




COLUMBIA  
PUBLISHING COURSE  
at  
OXFORD UNIVERSITY



*For Information*  
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Evan Valentine, Assistant Director

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*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 disability.*

COLUMBIA  
PUBLISHING COURSE  
at EXETER COLLEGE,  
OXFORD



**A Professional  
Experience in the  
Business of Publishing**

**2 September –  
27 September, 2024**

A Program of the  
Columbia University Graduate  
School of Journalism

The Columbia Publishing Course  
at Exeter College, Oxford,  
is a twin of the book-publishing  
portion of the New York course.





▲ The class of 2023.

## COLUMBIA PUBLISHING COURSE

**C**AREERS 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 way to combine personal and professional interests for people who have always loved books and who have worked on school publications or spent hours browsing in bookstores and libraries.

The Columbia 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 in New York City, where its strong legacy continues. In 2016 a sister course that focuses solely on book publishing was begun at Exeter College, Oxford, for several reasons:

- Oxford has always been an important center of

publishing and learning.

- People who are certain book publishing is where they intend to be after the course do not have to endure the rigors of the magazine-digital portion of the New York program.
- The course in New York is limited to 110 people, so Exeter enables us to help shepherd more people into publishing, both in America and abroad.
- The course at Oxford is even more selective, with only eighty seats available.
- Many legendary publishing professionals in the United Kingdom took the course in America and returned home to create stunning careers for themselves. Now the same is true for Americans taking the course at Exeter, who return to the States and are afforded the same respect and job opportunities as the people who took the course a month and a half earlier in New York City. Meanwhile, British citizens and others have met the crème de la crème of British publishing as well as many of their future colleagues.

The Publishing Course provides an intensive introduction to all aspects of book publishing, from evaluations of original manuscripts to the sales and

marketing of finished products. Students learn from writers, editors, publishers, design directors, marketing experts, and publicists: all are leaders in the industry, and many are course graduates. More than eighty publishing professionals come to the course each September to describe the nature of their work, conduct a weeklong intensive book workshop, give illuminating seminars, and answer questions in classroom discussions and informal sessions.

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 in in-depth discussions, working on assignments after classes end, and interacting with like-minded colleagues for four weeks, students take part in a total-immersion program that cannot be duplicated by a series of part-time courses. In the process, these students discover a capacity to assimilate and produce more than they ever imagined possible.

The Publishing Course allows students to compare opportunities in publishing, which helps them determine their career preferences—from editor to publicist, from foreign rights associate to literary agent, and so forth. Students study every element of the process: manuscript evaluation, agenting, editing, design, production, publicity, subsidiary rights, sales, e-books, and marketing. Students also learn about various types of publishing houses, publishing strategies, and career paths. The class then divides into small 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 gain hands-on experience in the craft of creating a book from start to finish.

The final week of the Publishing Course ties together everything students have learned in the previous three weeks and features additional career guidance.

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 AND LONDON

THE NEW YORK CITY publishing community has always welcomed students of the Oxford course to various special events, while the London publishing community

reaches out to graduates who are able to work in the United Kingdom. See the "Career Planning and Placement" section for more information.

### 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 publishing executives, others are successful entrepreneurs, or consultants to the industry, but all have had illustrious careers in all aspects of publishing.

### EDITING SEMINARS

A SHORT SEMINAR is held during the course to teach the fundamentals of manuscript evaluation. Each student reads an unpublished manuscript and writes a reader's report recommending whether or not they would publish it. Students meet in small groups with editors or literary agents to discuss the editing process and methods of evaluation.

### BOOK WORKSHOP

THE WEEKLONG BOOK workshop is an intensive, collaborative simulation that requires interaction with the experienced publishing faculty, the works of numerous published authors and the wider class, as students apply what they have learned in lectures. Each group of ten students forms a hypothetical publishing company that develops six or seven potential titles for publication. Students pair up and each pair is responsible for creating one original book idea that might be authored by a published writer. What follows is nothing less than magic as they watch their ideas take on the contours of a real book with marketing, publicity, and subsidiary rights plans, as well as book jackets and production specs. The workshop culminates in students getting an opportunity to present their titles to the class at a simulated sales conference.

At the end of the workshop, top publishing leaders carefully evaluate each group's results, giving constructive criticism and real-world feedback. These workshops equip students with the practical knowledge, experience, and confidence needed to succeed in their careers.





