

COLUMBIA PUBLISHING COURSE

formerly the Radcliffe Publishing Course






Shaye Areheart, Director
Lacey Burr, Assistant Director

For Information

Columbia Publishing Course
The Graduate School of Journalism
Columbia University
2950 Broadway, MC 3801
New York, NY 10027
Tel. 212-854-9775

E-mail: publishing-jrn@columbia.edu

   @columbiapubcrse

<https://journalism.columbia.edu/cpc-ny>

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 15 – July 23, 2026

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-nine 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 2025

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 2025 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. 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.



Sarah Touborg Morgan Entrekin Esther Newberg Bruce Tracy Antonia van der Meer Dan Kirschen Jane Dystel Niko Pfund Ruth Liebmann George Gibson

2025 PROGRAM

RÉSUMÉS, COVER LETTERS AND THANK-YOU NOTES

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

ALUMNI PANEL

Dora Usdan*, Maria B. Campbell as a Literary Scouting Associate
Valerie Burke*, Bloomsbury
Katie Burdett*, Zando
Annie Melnick*, Wiley
Havilah Sciabbarasi*, Random House
Abby DeGasperis*, Simon and Schuster

EUROPA EDITIONS

Michael Reynolds, Executive Publisher, Europa Editions

“WHERE IT ALL BEGINS”

Wendy Lamb*, Editor, Wendy Lamb Books

MANAGING EDITORIAL LECTURE

Kimberly Goldstein, Director of Managing Editorial, Simon and Schuster
Caroline Pallotta, Senior Managing Editor, Gallery Books

ACADEMIC TEXTBOOK PUBLISHING

Sarah Touborg*, Editor & Vice President, College Department, W.W. Norton & Company, Inc.
Caroline Fairey Meese*, Associate Editor of Composition Readers at W. W. Norton

BOOK IDEAS

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

BEING A LITERARY AGENT

Esther Newberg, Agent, Partner, and Co-Head, CAA
Dan Kirschen, Literary Agent, CAA

EDITOR'S LECTURE

Dawn Davis*, Simon and Schuster, Founding Publisher of 37 INK,

THE AUTHOR AND PUBLICIST RELATIONSHIP

Ann Hood, Best-selling Author
Erin Lovett, VP/Senior Publicity Director, W.W. Norton

THE CONTRACTS LECTURE

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

WHAT ARE SUBSIDIARY RIGHTS?

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

THE MARKETING LECTURE

Bethany Nevil, Campaign Manager at Hachette Australia

A PUBLISHING LEGEND: Bob Weil in Conversation with Shaye Areheart

Robert Weil*, Executive Editor and Vice President, W.W. Norton / Liveright
Shaye Areheart, Director, Columbia Publishing Course

THE PUBLICITY LECTURE

Fanta Diallo, Senior Publicist, Liveright/W.W. Norton

BOOK COVER DESIGN

John Gall, Art Director, Penguin Random House

* Columbia Publishing Course Alum

INTERNATIONAL SALES & MARKETING IN TRADE BOOK PUBLISHING

Cyrus Kheradi, Executive Vice President of International Sales, Marketing, and Business Development, Penguin Random House

READER'S REPORT SEMINAR

Taylor Pisanie*, Bettina Schrewe Literary Scouting
Mia Council*, Penguin Press
Hannah Strouth*, Sanford J. Greenburger Associates
Noah Schwartzberg*, Portfolio and Thesis
Aemilia Phillips*, Stuart Krichevsky Literary Agency
Ronnie Alvarado*, Simon Element
Helen Rouner*, Penguin Press
Grace McNamee*, Bloomsbury

THE JOURNEY OF A COOKBOOK

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

BOOK MARKETING PANEL

Ruth Liebmann, Director of Account Marketing, PRH
Milena Brown, Senior Director of Marketing, Doubleday
Emilia Pisani, Vice President, Director, Online Marketplace, PRH

