

COLUMBIA PUBLISHING COURSE

formerly the Radcliffe Publishing Course



Shaye Areheart, Director
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For Information




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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

COLUMBIA PUBLISHING COURSE

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 class of 2023 listening to CPC alumnus Morgan Entrekin, President and Publisher of Grove Atlantic.

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 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.



Pamela Dorman

Morgan Entrekin

Esther Newberg

Chris Knutsen

Antonia
van der Meer

Carl Swanson

Jane Dystel

Niko Pfund

Ruth Liebmann

George Gibson

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, WW. 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

Lacey Burr*, Managing Editorial Assistant, Atria Books

BEING A LITERARY AGENT

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

Dan Kirschen, Literary Agent, 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 and 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 & Bourett LLC

Tayari 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 Ginna, 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 Bent*, Executive Editor, Oxford University Press

George Gibson*, Executive Editor, Grove Atlantic

* Columbia Publishing Course Alum



Jamie Leifer John Fontana Emily Takoudes Robert Weil Tayari Jones Gilbert Cruz Miriam Yun Ryu Spaeth Milena Brown Nick Thomas

James Jayo*, Senior Editor, Countryman Press, W.W. Norton & Co.
Serena Jones, VP, Executive Editor, Henry Holt
Emily Loose*, Emily Loose Literary Services
Allison Moore*, Acquisitions Editor, 8th Note Press, ByteDance
Scott Moyers*, VP and Publisher, Penguin Press, Penguin Random House
Michael Signorelli, Literary Agent, Aevitas Creative Management
Nick Thomas*, Executive Editor, Levine Querido
Irene Vázquez, Assistant Editor and Publicist, Levine Querido
Adrian Zackheim, Publisher at Penguin Group, Penguin Random House

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*, Licensy, Corus Entertainment
April Joyner*, *Inc.* Magazine
Kaleigh Moore, Freelance (Vogue Business, Forbes, Glossy)

COLUMBIA JOURNALISM SCHOOL SPENCER FELLOW

Janet Lorin*, Higher Education Finance Reporter, *Bloomberg*

2023 MAGAZINE & DIGITAL PROGRAM

NY MAGAZINE EDITOR PANEL

Ryu Spaeth, *New York Magazine*
Brooke Marine, *The Cut*, *New York Magazine*
Kaitlin Jessing-Butz, *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*

MAGAZINE EDITORIAL SEMINAR

Cathryn Haight*, Editor, *The Knot Worldwide*
Leslie Hendrickson, Reporter, Barron's/Mansion Global
Chris Knutsen*, Editor at Large, *Wall Street Journal*
Christina Poletto, Freelance writer, *Wall Street Journal*
Kaitlin Petersen, Editor in Chief, *Business of Home*

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 ETF.com, CNN
Byron Freney*, Chief Strategy Officer, milk+honey
Brianne Garrett, Managing Editor, *Sweet July*
Sarah Khan, Contributing Editor, *Condé Nast Traveler*

* Columbia Publishing Course Alum

Brian Kroski, CEO, Kroski Consulting
Robert Newman, Creative Media Director, Newmanology
James Reyman, Creative Director, Reyman Studio
Michael Solomon, Editor, *ForbesLife*
Tyler Stewart, Senior Product Manager, DotDash Meredith

THE JOURNEY OF A COOKBOOK

Emily Takoudes, Executive Commissioning Editor of Food & Drink, Phaidon

INSIDE SALES REPRESENTATIVE AT MACMILLAN

Madison Dye*, Sales Representative, Macmillan

MEDIA BRAND EVALUATIONS

Brookie McIlvaine*, Copyeditor, Fact Checker, *Netflix Queue*
David Foxley*, Freelance writer/editor, formerly *Architectural Digest*
Sherri Gardner*, Freelance writer/editor, formerly *TripSavvy*
Leslie Hendrickson, Reporter, Barron's/Mansion Global
Romy Oltuski*, Executive Editor, *Forbes*
J.D. DiGiovanni*, Managing Editor, *Gear Patrol*
Justin Miller, Deputy Editor, *New York Magazine's Intelligencer*
Siobhan Adcock*, Senior Editor, *Lovevery*
Claire Brito*, Social Editor, Hearst

"WHERE IT ALL BEGINS"

Wendy Lamb*, Editor, Wendy Lamb Books

THE NEW YORK TIMES BOOK REVIEW LECTURE

Gilbert Cruz, Editor, *New York Times Book Review*

BOB GOTTLIEB MEMORIAL LECTURE

Jordan Pavlin*, Editor-in-Chief Knopf

HIS NAME IS GEORGE FLOYD CONVERSATION

Jelani Cobb, Dean of Columbia Journalism School, *The New Yorker*
Toluse Olorunnipa, Co-Author of HIS NAME IS GEORGE FLOYD, *The Washington Post*

PUBLISHING ACROSS PLATFORMS

Christopher Cerf, Author, *Sesame Street*, award-winning composer and producer

2023 CAREER RESOURCES: The Importance of Résumés, Cover Letters, Bios and Thank-You Notes

RÉSUMÉS, COVER LETTERS AND THANK-YOU NOTES

Barbara Clark, Founder, Barbara Clark Agency
Shaye Areheart, Director, Columbia Publishing Course

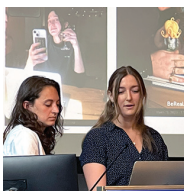
HR EXPERTS PANEL

Holly Ciccarella, Head of Talent Attraction, Americas, Springer Nature
Miriam Yun, HR Executive, ICM/CAA
George Gibson*, Executive Editor, Grove Atlantic
Maddalena Python, HR, W.W. Norton

THE ALUMNI EXPERIENCE: Life After the CPC

RECENT ALUMNI PANEL

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



- ▶ Emma Peters* and Sophie Nunnally* of powerHouse Books discuss the virtues of indie publishing.
- ▶ Jordan Pavlin*, editor-in-chief of Knopf, speaks about the legendary editor Bob Gottlieb.



- ▶ Dean Jelani Cobb and Toluse Olorunippa discuss Olorunippa's coauthored book, the Pulitzer Prize winning *His Name Is George Floyd*.
- ▶ The Wall Street Journal's Christina Poletto answers questions about editing articles.



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

Ryan Fischer-Harbage*, Literary Agent, The Fischer-Harbage Agency, Inc.

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.

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.

* Columbia Publishing Course Alum

▼ Antonia van der Meer, a seasoned magazine executive, gives students the lowdown on how to ace an edit test.



▲ Doubleday's Art Director, John Fontana, speaks with course Director Shaye Areheart about the art of creating book covers.

▼ Brock Colyar talks about the incredible work they do for *New York Magazine*.



◀ Students enjoying the opportunity to speak with publishing professionals at a Sherry Hour.

▼ Aliya King* discusses her career as an Editor at Disney's *ANDSCAPE* with students.



▲ Emily Takoudes, Executive Editor of Phaidon, speaks to the students about cookbook publishing.



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.

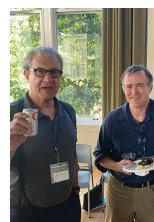
APPLICATIONS

APPPLICATIONS 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.



▲ Shaye Areheart, Director of the Columbia Publishing Course and a thirty-year veteran of Penguin Random House.
 ◀ Students intently listen to Michael Solomon of *Forbes* and the rest of the faculty of the Magazine/Digital Media Workshop.

▶ Book Workshop evaluators Adrian Zackheim and Scott Moyers.
 ▼ Art designers for each group share their hard work with the entire class during the Magazine/Digital Workshop's Brand Design Show



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