

COLUMBIA PUBLISHING COURSE

formerly the Radcliffe Publishing Course






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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 disability.

COLUMBIA PUBLISHING COURSE



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

June 12 – July 20, 2023

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-six 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.



▲ Class of 2022, with Emmy-award winning songwriter and producer Christopher Cerf.

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 the craft of creating a book from start to finish.

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, field trips, and 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 continues to welcome students of the course to various special events. In the past, HarperCollins, Random House, Macmillan, Hearst, Condé Nast, *Rolling Stone*, Scholastic Books, and *Time* magazine have also welcomed 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 executives in multinational conglomerates, others are successful entrepreneurs, some work with blockbuster franchises, and others strive to reach specialized markets. The detailed list of the 2022 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 ten potential titles for publication. Each student 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.



WENDY LAMB MORGAN ENTREKLIN JORDAN PAVLIN CHRIS KNUTSEN PEGGY SAMEDÍ JONNY DIAMOND JANE DYSTEL NIKO PFUND RUTH LIEBMAN MICHAEL REYNOLDS

2022 BOOK PROGRAM

BOOK KEYNOTE

Jordan Pavlin*, Editor in Chief, Knopf, Penguin Random House

GETTING THE WORD OUT

Jonny Diamond, Editor in Chief, LitHub.com

SALES: WANNA HEAR A STORY?

Leora Bernstein*, National Account Manager, Airports and Target, Simon & Schuster

WHERE IT ALL BEGINS: MIDDLE GRADE AND YOUNG ADULT BOOKS

Wendy Lamb*, Founder and Consulting Editor, Wendy Lamb Books, Random House Children's Books, Penguin Random House

THE VIEW FROM A WILDLY SUCCESSFUL INDEPENDENT PUBLISHER

Michael Reynolds, Editor in Chief, Europa Editions

THE FAMILY CHAO: A PUBLISHING EVENT

Erin Lovett, VP/Publicity Director, Trade Division, WW Norton
Lan Samantha Chang, Author and the Director of the Iowa Writers' Workshop

ACADEMIC PUBLISHING: A WORLD VIEW

Niko Pfund, President and Academic Publisher, Oxford University Press, USA

WHAT ARE SUBSIDIARY RIGHTS?

Kris Kliemann, President, Kliemann & Company

THE AGENTS PANEL

Sloan Harris, Agent, Partner and Co-Head, ICM/CAA
Esther Newberg, Agent, Partner and Co-Head, ICM/CAA
Amy Williams*, Agent and Founder, The Williams Company

THE IMPORTANT ROLE OF INDEPENDENT PUBLISHING

Morgan Entreklin*, CEO and Publisher, Grove Atlantic, Inc.

PUBLICITY SELLS BOOKS!

Paul Samuelson*, Deputy Director of Publicity, Scribner, Simon & Schuster

HOW TO READ A CONTRACT

David Sanford, VP/Executive Director, Contracts and Permissions, Penguin Random House

WHAT DOES MANAGING EDITORIAL DO?

Kimberly Goldstein, Director of Managing Editorial, Simon & Schuster
Allison Har-zvi*, Production Manager, Simon Element, Simon & Schuster

A CONVERSATION ON INDIE PRESSES

Dan Simon, Founder and Publisher, Seven Stories Press
Jisu Kim, Senior Marketing and Sales Manager, Feminist Press

SCOUTING 101

Liz Sarant*, Manager, IP Scouting, Netflix

PERSPECTIVES ON COLLEGE PUBLISHING

Sarah Touborg, Editor and VP, College Department, W. W. Norton
Emma Peters*, Assistant Editor, College Composition, W. W. Norton

WHERE DO BOOK IDEAS COME FROM?

Bruce Tracy, Former Senior Editor, Workman Publishing Company

A PUBLISHING LEGEND: Robert Weil in Conversation with Shaye Areheart

Robert Weil*, Editor in Chief and Publishing Director, Liveright, WW Norton

BOOK EDITORIAL SEMINAR: How to Write an Effective Reader's Report

Adrian Zackheim, Founder, Portfolio, Penguin Random House
Veronica Alvarado*, Editor, Simon Element, Simon & Schuster
Micaela Carr*, Assistant Editor, Harper, HarperCollins
Mia Council*, Associate Editor, Penguin Press, Penguin Random House

