerk. She was also Glyndebourne's first picnic hamper checker in 1997, appointed during an IRA bombing campaign, and she saw every Glyndebourne production between 1997 and 2016. Music was an important part of her life.

Jill was an early graduate of the Open University, and was later employed as the OU's first library coordinator, negotiating student access to university libraries in the southeast. From 1979 to 1981, Bamber Gascoigne employed her to research, catalogue and photograph all the topographical prints of Brighton, and she worked in the Brighton Pavilion and Art Gallery to produce the definitive book on prints of Brighton (1981). She also completed projects working in the National Maritime Museum and the library of Westminster Abbey, and wrote bibliographical studies of antiquarian publications for *The Book Collector* and *The Library*. Travelling in North America with John, she worked in the great

libraries of New York and Yale to compile an Ackermann bibliography, which served as the main source for John's history of Ackermann and Co (1983).

By the 1990s, Jill was recognised as a leading figure in the world of cataloguing and indexing, having been a Registered Indexer since the mid-1970s. In 1991, she became the in-house indexer for the 'Arms for Iraq' report (the Scott Report), which entailed signing another Official Secrets Act. The index to the Scott Report was shortlisted for the 1996 Wheatley Medal. Other major indexing commissions included *London: World City 1800–1840* (Yale University Press, 1992) and the *Encyclopedia of Ephemera* (British Library, 2000). She also worked for Indexing Specialists, in Hove. The Sussex local group remember her with pleasure; she attended their second meeting in November 1999, and was generous in sharing her expertise with the members who were relatively new to indexing. **Ingrid Lock** remembers with gratitude that Jill recommended her for a large journal-indexing job, which enabled her to leave Indexing Specialists and go freelance. Jill's final entry in the SI directory (*Indexers Available*) was in 2000, but she did not fully retire until 2008 when she was 75, having completed some hundred or so indexes for major publishers.

- Acknowledgments to John Ford.

Ann Kingdom



CORRECTION

Judy Batchelor Obituary January 2020 issue: Judy was born Judith Lauriane on 5 August 1935.

Gerard M-F Hill on teaching and long-distance lorry driving

I took to indexing as my third career when our first child belatedly arrived. I wanted to be at home as he (and then his sister) grew up and, casting around for a new career, I spotted an advert for the SI course. Joy, oh joy! This was just the very thing for a bibliophile.

In case you think I am one of those superior people who order their life rationally and plan their career, I hasten to correct any such misapprehension. In fact, I never wanted a career at all. When I was 17, my favourite aunt asked me what I was going to do when I left school. No one had ever asked me this, I had never thought about it and no one had ever offered me any careers advice. In the course of two or three seconds, I reviewed all the things I would like to do – have children, live in a castle, drive a sports car – and concluded that nobody would pay me to do any of them. I could see only one way to fulfil my ambitions, so I said: “well, actually, what I’d like to do is retire”. My aunt was reduced to baffled silence.

What I liked to do as a child was read, so I was very frustrated when I found that you had to be aged seven to join the public library. They eventually yielded to my pleas a year early, and I read and read, mainly non-fiction. I had a similarly successful battle at age eight when I had exhausted the junior library stock and wanted to join the adult library. Reading was always a private pleasure, so at age 13 I was embarrassed when the English teacher read out a sentence from one of my essays that included

the phrase “this obfuscates exegesis”. I made good use of indexes and learnt to scan text, without once stopping to wonder how indexes were created.

On leaving university, still with no idea of any career, I applied for a job as a lorry driver. It was only a seven-ton dropside, but looking out from my cab at twice the height of any motorist I felt suddenly important. I delivered engineers’ supplies all over the East Midlands, saw lots of countryside and met lots of people. I did that for two years and then my family steered me in the direction of teaching. Armed with a PGCE, I applied for jobs and was offered two: one was a typical Surrey prep school, only transplanted to South America, and the other was a very novel secondary school in Carlisle, which sounded a lot more interesting. I chose Carlisle. I also bought a sports car, a Swallow Doretta, fulfilling one ambition.

The school, with 60 children, was in a large Georgian house in the city centre. It was owned and run by four partners, who took it in turns to be head teacher, a month at a time. It was a very happy school, but having to pay another teacher turned out to be a luxury that they couldn’t afford. However, they rang up a few people and discovered that there was a vacancy at a state secondary school nearby. I applied and got the job as head of history, heading a department of one. This school was bigger – it had 180 children – and it was housed in a small country house in landscaped grounds. ➤ p15



Ambitions fulfilled: Swallow Doretta sports car, and castle (though not this castle)

p14 ☉ The school opened in 1953, and at that date the local education committee clearly felt that children deserved the best they could be given.

That idealistic *Zeitgeist* did not last, and neither did I. After six years of bringing up other people's children for them, I decided that lorry driving suited me better after all. I took my HGV Class Three test and found a job on long-distance multiple-drop work. Each Saturday morning, I would load up a 16-ton van with 90 to 130 consignments – many were parcels of various shapes and sizes, but there might also be machinery, carpets, tea chests, mattresses, tools, oil drums and much else – and each Monday morning I would set off for Scotland sometime between 03:00 and 06:00. Why so early? The aim was to reach my first drop at the earliest time I could expect them to be open. There were a few regular drops, but the rest I had to find. All I had was the postal address, often unreliable, my road atlas and a good sense of direction; no one gave a phone number, and anyway there were no mobiles then, or satnav.

