

# UK Editing and Publishing Programs: How Industry Drives Program Administration

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**Abstract** Editing and publishing (E&P) programs occupy an important niche within technical and professional communication (TPC), where one of the central challenges for administrators is preparing students for careers in a rapidly evolving industry. In the United Kingdom (UK), postgraduate publishing programs have developed strong, sustained ties to the publishing sector, offering a model for balancing academic rigor with professional training. This study investigates how industry connections shape program administration through an analysis of program materials from 17 UK institutions and interviews with nine program leaders and instructors. Findings indicate that UK programs integrate professional expertise into curricula through faculty industry experience, guest lectures, live projects, and internships, while also responding to student feedback and labor market demands. Students are drawn to these programs with expectations of employability, and administrators actively manage these expectations by broadening students' awareness of diverse publishing roles. The study concludes that the industry-driven strategies employed in UK programs provide actionable insights for TPC administrators in the United States, particularly in designing student-centered, sustainable curricula that balance research, theory, and practice while maintaining strong industry engagement.

**Keywords** Editing and publishing programs, program administration, industry engagement, career preparation, curriculum design

**D**riven by government policy and cultural expectations, higher education is increasingly prioritizing programs that demonstrate practical skill development and direct pathways to employment. In 2021, *Harvard Business Review* described a “direct disconnect between education and employability in the US” (Hansen, 2021, para. 1) and argued that the education system needed to refocus on instilling career readiness in its undergraduate population. Just a year later, *The Chronicle of Higher Education* reported that many institutions were responding to this need by overhauling curricula and

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introducing programmatic changes to include an emphasis on skills portfolios, career coaches, internships, and other high-impact learning experiences (Fischer, 2022). These changes at the university level have cascaded down to colleges and departments, where discussions about programmatic change are now driven by growing anxiety over whether faculty are adequately preparing students for careers and keeping their programs relevant in higher education (Sparks & Waits, 2011).

One of the ways universities have responded is by increased promotion of what might be termed the *applied or practical disciplines*. These disciplines instill practical knowledge and skills that are tied closely to industry practices, preparing students for entry-level jobs in specialized fields by the time they graduate. Technical and professional communication (TPC) may also be considered a practical discipline, preparing students for what Saul Carliner (2012) calls a “quasiprofessional” career path in which “individuals participate in the activities of the occupational infrastructure but without the expectation of exclusive rights to perform the work” (p. 49), as in medicine or law. Many TPC scholars have responded to calls for professionalization by addressing the gap between academic research and industry practice (Albers, 2016; St. Amant & Melonçon, 2016), inviting collaborations between industry and the academy through such things as advisory boards (Duin & Tham, 2018), and fostering relationships with industry through internships (Tovey, 2001).

A TPC degree equips students for a range of technical-communication-related roles, even though these positions are not limited to those formally trained in the field. Within TPC, technical editing has emerged as a well-recognized and growing subfield (Flanagan, 2019; Flanagan & Albers, 2019; Murphy & Sides, 2017; Schreiber, 2024), preparing students not only for jobs as editors but also for other careers where editing expertise is essential. Similarly, another practical discipline that is housed in many TPC programs is editing and publishing (E&P), which teaches practical skills such as technical editing, developmental editing, layout and design, publishing processes, and book marketing. In a recent study, Holly Baker and others (2024) described E&P as a growing discipline and gave recommendations for how faculty could prepare students for jobs in the industry, including building a core curriculum that aligns with industry needs. Baker et al. (2024) write:

Many universities have courses designed to teach students how to edit, both within technical and professional communication (TPC) programs and without. These editing and publishing (E&P) courses are often contained within English or writing departments as elective credits that provide students with practical skills for when they enter the workforce. Some universities have gone beyond single courses to

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design entire programs at the undergraduate and graduate levels that teach the skills, practices, theories, and business of editing and publishing. (p. 52)

