

COLUMBIA
PUBLISHING COURSE
at
OXFORD UNIVERSITY






For Information
Shaye Areheart, Director
Emma Skeels, Associate Director

Columbia Publishing Course
The Graduate School of Journalism
Columbia University
2950 Broadway, MC 3801 • New York, NY 10027

In the UK:
Columbia Publishing Course
Exeter College • Turl Street
Oxford • OX1 3DP

Tel. +1 212-854-1898

E-mail: publishing-jrn@columbia.edu

   @columbiapubcrse

<https://journalism.columbia.edu/publishing>

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**

**4 September –
28 September, 2023**

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 2022.

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 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 seventy 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 welcomes 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 executives in multinational conglomerates, others are successful entrepreneurs, some work with blockbuster franchises, others strive to reach specialized markets.

ADVANCE ASSIGNMENTS

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

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 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 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.

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

ALISON STARLING

ALEX CLARKE

ANNA STEADMAN

DUNCAN
HONEYMAN

DANIELA
SCHLINGMANN

JAMIE JOSEPH

EMMA D'CRUZ

2022 PROGRAMME

ORIENTATION LECTURE

Ashton Mucha*, Rights Assistant, HarperCollins UK
Tamara Southward*, Junior Digital Writer, CNX, Condé Nast
Britain

KEYNOTE: PUBLISHING: Getting Started, Getting Going

Joanna Lee, Commissioning Editor, Atlantic Books

PUBLISHING CONTRACTS MASTERCLASS

Emma D'Cruz, Group Contracts Director, Penguin Random House

ON EDITING

Julie Gourinchas*, Junior Agent, Bell Lomax Moreton

INTERNATIONAL LICENSING

Aless Birch, Global Licensing & UK Rights Director, Writers House

THE BOOK'S COVER

Jamie Keenan, Graphic Designer, Keenan Design

THE ED VICTOR MEMORIAL LECTURE

Alan Samson, Former Publisher, Weidenfeld & Nicolson, Orion
Publishing Group, Hachette UK

DIGITAL PUBLISHING: It's Not What You Think

Sam Brace*, Literary Agent, Peters Fraser + Dunlop and Former
Publisher, Agora Books
Peyton Stableford, Assistant Editor, Aries, Head of Zeus

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

READER'S REPORT SEMINAR

Huw Armstrong, Editorial Director, Hodder & Stoughton
Sam Brace*, Literary Agent, Peters Fraser + Dunlop
Liza DeBlock*, Foreign Rights Executive, Mushens Entertainment
Emmie Francis*, Commissioning Editor, Faber & Faber
Corissa Hollenbeck*, Program Coordinator, Wiley UK

THE VIEW FROM THE PUBLISHER'S OFFICE

Kirsty Dunseath, Publisher, Doubleday, Transworld, Penguin
Random House

THE EYE OF THE BEHOLDER

Rebecca Barden, Senior Publisher, Visual Arts and BFI, Bloomsbury
UK

HOW TO PITCH

Barrie Dolnick, Public Speaking Consultant and Producer, Oxford
University

"IT'S PR, NOT ER!" AN INTRODUCTION TO BOOK PUBLICITY

Jessica Farrugia, Communications Lead, Books, Amazon UK

RÉSUMÉS AND COVER LETTERS

John Duff, Former Publisher, Perigee Books, Penguin Random
House

HOW READING CAN CREATE INDIVIDUALS AND HOW BOOKS CREATE COMMUNITIES

Alison Baverstock, Professor of Publishing, Kingston University

FROM PUBLISHING COURSE TO INDEPENDENT PUBLISHER: A Journey

Adam Freudenheim, Publisher and Managing Director, Pushkin
Press

QUESTIONS AND ANSWERS: AN EDITORIAL DIRECTOR SPEAKS

Jamie Joseph, Editorial Director and Head of WH Allen, Ebury
Publishing, Penguin Random House

THE AUTHOR'S PERSPECTIVE

Wendy Holden, Bestselling Author

SELLING BOOKS THROUGHOUT THE WORLD

Liza DeBlock*, Foreign Rights Executive, Mushens Entertainment

YOU CAN GO YOUR OWN WAY: Hybrid Jobs, Winding Paths, and Finding Your Niche

Kate Evans*, Literary Agent, Peters Frasers + Dunlop

WHAT DO BOOK SCOUTS DO?

