Columbia Publishing Course

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For Information
Columbia Publishing Course
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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 handicap.

Columbia Publishing Course
A Professional Experience in the Business of Publishing
June 10 – July 18, 2024

Columbia University
Graduate School of Journalism
New York City
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 way 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 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. New York City is the heart of American publishing, and the Publishing Course has taken every advantage of its current location while building on its strong legacy. For seventy-seven years, the Publishing Course has provided an intensive introduction to all aspects of book and magazine publishing, from evaluations of original manuscripts to the sales and marketing of finished products. Students learn from writers, editors, publishers, design directors, advertising experts, publicists, and writers—all are leaders in the industry, and many are course graduates. More than one hundred 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 and group activities 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 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 allows students to compare book, magazine, and digital publishing, which helps them 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 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 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 create a successful brand 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 branding strategy. By the end of the six weeks, course graduates have a greater understanding of book, magazine, and digital publishing than many people working in the field do.

The final week of the publishing course ties together everything students have learned in the previous five weeks and features lectures along with additional career guidance.

The class of 2023 listening to CPC alumnus Morgan Entrekin, President and Publisher of Grove Atlantic.
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 has always welcomed students of the course. For instance, in the past, HarperCollins, Random House, Macmillan, Hearst, Condé Nast, Rolling Stone, Scholastic Books, and Time magazine have also invited our students to a variety of events.

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. The detailed list of the 2023 faculty (see following pages) is representative of the high caliber of instructors who teach at the course each year.

Editing Seminars

Short seminars are held during the course to teach the fundamentals of book 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-digital 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 ledes as well as editing for length and clarity.

Workshops

Students apply what they’ve learned in lectures during two hands-on workshops. Based on their particular areas of interest, students are assigned to a workshop group and take on 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 sophisticated design software. In addition, students work with custom-designed models for financial projections and up-to-date industry databases. At the end of each 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.

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.

Magazine-Digital Workshop

For the magazine-digital workshop, student groups develop original concepts for hypothetical new brands. Each team finds underserved audiences, evaluates competitive titles and sites, and shapes the content and editorial voice of its brand and the accompanying website.

They research story ideas and writers and establish 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 brand and website and include detailed long-term business plans.
2023 Book Program

Keynote Speaker
Pamela Dorman, Senior Vice President and Publisher, Pamela Dorman Books

Book Ideas
Bruce Tracy, Former Senior Editor, Workman Publishing, Founder of Bruce Tracy Editorial

Publicity for Books
Jaime Leifer*, VP, Associate Publisher & Director of Publicity, PublicAffairs Books
Olivia Hicks*, Marketing and Publicity Assistant, PublicAffairs Books

A Publishing Legend: Bob Weil in Conversation with Shaye Areheart
Robert Weil*, Executive Editor & VP, W.W. Norton & Liveright
Shaye Areheart, Director, Columbia Publishing Course

Editorial Philosophy
Nick Thomas*, Executive Editor, Levine Querido

How Is Academic Publishing Different?
Niko Pfund, President and Academic Publisher, Oxford University Press

What Does a Managing Editor Do?
Kimberly Goldstein, Director of Managing Editorial, Simon & Schuster
Lacee Burr*, Managing Editorial Assistant, Atria Books

Being a Literary Agent
Esther Newberg, Agent, Partner and Co-head, ICM/CAA

Academic Textbook Publishing
Sarah Touborg, Editor and VP at WW. Norton

Sales: "Wanna Hear a Story?"
Leora Bernstein*, National Accounts Manager, Airports and Target, Simon & Schuster

"What Are Subsidiary Rights?"
Kris Kliemann, Former Director of Global Rights, John Wiley & Sons Inc., Founder of Kliemann & Company

Address from Dean Cobb
Jelani Cobb, Dean of Columbia School of Journalism, Staff Writer,
The New Yorker

"A Storied Publisher Tells Tales"
Morgan Entrekin*, CEO and Publisher, Grove Atlantic

Vauhini Vara in Conversation with Norton's VP/Publicity Director
Erin Lovett

Vauhini Vara, Author of This is Salvaged
Erin Lovett, VP and Publicity Director, WW. Norton Trade Division

The Author and Agent Relationship
Jane Dystel, President, Dystel, Goderich & Bouret LLC
Tasyari Jones, Author of #1 Bestseller An American Marriage

Making Authors Best Sellers
Paul Samuelson*, Deputy Director of Publicity, Simon & Schuster

