The Columbia Publishing Course does not discriminate among applicants or students on the basis of race, religion, age, gender, sexual orientation, national origin, color, or handicap.
CAREERS IN PUBLISHING have always attracted people with talent and energy and a love of reading. Those with a love of literature and language, a respect for the written word, an inquiring mind, and a healthy imagination are naturally drawn to an industry that creates, informs, and entertains. For many, publishing is more than a business; it is a vocation that constantly challenges and continuously educates. Choosing a career in publishing is a logical means to combine personal and professional interests for people who have always worked on school publications, spent hours browsing in bookstores and libraries, or subscribed to too many magazines.

The Publishing Course was originally founded in 1947 at Radcliffe College in Cambridge, Massachusetts where it thrived as the Radcliffe Publishing Course. In 2001, the course moved to Columbia University’s Graduate School of Journalism. New York City is the heart of American publishing and the Publishing Course has taken every advantage of its new location while building on its strong legacy.

For sixty-eight years, the Publishing Course has provided an intensive introduction to all aspects of book and magazine publishing, as well as digital media, from evaluations of original manuscripts to the sales and marketing of finished products. Students learn from writers, editors, publishers, design directors and illustrators, advertising experts, and publicists—all are leaders in the industry and many are course graduates. More than 100 publishing professionals come to the Publishing Course each summer to describe the nature of their work, conduct workshops and seminars, and answer questions in classroom discussions and informal sessions.

The curriculum is very intensive. Students learn about publishing through a rigorous schedule of lectures, seminars, and workshops, and by completing professionally evaluated assignments. By spending time with speakers and instructors at meals and in late-night discussions, working on assignments after class, and living with like-minded colleagues for six weeks, students take part in a total-immersion program that cannot be duplicated by a series of part-time courses. In the process, students discover a capacity to assimilate and produce more than they ever imagined possible.

The Publishing Course provides a comparison of book, magazine, and digital publishing which helps students determine their career preferences. During the first weeks, the course concentrates on book publishing, from manuscript to bound book, from bookstore sale to movie deal. Students study every element of the process: manuscript evaluation, agenting, editing, design, production, publicity, sales, e-books, and marketing. Students also learn about different types of publishing houses, publishing strategies, and career paths. The class then divides into smaller groups for a seven-day book workshop. Each workshop group simulates the operation of a publishing house, giving students a chance to apply what they’ve learned and to gain hands-on experience in a particular area of book publishing.

The second section of the course is devoted to magazines and digital media. Magazine and web professionals lecture on every facet of print and digital publication, from planning, writing, and design to marketing, promotion, and distribution. Through lectures and regular assignments, students learn what it takes to publish a successful magazine and launch a profitable website. During the magazine and digital workshop, student groups develop proposals for new print and online publications, researching possible audiences, establishing editorial mission statements, designing layouts and wireframes, assessing competitors, determining potential advertisers, and developing a mobile strategy. By the end of the six weeks, course graduates have a greater understanding of book, magazine, and digital publishing than many people now working in the field.

The final week of the Publishing Course continues to focus on digital media as well as career planning. Lectures by top online professionals give a broad exposure to writing and editing for the Internet. Individual and group career guidance sessions are offered throughout the course.
The Columbia Publishing Course provides an unparalleled overview of the entire publishing process, teaches basic publishing skills, and offers students the opportunity to meet and learn from top publishing professionals.

New York City
The New York City publishing community continues to welcome students of the course to various special events. This year students had a choice between visiting Time Inc., where the media company’s human resources team organized a career “boot camp” with invaluable tips for networking and the job search; book publisher Macmillan, where students heard from and were able to question the head of children’s publishing there, as well as the head of Flatiron Books and CEO John Sargent, who also offered a tour of his office atop the Flatiron Building; and children’s book publisher Scholastic Inc., for an intimate lunch with Arthur Levine. In past years HarperCollins, Random House, Hearst, Condé Nast, and Rolling Stone have also welcomed our students. The week following the course there is a job fair and an annual reception for recent graduates and alumni at the home of the legendary Christopher Cerf and his wife, author Katherine Vaz.

