

flipped eye appoints Lana Hughes as new editorial intern

London, 22nd July 2021. **flipped eye publishing** is delighted to announce the appointment of **Lana Hughes** as their new editorial intern, resulting from their search for a new editor.



An artist and writer from Hertfordshire, Lana studied Fine Art at Glasgow School of Art, where she developed a particular interest in poetry and video art. Her reading and research interests include science fiction, pop culture, cultural criticism, comedy and the uncanny. An author herself, Lana's first poetry pamphlet *Sylvie Siren and Other Poems* was published by Zarf Editions in 2019.

Lana Hughes said: *"I'm thrilled to be joining flipped eye as an editorial intern. I'm excited by flipped eye's approach to publishing and I'm looking forward to working with the FE team, learning as much as I can about editing and the publishing industry."*



Joining flipped eye on 26th July 2021, Lana will receive hands-on editorial training, and will be tasked with discovering the most exciting new voices from the next generation of writers, by working closely with the team from acquisition right through to publication. Her tasks will include reading and evaluating submissions; learning about fact checking and copy editing; gaining an introduction about sequential and structural editing; briefing covers and writing blurbs and cover copy; gain industry-trend awareness through research on emerging poets and published collections.

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, flipped eye reflects its breadth of perspective in its editorial team too. All of flipped eye's current editors come from non-traditional editing backgrounds, and none of them trained within the publishing establishment.

Nii Ayikwei Parkes, Director and Senior Editor at flipped eye, said: *"We are really excited to welcome Lana as our new editorial intern next week. Given our not-for-profit and development ethos, we continually seek to make positive change where we can. Opportunities like this are made possible by the rights income from deals such as the one we have recently done with [Warsan Shire](#). This income allows us to continue to reshape the publishing industry, by giving entry-level opportunities to non-traditional entrants."*

flipped eye publishes powerful new voices in affordable volumes. Recognised globally as an incubator for exciting talent, it is the original home of leading contemporary writers such as **Roger Robinson** and **Nikesh Shukla**. flipped eye's focus on cultivating potential, and giving a platform to stories that represent a truly global scope of lived experience and literary traditions, literally "flips" the traditional mainstream, giving prominence to writers from all sectors of society and publishing the widest possible range of voices. Working with a not-for-



profit model since its inception in 2001, flipped eye is a lean, reader–focussed, writer–loving support system for culture that matters.

PRESS ENQUIRIES

For all press enquiries please contact Midas:

Anna Zanetti: Anna.Zanetti@midaspr.co.uk | 075 8312 7515

Tory Lyne–Pirkis: Tory.Lyne–Pirkis@midaspr.co.uk | 077 6550 3053

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, 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 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



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PRESS RELEASE



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 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.