If the week went well, I would get back from Inverness on Thursday, but usually it was Friday and once or twice it was Saturday. Often I slept in the back of the van; when I felt rich, I paid for B&B. Just twice I got a shock when I found that my overnight berth turned out to be a lodging house. I doubt if such places exist now, so I should explain that this meant that you shared one large room with 20 or 30 other people and, unless you arrived early, you might end up sleeping on the floor. By contrast, when I got home, I now lived in a castle. I had one tower to myself, a little bit of the adjacent wing and a long stretch of battlements. The only heating was open fires, but the logs had to be carried up many stairs and along passages, so in winter I usually wore coat and gloves rather than light a fire. Some mornings there was frost on the bed-head, but the interior and the views were equally marvellous. Another ambition fulfilled.

I failed my Class 1 HGV test the

first time when, parallel parking the artic, I reversed over one of the cones marking the parking place. The examiner was blind in one eye and had never driven a lorry; he got the job because he was the only applicant. He was very argumentative, but only if he was going to pass you. On my second go, I was checking my nearside mirror on a tight corner and got distracted by the examiner constantly twisting and jumping around, so I asked him to sit

over-centre catch called a 'dwang', so named for the sound it made when you released it.

That job came to an end as my first child arrived – my biggest ambition fulfilled – and I started to train as an indexer. Needing to earn, I found work with Eddie Stobart, again on night trunk with artics or 'wagon and drag' (a drawbar outfit). Then one night I was asked to report to Newby Grange, where Edward



Edward Stobart with some of his fleet.

still. As soon as we were round the corner, he made me stop and we had a three-minute argument before he let me set off again.

I got a night-trunk job, taking trailers to go on the Irish ferries. In winter, ferries were often delayed and I might wait for hours or come back 'solo' with just the tractor unit. In that case I would bring two trailers the next night. That was fine if someone else had 'double-banked' one trailer on top of another, though you still had to chain the top trailer down. If they hadn't, it was a nerve-wracking job. Imagine reversing an artic in the dark on top of another trailer, barely visible in your mirrors, with no help. The loading dock was in the darkest corner of the harbour and the margin of error was only an inch or two. Then you ducked under the trailer, put its handbrake on, uncoupled and drove round to pick up the bottom trailer. Finally, you hauled a heavy chain over each end of the top trailer and secured each of them with a massive

himself lived and worked. He wanted someone there at night, and that was my job for the next three years. I patrolled and, if he was at home, I kept him company or acted as chauffeur when he wanted to go out. He was a lovely man. One day he asked me to help him buy a piano. At the local dealer I played various pianos for him, and he chose a new Steinway B, which I had the pleasure of playing-in over the next few months.

After becoming an accredited indexer in 1991, I worked under Judith Wardman, creating index entries in Latin for *Iter Italicum*. Paul Oskar Kristeller had started this work in 1935, and the publishers were worried that he might die before completing it, so they recruited a handful of indexers to finish the job. Gradually I got other work, indexing, proofreading and editing, but it took me a long time, being useless at networking and marketing as well as living in the wrong place. I finally left Stobarts in 1999, but I still work at night and now I am busier than ever.

My Neck of the Woods



British Camp in the Malvern Hills, an Iron Age hill fort with a commanding view of the pass through the hills.

Pam Scholefield on the pleasures of Malvern

We chose Malvern because we had good friends in the area. We chose the house for the view. I don't think we even looked at the house the first time we were there. And over the years the house grew with the family. Today we are back to just the two of us with the two dogs. The kids have their own lives in Bristol and Leeds. The house is situated on the north end of the Hills, once upon a time a little farming cottage. I keep telling the neighbours I'm going to find out we actually own most of the area, in which case they are all evicted. So far no luck. We get lovely views of the twinkling lights of Worcester at night and even see the Cathedral during the day – weather permitting. We can also see sheep in the fields nearby, so we have easy access to both town and country. Both of us work from home. My husband, Pete, is a perspective artist, so he has the office off the kitchen that was designated his when we moved in. My office is up the garden (warm months only) with a view that is hard to beat. It looks over the top of the house so I have to say when I am up there I do spend a lot of time 'thinking' about indexing problems while looking out the window. I have a lot of indexing problems. Hours of them.

Malvern, and Old Hollow where we live, has been a great place to bring up our kids. The primary school was down the hill below us and I could hear the children – well, not mine specifically – when they were out in the playground. My neighbour called it *The Old Hollow* and I am assuming it is an old road, but I haven't really done much research into it. I grew up on another Hollow in Nashville, so always thought it was funny that I spent so much of my life in Hollows. Another coincidence is that

the Hollow I grew up in was in West Meade and there is a house at the end of the road called West Mead. Spooky, right?

It turns out that Malvern meant something to my Dad, too. He was a B17 pilot during the war and they used to fly over the hills while 'bunching' (waiting for all the planes to take off and get into formation.) Little did he know at the time as a 19-year-old that his daughter would one day live there.