Acknowledging the importance of developing E&P programs with strong ties to industry practices and that address labor market demands, I turned my attention to a subfield within broader E&P studies, publishing studies, which is still establishing its identity and acceptance among other scholarly disciplines (Baverstock, 2020; Murray, 2007). Nevertheless, because of its success as a practical discipline in preparing students for jobs in the publishing industry, I wanted to learn more about the strategies and practices in place in postgraduate publishing programs. In the United Kingdom (UK), particularly, postgraduate publishing programs have developed strong, sustained ties to the publishing sector, offering a model for balancing academic rigor with professional training (Baverstock, 2020). Like both E&P programs in the US, UK publishing programs are relatively new and have the dual challenges of being acknowledged as a legitimate academic discipline and a practical discipline that prepares students for jobs in industry. Because of its success in addressing both of these challenges, UK publishing programs, especially at the graduate level, serve as a useful subject for analysis.

In pursuit of building sustainable and resilient E&P programs here in the US, my objective in studying E&P programs is to answer three broad questions:

1. What common learning objectives do UK E&P programs consider when designing editing or publishing courses?
2. What is the relationship between UK E&P programs and the UK publishing industry, and how does that relationship impact curricular offerings and course design?
3. How do UK E&P programs recruit students, why do students choose to enroll in UK E&P programs, and what are students' career expectations?

This study is not designed as a comparative study between UK and US schools, but by assessing the history, makeup, design, and objectives of E&P programs in the UK, E&P researchers and program administrators in the US may be able to gain insights into implementing, sustaining, and growing E&P programs here at home through integrating industry-informed coursework into the curriculum.

## **Literature Review**

### **The Importance of the Practical Disciplines**

As institutions continue to push for more programmatic career preparation for students at all levels, and as programs seek to justify their place in the academy, the importance of integrating practical disciplines alongside traditional education becomes more apparent. Practical disciplines distinguish themselves from the traditional academic disciplines in their emphasis on applying knowledge and skills to real-world situations, often involving a combination of theoretical grounding and hands-on experience, the latter of which translates especially well to the career readiness. Practical disciplines have long been part of the academy and have included such disciplines as engineering, medicine, and computer science, but it would be reductive to say that practical disciplines are simply *practical* in the utilitarian sense of the word. Rather, as Robert T. Craig (2018) explained, “a practical discipline cultivates critical, creative, and well-informed deliberation on normative and technical aspects of practical conduct; it cultivates phronesis (practical wisdom) as well as *techne* (productive skill) in a culture’s communicative praxis” (p. 289).

Craig’s (2018) conception of a practical discipline is an attractive model for TPC and especially E&P for several reasons. Arguing for his own discipline, communications—which intersects with, TPC—Craig (2018) details that the aim of any practical discipline is to unify the fragmented parts of the praxis under an “intellectually coherent” field of study that is “useful to society” (p. 290). As Baker et al. (2024) noted, editing and publishing research and courses are found in a variety of disciplinary homes, from English to communications to journalism to linguistics and elsewhere, hampering the formation of a central disciplinary identity. Reimagining itself within the practical discipline framework may pull together its disparate parts into a cohesive whole from which an “intellectually coherent” identity might emerge. Craig (2018) extrapolated the value of the practical disciplines even further, however, saying, “One reason ... to embrace an ideal of practical discipline is to leverage the field’s sociocultural relevance as a source of disciplinary authority” (p. 293), thereby imbuing the discipline with identity, credibility, and importance beyond the academy and into industry and broader society, where it has value all its own.

This notion of engaging meaningfully with industry and society is one of the reasons that practical disciplines are particularly attractive to administrators, students, employers, and other stakeholders. Jennifer Veltsos and others (2022), who named rhetoric a “practical art” (p. 212), argued for the importance of a prosocial, “action-oriented” (p. 203) discipline that connects research and teaching in applied rhetoric to practical applications within the

