

flipped eye launches search for editorial intern

To mark our 20th anniversary in 2021, **flipped eye publishing** is launching a nationwide search for an editor to join our team for a six-month internship.

The editor selected does not need previous experience in the publishing industry and may not have considered a career in publishing before. We are looking for someone who is passionate about storytelling and has an interest in engaging with and representing stories and experiences from writers across the UK.

Candidates need to be UK residents, not in education and able to commit to 2 days of work a week for a duration of 6 months. As a Living Wage paid intern, the successful candidate will receive hands-on editorial training at flipped eye's offices in London or remotely and will be tasked with reading and engaging with new writing with the aim to help publish a previously unpublished new work, working closely with the team at flipped eye from acquisition right through to publication.

A powerful advocate for true representation in the publishing industry, from the boardroom to the very nature of the stories they allow the world to experience, we reflect a breadth of perspective in our editorial team too. All of our current editors come from non-traditional editing backgrounds, and none of them trained within the publishing establishment. Editor **Jacob Sam-La Rose** is of Caribbean heritage and was Managing Director of a web development studio before becoming a freelance writer and editor. Editor **Niall O'Sullivan** is of Irish heritage and began his working life as a gardener before joining flipped eye.

At flipped eye, we work extensively with our authors to try to understand their unique influences and norms; rather than send instructions, we send questions and more questions and we listen and listen some more as we help writers hone their voices and their craft. We approach our work with a humility that we feel comes not just from our non-traditional backgrounds, but also our working class roots. The working class is massively underrepresented in publishing and much of it is due to the inability of working class persons to forfeit a living wage for long enough to get on the ladder in publishing. We'd like to help change that.

The impact of the sidelining of working class people from publishing goes way beyond simple **who** gets a job; it affects **what** kinds of stories get published and **how** stories from the periphery of the usual publishing classes get sold. These omissions are not necessarily deliberate on an individual level, but have an effect institutionally because the notion of what is *normal* affects what we perceive as *of quality* - as our senior editor Nii Ayikwei Parkes argues in his essay [The Power of Normal](#). In short, contouring the intern economy in our small way by running this scheme, could have a profound effect on what is published in the future.

We like to see ourselves as an incubator for talent, focusing on cultivating potential, as opposed to producing rapid output. The editorial process at flipped eye involves working extensively with the authors through attentive listening and questioning, in order to understand and help them hone their unique voice. We have worked with and published such as **Roger Robinson, Warsan Shire, Inua Ellams, Malika Booker, Miriam Nash, Nick Makoha** and more.

Applications for the new editorial internship will open on Monday 17 May, with a two-week submission window closing on **Monday 31 May**. Applicants should express their interest via [Google Form](#), submitting a short bio and a cover note explaining why you're interested in the internship. You do not need to submit a CV – instead, we are looking for candidates based on their passion and drive to become an editor, not on any qualification or what they achieved at school.

Selected applicants will be asked to complete a writing task, rewriting the blurb of a novel or poetry collection of their choice (300-500 words). They'll receive the task in early June and it will be due back in mid-June. Shortlisted applicants will be contacted and, after a run of interviews, the successful candidate will be announced at the beginning of July.

The new junior editor will work alongside a flipped eye editor on the following tasks:

- Read submissions and suggest the best ones for flipped eye to publish
- Discuss merits and demerits of chosen submissions with the editorial team
- Gain an introduction to fact checking and basic copy editing
- Learn sequential editing and how to write reader reports; make editorial notes on the chosen submissions
- Learn about structural editing and commissioning; submit reader reports on the top two submissions
- Brief covers and write blurbs and cover copy
- Shadow edit and copy edit prose
- Gain industry-trend awareness through research on emerging poets, collections already published
- Introduction to anthology work and texts in translation
- Attend fortnightly meetings with the editor they're working closely with

PRESS ENQUIRIES

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NOTES TO EDITORS

ABOUT FLIPPED EYE

Founded in 2001 by Nii Ayikwei Parkes, an editor and award-winning writer, flipped eye publishing has won global critical acclaim, playing a key role in developing poets such as Inua Ellams, Malika Booker, Miriam Nash, Nick Makoha and Warsan Shire.

Always at the forefront of innovation in the publishing world, they were one of the first publishers in the world to have a regular subscription mailing list (in 2005) as well as a regular podcast – the hugely popular Poem of the Week Redux, with readings from the likes of Roger Robinson, Warsan Shire, Inua Ellams and Malika Booker – in 2010.

Through their diversity and commitment, they have been one of the most imitated small presses in the UK for years. Their *mouthmark* poetry series – a ground-breaking, goal-focussed chapbook collection – revolutionised pamphlet publishing in the UK. Launched in 2004 with the first book released in 2005, it was the first time that a series was dedicated to developing writers with a slant towards transposing the energy of the stage to the page. The goal-focussed approach has since been imitated by the likes of Tall Lighthouse and Faber, but what remains unique about the *mouthmark* series, which unveiled the likes of Inua Ellams, Warsan Shire, Nick Makoha and Malika Booker, is that it was run on an incredible budget of £300 per title, and sold on at an affordable price of just £4.

Their writers are Latinx, Queer, White, Intersex, degree holders, graduates from the school of life, Black, Gay, old, young, Asian, Straight... and they all feel heard and at home with flipped eye publishing, expressing themselves with freedom, creating affirming and challenging work.