People come to Malvern to walk the hills of course. The views either side as you walk along the top are pretty spectacular. Walking along the top takes you over British Camp, an Iron Age hill fort. There are places to stop along the way for refreshments like the Malvern Hills Hotel near the Camp, the Kettle Sings, the Chase pub, just to name a few. Every year, the wells, springs, fountains and spouts on the hills are decorated. Originally the Well Dressing was done in the 11th and 12th centuries to thank St Oswald for curing them the previous year. I hope this will come back with renewed vigour next year. In the 1600s there was a drought but the springs on the Malverns kept flowing, so the tradition was revived and still happens today – except for this year, when sadly cancelled.

Malvern has a great theatre complex. Over the years, there have been many good plays that came here before going off to London. Often in town, I have to stop myself waving at someone I think I might know only to realise it is Maureen Lipman here for a play or once we saw Nigel Hawthorne walking up the road getting some exercise. I met Twiggy once outside the theatre and had a lovely chat with her. She didn't seem annoyed... ➡ **p17**



cathedral in the same conservatory, but not at the same time. Both of these can still be seen today. The St Wulstan model is in the cathedral crypt.

One of my first indexing projects was the annual Cathedral symposium papers. I think they found the index useful at the time, at least I hope so. I'm not so sure I would want to look at it too closely now. I haven't been able to work on them in years, so perhaps there is a project still there for someone. When our friend Phil Barker passed away, there was a

Malvern theatres

memorial service in the Cathedral for him. I was honoured to be asked to do a reading and say a few words. I read 'The Road Not Taken' by Robert Frost. If it wasn't for Phil, I wouldn't be in Malvern, have the family I have. So I fervently believe the road I chose was the right one.

We are in the middle of scary times now, but once we can move again and resume whatever normal life will be, I think you would enjoy the Malverns. Someone once said to me that Malvern really isn't on the way to anywhere and it is true. But it is worth coming here for a visit or to live. When I sit and look out from my garden, the world looks just like it always did, which in some ways is comforting. We haven't got armies invading from other countries, aliens haven't landed. As was pointed out on a Facebook post: "we are being asked to save the world by sitting in front of the television. Let's not screw this up". When this is all over, I hope that people will come to Malvern and go for walks on the Hills, or to the theatre or spend a day in Worcester at the Cathedral. You can watch telly anytime.

p16 ☞ There is also a cinema with comfortable seats and it isn't as expensive as the big multiplexes. Malvern has had its fair share of famous people who have lived here. Elgar, Sir Edward, is from the area and the Three Choirs group had a lovely day at his house in Broadheath a few years ago. For history, The Priory is not far short of 1000 years old. The Swedish Nightingale, Jenny Lind, is buried there. We have Spring and Autumn fairs at the Three Counties Showground and the Three Counties show annually. In general there are plenty of things to see and do.

From Malvern there are many 'days out' opportunities. We often go up to Montgomery in Powys to walk up to the castle there or picnic somewhere in the area. On the way are Stokesay and Ludlow, two places I visited on my first weekend here digging in 1978. Bristol is about an hour away. Since our daughter moved there for university and stayed we have been back often. If you are a foodie, you will not be disappointed.

Worcester Cathedral has played a big part in our lives over the years in an historical meaning. One of the reasons we moved here (as I wrote earlier) was due to friends in the area. Because Pete could work from home, we could live anywhere so why not go somewhere nice? Pete and I had met through archaeology and the director of the digs we went on, Philip Barker, lived in Worcester. Years later he became the cathedral archaeologist, and from what I understand Worcester was the first cathedral to have an archaeologist.

So over the years we have been peripherally involved in the Cathedral. I've done a number of publication drawings of archaeological plans and even got to go up the scaffolding on one of the towers to get a better look at some of the stonework that I would be drawing. It occurred to me later that I may have been the only Nashvillian ever to have had that amazing view. Pete built a model of the earlier St Wulstan's cathedral in our conservatory. He repaired another model of the current



Pete Scholefield's model of St Wulstan's cathedral.

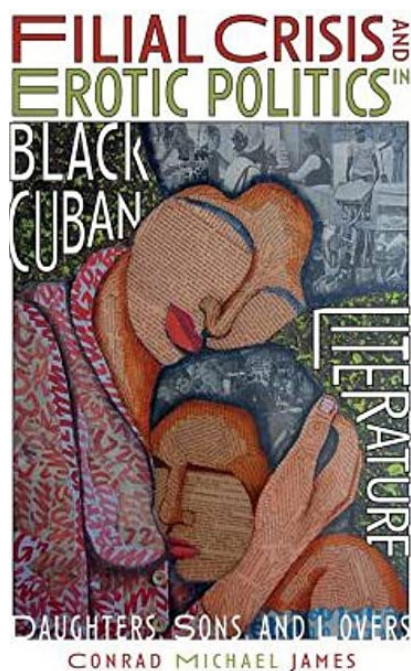
Many things in life offer both swings and roundabouts. Academic volumes for indexing are no different. They can drive us nuts but still allow unexpected compensations.

One item that regularly appears in the plus column of the undertaking of an academic index is that the authors and compiling editors of such books are often themselves freelancers like us (in their book-writing anyway, if not their teaching hats); or they at least comprehend both the mindset and the vulnerability of those dependent on the whim of commercial enterprises. The best result of this – and empathy goes a long way, but it doesn't pay the bills – is that the academic with whom one negotiates the deal not only accepts the fee one suggests without quibble but also pays up promptly. Settlement the same week as delivery is not uncommon in academic indexing. Indeed, this writer's next but one index has already furnished an advance of one third of the fee; the rest will not fall due before June, but will doubtless be paid as soon as the index is delivered in May.