community. This meaningful interaction with industry is the goal of the practical disciplines: to extend knowledge and skillset beyond the academy and into the communities where we live and work and to help our societies function and advance. TPC, in particular, is well situated as a practical discipline, as it brings together theory and practice with an eye toward preparing students for professional practice in the community. Within TPC as a discipline, as Carliner (2012) has observed, “technical communicators have made significant strides in establishing the infrastructure of the profession” (p. 50) through such programmatic initiatives as professional associations, publications, and certification programs, and Shyam Pandey (2025) highlighted how TPC students prepare to meet employer needs through the research and portfolio work they produce during their coursework. In addition, professional associations that include industry and academic participants—such as IEEE Professional Communication Society, the National Communication Association (NCA), the American Communication Association (ACA), and the International Association of Business Communicators (IABC)—provide space to connect disparate applied disciplines like TPC, communication studies, journalism and others. As institutions more fully embrace the practical disciplines as a means of preparing graduates for the workforce, TPC and similar disciplines can serve as models of how best to achieve that goal.

## **The Growth of Editing and Publishing Programs as a Practical Discipline**

E&P research spans a remarkably broad range of disciplines, from communication studies and technical writing to media production and digital humanities, a diversity that Baker et al. (2024) argued demands a unifying core identity to connect otherwise disparate strands of scholarship. Carliner’s (2012) theories of occupations suggest that E&P, as an “aspiring occupation” (p. 49) already qualifies as a discipline in its own right, one with its own emerging body of knowledge, practices, and professional pathways, which can best be realized in programs dedicated to the subject. Programmatic building, however, requires the combination of qualified instructors and grounding in research, which currently is not centralized to one discipline (Baker et al., 2024).

Recent scholarship underscores both the theoretical and practical breadth of E&P as a discipline: From the field of publishing studies, Susan L. Greenberg (2018) integrates the often-separated domains of editing theory and practice; from technical editing, Sam Clem and Ryan Creek (2022) foregrounded the urgent need for inclusivity in editorial work; Jo Mackiewicz and others (2024) studied the practice of editors’ use of style guides; and Suzan Flanagan (2019) offered a critical synthesis of existing research in technical editing,

identifying both established foundations and underexplored areas. Contemporary technological developments are expanding this scope further, with Rachel Baron (2024), Jenn Mallette (2024), and Renée Otmar et al. (2025) exploring the implications of artificial intelligence for editorial processes. Meanwhile, mass media historian Ross F. Collins (2013) offered a comprehensive overview of editorial roles, production stages, and genre- and medium-specific practices across both print and digital platforms. Together, these contributions reveal a field simultaneously consolidating its disciplinary identity and diversifying through new perspectives, technologies, and professional imperatives and invite the development of programs with an E&P concentration.

In TPC and other writing programs, much work has been done on building and sustaining a program. Susan H. McLeod's *Writing Program Administration* (2007) discussed the history of writing program administration and the development of composition as a field of study, and Meredith Johnson and others' *Lean Technical Communication* (2018) presented lean-program strategies for sustainable, resilient programs. Within TPC programs, E&P curricula have largely been practical, although more recently, scholars have been trying to show that its practicality can be paired with theory and stand as its own discipline, although intersecting with other established disciplines. As E&P program administrators, scholars, and instructors continue to build the discipline and work toward a sustainable future within the academy, they can look to and learn from another burgeoning discipline: publishing studies.

## **The Practical Discipline of Publishing Studies**

***Publishing Studies Within E&P*** In their paper "In search of a core curriculum: Assessment of editing and publishing programs in higher education," Baker et al. (2024) suggested that E&P programs ought to include common curricula in editing, publishing, writing and literature, design and technology, and industry engagement. According to this assessment, publishing studies itself is considered a subfield of E&P and, as a practical discipline, is the primary interest of this paper.

Publishing studies have been around since the mid-twentieth century, which saw the formation of the first vocational courses and publishing programs in higher education as a way to answer the publishing industry need for well-trained professionals with an expected set of competencies (Augustyn, 2022; Maxwell, 2014). Nevertheless, its acceptance as an academic discipline was not immediate, as it was seen to lack academic rigor or a grounding theoretical framework. In fact, most courses and programs were found in

technical schools and so were considered primarily vocational—not academic—areas of study.