Course Faculty
The instructors and lecturers, drawn from all areas of the publishing industry, are recognized as experts in their fields. Many speakers are course regulars; others are invited to speak because they are setting trends or challenging traditional methods. Faculty members represent publishing’s diversity; some are executives in multinational conglomerates, others are successful entrepreneurs, some work with blockbuster franchises, others strive to reach specialized markets. The detailed list of the 2015 faculty is representative of the high caliber of instructors who visit the course each year.

Editing Seminars
Short seminars are held during the course to teach the fundamentals of manuscript evaluation and magazine editing. For the manuscript evaluation seminar, each student reads an unpublished manuscript and writes a reader’s report recommending whether or not to publish. Students meet in small groups with editors to discuss the editing process and methods of manuscript evaluation. In the magazine/website editing seminar, students edit an article that is about to be published in a national magazine or on a website. Seminar sessions focus on developing effective leads, as well as editing for length and clarity.

Workshops
Students apply what they’ve learned in lectures during two hands-on workshops. These week-long workshops are intensive, collaborative simulations that require interaction with writers, agents, illustrators, and advertisers. Based on their particular areas of interest, students are assigned to a workshop group and have specific job responsibilities. Teams of carefully selected mentors work with each group, facilitating discussion and providing guidance and professional advice. Students have access to a computer lab equipped with custom models for financial projections, industry databases, and sophisticated design software. At the end of each workshop, top publishing leaders carefully evaluate every group’s proposal, giving constructive criticism and real world feedback. These workshops equip students with the practical knowledge, experience, and confidence needed to succeed in their careers.

Book Workshop
During the book workshop each student group forms a publishing company that develops six potential titles for publication. Students are responsible for determining the company’s editorial mission, evaluating book ideas and manuscripts, and contacting authors and agents. Students create marketing, publicity, and subsidiary rights plans for each book and present their titles to the class at a simulated rights auction. They design book jackets, set production specs, and use computer models to create financial projections for each title and for the publishing house as a whole.

Magazine & Digital Workshop
For the magazine and digital workshop, student groups develop original concepts for new publications. Each team finds underserved audiences, evaluates competitive titles and sites, and shapes the content and editorial voice of their magazine and its website. They research story ideas and writers and determine regular features and departments. Students target advertisers, propose strategies for promotion, circulation, and digital audience development, and set budgets. Designers create layouts that complement editorial content. The final results capture the look, feel, and tone of each magazine and website and include detailed long-term business plans.
2015 Book Program

Book Keynote
Marysue Rucci, VP and Editor-in-Chief, Simon & Schuster

Book Ideas
Bruce Tracy, Senior Editor, Workman Publishing Company

Innovation and the Future of Book Publishing
Brendan Cahill, VP, Corporate Projects, Penguin Random House
Rick Joyce, Chief Marketing Officer, Perseus Books Group
Adrian Norman, Chief Marketing Officer, Simon & Schuster
Angela Tribelli, Chief Marketing Officer, HarperCollins Publishers

Lindy Hess Memorial Lecture
Jordan Pavlin, VP and Executive Editor, Alfred A. Knopf, Penguin Random House

My Life in Publishing
Robert Gottlieb, Editor-at-Large, Alfred A. Knopf, Penguin Random House

The Editor
Julie Strauss-Gabel, VP and Publisher, Dutton Children’s Books, Penguin Random House

Publicity
Kate Lloyd, Deputy Director of Publicity, Scribner, Simon & Schuster
Kara Watson, Editor/Associate Marketing Director, Scribner, Simon & Schuster

Book Reviews
Pamela Paul, Editor, New York Times Book Review

Marketing
Ruth Liebmann, VP, Account Marketing, Penguin Random House
Matthew Schwartz, VP and Director of Digital Strategy, Random House Group, Penguin Random House

Subsidiary Rights
Kris Kliemann, VP and Director, Global Rights, John Wiley & Sons Inc.

Managing Editorial
Kimberly Goldstein, Managing Editor, Atria Books, Simon & Schuster

Business
Jenny Frost, SVP, Acquisitions and ePublishing Strategy, Book Clubs, Scholastic Inc.