The minus column may be home to such matters as difficulty in execution, differences with the author/editor, and the investment of more time in the task than the indexer had planned or would wish. Many academics are perfectly capable of writing plain, clear English, eschewing jargon and fashionable notions, and framing their arguments in a manner that avoids spinning the heads of those coming fresh to the debate. Others are not.

What the indexer hopes for is an author/editor who has in mind an intelligent, general readership as well as one consisting of her peers. The indexer, after all, stands *in loco lectoris* and, like the general reader, is not a specialist in the field under scrutiny. If she were, she would be an academic, not an indexer. Rather, indexers are generalists, even working within specific fields such as law, economics or medicine, where much publishing is narrow and esoteric.

As a veteran of such arcane titles as *Filial Crisis and Erotic Politics in Black Cuban Literature, Media Archae-*



ology and Intermedial Performance and Hebdige and Subculture in the Twenty-First Century, this indexer can confidently aver that it is perfectly possible to voyage into conceptual darkness and emerge on the other side with a coherent and authoritative-looking result.

This is feasible where the text is as user-friendly as the index aims to be, and the writing does not assume that every reader is as pre-occupied with the minutiae of the subject under debate as the highly competitive reporters from the front line.

But several factors militate against such a happy outcome. A failure on the part of the author(s) to express complex concepts in lucid terms is apt to compound impenetrability. If the indexer begins to feel that a pissing contest is going on, wherein the contributors to the volume compete to see who can drown the argument in the most verbosity, the experience can begin to seem exclusionary.

The jargon of the discipline (to which the indexer is an outsider) can be elusive. In a recent tome, your correspondent took the phrase "systematic observation" to be but a loose phrase employed in passing, and hence did not include it in the first draft of the index. He was soon put right. In the field in question, it is the definition of a specific exercise, and reference to it is daily shorthand.

In cases like these, it can be mutually beneficial if the indexer seeks from the author/editor an indication of the keywords and phrases that would seem *de rigueur* at the back of the book. The indexer can pre-empt trouble by explaining how nebulous notions (those that are not self-explanatory when met cold, but that exercise the contributors to the volume; 'future' was recently one such that this indexer needed to address) may be dropped, or at least reinterpreted into concepts that readers might actually seek in the index.

One warning sign in academic work is the casual use of vogueish language. The French word *critique* has become ubiquitous among bandwagon-climbing commentators and collegians. As a noun, the word used to refer to the comprehensive demolition of a rival philosophy: "a Marxist *critique* of capitalism", for instance. Now it serves to describe any response to anything and, vilely, to do so as a misconceived verb: "I intend to *critique* the minister's statement", a wholly un-French usage. English possesses perfectly apposite words that describe this exercise: criticism and criticise will do very well. There is a mistaken notion abroad that these English words imply aversion, even destructiveness, and that *critique* is more objective; in fact the reverse is the case. Literary and other sorts of critic temper their comments to what they consider is earned: "the critics raved" is no less likely than the other thing. Analysis and analyse are equally suitable and disinterested terms; even the somewhat fashionable deconstruction and deconstruct are preferable to *critique*.

Like all writing, academic exegesis benefits from a sound ear for what readers comprehend and will be engaged by. The indexer is like the canary down the mine. If the text leaves her breathless and giddy, the author/editor ought to have the honesty and humility to perceive that the chances of a readership beyond the rarefied circles in which the subject's features are earnestly and competitively debated will be vanishingly small.

The Locator

Showing hidden text in Word

One of the frustrations of working with embedded indexes in Word is that when you use the Show/Hide button [¶] to reveal the XE fields – the embedded index entries – the text becomes very cluttered and hard to read. This is because, as well as the XE fields, the Show/Hide button uncovers all the other formatting marks, such as paragraph markers, tabs, and dots to indicate spaces (Fig. 1). It's particularly off-putting when you are first learning about embedded indexes, as it makes it harder to see and understand what's going on.

However, it is possible to improve the visibility of the XE fields and the legibility of the text by various means. First, you can keep the formatting marks hidden while still showing the XE fields. To do this, go to File > Options and select 'Display' from the left-hand list. (This should work for versions of Word using the ribbon interface. For earlier versions, click the Office button and select Word Options.) In the section "Always show these formatting marks on the screen", make sure that 'Hidden text' is checked and 'Show all formatting marks' is unchecked (Fig. 2). Click OK. Your text will now show the XE fields, but will otherwise be clean of formatting clutter (Fig. 3). Toggling the Show/Hide button will still turn the other formatting marks on or off, but the XE fields will remain visible when everything else is off. When you want to hide the XE fields again, go back into File > Options > Display and uncheck 'Hidden text'.

This may be sufficient to ease your viewing, but there are a few other tricks you can try. Once you have your XE fields showing, you can highlight them to differentiate them from the surrounding text. One way to do this is to use Advanced Find:

- 1 Press Ctrl + H and then select the Find tab. (Alternatively, use Ctrl F to open the navigation panel and

The 'Print-Screen' key ¶

Pressing the Print-Screen key [XE."Print-Screen-key"] will take a screenshot. The key is usually located in the top-right area of the keyboard, and may be something similar. (On a laptop [XE."laptops"], you may have to press a function key well, if the Print-Screen key is shared with something else [Fig.1]).