Adam Freudenheim   Aless Birch   Alan Samson   Joanna Lee   Alex Clarke   Wendy Holden   Mo Hafeez   Jessica Farrugia Sharples   Richard Arcus   Carrie Plitt

2023 PROGRAMME

CAREER RETROSPECTIVE  
Marianne Velmans, Former Publishing Director, Doubleday UK  
KEYNOTE: PUBLISHING: Getting Started, Getting Going  
Joanna Lee, Commissioning Editor, Atlantic Books  
PUBLISHING CONTRACTS MASTERCLASS  
Emma D’Cruz, Group Contracts Director, Penguin Random House  
THE BOOK’S COVER  
Jamie Keenan, Graphic Designer, Keenan Design  
LIFE AS A FREELANCER  
Saatchi Kalsi\*, Freelance Author, Literary Scout, Critic  
ON EDITING  
Julie Gourinchas\*, Junior Agent, Bell Lomax Moreton  
PUBLISHING ACROSS THE ACADEMIC/TRADE DIVIDE  
Rebecca Barden, Senior Publisher, Visual Arts and BFI, Bloomsbury UK  
WHAT DO BOOK SCOUTS DO?  
Daniela Schlingmann, Director, Daniela Schlingmann Literary Scouting Ltd.  
HOW TO PITCH  
Barrie Dolnick, Public Speaking Consultant and Producer, Oxford University  
WHAT THE \$#@&\*! DOES A NONFICTION COMMISSIONING EDITOR DO ALL DAY?  
Rupert Lancaster, Nonfiction Publisher, Hodder & Stoughton, Hachette UK  
NO ONE BELONGS HERE MORE THAN YOU: How to Shine—and Rise—in Publishing  
Erin Moore\*, Author and former Senior Editor, Gotham Books  
FROM PENGUIN TO PUSHKIN  
Adam Freudenheim, Publisher and Managing Director, Pushkin Press  
YOUR BRILLIANT CAREER  
John Duff, Former Publisher, Perigee Books, Penguin Random House  
“IT’S PR, NOT ERI!”  
Jessica Farrugia Sharples, UK Comms Lead, Amazon–Books & Authors  
FROM PROPOSAL TO PUBLICATION: AN EDITOR’S PERSPECTIVE  
Mo Hafeez, Commissioning Editor, Guardian Faber  
THE BASICS OF BOOK PUBLICITY  
Shona Abhyankar, Associate Director, ed public relations  
INTERNATIONAL LICENSING  
Aless Birch, Global Licensing & UK Rights Director, Writers House

READER’S REPORT SEMINAR  
Julie Gourinchas\*, Literary Agent, Bell Lomax Moreton  
Sam Brace\*, Literary Agent, Peters Fraser and Dunlop  
Lucy Irvine, Literary Agent, Peters Fraser and Dunlop  
Corissa Hollenbeck\*, Program Coordinator, Wiley UK  
THE AUTHOR’S PERSPECTIVE  
Wendy Holden, Bestselling Author  
BOOK IDEAS  
Bruce Tracy, Former Senior Editor, Workman Publishing Company, Founder of Bruce Tracy Editorial  
PUBLISHING RIGHTS: The What, The Why and The Things No One Tells You  
Jennifer Powell, Director of Subsidiary Rights, Scholastic  
TALES FROM THE SLUSH PILE  
Tig Wallace\*, Senior Commissioning Editor, Sphere, Little Brown, Hachette UK  
PROFIT AND LOSS  
Lisa Adams, Director, the Garamond Agency  
THE SALES CLINIC  
Andrew Stanley, SVP/Director, Group Sales & Marketing, Quarto Books  
THE ROLE OF MANAGING EDITORIAL AND PRODUCTION  
Simon Rhodes, Production Director, Adult Books, Pan Macmillan  
MIND THE GAP: How to Find Your Way in Academic Publishing and Not Get Stuck in the Cracks  
Sarah Caro, Publishing Director, Basic Books UK  
ENCOUNTERS WITH LEGENDS: A Life in Celebrity Publishing  
Alan Samson, Former Publisher, Weidenfeld & Nicolson, Orion Publishing Group, Hachette UK

THE ROLE OF AN AGENT  
Carrie Plitt, Literary Agent/Director, Felicity Bryan Associates  
LIFE OUTSIDE A MAJOR PUBLISHING MARKET  
Kate Lawless\*, Managing Editor, Group Tour Magazine  
THE BUSINESS OF LIST-BUILDING  
Alex Clarke, Publishing Director, Wildfire Books, Hachette  
HOW TO CREATE AN INDEPENDENT CAREER IN PUBLISHING  
Richard Arcus, Founder, Arcus Editorial  
ALUMNI PANEL  
Ashton Mucha\*, Rights Assistant, HarperCollins  
Roddy Howland Jackson\*, Puzzle Editor, Harper’s Magazine  
Evan Valentine\*, Assistant Director, Columbia Publishing Course