The Marketing Lecture, Featuring Lessons in Chemistry
Ruth Liebmann, VP, Director of Account Marketing, Penguin Random House
Matt Schwartz, Senior VP, Director of Digital Strategy, Penguin Random House
Milena Brown, Marketing Director at Doubleday

Life in the Language
Daniel Halpern, Founder of Ecco Press

The Contracts Lecture
David Sanford, VP/Director, Publishing Contracts, Penguin Random House

Reader's Report Seminar
Ronnie Alvarado*, Editor, Simon Element, Simon & Schuster
Micaela Carr*, Associate Editor, Henry Holt & Co
Mia Council*, Editor, PRH
Brigitte Dale*, Assistant Editor, St. Martin's Press
Christina Dedios*, Contracts Manager, Chronicle Books
Rose Fox*, Associate Editor, The Dial Press, PRH
Hannah Strouth*, Associate Literary Agent, Jane Rotrosen Agency
Aemilia Phillips*, Literary Agent, Stuart Krichevsky Literary Agency
Natalia Ruiz*, Assistant Editor, Henry Holt

The Art of the Book Cover
John Fontana, VP Art Director, Doubleday

Indie Publishing
Emma Peters*, Managing Editor, powerHouse Books
Sophie Nunnally*, Associate Managing Editor, powerHouse Books

"Tales From the Slush Pile"
Tig Wallace*, Senior Commissioning Editor, Little, Brown, Hachette UK

Book Workshop Instructors
Lisa Adams, Agent and Co-founder, Garamond Agency
Christina Amini, Executive Publishing Director, Chronicle Books
Michelle Blankenship, Blankenship PR
Nicole Bond, VP, Director of Subsidiary Rights, Atria Books and Simon Element, Simon & Schuster
Elizabeth Carduff, Freelance Food Writer and Cookbook Editor
Cameron Chase*, Foreign Rights Manager, HarperCollins
Emily Clement*, Executive Editor, Scholastic
John Duff, Former Publisher, Perigee Books, Penguin Random House
Madison Furr*, Senior Publicist, Random House Children's Books
MacKenzie Fraser-Bub*, Publicity Director, Gift Books, HarperCollins
Peter Gianna, Founder, Bloomsbury Press
Erin Kibby*, Marketing Manager, Flatiron Books, Macmillan
Kris Kliemann, President, Kliemann & Company
Anna Knutson Geller*, Founder, Write View Literary Agency
Meaghan Leahy*, National Account Manager, Macmillan
David Miller*, President and Publisher, Island Press
Joanna Lee*, Commissioning Editor, Atlantic Books UK
Michelle Murphy*, Director, Direct-to-Consumer Marketing, Pearson Education
Beth Parker, President, Beth Parker Public Relations
Julia Pastore, Founder, Julia Pastore Editorial Services
Claire Rivkin*, Manager, Subsidiary Rights, Random House Children's
Rachel Rokicki*, Publishing Director of Backlist and Modern Library, Penguin Random House
Sarah Russo, Founder of Page One Media
Bruce Tracy, Bruce Tracy Editorial
Tig Wallace*, Senior Commissioning Editor, Little Brown, Hachette UK
Melissa Warten*, Editor, FSG Books for Young Readers
Natalie Weaver*, Marketing Manager, Springer Nature Group
Lily Yengle*, Associate Director of Children's Marketing, Bloomsbury

Book Workshop Evaluators
Timothy Ben*, Executive Editor, Oxford University Press
George Gibson*, Executive Editor, Grove Atlantic
2023 Magazine & Digital Program

**NY Magazine Editor Panel**
- Ryu Spaeth, *New York Magazine*
- Brooke Marine, *The Cut, New York Magazine*
- Kaitlin Jessing-Buts, *New York Magazine*
- Dee Lockett, *New York Magazine*
- Carl Swanson*, *New York Magazine*

**NY Magazine Writer Panel**
- Matthew Schneier, *The Cut, New York Magazine*
- Brock Colyar, *New York Magazine*
- Wendy Goodman, *New York Magazine*
- Jeremy Rellosa, *New York Magazine*
- Carl Swanson*, *New York Magazine*

**Life as a Fact-Checker**
- Andie Blaine*, *Air Mail*

**How to Rock an Edit Test**
- Antonia van der Meer, Former Editor-in-Chief of Coastal Living

**Media Brand Workshop Instructors:**
- Gabrielle Blitz Rosen, Founder, Townhouse Digital
- Donna Bulseco, Editor, *Intima: Journal of Narrative Medicine*
- Tara Cox, Managing Editor, *Real Simple Magazine*
- Lauren Doyle, VP Sales at ETT.com, *CNN*
- Byron Freney*, Chief Strategy Officer, milk+ honey
- Brianne Garrett, Managing Editor, *Sweet July*
- Sarah Khan, Contributing Editor, *Condé Nast Traveler*