Fig. 1. Formatting 'clutter' makes text hard to read

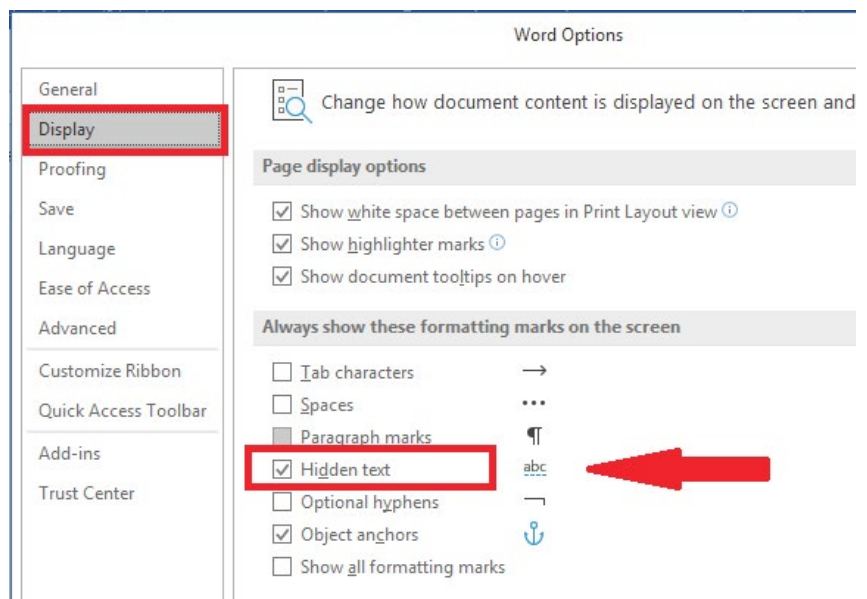


Fig. 2. Select hidden text in display options

The 'Print Screen' key

Pressing the Print Screen key [XE."Print Screen key"] will take a screenshot. The key is usually located in the top right area of the keyboard, and may be something similar. (On a laptop [XE."laptops"], you may have to press a function key well, if the Print Screen key is shared with something else [Fig.1]).

Fig 3. XE tags visible without other formatting marks

- 2 choose Advanced Find from the drop-down list).
- 2 In the 'Find what' box type ^dXE (depending on how your XE entries have been created, you may need a space between ^d and XE. Check whether or not your XE entries have a space between the opening curly bracket and the XE).
- 3 Click the drop-down arrow of

'Reading Highlight' and select 'Highlight all' (Fig. 4 on page 20 below).

All the XE fields will now be highlighted (Fig. 5 on page 20). The only snag with this method is that as soon as you need to do another 'Find' action, you will lose the highlighting.

For longer-lasting highlighting, try this:

p19 ↻

- 1 With the XE fields visible, use Ctrl + H to open the 'Replace' dialogue box.
- 2 In the 'Find what' box, type ^dXE (or ^d XE if appropriate).
- 3 In the 'Replace with' box, type ^& (this replaces the search term with itself).
- 4 While the cursor is still in the Replace box, click on 'Format' (Fig. 6). (You may need to click 'More' if the Format button is not visible).
- 5 From the list that appears, select 'Highlight'. The word 'Highlight' should now appear below the 'Replace with' box (Fig. 7).
- 6 Click 'Replace all'.

The XE fields will now be highlighted and will remain highlighted until you remove the highlighting.

To remove the highlighting, press Ctrl + A to select the whole document. Then, in the Font group of the Home tab, click on the drop-down arrow beside the highlight button. Click on 'No colour' and the highlighting will disappear (Fig. 8 on page 21 below). This method removes *all* highlighting in your document, of course, and should not be used if you have other highlighting you wish to preserve. In this case, you can use the same Find and Replace action, but click Format > Highlight until the formatting of the Replace box changes to 'Not highlighted'.

There are a couple of things to note. If, when you try to highlight the XE fields using the second method, you find nothing happens, check that the highlighter is actually set to a colour. It's easy to turn the highlighter off and forget you've done so. Remember, too, you have a choice of highlight colours if you don't like the default yellow: just click on the drop-down arrow of the highlight button and pick your colour. (You will find the cursor turns into a highlighting tool. Press Esc to return it to normal). Then repeat the 'Find and Replace' outlined above.

