

COLUMBIA
PUBLISHING COURSE
at
OXFORD UNIVERSITY



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
at EXETER COLLEGE,
OXFORD



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

**1 September –
26 September, 2025**

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 2024.

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:

- ▶ As one of the oldest western universities, 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 **eighty** 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, audiobooks, literary scouting, 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 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 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 has always welcomed 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 publishing executives, others are successful entrepreneurs or consultants to the industry, but all have had illustrious careers in their areas of publishing.

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 or literary agents to discuss their reports, 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 six or seven potential titles for publication that fits the list of their hypothetical publishing imprint. 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.

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 Alice Caprio Jamie Keenan Anna Steadman Erin Moore Stephanie Kruse Mo Hafeez Jessica Farrugia Sharples Emma D’Cruz Richard Lennon

2024 PROGRAMME

AUTHOR OF *THAT’S NOT ENGLISH*

Erin Moore*, Author and former Senior Editor, Gotham Books

KEYNOTE: PUBLISHING: GETTING STARTED, GETTING GOING

Joanna Lee, Senior Commissioning Editor, Scribner Books

THE LITERARY AGENT: WHO WE ARE AND WHAT WE DO

Max Edwards, Founder, Apple Tree Literary

HOW TO GET YOUR FIRST JOB IN PUBLISHING

Anna Steadman, Editorial Director, Headline Home

BOOK DESIGN

Jamie Keenan, Graphic Designer, Keenan Design

FROM PROPOSAL TO PUBLICATION: AN EDITOR’S VIEW

Mo Hafeez, Commissioning Editor, Guardian Faber

PUBLISHING CONTRACTS MASTERCLASS

Emma D’Cruz, Group Contracts Director, Penguin Random House UK

HOW TO PITCH

Barrie Dolnick, Public Speaking Consultant and Producer, Oxford University

FROM PENGUIN TO PUSHKIN

Adam Freudenheim*, Publisher and Managing Director, Pushkin Press

PUBLISHING ACROSS THE ACADEMIC/TRADE DIVIDE

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

WHAT DO BOOK SCOUTS DO?

Daniela Schlingmann, Director, Daniela Schlingmann Literary Scouting Ltd.

IT’S PR, NOT ER

Jessica Farrugia Sharples, Books PR Lead, Amazon UK

ALL ABOUT SALES

Andrew Stanley, SVP, Director of Global English Language Sales & Marketing, The Quarto Group

MARKETING PUBLICITY AND COMMUNICATIONS

Louise Swanell, Communications Director at Headline & Tinder Press

WHAT DOES A NONFICTION PUBLISHER DO ALL DAY?