THE BUSINESS OF PUBLISHING

Lisa Adams, The Garamond Agency

BOOK WORKSHOP

Lisa Adams, Director, the Garamond Agency
Barrie Dolnick, Author, Public Speaking Consultant and Producer, Oxford University
John Duff, Former Publisher, Perigee Books, Penguin Random House
Peter Ginna, Founder and former Editorial Director, Bloomsbury Press US
Kris Kliemann*, President, Kliemann & Company
Bruce Tracy, Former Senior Editor, Workman Publishing, Founder of Bruce Tracy Editorial
Claire Rivkin*, Rights Manager, Random House Children's Books
David Miller*, president and publisher, Island Press
Elizabeth Carduff, Freelance Editor
Emma Peters*, Associate Editor, Countryman Press
Erin Kibby*, Senior Marketing Manager of nonfiction, Atria Books
Hannah Nesbat*, freelance marketer
Julia Pastore, Julia Pastore Editorial Services
Katie Freeman, book publicist and nonprofit arts consultant
MacKenzie Collier, Director of Marketing and Publicity, Artisan, Workman, and Black Dog & Leventhal
Meaghan Leahy*, National Account Manager, Macmillan
Michelle Blankenship, freelance publicist
Rachel Rokicki*, Vice Pwdent, Director of Backlist, Random House, Modern Library, Hogarth and Dial
Emily Clement*, Executive Editor, Scholastic
Allison Moore*, US Publishing Director, Post Wave Children's Books
Melissa Warten Vogan*, Senior Editor, Simon Spotlight
Madison Furr*, Publicity Manager, Random House Children's Books
Cameron Chase*, Foreign Rights Manager, HarperCollins
Michelle Murphy*, Director of Marketing for North America, Pearson
Anna Knutson Geller, Founder, Write View Literary Agency
Nicole Bond, Vice President, Executive Director Subsidiary Rights, Simon & Schuster
Christina Amini, Publisher of Gift, Chronicle Books



Dawn Davis John Gall Emily Takoudes Robert Weil Sarah Khan Doug Pepper Milena Brown Daniel Halpern Tayari Jones Susan Ferber

ADDRESS FROM DEAN COBB

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

FROM CPC TO MAGAZINE WRITING

Allison Lax*, freelance writer

MEDIA PANEL

Chris Knutsen*, WSJ
Spencer Bailey, Phaidon Press
Stephen Metcalf, Slate
Rita Omokha, author, professor, award-winning journalist
Valerie Steiker, *New Yorker*
Ashley Wong*, *Wall Street Journal*

AI AND PUBLISHING

Jonathan Roberts, Chief Innovation Officer, Dotdash Meredith

MEDIA EDITING

Rachel Wallace*, Senior Entertainment Editor, Architectural Digest

MULTIMEDIA'S ROLE IN DIGITAL PUBLISHING

Ludwig Hurtado*, Executive Editor, *Them*

A STORIED PUBLISHER TELLS TALES

Morgan Entrekin*, CEO and Publisher, Grove Atlantic

BOOK WORKSHOP EVALUATORS

Rebecca Atkinson*, Associate Marketing Manager at Sourcebooks
Tim Bent*, Executive Editor, Trade, OUP
Page Edmunds, Associate Publisher, HarperCollins Children's Books
George Gibson, Executive Editor, Grove Atlantic
James Jayo*, Insight Editions
Evan Hansen-Bundy*, Bloomsbury
Scott Moyers*, President and Publisher of Penguin Press
Nick Thomas*, Executive Editor, Levine Querido
Weslie Turner*, Senior editor, Versify
Evan Valentine*, Acquisitions Editor, Amplify Publishing Group
Matt Weiland*, VP and Senior Editor, W. W. Norton & Company
Adrian Zackheim, Founder, President, and Publisher, Portfolio

DIGITAL LECTURE

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

LETTERING AND FONT DESIGN

Christian Schwartz, Partner, Commercial Type

HOW TO ROCK AN EDIT TEST

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

DIGITAL VIDEO FOR DIGITAL PUBLISHING: Strategy, Execution, and Career Opportunities

Heather Menicucci, Conde Nast

HOW IS ACADEMIC PUBLISHING DIFFERENT?

Niko Pfund, Director, Yale University Press; Former President & Publisher, OUP

THE AUTHOR AND EDITOR RELATIONSHIP

Alex Foster*, author of *Circular Motion*
Peter Blackstock, VP and Deputy Publisher, Grove Atlantic

* Columbia Publishing Course Alum

BRAND WORKSHOP

Karla Alindahao*, *Food and Wine*
Tara Cox, *Real Simple Magazine*
Byron Freney*, Watson Creative
Sarah Khan, *Conde Nast Traveler*
Brian Kroski, Kroski Consulting
David Matt, Dotdash Meredith
James Reyman, Reyman Studio
Robert Newman, Newmanology
Michael Solomon, *Forbes*
Tyler Stewart, Dotdash Meredith
Leah Faye Cooper, *Vogue*
Beth Greenfield, freelance writer and editor
Avery Thompson, Swoon.com
Stephanie Meraz*, Associate Editor, Coveteur
Lauren Doyle, eft.com

CHICAGO MANUAL OF STYLE

Mary Lauer, Executive Editor, University of Chicago Press and CMOS EE

ACADEMIC PUBLISHING

Susan Ferber, Executive editor, OUP

PUBLISHING CAREER TALK

Andrew Weber, Executive Vice President, Technology & Operations, Wiley

THE LIFE OF AN EDITOR

Ginny Younce*, Vice President/Executive Editor at Penguin Press/Penguin Random House

