

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 handicap.

COLUMBIA PUBLISHING COURSE



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

June 16 – July 25, 2025

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-eight 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 booksellers—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 2024 listening to Jelani Cobb.

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, each led by two professionals from the industry, for a six-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 work with a team of a dozen digital publishing and design veterans to 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 from long-time HR staff in the industry.

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.

In the past, HarperCollins, Random House, Macmillan, Hearst, Condé Nast, *Rolling Stone*, Scholastic Books, and *Time* magazine have 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. **Workshop 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 2024 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 interested in design have access to sophisticated software for the magazine-digital workshop in a private space where they can pursue their design dreams. 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 for real-life 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 unique brand and website and include detailed long-term business plans.



Pamela Dorman Morgan Entrekin Esther Newberg Morgan Montgomery Antonia van der Meer Dan Kirschen Jane Dystel Niko Pfund Ruth Liebmann George Gibson

2024 PROGRAM

RÉSUMÉS, COVER LETTERS AND THANK-YOU NOTES

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

ALUMNI PANEL

Luke Swann*, Liveright
Nicki Walker*, Candlewick Press
Kerry Taylor*, Levine Querido
Sarah Goldstein*, Zando
Mariah Schaefer*, Illinois University Press
Morgan Montgomery*, WME
Ceci Hughes*, The Experiment
Brian Borchard*, Penguin Random House
Katie Song*, TV Insider

PUBLICITY LECTURE

Jaime Leifer*, Former Publicity Director of Basic Books

KEYNOTE SPEAKER

Pamela Dorman, Senior VP and Publisher, Pamela Dorman Books, Viking

AUTHOR, EDITOR, AND PUBLISHER FOR HELP WANTED

Adelle Waldman, Author
Matt Weiland, Vice President and Senior Editor, W.W. Norton
Erin Lovett, Assistant Director of Publicity, W.W. Norton

SALES LECTURE

Leora Bernstein*, National Accounts Manager, Airport Bookstores and Target, Simon & Schuster

CAA LITERARY AGENTS PANEL

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

BOOK IDEAS

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

MANAGING EDITORIAL LECTURE

Kimberly Goldstein, Director of Managing Editorial, Simon & Schuster
Lauren Gomez, Managing Editor Coordinator, Atria Books

A STORIED PUBLISHER TELLS TALES

Morgan Entrekin*, CEO and Publisher, Grove Atlantic

THE EARLY YEARS OF A PUBLISHING CAREER

Emma Peters*, Assistant Editor, Countryman Press
Sophie Nunnally*, Assistant managing editor at Powerhouse Books

THE CONTRACTS LECTURE

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

PUBLISHERS MARKETPLACE DEMO

Michael Cader, Founder, Publishers Marketplace
Brendan Cahill*, Consultant and Former VP of PRH Labs

THE JOURNEY OF A COOKBOOK

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

TEXTBOOK PUBLISHING

Sarah Touborg, Editor and VP at W.W. Norton

BOOK MARKETING PANEL

Ruth Liebmann, VP, Director of Account Marketing, Penguin Random House

* Columbia Publishing Course Alum

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

Milena Brown, Senior Marketing Director at Doubleday

EUROPA EDITIONS

Michael Reynolds, Editor-in-Chief, Europa Editions

READER'S REPORT SEMINAR

Ronnie Alvarado*, Simon & Schuster
Jordan Aaronson, Penguin Publishing Group
Micaela Carr*, Henry Holt & Company
Brigitte Dale*, St. Martin's Press
Grace McNamee, Bloomsbury
Aemilia Phillips*, Stuart Krichevsky Literary Agency
Cara Reilly*, Doubleday
Helen Rouser, Penguin Press
Hannah Strouth, Sanford J. Greenburger Associates
Irene Vázquez, Levine Querido

WHAT ARE SUBSIDIARY RIGHTS?

Kris Kliemann, Former Director of Global Rights, John Wiley & Sons Inc., Founder of Kliemann & Company

HOW IS ACADEMIC PUBLISHING DIFFERENT?

Niko Pfund, President and Academic Publisher, Oxford University Press

BOOK COVER DESIGN

John Gall, Art Director, Penguin Random House

TALES FROM THE SLUSH PILE

Tig Wallace*, Editorial Director at Little, Brown, Hachette UK

WHAT DO BOOK SCOUTS DO?