Daniela Schlingmann, Director, Daniela Schlingmann Literary
Scouting Ltd.

BOOK IDEAS

Bruce Tracy, Former Senior Editor, Workman Publishing Company

WHAT'S SPECIAL ABOUT SPECIAL SALES

Lucie Moody, Special Sales Manager, Bloomsbury UK

TALES FROM THE SLUSH PILE

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

PUBLISHING RIGHTS: The What, The Why and The Things No One Tells You

Jennifer Powell, Director of Rights, Scholastic

THE ROLE OF MANAGING EDITORIAL AND PRODUCTION

Simon Rhodes, Head of Production, Adult Books, Pan Macmillan

WHAT THE #\$\$@&*! DOES A NONFICTION COMMISSIONING EDITOR DO ALL DAY?

Rupert Lancaster, Nonfiction Publisher, Hodder & Stoughton,
Hachette UK

Alison Starling, Publisher, Octopus Publishing Group, 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

THE BUSINESS OF LIST-BUILDING

Alex Clarke, Publishing Director, Wildfire Books, Hachette

MY ACCIDENTAL CAREER

Derek Johns, Author & Former Literary Agent, Editor, & Bookseller

PROFIT AND LOSS

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

THE VERY IMPORTANT ROLE OF AUDIOBOOKS

Duncan Honeyman, Head of Audio Content, Penguin Random
House UK

* Columbia Publishing Course Alum



JAMIE KEENAN

JENNIFER POWELL

JESSICA FARRUGIA

VAL HUDSON

KIRSTY DUNSEATH

REBECCA BARDEN

RUPERT LANCASTER

SARAH CARO

WENDY HOLDEN

TAMARA SOUTHWARD

HOW TO CREATE AN INDEPENDENT CAREER IN PUBLISHING

Richard Arcus, Founder, Arcus Editorial

THE ROLE OF AN AGENT

Carrie Plitt, Literary Agent and Director, Felicity Bryan Associates

BOOK WORKSHOP INSTRUCTORS

Sam Brace*, Literary Agent, Peters Fraser + 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

Peter Ginna, Book Editor and Publisher

Kris Kliemann, President, Kliemann & Company

Julia Pastore, Founder, Julia Pastore Editorial Services

Andrew Stanley, SVP/Director, Group Sales & Marketing, Quarto Group

Helen Thomas*, Former Editor at Large, Hachette Children's Group, Hachette UK

Bruce Tracy, Former Senior Editor, Workman Publishing Company

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

Tash Wherarity, Freelance Marketer and Director, NG Creative

Sarah Williams, Literary Agent and Director, Sophie Hicks Agency

BOOK WORKSHOP EVALUATORS

Richard Arcus, Founder, Arcus Editorial

Anne Bowman, VP of Business Development and Sales, Chelsea Green Publishing

Kate Fox, Deputy Publishing Director for Nonfiction, Transworld, Penguin Random House

Joanna Frank, Literary Consultant

Samantha Halstead, Director of Audio, Bloomsbury UK

Val Hudson, Author and former Publishing Director, Hachette UK

Anna Steadman, Editorial Director, Headline Home, Hachette UK

Jane Wilsher, Author; Founder, bop Publishing

TESTIMONIALS

Studying publishing in a place that is rich in literary history is magical. During CPC-UK, you are living where Philip Pullman and J. R. R. Tolkien studied. You can visit the pub where Tolkien and C.S. Lewis would chat, and you can see the Alice in Wonderland-inspired stained-glass windows at Christ Church. All this and rich preparation for a job in a field you love. Amazing!