BOOK WORKSHOP INSTRUCTORS

Lisa Adams, Director, the Garamond Agency  
Rebecca Bengoechea, Senior International Rights Manager, Princeton University Press



Jamie Keenan   Jennifer Powell   Rupert Lancaster   Emma D’Cruz   Simon Rhodes   Rebecca Barden   Shona Abhyankar   Erin Moore   Marianne Velmans   Barrie Dolnick

Sam Brace\*, Literary Agent, Peters Fraser and Dunlop  
Emily Clement\*, Executive Editor, Scholastic  
Robin Dennis\*, Editorial Consultant  
Barrie Dolnick, Author; Public Speaking Consultant and Producer, Oxford University  
John Duff, Former Publisher, Perigee Books, Penguin Random House  
Rosamund Hutchison, Former Head of Publicity, Penguin Random House, Children’s  
Kris Kliemann, President, Kliemann & Company  
David Miller\*, President and Publisher, Island Press  
Adele Minchin, Public Relations Specialist and Strategic Corporations Consultant  
Andrew Stanley, SVP/Director, Group Sales & Marketing, Quarto Books  
Helen Thomas\*, Former Editor at Large, Hachette Children’s Group, Hachette UK  
Bruce Tracy, Bruce Tracy Editorial  
Tig Wallace\*, Senior Commissioning Editor, Sphere, Little Brown, Hachette UK  
Tash Whearity, Freelance Marketer and Director at NG Creative  
Sarah Williams, Literary Agent, Sophie Hicks Agency

BOOK WORKSHOP EVALUATORS

Richard Arcus, Founder, Arcus Editorial  
Anne Bowman, International Sales Director, Atlantic Books  
Kate Evans, Literary Agent, Peters Fraser and Dunlop  
Isobel Leach, Formerly Translation Rights Executive, Curtis Brown  
Peter Marley, Publisher, Frances Lincoln Children’s Books, Quarto Group  
Jane Wilsher, Author; Founder, bop Publishing

TESTIMONIALS

This program is exceptional! CPC built the foundation of my career in publishing. More so, I found a community of driven and supportive classmates. I was particularly blown away by the level of experience the mentors and lecturers brought to the table. In my career, I often refer to skills, knowledge, and advice from Shaye and my mentors. I’ve formed life-long friendships across the industry, and our graduating class is full of enthusiasm and brilliance. I’m also very grateful to have studied book publishing under the Oxford spires.  
Julia Bergquist, Class of 2023  
Sales Representative for Chicago, Oxford University Press  
Taking the CPC at Oxford was truly a life-changing experience. I attended lectures held by brilliant people in the publishing industry, as well as at literary

agencies. I was surrounded by extremely sweet, intelligent, and talented classmates whom I consider to be some of my best friends now. The guidance provided by the CPC staff made the experience unforgettable and something I would recommend to anybody interested in immersing themselves in the world of books. Especially since, within a week of returning home from England, I received a job offer at Penguin Random House, a testament to the valuable insights and connections I gained during my time at CPC.  
Dara Staroselsky, Class of 2023  
Administrative Assistant to the office of the Global CEO, Penguin Random House  
Upon completing the Columbia Publishing Course at Exeter College, Oxford, I swiftly harnessed my newfound knowledge and passion for the industry to propel my career in publishing only months after graduation. Undoubtedly, the course is a direct conduit to a continuous stream of incredible opportunities, a very supportive community, and a valuable resource. I am grateful to have secured a position that aligns perfectly with my geographical preferences and professional interests.  
Violet Antonick, Class of 2023  
Associate Editor & Outreach Coordinator, Platypus Media  
CPC-Oxford is a wonderful program, with informative speakers, fabulous mentors, and a truly amazing group of peers. I feel incredibly lucky not only to have learned everything I did during those six weeks (my notebook is completely full!), but to have met such an incredible group of people. These connections and new friends have genuinely changed my life.  
Ellie Wells, Class of 2023  
Publishing Assistant, PublicAffairs  
I have a job as a Sales Assistant with the Quarto Group! I am thrilled to have this opportunity and know that it is only available to me because of the work you do at CPC. I felt so confident in my interviews after learning so much at the course, and felt really lucky to have the connections I made while there. I cannot thank you enough for all of your kindness, encouragement, and expertise.  
Nicki Walker, Class of 2023  
Sales Assistant, The Quarto Group

\* Columbia Publishing Course Alum



- ▶ Daniela Schlingmann, founder of her eponymous literary scouting agency, explains the importance of what she does.
- ▼ The dining hall at Exeter with CPC students in the background during a workshop strategy session.