The most important thing to remember is that any

↻ p21

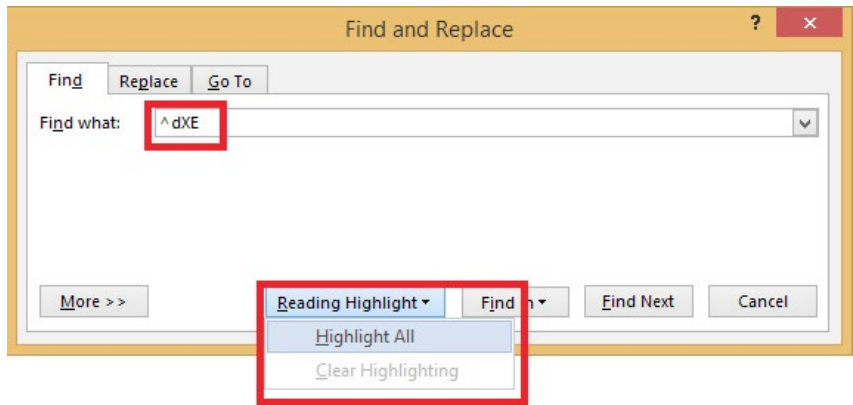


Fig. 4. Highlighting search results

The 'Print Screen' key

Pressing the Print Screen key (XE "Print Screen key") will take a screenshot. The key is usually located in the top right area of the keyboard, and may have something similar. (On a laptop (XE "laptops"), you may have to press the Fn key as well, if the Print Screen key is shared with something else [Fig.1]).

Fig. 5. XE tags now highlighted

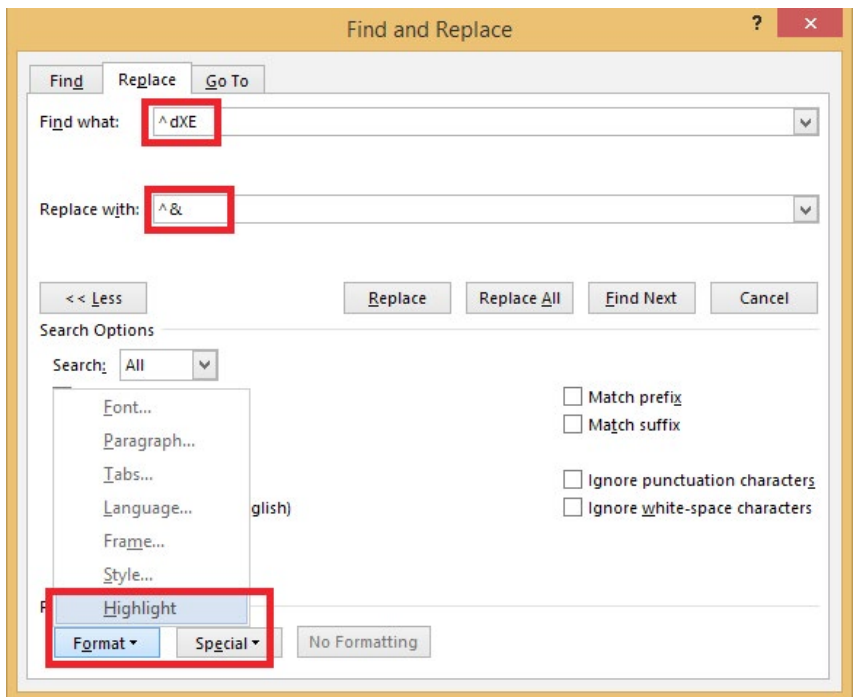


Fig. 6. Applying formatting in Find and Replace

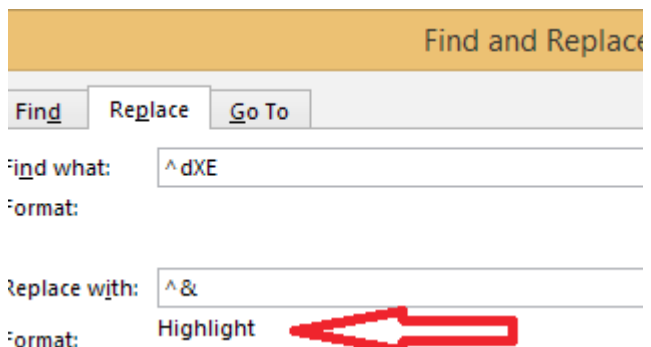


Fig. 7. Check applied format settings

p20 ☞ formatting you apply to the XE fields will carry through to the index when you refresh it, i.e. the index will become highlighted. So make sure you remove the highlighting (see above) when you have finished. *Do not* be tempted to try and remove highlighting from the index simply by selecting the index and changing the highlighter to 'No colour'. This will only work temporarily, as the XE fields will not be affected, and as soon as the index is refreshed the highlighting will reappear. Selecting the whole document before removing the highlighting will clear it from the XE fields, even if they are not visible.

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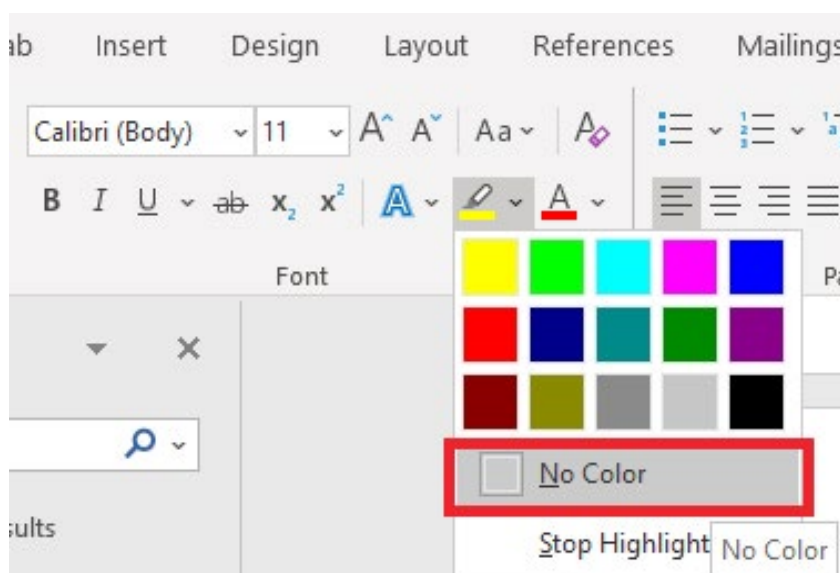