Rupert Lancaster, Publisher, Hodder & Stoughton Nonfiction

ON EDITING

Julie Gourinchas*, Literary Agent, Bell Lomax Moreton

YOUR BRILLIANT CAREER

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

THE BUSINESS OF PUBLISHING

Lisa Adams, Director, the Garamond Agency

* Columbia Publishing Course Alum

BOOK IDEAS

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

PUBLISHING RIGHTS: THE WHAT, THE WHY AND THE THINGS NO ONE TELLS YOU

Jennifer Powell, Director of Subsidiary Rights, Scholastic

TALES FROM THE SLUSH PILE

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

STARTING STRONG: A NEW SALES FRONTIER

Stephanie Kruse*, Sales Rep, Cambridge University Press

THE IN’S AND OUT’S OF AGENTING

Alice Caprio, Literary Agent, Felicity Bryan Associates

LIFE AS A FREELANCER

Saatchi Kalsi*, Freelance Author, Literary Scout, Critic

AUDIO BOOKS

Richard Lennon, Audio Publisher, Penguin Random House UK

EDITORIAL MANAGEMENT AND PRODUCTION

Simon Rhodes, Production Director, Adult Books, Pan Macmillan

PUBLISHER’S MARKETPLACE DEMO

Michael Cader, Founder, Publisher’s Marketplace

THE BUSINESS OF LIST-BUILDING

Alex Clarke, Publishing Director, Wildfire Books, Hachette

BOOKSELLING

Dan Fenton, Former Book-Seller, John Sandoe Bookstore

HOW TO CREATE AN INDEPENDENT CAREER IN PUBLISHING

Richard Arcus, Founder, Arcus Editorial

AN AUTHOR’S PERSPECTIVE ON PUBLISHING

Wendy Holden, Bestselling Author

THE ART OF THE NEWSLETTER

Brianne Garrett, Freelance Editor & Writer

READER’S REPORT SEMINAR

Julie Gourinchas*, Literary Agent, Bell Lomax Moreton

Sam Brace*, Literary Agent, Peters Fraser and Dunlop

Corissa Hollenbeck*, Agent’s Assistant, Janklow & Nesbit UK

Elizabeth DeBlock*, Literary Scout, Mushens Entertainment

ALUMNI PANEL

Ines Olivares*, International Rights Assistant, Thames & Hudson

Corissa Hollenbeck*, Agent’s Assistant, Janklow & Nesbit UK

Alex Osmond*, Agency Assistant, Apple Tree Literary

Evan Valentine*, Assistant Director, Columbia Publishing Course

BOOK WORKSHOP MENTORS

Lisa Adams, Director, the Garamond Agency

Rebecca Bengoechea, Senior International Rights Manager, Princeton University Press

Sam Brace*, Literary Agent, Peters Fraser and Dunlop

Elizabeth Carduff, Freelance Editor

* Columbia Publishing Course Alum



Saatchi Kalsi Joanna Lee Brianne Garrett Louise Swanell Daniela Schlingmann John Duff Jennifer Powell Simon Rhodes Wendy Holden Rebecca Barden

Rachel Chivers Khoo, Freelance Marketing Manager & Children’s Author

Emily Clement*, Executive Editor, Scholastic

MacKenzie Collier, Director of Publicity, HarperCollins Gift Books

Barrie Dolnick, Author; Public Speaking Consultant and Producer, Oxford University

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

Peter Ginna, Founder and Editorial Director, Bloomsbury Press US

Kris Kliemann, President, Kliemann & Company

Laura Nicol, Campaigns Director, Ebury, Penguin Random House UK

David Miller*, President and Publisher, Island Press

Philippa Payne, Rights Director, Oxford University Press

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

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

Bruce Tracy, Bruce Tracy Editorial

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

Tash Whearity, Freelance Marketer and Director at NG Creative

Sarah Williams, Literary Agent, Sophie Hicks Agency

BOOK WORKSHOP EVALUATORS

Richard Arcus, Founder, Arcus Editorial

Kate Padiachy, Managing Editorial, Cornerstones Literary Consultant

Kate Evans, Literary Agent, Peters Fraser and Dunlop

Anne Bowman, International Sales Director, Atlantic Books

Jane Wilsher, Author; Founder, bop Publishing

Isobel Leach, Formerly Translation Rights Executive, Curtis Brown

Misha Manani*, Assistant Editor, Simon & Schuster UK

Kyrie Roxby, Editorial Assistant, Cornerstones Literary Consultant

TESTIMONIALS

This program is exceptional! CPC built the foundation of my career in publishing. More so, I found a community of driven and supportive classmates. I was particularly blown away by the level of experience the mentors and lecturers brought to the table. In my career, I often refer to skills, knowledge, and advice from Shaye and my mentors. I’ve formed life-long friendships across the industry, and our graduating class is full of enthusiasm and brilliance. I’m also very grateful to have studied book publishing under the Oxford spires.

Julia Bergquist, Class of 2023
Publisher Representative, Oxford University Press

Taking the CPC at Oxford was truly a life-changing experience. I attended lectures held by brilliant people

* Columbia Publishing Course Alum

in the publishing industry, as well as at literary agencies. I was surrounded by extremely sweet, intelligent, and talented classmates whom I consider to be some of my best friends now. The guidance provided by the CPC staff made the experience unforgettable and something I would recommend to anybody interested in immersing themselves in the world of books. Especially since, within a week of returning home from England, I received a job offer at Penguin Random House, a testament to the valuable insights and connections I gained during my time at CPC.

Dara Staroselsky, Class of 2023
Former administrative Assistant to the office of the Global CEO, Penguin Random House

Upon completing the Columbia Publishing Course at Exeter College, Oxford, I swiftly harnessed my newfound knowledge and passion for the industry to propel my career in publishing only months after graduation. Undoubtedly, the course is a direct conduit to a continuous stream of incredible opportunities, a very supportive community, and a valuable resource. I am grateful to have secured a position that aligns perfectly with my geographical preferences and professional interests.