Rose Fox*, Associate Editor, The Dial Press, Penguin Random House

Julia McDowell*, Editor, Collins, HarperCollins Canada

Natalia Ruiz*, Assistant Editor, Henry Holt, Macmillan

Logan Harper*, Agent, Jane Rotrosen Agency

Aemilia Phillips*, Agent, Stuart Krichevsky Literary Agency

William Vogan*, Former Assistant Editor for Thomas Dunne Books, St. Martin's Press, Macmillan

EVALUATING PROFIT AND LOSS IN PUBLISHING

Lisa Adams, Agent and Co-founder, the Garamond Agency

UNDERSTANDING THE VITAL ROLE OF MARKETING

Ruth Liebmann, VP of Account Marketing, Penguin Random House

Matt Schwartz, Senior VP of Digital Strategy, Random House Group, Penguin Random House

Lulu Martinez, Marketing Director, One World, Penguin Random House

TALES FROM THE SLUSH PILE

Tig Wallace*, Senior Commissioning Editor, Sphere, Little Brown, Hachette UK

WISDOM AND ADVICE FROM A MAXWELL PERKINS AWARD-WINNING EDITOR

Daniel Halpern, Executive Editor, Knopf, Penguin Random House and Founder, Ecco, HarperCollins

CREATING BEAUTIFUL BOOKS

Peggy Samedí, Production Manager, Knopf Doubleday Publishing Group, Penguin Random House

Michael Wettstein, Senior Vice President of Sales, Phoenix Color

WHAT THE ALL-IMPORTANT BOOK JACKET REVEALS

Julie Metz, Art Director, She Writes Press and Spark Press

THE JOURNEY FROM MAGAZINE EDITING TO BOOK EDITING

Yuka Igarashi, Executive Editor, Graywolf Press

THE ROLE OF THE SPEAKERS' BUREAU

Kim Thornton Ingenito, Executive Agent Director, Knopf Doubleday, PRH Speakers' Bureau

Madeleine Denman*, Agent Director, Knopf Doubleday, PRH Speakers' Bureau

THE AGENT/CLIENT RELATIONSHIP

Jane Dystel, President, Dystel, Goderich and Bourret

THE VIEW FROM AWARD-WINNING CHILDREN'S AND YA PUBLISHER, LEVINE QUERIDO

Nick Thomas*, Executive Editor, Levine Querido

THE JOURNEY OF A COOKBOOK

Emily Takoudes, Executive Commissioning Editor (Food & Drink), Phaidon Press

ALUMNI CAREER PATHS PANEL

Brendan Cahill*, Vice President, Penguin Random House Labs

Tina Joell*, Publicist, Berkley, Penguin Random House

Rachel Kahan*, VP/Executive Editor, William Morrow, HarperCollins

Lizzie Pratt*, Associate, Park & Fine Literary and Media

BOOK WORKSHOP INSTRUCTORS

Lisa Adams, Agent and Co-founder, the Garamond Agency

Nicole Bond, VP, Director of Subsidiary Rights, Atria Books and Simon Element, Simon & Schuster

Emily Clement*, Executive Editor, Scholastic

Doe Coover*, Founder, Doe Coover Agency

* Columbia Publishing Course Alum



EMMA PETERS MATT SCHWARTZ EMILY TAKOUCES MICHAEL LISS KRIS KLIEMANN BRENDAN CAHILL SARAH TOUBORG ROBERT WEIL ESTHER NEWBERG DAVID FOXLEY

John Duff, Former Publisher, Perigee Books, Penguin Random House
Susan Ferber, Executive Editor, Oxford University Press
MacKenzie Fraser-Bub*, Director of Publicity, Harper Celebrate, Zondervan Gift, Thomas Nelson Gift, HarperCollins
Anna Knutson Geller*, Director of Foreign and Subsidiary Rights, The Book Group, and Founder, Write View
Peter Ginna, Book Editor and Publisher
Gerry Helferich, Author and Former Editor, Doubleday, S&S, and John Wiley
Erin Kibby*, Marketing Manager, Flatiron Books, Macmillan
Kris Kliemann, President, Kliemann & Company
Meaghan Leahy*, Field Sales Representative, Macmillan
Jamie Lescht*, Publicist, William Morrow, HarperCollins
David Miller*, President and Publisher, Island Press
Allison Moore*, Freelance Editor
Michelle Murphy*, Director of Customer Marketing for North America, Pearson
Julia Pastore, Founder, Julia Pastore Editorial Services
Bruce Tracy, Former Senior Editor, Workman Publishing Company
Tig Wallace*, Senior Commissioning Editor, Sphere, Little Brown, Hachette UK
Melissa Warten*, Editor, Epic for Kids
Natalie Weaver*, Marketing Manager, Research Marketing Planning, Springer Nature