Fig. 8. Colour and No Colour highlight options

CINDEX™: From the support desk

Every now and then we find ourselves outside our comfort zone. A new client requires a different style, an index requires special handling, or something has just stopped working. You will probably find the answers you need from the software itself through the program's online help or User's Guide (PDF or print version), or by consulting colleagues more familiar with the new variables, or directly from us. We are always happy to help

What I offer here are three questions recently posed by Cindex users:

I need to add entries from the book's front matter, which is numbered with roman numerals. How do I ensure they sort correctly ahead of the Arabic numerals? They are currently sorting after the Arabic numerals.

You will need to tell Cindex to pay attention to the Roman numerals otherwise it will treat them as regular letters. You will do this at `TOOLS MENU//SORT//TYPE PRECEDENCE`.

The usual (default) setting is:

Type Precedence
+Arabic Numerals
+Letters
Roman Numerals
Months

First you need to add a + next to 'Roman Numerals' by double-clicking on that line. This will also highlight the line, which you will then drag and drop to the top of the list:

Type Precedence
+Roman Numerals
+Arabic Numerals
+Letters
Months

Press the OK button at the bottom of the dialog screen and your Roman Numerals will be correctly ordered ahead of the Arabic Numerals.

Once a year I prepare an index to an original historical document. It usually includes fifty or more pages of front matter written to orient the reader to the document. By the time I get to xlvi or any range, such as xliii-xlix, my head is usually spinning, and I'm glad that Cindex will position and order them correctly. Please note, however, that you cannot abbreviate locators written as roman numerals.

The text I am currently working on has a number of 'see' words, which Cindex is italicizing, as it does with cross-references. How can I stop this from happening?

In this scenario the humble tilde (~)

is your best friend. If you end up with an entry displaying as:

Security campaign slogans, 25-27.
See also See It. Say It. Sorted.

but need it to display as:

Security campaign slogans, 25-27.
See also See It. Say It. Sorted.

Simply add a tilde:

Main	Security campaign slogans
Page	See also ~See It. Say It. Sorted.

The tilde will not appear in the index and will also prevent Cindex identifying the "See" as a cross-reference prefix. This will work effectively in any field in the Cindex record.

Tildes are also useful in other automatic style applications. For example, if you enter main heads without capitalising the first letter because you know you can apply it globally later (`DOCUMENT MENU//HEADINGS//STYLE//INITIAL CAP`) but have to include author names such as bell hooks or e.e. cummings (both rendered as all lower case), simply place the tilde in front of their last names, i.e. ~hooks, bell; ~cummings, e.e.) in your index. Cindex will not touch these entries when the automatic styling (in `FULL FORMAT` view only) is applied.

And finally, probably the most common *cri de cœur*:

☞ p22

p21 ➔ *Help! I've started working on a new index and find that the auto-complete feature for new records isn't working. I've checked the Preferences, and they are set to 'Auto-Complete Entries' with both the ignore and track options selected. I opened a previous index to see if auto-complete was working in that index, and it was.*

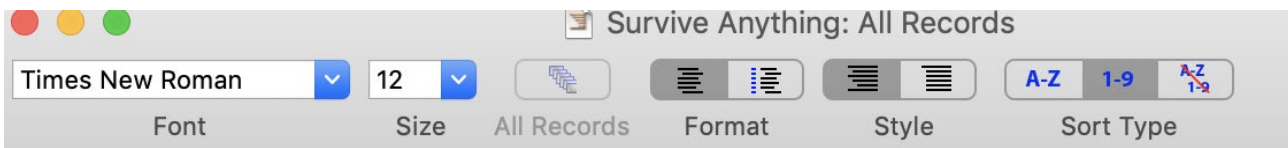
The solution is simple and worth remembering. Cindex is unable to auto-complete entries when the index is in a Page Order Sort. It

must be in an Alphabetic Order Sort (simple, word-by-word, or letter-by-letter). Should this happen to you, take a look at the tool-bar at the top of the index, to check the status of your sort. If the 1–9 icon in the Sort Type bar is highlighted, as shown below. Simply click the A–Z icon in the same bar instead. *C'est ça!*

As indexers, we are very much used to working at home – indexing is a solitary operation – but current global and local conditions can provide additional distractions and stressors. Do please reach out in an email if answers to Cindex questions/problems elude you.

Above all, take care, stay safe, and stay well.

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Local Groups

East Anglia

After a break of a few months, the East Anglian group met for lunch at the Côte Brasserie in Norwich, in January. It was a purely social event, devoted to catching up on individuals' news and discussing what is happening in the world of indexing. We welcomed a guest from the Chartered Institute of Editing and Proofreading, Paul Beverley, who was able to share his extensive knowledge of Word macros and how they can boost productivity.