Elisabeth Kingren-Hawkins, Class of 2017
Sales Operations Project Manager, Simon & Schuster

The Columbia Publishing Course was not only exactly what I had hoped it would be—an all-access, deep-dive into every aspect of the publishing industry—it was so much more. It quickly became, and continues to be, a publishing family; full of brilliant, energetic, inspired individuals with a shared passion for the written word and everything that goes into it. While my classmates came from dozens of different backgrounds, areas of study, and industries, our mutual affection for books created an instant community in which I was both wildly challenged and totally at home. CPC was transformative, both intellectually and personally, and I left the course armed not only with exclusive knowledge bestowed by leaders of the field, but as a member of a community that spans generations and is proud to support the course, its graduates, and the industry we all love.

Bee Holekamp, Class of 2018
Assistant to the President, W.W. Norton

These past weeks have been nothing shy of astonishing. I had heard of the merits of the Columbia Publishing Course, but I don't think I could have imagined how life changing it would be, how much I would learn, and how impressive the lecturers would be. The time and energy you have already invested in our class is appreciated beyond measure, and I am heartened by your commitment to trying to help us until we find our home in publishing. They say never meet your heroes, but I think you have proven that to be resoundingly false.

Liz Velez, Class of 2021
Editorial Assistant, HarperCollins

I am so grateful, and feel incredibly lucky that I had the chance to attend CPC and hear from each and every phenomenal speaker, mentor, panelist, and alumnus. Your guidance as a mentor was incomparable, and I learned so much about areas of the publishing industry that I didn't even know existed. From managing editorial...to product development...I feel like a million possibilities have been opened up for me. I also have to mention the phenomenal relationships that this program fosters. When the alumni panel spoke to us about that on the first night I was skeptical, but I'm leaving with some lifelong friends and colleagues, as well as close connections with some of our speakers. I'm sure I'll continue to be amazed by how each friendship and relationship evolves.

Zascha Fox, Class of 2022
Associate Director, Santa Fe International Literary Festival

- ▶ Jessica Farrugia fully explains publishing PR.
- ▼ CPC-Oxford students take their meals in the historic Exeter College refectory.



- ▲ Kirsty Dunseath tells the story of her remarkable editorial career.
- ▼ Famed editor Derek Johns discusses his transition from rock and roll to publishing.



CAREER PLANNING AND PLACEMENT

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

Students will be invited to the Fall Networking Event, hosted in New York City, after the Oxford course has finished. At the event, students mingle with publishing professionals working in the United States and have a chance to connect with the course's active alumni network.

During the course every effort is made to prepare students for entry into the job market. 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. 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

- ▶ Alex Clarke gives guidance on how to build lists as an editor.



- ▶ Designer Jamie Keenan instructs students on the importance of book jacket design.
- ▼ Headline editorial director Anna Steadman provides feedback to a student on his book workshop project.



- ▶ Publishing professionals Emmie Francis*, Huw Armstrong, Corissa Hollenbeck*, and Sam Brace* after participating in the editorial panel.

- ▶ Students at a class gathering in front of Oxford's famed Radcliffe Camera.



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 and other subjects in the humanities, many have majored in other disciplines, particularly art, history, economics, business, law, music, and the sciences, among others. However, American applicants planning to seek work in the States must have successfully completed all requirements for a bachelor's degree by June of 2023. UK citizens and others who plan to (and are able to) work in the UK can forgo this requirement.

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



- ▶ Students network with book workshop evaluator Jane Wilsher.
- ▶ Emma D'Cruz discusses the role of the all-important contract in book publishing.
- ▼ Alison Starling and Rupert Lancaster give their annual lecture on nonfiction editing.



* Columbia Publishing Course Alum



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

◀ Students socialize at one of the course's famed sherry hours.

▼ The editorial panel gives their best tips and tricks for writing a great reader's report.



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 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

A PPLICATIONS ARE accepted anytime 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 before the March deadline.

The following items must be received no later than March 8, 2023, to complete the application process:

1. A completed application form (available at bit.ly/applycpc23)
2. A \$55 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

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.

FEES

Tuition & Workshops	\$5,300
Room	\$2,315
Board	\$ 995

THE MANDATORY BOARD plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed an \$995 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.