Academic Publishing
Niko Pfund, President, Oxford University Press

Textbooks: Perspectives on College Publishing
Sarah Toumborg, Editor-in-Chief, Arts & Humanities, Pearson Education

Small Press Publishing
Michael Reynolds, Editor-in-Chief, Europa Editions

Independent Publishing
Morgan Entrekin, CEO and President, Grove Atlantic Inc.

Where It All Begins: Middle Grade and Young Adult Books

Business Books
Adrian Zackheim, Publisher, Portfolio/Sentinel/Current, Penguin Random House

Agents’ Panel
Claudia Ballard, Literary Agent, William Morris Endeavor
Bill Clegg, Literary Agent, The Clegg Agency
Amy Williams, Literary Agent, The Williams Company

My Life as an Agent
Ed Victor, Chairman, Ed Victor Ltd Literary Agency

Contracts
Dorothy Boyajy, Contracts Director, Crown Publishing Group, Penguin Random House

Book Sellers
Sessalee Hensley, Fiction Buyer, Barnes & Noble Inc.

Book Jackets
Chip Kidd, Associate Art Director and Editor-at-Large, Alfred A. Knopf, Penguin Random House

Between You & Me
Mary Norris, Copy Editor, New Yorker and author of Between You & Me: Confessions of a Comma Queen
Matt Weiland, Senior Editor, W. W. Norton & Company

Muse
Robin Desser, VP and Editorial Director, Alfred A. Knopf, Penguin Random House
Jonathan Galassi, President and Publisher, Farrar, Straus and Giroux and author of Muse: A Novel

Dangerous When Wet: From Radcliffe to redBrick with a Memoir in Between
Jamie Brickhouse, Founder and CEO, redBrick Agency and author of Dangerous When Wet: A Memoir

Crowd Pleaser: How to Publish on Kickstarter
Margot Atwell, Publishing Outreach Lead, Kickstarter

Amy Goldwasser, Author, All Black Cats Are Not Alike

Book Editorial Seminars
Alison Callahan, Executive Editor, Gallery, Simon & Schuster
Brendan Curry, VP and Senior Editor, W. W. Norton & Company
Noah Eaker, Senior Editor, Random House, Penguin Random House
Whitney Frick, Senior Editor, Flatiron Books, Macmillan
Christopher Jackson, Executive Editor, Spiegel & Grau, Penguin Random House
Geoffrey Kloske, VP and Publisher, Riverhead, Penguin Random House
Vanessa Mobley, Executive Editor, Little, Brown and Company, Hachette Book Group
Abby Zidle, Senior Editor, Pocket Books, Simon & Schuster

Book Workshop Instructors
Lisa Adams, Director, The Garamond Agency
Angela Baggetta, Managing Director, Goldberg McDuffie Communications
Nicole Bond, Director, Subsidiary Rights, Hachette Book Group
Emily Clement, Editor, Arthur A. Levine Books/Scholastic Inc.
Doe Coover, Literary Agent, The Doe Coover Agency
Erin Curler, Editorial Consultant
Sara Eisenman, Graphic Designer
Susan Ferber, Executive Editor, Oxford University Press
Kayleigh George, Marketing Manager, Crown Publishing Group, Penguin Random House
Gerard Helferich, Author
Cathy Hemming, Literary Agent, Cathy D. Hemming Literary Agency
Anna Knutson Geller, Foreign and Subsidiary Rights Director, The Book Group
David Miller, SVP and Publisher, Island Press
Teresa Nicholas, Freelance Writer and Publishing Consultant
Edward Orloff, Literary Agent, McCormick Literary
2015 Magazine & Digital Program

MAGAZINE KEYNOTE
Jake Silverstein, Editor-in-Chief, New York Times Magazine
In conversation with Nicholas Lemann, Pulitzer-Moore Professor of Journalism, Columbia University Journalism School

DIGITAL KEYNOTE
Thobey Campion, Partner and Digital Publisher, VICE Media

THE EDITOR
Adam Rapoport, Editor-in-Chief, Bon Appétit

MAGAZINE/WEBSITE IDEAS
Corby Kummer, Senior Editor, Atlantic

HOW TO PITCH
Carl Swanson, Editor-at-Large, New York

CREATING A MAGAZINE IN YOUR TWENTIES
Mangesh Hattikudur, Chief Creative Officer, Mental Floss

REVITALIZING A BRAND
Mary Murcko, Publisher and Chief Revenue Officer, SELF

DATA ANALYTICS
Eli Lippman, Director of Audience Development, American Media Inc.
Jessica Novak, Senior Content Strategist, Refinery29 Inc.

