Editorial Voice	
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Goals

Awareness.
To define editorial voice.

• To provide some tools for discovering and maintaining the magazine's editorial voice.

## Editorial Voice

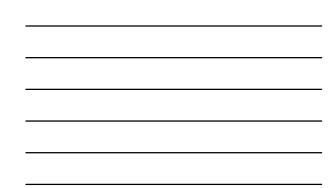
Many writers think of "that editorial voice," that little voice inside your head that is the inner critic.

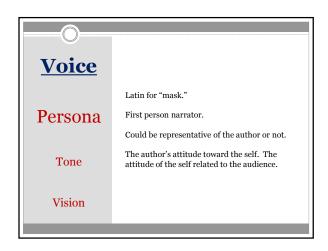
= intuition

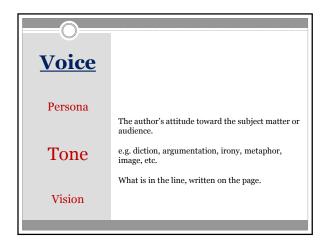
Many think of the voice of the editor in the editorial.

Voice of the magazine as a whole. Both of the above are a part of the magazine's editorial voice.

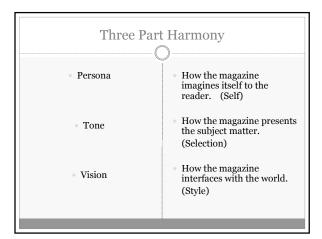
<b>Voice</b>	
Persona	
Tone	
Vision	







<b>Voice</b>	
Persona	
Tone	
Vision	The author's attitude toward life and the world surrounding them.

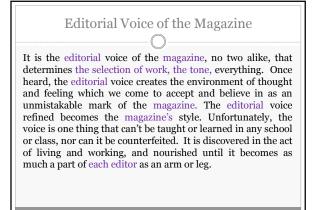




# Voice of the Poet

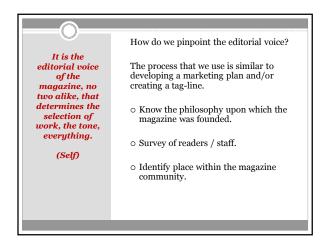
It is the voice of the poet, no two alike, that determines the line, rhythm, structure, everything. Once heard, the voice creates the environment of thought and feeling which we come to accept and believe in as an unmistakable mark of the poet's work. The voice refined becomes the poet's style. Unfortunately, the voice is one thing that can't be taught or learned in any school or class, nor can it be counterfeited. It is discovered in the act of living and working, and nourished until it becomes as much a part of the person as an arm or leg.

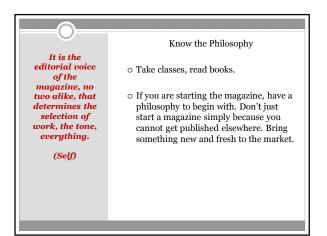
Haines, John. A Field Guide to Contemporary Poetry and Poetics, 1980.



Three Part	t Harmony
Persona	• How the magazine imagines itself to the reader. (Self)
• Tone	<ul> <li>How the magazine presents the subject matter. (Selection)</li> </ul>
• Vision	<ul> <li>How the magazine interfaces with the world. (Style)</li> </ul>

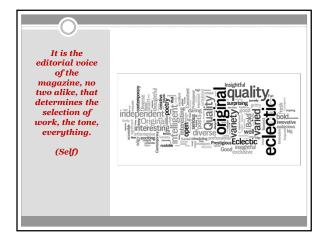
Awareness of self, the magazine as its own entity. It is the editorial voice of the magazine, no Often defined by a founding editor or two alike, that editors. determines the selection of work, the tone, Often redefined or refined by subsequent editors. everything. (Self) Good to do a check up every 5 years or so, even if you are the founding editor.



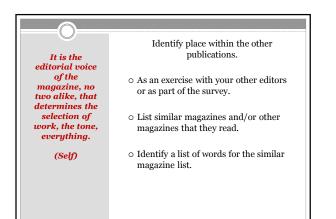


	Survey
It is the editorial voice of the magazine, no two alike, that	<ul> <li>Readers / staff / those close to magazine</li> </ul>
determines the selection of work, the tone, everything.	<ul> <li>List the first 5 descriptors that immediately come to mind when they think of the magazine.</li> </ul>
(Self)	<ul> <li>Put these lists into a word cloud to gain a visual perspective of the results.</li> </ul>

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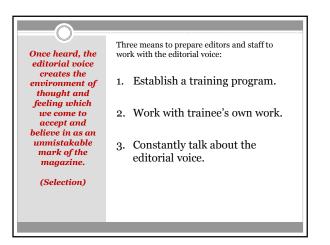
#### Once heard, the editorial voice creates the environment of thought and feeling which we come to accept and believe in as an unmistakable How do you transmit this tone to the other

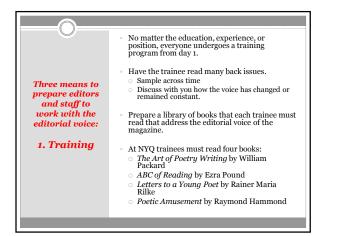
mark of the magazine.