We considered a few options for future meetings, but did not decide

on anything specific. A popular idea was to arrange a visit to somewhere of interest as well as a lunch meeting and the group was tasked with coming up with some suggestions over the next few months. One area of interest is to look at support for setting up in business as an indexer, but this also needs some further investigation to see what is available in different parts of our region. If we can, we will organise our next meeting using the East Anglia Group Forum later in the year.

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London

We were delighted to welcome members from neighbouring groups (Sussex and West Anglia) for a most interesting, if rather rainy, visit to the Dickens Museum in Holborn. This is based in the Victorian family home of Dickens and where he wrote many of his novels. There are five floors filled with personal possessions including paintings, ornaments, his wife's engagement ring, handwritten letters and novel drafts.

In one of the upstairs rooms there is the prison grille from the Marshalsea debtors' prison where his father was incarcerated. This affected Dickens as a person and as a writer; his novels, *David Copperfield* and *Little Dorrit* in particular, are full of scenes of prisons and debt and neglected children.

Especially fascinating were the various snippets of information about how events from Dickens' own life were used in his novels. For example, a second use for the Victorian washhouse coppers was that once a year they would be cleaned and used for boiling Christmas puddings. This tradition is celebrated in *A Christmas Carol* when "the two young Cratchits hustled Tiny Tim, and bore him off into the wash house that he might



The Côte Brasserie in Norwich.

➔ p22



Dickens' writing desk

p21 ➡ hear the pudding singing in the copper". Later in the same chapter, Mrs Cratchit nervously retires to the washhouse alone to retrieve the pudding.

We jealously admired the writing desk at which Dickens wrote many of his later works, including *A Tale of Two Cities*, *Great Expectations* and *Our Mutual Friend*. Beforehand, nine of us had assembled in a suitably atmospheric old-fashioned local pub, the Duke in Bloomsbury, for a drink and a bite to eat.

Rohan Bolton
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LEFT TO RIGHT: Rohan Bolton, Tanya Izzard, Christine Shuttleworth, Cath Topliff, Barry Campbell, Dawn Dobbins, Beverley Winkler, and Nicola King in Dickens' London house

Three Choirs

The Three Choirs group last met in January at Charlton Kings hotel near Cheltenham in the library. The room was organised by **Barbara Hird** who also kindly made delicious biscuits and provided coffee for the group.

Only indexers could fill an entire morning talking about subheadings, of course. Who else would even think of it as a topic? **Wendy Baskett** led the discussion with the rest of us chipping in with our own views and ideas. That's the thing about indexing you ask a question and the answer always seems to start

with "It depends..."; then discussion ensues. After our meeting, we adjourned to the Royal pub for lunch. They do amazing fish and chips and it is worth a journey to go there some day.

Sadly, we cancelled the meeting at Snowhill on 25 March and the May meeting at Newark Park (I'm sure I don't have to say why) but as soon as we can resume, these will be on the list so we won't miss anything. Thanks to Barbara again for organising the tour of Newark Park for us and we do hope this will be something we can do later in the year.

If members like the idea of a Skype coffee break or even cocktail hour at some point and will use the forum list to voice their interest we can get that organised. I think keeping in touch however we do it will be important, whether we talk indexing or not. Maybe members who are not often able to come to meetings will join us in a virtual meeting at some point before too long.

I hope everyone has enough work to keep busy over this surreal and difficult time.

And above all stay well.

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Charlton Kings

Scotland

The Scottish local group meeting will be going ahead as a virtual Zoom call at 11:00 on 27 April. We will discuss an article from *The Indexer* and follow this up with a catch-up and chat. Please contact if you would like to attend and are not already on the mailing list.

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West Anglia

Six of us met at the Cecil Higgins Art Gallery and Museum in Bedford on 14 January for our post-Xmas lunch. We have used this venue before. It has a nice independently-run café, which serves good food. On this occasion it was the quietest we've seen it: no doubt, the squally, showery weather played a part in keeping people away.

We compared notes, as usual, on specific indexes we had completed, and the subject areas covered. These were many and various with, for example, my own list of publishers covering horseracing biographies, Nautical Institute publications and banking reports. We also looked at the amount of work coming in, rates of pay and so on. All of us had work on, some more than others, and to a certain extent this reflected the amount of work we needed to take on to make a living. **Nicola King** seems to have work coming out of her ears, perhaps helped by the fact she is the current Chair of SI, so quite high-profile.



The Cecil Higgins art gallery and museum, Bedford

Cambridge University Press was talked about. Nicola and **Paula Clarke Bain** had visited CUP to give a talk about indexing. (For full details see Nicola's Behind the Chair article in the January issue of *Sidelights*). About 30 editors turned up to listen. CUP is increasingly asking its authors to find and liaise directly with indexers, implying that higher rates could be agreed that way. CUP rates are better than those negotiated with intermediaries. **Jane Henley** does a lot of work for CUP and, while the rates are not high, there is an inexhaustible supply of books, time given for indexing is generous, and payment is prompt. All of which is worth bearing in mind.

Beverly Winkler is the only one of us to combine indexing with copy editing and proofreading. Rates of pay are roughly comparable and she has no preference on what she takes on, just what is on offer. As an adjunct to that, it emerged that the annual SfEP conference was being planned for Milton Keynes this year.

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