

COLUMBIA  
PUBLISHING COURSE  
at  
OXFORD UNIVERSITY



*For Information*  
Shaye Areheart, Director  
Lacey Burr, Assistant 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. +1 212-854-9775  
E-mail: [publishing-jrn@columbia.edu](mailto:publishing-jrn@columbia.edu)  
f @ @columbiapubcrse  
<https://journalism.columbia.edu/cpc-uk>

*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**

**31 August –  
25 September, 2026**

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.



▲ 2025 Students.

## COLUMBIA PUBLISHING COURSE

**C**AREERS 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   Meaghan Cahill   Jamie Keenan   Anna Steadman   Erin Moore   Stephanie Meraz   Mo Hafeez   Emma D'Cruz   Dan Fenton   Jessica Farrugia

## 2025 PROGRAMME

**KEYNOTE: PUBLISHING: Getting Started, Getting Going**

**Joanna Lee**, Senior Commissioning Editor, Scribner Books

**FROM PROPOSAL TO PUBLICATION: AN EDITOR'S VIEW**

**Mo Hafeez**, Commissioning Editor, Guardian Faber

**RÉSUMÉS, COVER LETTERS AND THANK-YOU NOTES**

**Barbara Clark**, Founder, Barbara Clark Agency

**Shaye Areheart**, Director, Columbia Publishing Course

**INTRODUCTION TO DIGITAL PUBLISHING & MEDIA**

**Stephanie Meraz\***, Associate Editor, Coveteur

**WHAT DO BOOK SCOUTS DO?**

**Daniela Schlingmann**, Director, Daniela Schlingmann Literary Scouting Ltd.

**Phoebe Stevenson**, Executive Scouting Assistant, DSLs

**AN AUTHOR'S PERSPECTIVE ON PUBLISHING**

**Wendy Holden**, Bestselling Author

**BOOK DESIGN**

**Jamie Keenan**, Graphic Designer, Keenan Design

**HOW TO GET YOUR FIRST JOB IN PUBLISHING**

**Anna Steadman**, Editorial Director, Headline

**THE LITERARY AGENT**

**Alex Osmond\***, Literary Agent Assistant, Apple Tree Literary

**IT'S PR, NOT ER**

**Jessica Farrugia**, Communications Lead, Amazon UK

**WHAT DOES A NONFICTION PUBLISHER DO ALL DAY?**

**Rupert Lancaster**, Publisher, Hodder & Stoughton Nonfiction

**MARKETING PUBLICITY AND COMMUNICATIONS**

**Louise Swanell**, Communications Director at Headline & Tinder Press

**ON EDITING**

**Julie Gourinchas\***, Literary Agent, Bell Lomax Moreton

**READER'S REPORT SEMINAR**

**Julie Gourinchas\***, Literary Agent, Bell Lomax Moreton

**Liza DeBrock\***, Literary Agent, Greenstone Literary

**Daisy Shayegan\***, Agent's Assistant, CAA Books

**Sam Brace\***, Literary Agent, Peters Fraser + Dunlop

**PRODUCTION AND MANAGING EDITORIAL**

**Meaghan Cahill\***, Production Assistant, Bloomsbury

**Lacee Burr\***, Assistant Director, Columbia Publishing Course

**PUBLISHING ACROSS THE ACADEMIC/TRADE DIVIDE**

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

**PUBLISHING CONTRACTS MASTERCLASS**

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

\* Columbia Publishing Course Alum

**HOW TO PITCH**

**Barrie Dolnick**, Public Speaking Consultant and Producer, Oxford University

**THE BUSINESS OF LIST-BUILDING**

**Alex Clarke**, Publishing Director, Wildfire Books, Hachette

**WHAT ARE SUBSIDIARY RIGHTS?**

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

**BOOK IDEAS**

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

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

**Jennifer Powell**, Director of Subsidiary Rights, Scholastic

**ALL ABOUT SALES**

**Andrew Stanley**, Group Sales and Marketing Director, Walker Books

**THE BUSINESS OF PUBLISHING**

**Lisa Adams**, Director, the Garamond Agency

**TALES FROM THE SLUSH PILE**

**Tig Wallace\***, Publishing Director, Little Brown

## 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

**Hannah Nesbat\***, freelance marketer

**MacKenzie Collier**, Director of Marketing and Publicity, Artisan, Workman, and Black Dog & Leventhal

**Emily Clement\***, Executive Editor, Scholastic

**Christina Amini**, Publisher of Gift, Chronicle Books

**Viviane Basset**, Campaigns Director, The Quarto Group

**Rebecca Bengoechea**, Senior International Rights Manager, Princeton University Press

**Sam Brace\***, Literary Agent, Peters Fraser + Dunlop

**Rosamund Hutchison**, freelance publicist

**Phillippa Payne**, Rights Director of the Education Division, Oxford University Press



Andrew Stanley   Joanna Lee   Doug Pepper   Angharad Stannus   Daniela Schlingmann   Alex Clarke   Jennifer Powell   Rupert Lancaster   Rebecca Barden   Tig Wallace