**Digital Lecture**
- Michael Liss*, Vice President Product, *New York Post*

**Digital Advertising Sales Strategy**
- Emily Greenwald*, *Apple News*

**AI’s Impact on Edit**
- Greg Fitzsimmons*, Principle, Chair 6 Collective
- Zainab Choudry*, Principle, Chair 6 Collective
- Emily Greenwald*, Digital Advertising Sales Strategy

**Columbia Journalism School Spencer Fellow**
- Janet Lorin*, Higher Education Finance Reporter, *Bloomberg*

**2023 Career Resources:** The Importance of Résumés, Cover Letters, Bios and Thank-You Notes
- Barbara Clark, Founder, *Barbara Clark Agency*
- Shaye Areheart, Director, Columbia Publishing Course

**HR Experts Panel**
- Holly Ciccarella, Head of Talent Attraction, Americas, *Springer Nature*
- Miriam Yun, HR Executive, ICM/CAA
- Elka Roderick*, Publicity Assistant, *Knopf*

**The Alumni Experience:** Life After the CPC
- Nora Afghani*, Author Events Assistant, *Macmillan*
- Bryn Goldstein*, Sales Assistant, *Macmillan*
- Milly McKinnish*, Production Designer, *Sourcebooks*
- Elka Roderick*, Publicity Assistant, *Knopf*
- Jacob Sammon*, Production Manager, *Macmillan Adult Trade*
- Karina Williams*, Editorial Assistant, *HarperCollins Children’s*
students for entry into the job market. Small-group sessions are held on résumé and cover-letter writing. The director is available to students throughout 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 entry-level 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.

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.

25TH ALUMNI REUNION OF RADCLIFFE PUBLISHING COURSE '98
Brendan Cahill*, VP PRH Labs
Liz Hanslik Psaltis*, Marketing Director, HarperCollins
Lynn Andriani*, Manager of Internal Content, JetBlue
Matthew Polly*, Nonfiction Author
Sarah Durand*, Ghostwriter
Abby Zidle*, Executive Editor, Gallery Books
Aliya King Neil*, Executive Editor, ANDSCAPE, Disney
Alison Callahan*, VP & Executive Editor, Scout Press Books

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 percent in the first year for students who stay in the New York City metro area. The Pandemic brought obvious changes in work arrangements and there is now a great deal more opportunity to work remotely, but many companies are still asking for a few days in the office, either weekly or monthly.

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 throughout 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 entry-level positions throughout the industry.

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Who Should Apply

The course is aimed primarily at recent college graduates, but more mature 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 majored in English or other subjects in 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 and jobs—including volunteer work—can be considered related to publishing. For example, experience with photography, graphic arts, sales, and marketing can be good training. Applicants should know that the course does not emphasize instruction in journalism or creative writing. But 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, during which students are expected to attend classes and workshops every weekday morning, afternoon, some evenings, as well as on many weekends. As a result, students can expect little free time during the course.

Applications

Applications are accepted any time 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 well before the March deadline.
The following items must be received no later than Friday, March 1, 2024, to complete the application process:

1. A completed application form (available at bit.ly/applycpc2024)
2. A $55.00 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 12 to guarantee enrollment.

**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 .................................. $3,120
Board .................................. $1,428

The mandatory board plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed a $1,428 fee for the mandatory board plan.

Limited financial aid is available. Aid applications can be downloaded from our website and must be submitted with the application. Applications are evaluated by the scholarship committee, and notification of financial aid decisions will be sent after the entire class has been accepted. Aid is awarded based on need and requesting aid is not considered when determining which students are accepted to the program.

Because of the short length of this course, federally funded grants 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.

The Columbia Publishing Course gratefully acknowledges scholarship assistance from Simon & Schuster, through the Carolyn Kroll Reidy Scholarship; Ecco, Dan Halpern, and Cynthia D’Aprix Sweeney, through the D’Aprix Sweeney Family Fellowship; Seven Stories Press, through the Glenn Thompson Scholarships; the family of Christopher Carduff, through the Christopher Carduff Scholarship; Penguin Random House; Oxford University Press; Women’s Media Group; and Chronicle Books.