Daniela Schlingmann, Director, Daniela Schlingmann Literary Scouting Ltd

LIFE IN THE LANGUAGE

Daniel Halpern, Founder of Ecco Press

2024 MAGAZINE & DIGITAL PROGRAM

DIGITAL LECTURE

Michael Liss*, Vice President Product, *New York Post*

NY MAGAZINE WRITERS & EDITORS PANEL

Carl Swanson*, Editor-at-Large
Katy Schneider, Features Editor
Nick Summers, Features Editor
Brock Colyar, Features Writer
Jackson McHenry, Theater/Culture Writer for *Vulture*

ADDRESS FROM DEAN COBB

Jelani Cobb, Dean of the Columbia School of Journalism, Staff Writer, *The New Yorker*

INSTYLE MAGAZINE

Allison Lax*, Commerce Updates Writer, *InStyle*

MAGAZINE/DIGITAL KEYNOTE

Willa Bennett, Former Editor-in-Chief, Highsnobiety

MAGAZINE EDITORIAL SEMINAR

Leslie Hendrickson*, Writer, *Homes.com*
Chris Knutsen, Editor at Large, *Wall Street Journal*

* Columbia Publishing Course Alum



Jaime Leifer John Gall Emily Takoudes Robert Weil Suzanne Gluck Sarah Khan Milena Brown Michael Liss Lauren Gomez Matt Weiland

TEEN VOGUE

Dani Kwateng*, Executive Editor, *Teen Vogue*

HOW TO ROCK AN EDIT TEST

Antonia van der Meer, Former Editor-in-Chief of *Coastal Living*

ARTIFICIAL INTELLIGENCE

Zainab Choudry*, Licency, Corus Entertainment

ALTERNATIVE PUBLISHING PATHS

Jackie Zeisloft*, Word Up Community Bookstore
Catherine Johnson*, Sales Rep, W.W. Norton
Natalie Weaver*, Marketing Manager, Kogan Page Publishing
Ben Groner*, Sales Rep, W.W. Norton

A PUBLISHING LEGEND: Bob Weil in Conversation with Shaye Areheart

Robert Weil, Executive Editor & VP, W.W. Norton & Liveright

YOUR BRILLIANT CAREER

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

CAREER PATHS AND STAGES OF YOUR PUBLISHING LIFE AFTER CPC

Brendan Cahill*, Consultant and former VP of PRH Labs
Mia Council*, Penguin Random House
Erin Clarke*, HarperCollins
Cora Markowitz*, Georges Borchardt

HR EXPERTS PANEL

Kate Danser, Princeton University Press
Ashley Orlando, Hachette
George Gibson, Executive Editor, Grove Atlantic
Maddalena Python, W.W. Norton

THE AUTHOR AND AGENT RELATIONSHIP

Jane Dystel, President, Goderich and Bourret Bourret
Dan Fagin, Pulitzer-Prize-Winning Author

WME AGENTS PANEL

Suzanne Gluck, Literary Agent
Jay Mandel, Literary Agent
Morgan Montgomery*, Literary Agent Assistant
Andrea Blatt*, Literary Agent

BOOK WORKSHOP FACULTY

Lisa Adams, Agent and Co-founder, Garamond Agency
Christina Amini, Executive Publishing Director, Chronicle Books
Michelle Blankenship, Former Associate Director, Bloomsbury, Founder of Blankenship PR
Nicole Bond, VP, Director of Subsidiary Rights, Atria Books and Simon Element, Simon & Schuster
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*, Senior Marketing Manager, Atria, Simon & Schuster
Kris Kliemann, President, Kliemann & Company

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Anna Knutson Geller*, Founder, Write View Literary Agency
Meaghan Leahy*, National Account Manager, Macmillan
Michelle Richard Murphy*, Pearson Education
David Miller*, President and Publisher, Island Press
Elizabeth Carduff, Freelance Editor
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*, Editorial Director at Little Brown, Hachette UK
Nick Thomas*, Executive Editor, Levine Querido
Lily Yengle*, Associate Director of Children's Marketing, Bloomsbury

