



THE EDITORS

PO. Box 567,
Neutral Bay Junction 2089

NEXT MEETING.....NEXT MEETING.....NEXT MEETING

This will be held as usual at the Kirribilli Neighbourhood Centre at 16 Fitzroy Street, Kirribilli at 6.30 p.m. on Wednesday 7 August 1985

Speaker: Col. Alex Sheppard, noted bookseller, publisher and reviewer, will speak on the topic 'The Musings of an Unrepentant Publicist'.

Cost: \$3 for wine and cheese only, \$12 if you stay for Dinner after the meeting.

RSVP: Jenny at Weldon's on 929.5677 by Monday 5 August if attending

Future Meetings: We were a little premature in announcing Manning Clark in our last issue. He is, in fact, coming on Wednesday 6 November and the mystery guest for Wednesday 25 September is to be a representative of TAFE who will discuss their experiences so far on the pilot course for editors.

LAST MEETING:

At our last meeting, Professor Leonie Kramer spoke of the objectives and the editorial principles behind The Oxford Anthology of Australian Literature, edited by herself and Adrian Mitchell. The book was designed essentially as a teaching anthology, a resource for students from the last years of high school through to university and TAFE. Thus, the selection of texts was governed by definite educational priorities, a fact Professor Kramer feels has been misunderstood in the general reception of the anthology.

Selection was based on two objectives. The first was that every piece in the work should be worth reading - i.e. good if not necessarily great - and able to stand up to classroom scrutiny. The second overall objective was to show tradition in Australian writing and continuity of the imaginative process. The entire work provides valuable insights through a construction which suggests contrasts

and comparisons and the development of certain tendencies and patterns.

The editors decided against extracts from extended prose works; they also decided against including popular and immediately accessible works which are more likely to be devalued by academic analysis. Indeed, Professor Kramer feels strongly that much contemporary work, particularly the first works of young writers, should be protected from premature classification which then invades a writer's creative process.

After the selection, the actual texts were reconsidered. Lawson's poems, for example, have, in the past, been frequently changed by editors for publication. Charles Harpur's poems changed and evolved over twenty years, and the perpetuation of textual errors presented a different problem of accuracy. In difficult cases, accuracy and educational considerations prevailed over general anthology principles, which imply choosing the best available text. For example, author's lines which did not necessarily enhance the work were restored to certain poems, to show the version preferred at the time of publication.

FREELANCE WORKSHOP

An illuminating workshop for freelance editors was held at Kuring-gai CAE on 29 June. Jacquie Kent gave the group of 24 some very useful advice on how to quote for a job and detailed the range of services a freelance could consider offering to a publisher. Maureen Colman conducted a costing exercise for the lonely worker at home, reaching the sobering conclusion that a freelance needs to charge \$21.89 per hour in order to make a reasonable salary and cover expenses. An informal survey later in the day showed that few of us charge anything like that amount. Pam Clements from the NSW Women's Advisory Council stirred up many feelings with her informed analysis of the economy, women in the workforce, publishers' rates and the importance of unionism. Some of us left feeling decidedly more militant than before. Thanks to organisers Sue Butler and Maureen Colman for an excellent day.

AWARD RATES

The award rate for a Book Editor is \$18 809 per annum and for a Senior Book Editor \$22 864. These are in-house rates which include 4 weeks' annual leave, public holidays, sick pay and workers' compensation insurance, besides all the benefits of working in-house: accommodation, heat and light, telephone, stationery, etc.

It has come to our notice that Angus & Robertson Publishers have been offering freelance editors \$8.50 per hour for copy editing. This is well below the award rate for an in-house editor, let alone a reasonably weighted rate for a freelance. Members should inform Angus & Robertson and any other publishers offering below award rates that they are not acceptable. 'Fudging' your hours is not a satisfactory solution.

GALLEY CLUB CONFERENCE

"Creating Books - The Marketing Viewpoint" is the theme of the Galley Club's annual conference this year, to be held at the Leura Gardens Motor Inn in the Blue Mountains, 25-27 October 1985. Guest speakers will include publishers Kevin Weldon (Weldon-Hardie) and Sylvia Hale (Hale & Iremonger), authors Jenny Izaacs and Tom Keneally, book-sellers June Smith and Jean Ferguson, marketing manager Julie Steiner (Penguin), publicity manager Maggie Crystal (Pan), and designer/production manager Patrick Coyle (Collins). Registration on the official booking form available from the Galley Club Treasurer, Diana Gardner, c/- Ashton Scholastic, PO Box 579, Gosford 2250.

MONEY TO SPEND

The Editors has a very healthy bank balance and the Committee would welcome ideas for spending it for the benefit of members and the society. Would you like to indulge in a weekend conference? About what? Or can you think of better ways of adding to the prestige and usefulness of The Editors? Please phone your ideas to any committee member (listed in this newsletter).

THE QUALITIES OF EDITORS

Wendy Sutherland, editorial manager of Melbourne University Press, addressed the May meeting of the Melbourne Society of Editors. Discussing the training of editors, Ms Sutherland commented that no-one seemed to have the time to train editors in-house any more. She felt, however, that while it was possible to teach editing skills, a good editor was 'born and not made'. According to Ms Sutherland, so many intangibles contribute to making a good editor. Academic qualifications are not especially important, but a wide reading in English literature is. Among the necessary qualities are a superb memory, a strong sense of consistency and 'an absolute and undying commitment to getting things right'.

COMMITTEE MEMBERS:

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