BOOK WORKSHOP EVALUATORS

Timothy Bent*, Executive Editor, Trade, Oxford University Press
Concepción De León*, Senior Editor, Pantheon, Penguin Random House
George Gibson*, Executive Editor, Grove Atlantic
James Jayo*, Senior Editor, Countryman Press, W.W. Norton
Emily Loose*, Freelance Editor
Scott Moyers*, VP and Publisher, Penguin Press, Penguin Random House
Ana Netrunenko*, Associate Publisher, Springer Nature
Jill Santopolo*, Author, Associate Publisher, Philomel Books, Penguin Young Readers
Michael Signorelli, Literary Agent, Aevitas Creative Management
Nick Thomas*, Executive Editor, Levine Querido
Irene Vázquez, Assistant Editor and Publicist, Levine Querido

2022 MAGAZINE & DIGITAL PROGRAM

MAGAZINE/DIGITAL KEYNOTE

Nikki Ekstein, Travel Editor, *Bloomberg Pursuits*

MAGAZINE AS A BRAND: Our Panel Weighs In

Byron Freney*, Brand Strategy and Communications Consultant
Brian Kroski, CEO and Strategic Digital Advisor, Kroski Consulting
Naomi Piercey, Partner, Product Strategy, Coalesce
Michael Solomon, Lifestyle Editor, *Forbes* and *Forbes.com*

FROM CPC TO NBC: One Designer's Journey

Justine Goode*, Designer, MSNBC Digital, NBC News

MULTIMEDIA'S ROLE IN DIGITAL PUBLISHING

Ludwig Hurtado*, Multimedia Editor, *The Nation*

NEW YORK MAGAZINE DAY

Carl Swanson*, Editor at Large, *New York Magazine*
Katy Schneider*, Features Editor, *the Strategist* and *Curbed*
Brock Colyar, Features Writer and Nightlife Columnist, *New York Magazine*

Dominique Pariso, Staff Writer, the *Strategist* and the *Approval Matrix*
Bridget Read, Features Writer, *New York Magazine* and *Curbed*
Matthew Schneider, Features Writer, *New York Magazine* and *The Cut*
Kaitlin Jessing-Butz, Newsletter Director, *New York Magazine*
Joy Shan, Features Editor, *New York Magazine*
Dee Lockett, Senior Editor, Culture Pages, *New York Magazine*
Justin Miller, Deputy Editor, *Intelligencer*

HOW TO MAKE MONEY AS A FREELANCE WRITER

Kathryn O'Shea-Evans, Contributing Editor, *House Beautiful*

HOW TO ROCK AN EDIT TEST

Antonia van der Meer, Former Editor in Chief, *Coastal Living* and *Modern Bride*

MAGAZINE EDITORIAL SEMINAR: Editing for Magazine and Digital

Chris Knutsen*, Executive Editor, *WSJ Magazine*
Sagine Corriellus*, Editorial, *The Skimm*
Monika Biegler Eyers, East Coast Editor, *Better Homes & Gardens*
Cathryn Haight*, Commerce Editor, *Savour Magazine*
Leslie Hendrickson, Reporter, *Mansion Global*
Janine Henni*, Morning Staff Writer, *PEOPLE*
Brianna Kovan*, Features Editor, *Bustle*
Brookie McIlvaine*, Copyeditor, *Queue*
Kaitlin Petersen, Editor in Chief, *Business of Home*
David Varno, Fiction Reviews Editor, *Publishers Weekly* and VP/Online, National Book Critics Circle
Katie Yee, Associate Editor, *Literary Hub*

WHAT MANAGING EDITORIAL MEANS IN THE MAGAZINE/DIGITAL INDUSTRY

Michael Domanico, Managing Editor, *Insider*
Andrew Leung, Assistant Managing Editor, *Business Insider*

REAL ESTATE, REALLY? INDEED!