**Polly Silk**, former Head of Rights at Oxford University Press

**Andrew Stanley**, Group Sales and Marketing Director, Walker Books

**Helen Thomas\***, freelance editor

**Tash Wallace**, freelance marketer

**Tig Wallace\***, Publishing Director, Little Brown

**Sarah Williams**, Agent and Director, Sophie Hicks Agency

**FROM PENGUIN TO PUSHKIN**

**Adam Freudenheim**, Publisher and Managing Director, Pushkin Press

**MIND THE GAP: How to find Your Way in Publishing and Not Fall Between the Cracks**

**Sarah Caro**, Publishing Director, Basic Books

**ALUMNI PANEL**

**Brittney Payer\***, Rights Assistant, Pan Macmillan

**Talia Shugarman\***, Contracts and Business Affairs Assistant, Penguin Random House UK

**Amanda Perry\***, Bookseller, Waterstones

**CANADIAN AND INTERNATIONAL PUBLISHING**

**Doug Pepper**, Publisher, Signal

**BOOKSELLING**

**Dan Fenton**, Former Book-Seller, John Sandoe Bookstore

**LITERARY AND ILLUSTRATION AGENTING**

**Angharad Kowal Stannus**, Founder, Kowal Stannus Agency

## BOOK WORKSHOP EVALUATORS

**Angharad Kowal Stannus**, Founder, Kowal Stannus Agency

**Anne Bowman**, Head of International Sales and Marketing, Atlantic Books

**Monica Chakraverty**, Editorial Director, Cornerstones

**Chiara Walsh**, Editorial Associate, Cornerstones

**Saatchi Kalsi\***, freelance journalist and editor

**Jane Wilsher**, founder, bop

**Richard Arcus**, freelance editor and writer

**Kate Padiachy**, Managing Editor, Cornerstones

**AUTHOR OF THAT'S NOT ENGLISH**

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

**TEN THINGS I LEARNED IN PUBLISHING**

**Marianne Velmans**, Former Publishing Director, Doubleday UK

**ACADEMIC PUBLISHING**

**Susan Ferber**, Executive editor, OUP

**ENCOUNTERS WITH LEGENDS: A LIFE IN CELEBRITY PUBLISHING**

**Alan Samson**, Former Managing Director, Hachette UK

**AUDIOBOOKS**

**Carmen Byers**, Marketing Director, Penguin Random House UK Audio

\* Columbia Publishing Course Alum

## 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 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 felt so confident in my interviews after learning so much at the course, and felt really lucky to have the connections I made while there. I cannot thank CPC enough for all of the kindness, encouragement, and expertise I received while there.

**Nicki Walker**, Class of 2023  
Associate National Account Manager, Candlewick Press

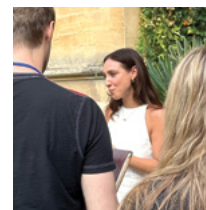
- ▶ Students relax in the Exeter College gardens between lectures
- ▼ Mo Hafeez, Commissioning Editor, Guardian Faber, and Joanna Lee, Senior Commissioning Editor, Scribner Books, chat with each other after giving individual lectures on their editorial paths



▶ Students gather during Book Workshop to learn from guest faculty and mentors



▶ Angharad Kowal Stannus, Founder of Kowal Stannus Agency, shares valuable insights with the class, offering a founder's perspective on starting one's own agency and diving into what an agent/client relationship can look like



▶ Jessica Farrugia, Communications Lead, Amazon UK, speaks with eager students after her lecture on publicity in the book industry

## CAREER PLANNING AND PLACEMENT

**O**VER 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."

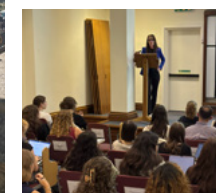
Students are encouraged to put the Columbia Publishing Course in the first paragraph of their cover letters and at the top of their resumes, as the course is famously well known and respected throughout the publishing industry. In short, being affiliated with the course can mean the difference between 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

- ▶ The library at Exeter College, home of the Columbia Publishing Course at Oxford
- ▼ 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



▶ Esteemed CPC faculty members and long-time mentors celebrate a successful Book Workshop  
 ◀ Daniela Schlingmann, Director of Daniela Schlingmann Literary Scouting, explains in depth how scouts work with publishers all across the world to find the best works for translation, audio, and the screen

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



▶ Students collaborate closely with mentors and each other during book workshop, simulating the operations of a real publishing house  
 ◀ Students mingle during Sherry Hour, discussing the publishing industry while also forging valuable connections with one another  
 ▼ Students take a moment to unwind with a good book, enjoying one another's company on the idyllic Exeter College campus



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**PPPLICATIONS ARE accepted anytime 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 before the April deadline.

The following items must be received no later than March 27, 2026 for dual applications and April 24, 2026 for UK applications, to complete the application process:

1. A completed application form (available at <https://bit.ly/applycpc2026>)
2. A \$60 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 12th 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.



▶ The Exeter College Refectory, where students gather for meals and enjoy a celebratory banquet with one another

## FEES

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

Tuition & Workshops .....	\$6,000
Room .....	\$2,500
Board .....	\$1,575

**THE MANDATORY BOARD** plan includes breakfast, lunch, and dinner on weekdays. Students living off campus will be assessed an \$1,575 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 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.