Violet Antonick, Class of 2023
Associate Editor & Outreach Coordinator, Platypus Media

I didn’t know how much I didn’t know about publishing until I got to CPC. It’s an extraordinary experience to learn with others ambitious and motivated by a love for storytelling, while in an environment so supportive. I’ve met some of my best friends on this course, and having that built-in network makes the industry feel so much more accessible. I will forever be grateful to the staff at CPC, who take the time to get to know each student and go out of their way to help us connect with the work, with the mentors, and with each other.

Mira Coles, Class of 2024
Literary Agency Assistant, Georges Borchardt, Inc.

CPC-Oxford is a wonderful program, with informative speakers, fabulous mentors, and a truly amazing group of peers. I feel incredibly lucky not only to have learned everything I did during those four weeks (my notebook is completely full!), but to have met such an incredible group of people. These connections and new friends have genuinely changed my life.

Ellie Wells, Class of 2023
Publishing Assistant, PublicAffairs

- ▶ Students enjoying the opportunity to speak and ask questions of Rupert Lancaster, Nonfiction Publisher of Hodder & Stoughton.
- ▼ Before diving into their projects, students meet the incredible CPC faculty book workshop mentors, who will provide guidance and insight as they prepare to collaborate in their assigned groups.



▲ Bestselling author Wendy Holden answers students' questions about her life as a writer.



▲ Professional speaker Barrie Dolnick gives her annual presentation about the art of the pitch.

▶ Students unwind during Sherry Hour, engaging with CPC faculty to discuss the publishing industry while also forging valuable connections with one another.



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.

During the course every effort is made to prepare students for entry into the job market. Multiple small-group sessions are held on résumé and cover-letter writing to ensure students leave the course with the highest quality work. The director is available to students during 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 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 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 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

- ▶ Brianne Garrett, freelance editor & writer, speaks to the 2024 Oxford cohort about how digital media has changed over the years and starting their own substack.
- ▼ Students admire the stunning backdrop of the Radcliffe Camera, one of the most iconic landmarks on Oxford's campus from Exeter College's Fellows Garden.



▲ Book workshop groups come together to celebrate their achievements after an intensive and rewarding week of collaboration.

▶ Students speak with Mo Hafeez, Commissioning Editor at Guardian Faber, about his unconventional path to being a book editor.

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.

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 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



▲ CPC faculty speaker Mo Hafeez, Commissioning Editor at Guardian Faber, shared valuable insights with the class, offering an editor's perspective on the publication process and the nuances of shaping great books.

▶ Students gather for Sherry Hour in Exeter's cathedral, mingling with faculty and friends amidst the breathtaking stained glass windows and panoramic views.

▼ Students immerse themselves in their book workshop project, collaborating closely to simulate the operations of a real publishing house.



Course at Oxford 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 November 17, 2024 and students will be told of acceptance on a rolling basis—therefore it's to an applicant's advantage to apply before the April deadline.

The following items must be received no later than April 25, 2025, to complete the application process:

1. A completed application form (available at <https://bit.ly/applycpc2025>)
2. A \$55 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 May 9th to hold their spot.

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.



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



▶ Kris Kliemann and David Miller, esteemed CPC faculty members and longtime Book Workshop mentors, join their group to celebrate the successful conclusion of the workshop.

FEES

(these are subject to change. Please check the course website for the most current prices)

Tuition & Workshops	\$6,000
Room	\$2,590
Board	\$1,072

THE MANDATORY BOARD plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed an \$1,072 fee for the mandatory board plan.

Beginning in 2025, everyone traveling to the UK from a country – including the United States and Canada – that does not require a visa will need to apply for a digital travel authorisation called Electronic Travel Authorisation. It is automatically linked to your passport, costs 10 pounds (~\$13), and is valid for two years. We recommend applying for the ETA as soon as students enroll in the course to prevent any travel difficulties.

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.

The Columbia Publishing Course gratefully acknowledges scholarship assistance from Ecco, Dan Halpern, and Cynthia D'Aprix Sweeney, through the D'Aprix Sweeney Family Fellowship and the family of Christopher Carduff, through the Christopher Carduff Scholarship.