- ▲ The Quarto Group's Peter Marley and Jane Wilsher, Founder of bop Publishing, evaluate book workshop projects.
- ▲ Simon Rhodes from Pan Macmillan lectures on managing editorial.

## CAREER PLANNING AND PLACEMENT

**O**VER 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 London or New York City metro areas.

During the course every effort is made to prepare students for entry into the job market. Small-group sessions are held on résumé and cover-letter writing. The director is available to students during the program to discuss career plans, interests, and goals. Faculty members are also valuable resources for those seeking information and advice. Recent graduates visit the course to share their job-seeking experiences as well as their experiences working in positions throughout the industry.

While students are not guaranteed job placement, the course offers extensive job opportunities and support services to graduates. New job listings are posted frequently during the program and are refreshed constantly 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 employment opportunities in general. You will find that you are not only taking a course but also forming lifelong friendships and forging lasting professional associations. As more than one student has stated, "This course allowed me to find my people."

Students are encouraged to put the Columbia Publishing Course in the first paragraph of their cover letters and at the top of their resumes, as the course is extremely well known and respected throughout the publishing industry. Being affiliated with the course can mean the difference between getting an interview and not getting one.

### 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.

Because entry into the field of publishing is by no means restricted to those who want to work in an editorial capacity, the choice of college major has little bearing on admissions decisions. Although most applicants have

- ▶ Literary agent Sam Brace\*, a faculty member during the Book Workshop portion of the course.



- ▲ Jessica Farrugia Sharples of Amazon lingers with students after her lecture on publicity and marketing.
- ▼ Sarah Caro, Publishing Director of Basic Books, gives students advice about academic publishing.



- ▲ Socializing with speakers during Sherry Hour with the Radcliffe Camera in the background.
- ▲ Students celebrate their hard work after the course's Sales Conference.

majored in English and other subjects in the humanities, many have majored in other disciplines, particularly art, history, economics, business, law, music, and the sciences, among others.

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 activities, paid positions, and volunteer work can be considered related to publishing. For example, experience with photography, graphic arts, sales, and marketing can be good training. If you are looking for instruction in journalism or creative writing, though, other educational opportunities may be more appropriate. Still, 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 rights specialists—are encouraged to apply.

Applicants should note that the Columbia Publishing Course is a highly intensive four-week session, during which students are expected to attend classes and



- ▲ Socializing with freelance editorial consultant Isobel Leach.
- ▲ Alan Samson discusses his illustrious career working with celebrity authors like Keith Richards and John McEnroe.
- ▼ Students get instruction from publishing professionals about their reader's report assignments.



\* Columbia Publishing Course Alum





▲ Shaye Areheart, director of the Columbia Publishing Course and a thirty-year veteran of Penguin Random House.  
 ▲ Getting to know one another before dinner on the first day of the course.

▼ Students share their final workshop projects with evaluators.



workshops every weekday morning, afternoon, and some evenings as well as over one weekend. As a result, students can expect little free time during the course.

## APPLICATIONS

**A**PPPLICATIONS ARE accepted anytime after November 17, 2023 and students will be told of acceptance on a rolling basis—therefore it's to an applicant's advantage to apply before the March deadline.

The following items must be received no later than March 1, 2024, to complete the application process:

1. A completed application form (available at [bit.ly/applycpc2024](https://bit.ly/applycpc2024))
2. A \$55 nonrefundable application fee (payable by credit card)
3. A two-page personal statement and a short answer response (essay prompts for 2024 are given on the application)
4. Two to three letters of recommendation from employers and/or professors
5. Academic transcripts listing degree date or expected 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 information sessions will be conducted virtually through the career services offices of some colleges during the first half of the spring semester. The course will also be holding its own virtual information sessions. Applicants should

check the course website and social media platforms to determine when information sessions will be available.

Those accepted are required to make a \$1,000 nonrefundable deposit by April 12th.

## ADVANCE ASSIGNMENTS

**IN PREPARATION** FOR the program, all students must complete advance reading and assignments, which are short, practical, and require the class to perform tasks related to many of the topics to be discussed in lectures. All of these will be evaluated by publishing professionals

## FEES

Tuition & Workshops .....	\$6,000
Room .....	\$2,226
Board .....	\$ 985

**THE MANDATORY BOARD** plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed a \$985 fee for the mandatory board plan.

Applications are evaluated by the admissions committee several times during the spring, and notifications of acceptance will be sent on a rolling basis.

Because of the short length of this course, grants and student loans funded by the US government are not available.