(Selection)

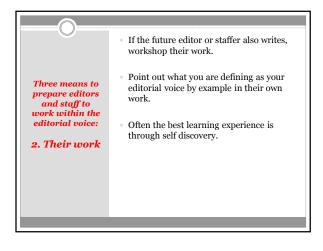
- How do you transmit this tone to the other editors and especially those who will be selecting work?
- NYQ is fortunate, most who come to us already know the magazine.

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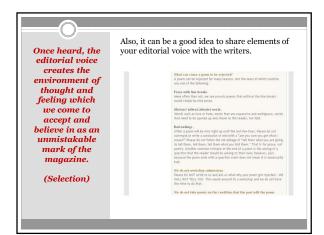


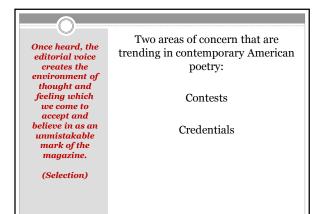


	<ul> <li>Have them meet with you several times over to discuss the books that you had them read and how the books apply to the editorial voice of the magazine.</li> </ul>
Three means to prepare editors and staff to work with the editorial voice:	<ul> <li>For the first few screening sessions, observe their selections and don't be shy to discuss the positive and negative points of those selections.</li> </ul>
1. Training	<ul> <li>Prepare a handout that outlines what you think the editorial voice of the magazine is.</li> </ul>
	<ul> <li>Have them meet with other editors to discuss their view of the editorial voice.</li> </ul>



	• Take every opportunity to talk with those on your staff about the editorial voice.
Three means to prepare editors and staff to work within the editorial voice:	<ul> <li>If editorial voice is fairly well defined you will find that it will be involved in much more than just the selection of work, e.g. business decisions.</li> </ul>
3. Talk	<ul> <li>Routinely discuss with the other editors in your organization how editorial voice exists in other publications and compare those voices with your own.</li> </ul>





#### Contests

editorial voice creates the environment of thought and feeling which we come to accept and believe in as an unmistakable mark of the magazine.

Once heard, the

(Selection)

In effect giving over control of the editorial voice to the guest judge.

By virtue of the work winning the contest, it is now seen as even more representative of the magazine.

Must publish the poem chosen.

#### Contests-Remedy

Carefully choose the guest judge, don't just choose by availability or willingness or name.

Make sure that you would publish the work of the guest judge.

Provide guest judge with the same handout that you prepared for your training program describing your editorial voice.

mark of the magazine. (Selection)

Once heard, the editorial voice

creates the environment of thought and feeling which we come to

accept and believe in as an unmistakable

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#### Credentials Once heard, the editorial voice creates the environment of thought and feeling which we come to accept and believe in as an unmistakable mark of the magazine. (Selection)

Publishing based upon an author's cv rather than their work.

Just because they are famous or have won contests, does not mean that their work will fit the voice of your publication.

If you care more about the cv than the work itself, then you probably do not have a very well defined editorial voice.

Akin to solicitation, but not exactly the same. Often get "B" work at best. For the most part must publish what they send – after all, you asked.

#### Credentials-Remedy Once heard, the Don't do it. editorial voice creates the LOOK AT THE WORK, NOT THE NAME environment of thought and feeling which If you choose to solicit work: we come to Make it clear in any solicitation letter that you have the right to not publish any work that they send. accept and believe in as an unmistakable mark of the

magazine. (Selection)

style.

A good way to word this is "I will choose from the poems that you send," or "If I find something that will fit the magazine..."

Be honest, be blatant = respect.

#### Style, of course, includes all we have been talking about. The editorial voice refined becomes the In keeping with the 3 Ss – we are magazine's discussing visual style. The visual interface the magazine presents to the world. (Style)

Define the visual style and maintain a continuity, so that when someone sees a certain set of colors, or fonts, or a particular layout, they say to themselves, without seeing the name, that is XYZ Journal.

The editorial voice refined becomes the magazine's style.       Paper stock, color, texture         (Style)       Size         (Style)       Layout         Over art       What is included on cover, front/back         Color schemes and logos       If print journal, coordinate with website.
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