AUDIENCE DEVELOPMENT
Angela Matusik, Executive Editor, Digital, InStyle

DESIGN AND REDISEIGN
Luke Hayman, Partner, Pentagram

PHOTO EDITORS
Kira Pollack, Director of Photography and Visual Enterprise, Time

PRINCIPLES OF HOMEPAGE DESIGN
Mike Kelly, Director of Experience Design, McGarry Bowen

FACT-CHECKING
Rebecca Milzoff, Senior Editor, New York

VOGUE AND BEYOND
Sarah Brown, Founder, Sarah Brown Advisory and Contributing Editor, Vogue

WHAT I’VE LEARNED IN TEN YEARS OF PUBLISHING
Sadie Stein, Contributing Editor, Paris Review

PUBLISHING ACROSS PLATFORMS
Christopher Cerf, President, Sirius Thinking Ltd

MAGAZINE & WEBSITE EDITORIAL SEMINARS
Lea Goldman, Executive Editor, Marie Claire
Daniel Gritzer, Culinary Director, Serious Eats
Leigh Haber, Books Editor, O, The Oprah Magazine
Jazmine Hughes, Associate Digital Editor, New York Times Magazine
Chris Knutsen, Executive Editor, WSJ.
Aileen Kwun, Senior Editor, Dwell Media
Olessa Pindak, Executive Editor, Prevention
Carl Swanson, Editor-at-Large, New York

MAGAZINE & DIGITAL WORKSHOP INSTRUCTORS
Paco Acosta, Director of Marketing and Analytics, Circulation Specialists
Lynette Brubaker, Partner and Chief Marketing Officer, Lividini & Co.
Donna Bulseco, Managing Editor, Intima: A Journal of Narrative Medicine
Tara Cox, Managing Editor, Men’s Journal
Lauren Doyle, Fashion and Grooming Director, Men’s Journal
Ilisa Enomoto, Freelance Production Manager
David Fuxley, Contributing Editor, Worth
Byron Frenemy, Brand Strategy and Communications Consultant
Matt Haber, Writer
Andrew Horton, Art Director
Emily Hughes, Director of Audience Development, GOOP
Kristina Johnson, Features Editor, Life Reimagined/AARP
Brian Kroski, Chief Digital Officer, American Media Inc.
Kathryn O’Shea-Evans, Staff Editor, This Old House
Naomi Piercey, Freelance Content Creator and Strategist
James Reyma, Principal and Creative Director, Reyma Studio
Michael Solomon, Editor, ForbesLife
Susan Soriano, Independent Public Relations Specialist
Tyler Stewart, Senior Product Manager, Penske Media Corp.

MAGAZINE & DIGITAL WORKSHOP EVALUATORS
Thobey Campion, Partner and Digital Publisher, VICE Media
Virginia Cannon, Senior Editor, New Yorker
Sarah Firshein, Digital Director, Travel + Leisure
Jeff Gleaves, Digital Manager, Paris Review
Ed Levine, Founder, Serious Eats
John Thomas, VP and Publisher, Psychology Today

2015 CAREER RESOURCES
RÉSUMÉS, COVER LETTERS, AND PROFESSIONAL BIOS
Subira Shaw, Career Consultant

HOW TO GET AND KEEP YOUR FIRST JOB IN PUBLISHING
George Gibson, Publishing Director, Bloomsbury
Career Planning and Placement

Over the years, publishers have come to recognize the advantages of hiring applicants who possess the skills and knowledge gained at the Columbia Publishing Course. The percentage of course graduates placed in publishing jobs each year is very high, often as much as 95% in the first year for students who stay in the New York City metro area.