BOOK WORKSHOP EVALUATORS

Matthew Lore, The Experiment Publishing
Page Edmunds, Vice President, Associate Editor, Children's Books HarperCollins
Timothy Bent*, Executive Editor, Oxford University Press
Rebecca Atkinson, Sourcebooks
George Gibson, Executive Editor, Grove Atlantic
James Jayo*, Senior Editor, Countryman Press, W.W. Norton & Co.
Serena Jones, VP, Executive Editor, Henry Holt
Emily Loose*, Emily Loose Literary Services
Scott Moyers*, VP and Publisher, Penguin Press, Penguin Random House
Michael Signorelli, Literary Agent, Aevitas Creative Management
Noah Schwartzberg, Penguin Random House
Irene Vázquez, Assistant Editor and Publicist, Levine Querido
Adrian Zackheim, Publisher at Penguin Group, Penguin Random House

MEDIA BRAND WORKSHOP INSTRUCTORS

Karla Alindahao*, *Food & Wine*
Donna Bulseco, *Intima: Journal of Narrative Medicine*
Tara Cox, *Real Simple Magazine*
Byron Freney*, Walton Creative
Sarah Khan, *Condé Nast Traveler*
Brian Kroski, Kroski Consulting
David Matt, Foundry 360
Stephanie Meraz*, PureWow
Robert Newman, Newmanology
James Reyman, Reyman Studio
Michael Solomon, *ForbesLife*
Tyler Stewart, Dotdash Merideth

MEDIA BRAND EVALUATIONS

Raymond Ang*, *GQ*
David Foxley*, Freelance writer/editor, formerly *Architectural Digest*
Claire Brito*, Senior Social Editor, Hearst
Leslie Hendrickson*, Writer, *Homes.com*
Romy Oltuski*, Executive Editor, *Forbes*
Brookie McIlvaine*, Netflix Queue

* Columbia Publishing Course Alum

▼ Students engage in intimate, collaborative sessions with their magazine workshop mentors, gaining deep insights into the nuances of crafting a successful magazine publication.



▲ Willa Bennett, former Editor-in-Chief of *Highsnobity* and current Editor-in-Chief of *Cosmopolitan* and *Seventeen*, delves into the dynamic and high-stakes world of magazine publishing in her keynote speech at the course.



◀ The class of 2024 celebrates finishing the course together at the nearby Lion's Head Tavern.
▼ At Sherry Hour, students mingle with speakers in the Journalism School's World Room.



▲ Penguin Group Publisher Adrian Zackheim and Aevitas Creative Management Literary Agent Michael Signorelli give students invaluable feedback on the work they did during Book Workshop.
◀ Students enjoying the opportunity to speak and ask questions of Leora Bernstein*, National Account Manager at Simon & Schuster, at Sherry Hour.



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 famously well known and respected throughout the publishing industry. In short, 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



◀ Emma Peters & Sophie Nunnally, Alumni and success stories of the Columbia Publishing Course who spoke to the 2024 cohort about the early years of a career in publishing.
▼ Students immerse themselves in their book workshop project, collaborating closely to simulate the operations of a real publishing house.



▲ Successful alumni from recent years return for a panel to share their inspiring stories of breaking into the industry and offer valuable insights on achieving success after completing the CPC.
► Dani Kwateng*, Executive Editor of *Teen Vogue*, speaks to eager students after presenting about her career post-CPC.



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

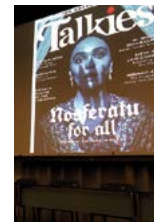
APPPLICATIONS ARE accepted any time after November 17, 2024 and students will be told of acceptance on a rolling basis—therefore it's to an applicant's advantage to apply well before the March deadline.

The following items must be received no later than



▲ Shaye Areheart, Director of the Columbia Publishing Course and a thirty-year veteran of Penguin Random House.
 ◀ The art team collaborates tirelessly with art directors from leading magazines to craft the perfect layout tailored to each magazine's unique brand.

▶ An example of the design work produced by students during the Media Brand Workshop.
 ▼ Editors and writers from *New York* discuss their work for the famous magazine.



Friday, **March 28, 2025**, to complete the application process:

1. A completed application form (available at bit.ly/applycpc2025)
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 2025 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 11** 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	\$3,280
Board	\$1,443

THE MANDATORY BOARD plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed a \$1,443 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; the family of Christopher Carduff, through the Christopher Carduff Scholarship; Penguin Random House; Oxford University Press; Women's Media Group; Chronicle Books; the family of Robert Gottlieb through the Robert Gottlieb Memorial Scholarship.