Candace Taylor*, Features Editor, *Mansion*, *Wall Street Journal*

PUBLISHING ACROSS PLATFORMS: From Random House to Sesame Street and Beyond

Christopher Cerf, Author, award-winning composer and producer

MAGAZINE WORKSHOP INSTRUCTORS

Donna Bulseco, Managing Editor, *Intima: A Journal of Narrative Medicine*
Tara Cox, Executive Managing Editor, *Drew* and *Jonathan Reveal* magazine
Lauren Doyle, Director of Digital Brand Partnerships, CNN
Byron Freney*, Brand Strategy and Communications Consultant
Brianne Garrett, Managing Editor, *Sweet July*
Sarah Khan, Freelance Writer
Brian Kroski, CEO and Strategic Digital Advisor, Kroski Consulting
Robert Newman, Design Director
James Reyman, Principal and Creative Director, Reyman Studio
Gabrielle Blitz Rosen, Founder and CEO, *Townhouse* Digital
Michael Solomon, Lifestyle Editor, *Forbes* and *Forbes.com*
Tyler Stewart, Senior Product Manager of *Home Brands*, *Dotdash Meredith*

MAGAZINE WORKSHOP EVALUATORS

Michael Liss*, Vice President of Product, *New York Post*
Siobhan Adcock*, Content Director, *CAMP*
Raymond Ang*, Editorial Operations Manager, *GQ Magazine*
David Foxley*, Executive Editor, *Air Mail*
Leslie Hendrickson, Reporter, *Mansion Global*
Romy Oltuski*, Managing Editor, *Forbes* Content & Design Studio
Sarah Quagliariello*, Manager, Partner Strategy, *Dotdash Meredith*

- ▼ Book workshop faculty speak of the importance of marketing.

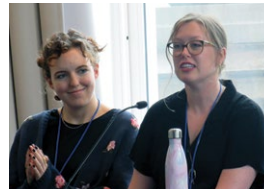


▲ Ludwig Hurtado shares what he's learned as a multimedia editor at *The Nation*.

- ▼ Brian Kroski gives feedback to students during the magazine workshop.



- ◀ Christopher Cerf chats with students at the post-graduation sherry hour.
- ▼ On the final day of book workshop, students present their individual projects at a mock sales conference.



- ▲ Mia Council (left) and Julia McDowell advise on tips and tricks for writing a great reader's report.



2022 CAREER RESOURCES: The Importance of Résumés, Cover Letters, Bios and Thank-You Notes

RÉSUMÉS, COVER LETTERS, AND BIOS

Barbara Clark, Founder, Barbara Clark Agency

HR EXPERTS PANEL

Miriam Yun, Human Resources Executive, ICM/CAA

Antonia van der Meer, Editor in Chief, Bottom Line Personal

Maura Fritz, Associate Director, Editorial Recruiting, Hearst Magazines

THE ALUMNI EXPERIENCE: Life After the CPC

ORIENTATION PANEL

Siena Brown*, Subsidiary Rights Assistant, WW. Norton

Jane Glaser*, Editorial Assistant, Diversion Books

Noah Perkins*, Managing Editorial Assistant, Neuwirth & Associates

Claire Romine*, Assistant to Daniel Strone, CEO, Trident Media Group

ALUMNI PANEL

Alex Díaz-Alemán*, Performance Marketing Associate, Hearst Magazines

Asia Harden*, Editorial Assistant, Farrar Straus Giroux Books for Young Readers, Macmillan

Izzy Meyers*, Editorial Assistant, Knopf, Penguin Random House

Olivia Marcus*, Fashion and Lifestyle Writer, Stylecaster

Sarah Quagliariello*, Manager, Partner Strategy, Dotdash Meredith

Rachel Altemose*, Junior Agent, Salky Literary Management

* Columbia Publishing Course Alum

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.

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



- ◀ Paul Samuelson expounds on how publicity sells books.
- ▼ Nick Thomas lectures on children's publishing at Levine Querido.



- ▲ Morgan Entrekin shares stories and books while talking about his impressive career.
- ▶ Micaela Carr participates in the editorial seminar.



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.

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. However, all applicants must have successfully completed the requirements for a bachelor's degree by June of 2023.

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, and evening 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 December 1, 2022 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 Wednesday, March 8, 2023, to complete the application process:

1. A completed application form (available at bit.ly/applycpc23)
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 2023 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 May 1 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



▲ Shaye Areheart, Director of the Columbia Publishing Course and a thirty-year veteran of Penguin Random House.



▶ Raymond Ang provides guidance on how to edit a magazine article.



▶ Left to right: Dominique Pariso, Brock Colyar, and Matthew Schneider participate in the writers panel on New York Magazine day.

lectures. All of these will be evaluated by publishing professionals.

FEES

Tuition & Workshops	\$5,300
Room	\$3,080
Board	\$1,360

THE MANDATORY BOARD plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed a \$1,360 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.

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; Penguin Random House; Oxford University Press; Women’s Media Group; and Chronicle Books.