A career fair is held in New York the week after the course ends. Representatives from a wide range of book, magazine, and digital publishing companies meet with graduates to discuss employment opportunities. At a reception honoring the class, students are introduced to publishing professionals working in New York City and have a chance to connect with the course’s active alumni network.

During the course every effort is made to prepare students for entry into the job market. Workshops are held on résumé and cover letter writing. Students meet with course staff throughout the program to discuss career plans, interests, and goals. Faculty members are also valuable resources for those seeking information and
advice. Recent graduates often visit the course to share their job-seeking experiences as well as their experiences working in entry-level positions throughout the industry.

While students are not guaranteed job placement, the course offers extensive career placement and support services. New job listings are posted frequently during the program and are available throughout the year. The wide-ranging network of course graduates provides students with access to individual companies and publications as well as information about specific openings and general employment opportunities.

Who Should Apply

The course is aimed primarily at recent college graduates but other applicants are not discouraged. Many students have worked in publishing briefly and would like to broaden their understanding of the field or have decided to make a career change from an unrelated field.

The choice of college major is incidental to acceptance, but applicants must have successfully completed all requirements for a BA or BS degree by June 2016. Publishing is by no means restricted to the editorial function. While most applicants have majored in English and the humanities, many have majored in other disciplines, particularly art, history, economics, business, law, music, and the sciences.

Students with a demonstrated interest in publishing have always gained the most from the course. Those who have held publishing internships or worked on high school or college publications are familiar with publishing’s long hours and constant deadline pressures. Those with bookstore, library, or office experience have skills and insights that publishers find valuable. Many types of interests, work, or volunteer experiences can be considered related to publishing. For instance, photography, graphic arts, sales, or marketing experience can be good training.

Because of other available educational opportunities, the course does not emphasize instruction in journalism or creative writing. Applicants with writing experience who seek new ways to apply their skills within the world of publishing—as editors, publicists, designers, marketing and business managers, or publishers—are encouraged to apply.

Applicants should note that the Columbia Publishing Course is a highly intensive six-week session, with students expected to attend classes and workshops every weekday morning, afternoon, and evening, as well as many weekends. As a result, students can expect little free time during the course.
Applications

Applications are accepted any time after November 16, 2015. The following items must be received by Monday, March 7, 2016, to complete the application process:

1. A completed application form (available on the course website)
2. $55.00 nonrefundable application fee (payable by credit card or check)
3. A two-page personal statement and a short answer response (essay prompts for 2016 will be listed on the course application)
4. Two to three letters of recommendation from employers and/or professors
5. College transcripts listing degree date or projected degree date from each undergraduate and graduate institution attended as a degree-seeking student
6. A current résumé or curriculum vitae

Interviews are not required but are conducted at the career services offices of some colleges during the fall semester or first half of the spring semester; graduating seniors should check the course website to determine whether a visit to campus is planned. Prospective students visiting New York City before the March 7 deadline are welcome to make an appointment for a brief interview with director Shaye Areheart.

Applicants will be notified of admissions decisions on or before April 11, 2016. Those accepted are required to make a $1,000.00 non-refundable deposit by May 2 to guarantee enrollment.

Advance Assignments

In preparation for the program, all students must complete advance reading and assignments. These assignments cover many of the topics to be discussed in lectures and are evaluated by publishing professionals. They are short, practical, and require students to perform tasks related to the publishing process.

Fees

Tuition & Workshops .......... $5,300
Room ........................................... $2,040
Board ........................................... $1,025

The mandatory board plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed a $1,025 fee for the mandatory board plan.

Limited financial aid is available. Aid applications can be downloaded from our website and must be submitted by March 7, 2016. Applications are evaluated by the scholarship committee and notification of financial aid decisions will be mailed after acceptance.

Due to the short length of this course, federally funded financial aid and student loans are not available. If you require financial assistance, we suggest you explore direct-to-consumer private loans in addition to applying for the course’s modest financial aid fund.

International students please note: because of the added expense of mailing materials abroad, admitted international students will be charged an additional $150.00 to cover mailing costs.