CANADIAN AND INTERNATIONAL PUBLISHING

Doug Pepper*, Publisher, Signal

LIFE IN THE LANGUAGE

Daniel Halpern, Founder of Ecco Press

HR PANEL

Ayesha Richardson, Penguin Random House
Anne Whitaker, HarperCollins
Morgan Sinclair, Wylie Publishing
George Gibson, Grove Atlantic
Madeline Lonky, W.W. Norton

BRAND WORKSHOP EVALUATORS

Sienna Sullivan*, freelance writer
Rebecca Perlmutter, Swoon
Donna Bulseco, *Intima: A Journal of Narrative Medicine*
Allison Lax*, freelance writer
Michael Liss*, freelance journalist, former VP, Product at New York Post
David Foxley*, Architectural Digest
Brookie McIlvaine*, Netflix
Samantha Westfall*, TV Insider
Romy Oltuski*, Forbes Content & Design Studio

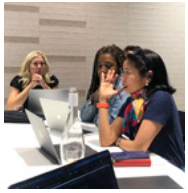
THE AUTHOR AND AGENT RELATIONSHIP

Jane Dystel, President, Dystel, Goderich & Bourret
Tayari Jones, *New York Times* bestselling author

TURN EVERY PAGE: The Adventures of Robert Caro and Robert Gottlieb

Lizzie Gottlieb, Director
Chris Knutson*, WSJ Magazine

* Columbia Publishing Course Alum



- ◀ Brand Workshop faculty meeting to discuss student projects
- ▶ An inspiring all-star alumni panel of 2024 success stories



- ▲ Jelani Cobb, Dean of the Journalism School, addressing the class of 2025.
- ▶ The director of the Columbia Publishing Course speaks with Robert Weil, Executive Editor and VP, W.W. Norton/Liveright



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

- ▼ Ann Hood, bestselling author, and Erin Lovett, VP/Senior Publicity Director, W.W. Norton, speaking on the author and publicist relationship



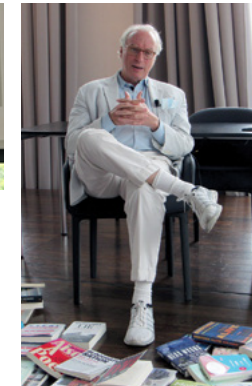
- ▲ Jonathan Roberts, Chief Innovation Officer at Dotdash Meredith



- ◀ Students dive into the world of children's books to gain inspiration for their Book Workshop projects
- ▶ Morgan Entekin, Publisher and CEO of Grove Atlantic, addresses the class with tales of his career after completing the publishing course



- ▲ Fanta Diallo, Senior Publicist of W.W. Norton & Company, takes questions from eager students
- ◀ Students enjoying the opportunity to speak with Wendy Lamb of Wendy Lamb Books about her career as an editor



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 December 1, 2025 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.

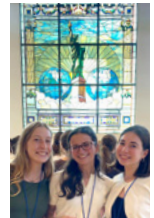
The following items must be received no later than



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

◀ Students and their mentors celebrate after a successful week of Book Workshop

- ▶ Students in the World Room.
- ▼ At Sherry Hour, students have the opportunity to mingle with speakers and each other in the Journalism School's World Room.



Friday, **March 27, 2026**, to complete the application process:

1. A completed application form (available at <https://bit.ly/applycpc2026>)
2. A \$60.00 nonrefundable application fee (payable by credit card)
3. A two-page personal statement and a short answer response (essay prompts for 2026 are given on the application)
4. Two to three letters of recommendation from employers and/or professors
5. Academic transcripts listing degree date or expected degree date from each undergraduate and graduate institution attended as a degree-seeking student
6. A current résumé or curriculum vitae

Interviews are not required, but information sessions will be conducted virtually through the career services offices of some colleges during the first half of the spring semester. The course will also be holding its own virtual information sessions. Applicants should check the course website and social media platforms to determine when information sessions will be available.

Those accepted are required to make a \$1,000 nonrefundable deposit by **April 12** to guarantee enrollment.

ADVANCE ASSIGNMENTS

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

Fees

Tuition & Workshops	\$6,000
Room	\$3,360
Board	\$1,668

THE MANDATORY BOARD plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed a \$1,668 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 Lizzie Gottlieb and The Louis B. Mayer Foundation for The Bob Gottlieb Scholarship, Simon & Schuster for The Carolyn Kroll Reidy Memorial Scholarship, The Christopher Carduff Scholarship Fund and Elizabeth Carduff, Penguin Random House, The D'Aprix Sweeney Family Fellowship and Daniel Halpern, The Marion W. & Walter J. Minton Foundation, Chronicle Books, The Women's Media Group, and the College of William & Mary for their frequent contributions to the course.