Those advocating for publishing studies as a discipline, however, do not view it as one or the other. Researcher Phillip Kalantzis-Cope (2020) reasoned that publishing studies is equally concerned with conceptual frameworks as with practice: “Publishing has specific principles and practices ... We must counter the claim that Publishing Studies has a ‘lack of theoretical and methodological rigor’ as a consequence of its emphasis on the ‘vocational wing of publishing studies’” (Murray, 2007, p. 3, as cited in Kalantzis-Cope, 2020, p. iv). It is this combination of the theoretical and the practical, in fact, that gives publishing studies its strength, one that Alison Baverstock (2020) believes can serve as an example to other more traditional disciplines. In fact, she argued, the nature of publishing studies’ interdisciplinarity places it in a position of strength in that it can draw from a multitude of methodological approaches to conducting research, thereby “providing a broader approach to education than the traditionally narrow focus of academic studies” (p. 3).

***Publishing Studies and Its Relationship with Industry*** Achieving legitimacy as a scholarly discipline within the academy has by and large been successful for publishing studies (giving hope to E&P studies seeking to follow that pathway), but publishing studies has by no means sacrificed its practical side to do so. Rather, it offers governments exactly what they demand from higher education: industry-informed curricula, job-ready skills, and employable graduates.

The connection between publishing studies and the publishing industry is symbiotic, leading some scholars and practitioners to speculate on whether there is essentially a pipeline from one to the other. In the research article “What comes first? Publishing business or publishing studies?” Josipa Selthofer (2015) asked the question, “Can modern publishing studies produce a modern publisher? Or is it the other way around?” (p. 125). Through a comparison study of 36 publishing programs’ course descriptions, Selthofer concluded that students’ competencies in publishing were a byproduct of effective curricula, particularly because those teaching the courses were themselves products of the publishing industry. Many of those who teach publishing in universities are or once were practitioners themselves, providing students with otherwise inaccessible insider knowledge and ongoing industry connections.

Another aspect of “effective curricula” includes “the involvement of [the] publishing industry into publishing courses” (Selthofer, 2015, p. 134), particularly through such

hands-on work as internships. The importance of the connection between coursework and internships is also underscored in the TPC literature by Tiffany Bouelle (2014), who argued that internships are a way to develop professionalism in a particular TPC industry; and Jenny Bay (2020), who adds that internships also proffer the value of developing “soft skills” consisting of “communication, collaboration, ethics, work ethic, [and] critical thinking skills” (p. 13). In publishing studies, internships provide students with experience in specialized areas of the industry, from EPUB production to social media marketing (Hargrave, 2022; Maxwell, 2014).

Indeed, to give students the hands-on, practical experience that replicates real-world work environments in the publishing industry, many publishing programs have created in-studio or on-site press experiences. At the Royal Melbourne Institute of Technology (RMIT) University, master’s students in writing and publishing are required to intern at the Bowen Street Press in what Tracy O’Shaughnessy and others (2019) describe as “learning-by-interning” (p. 43). An internship, like this one, brings together the hard skills of the craft with the soft skills required of industry professionals: “For every hard skill—such as copy-editing, proofreading, laying out pages or seeking copyright permissions—there is an equally important soft skill that future producers need to master: from basic professional communication to diplomacy, persuasiveness, resourcefulness and time management” (O’Shaughnessy et al., 2019, p. 44). Nevertheless, the assumption that industry-related experiences provide administrators and instructors with models and practices to adopt into their programs (Schreiber 2024; 2025) is belied by the fact that such models are not always successfully incorporated into curriculum, and models developed by academics on emerging practices like accessibility have not necessarily been developed in industry. This disconnect demonstrates the need for stronger communication and collaboration between the academy and industry.

## **The Demand for More Programs**

As publishing studies continues to grow as a discipline and enrich E&P studies generally, the demand for such programs at both the undergraduate and graduate levels is increasing (Baverstock & Steinitz, 2014; Maxwell, 2014). Editing and publishing programs both work hard to prepare their students for the workplace (Hargrave, 2022), and the data shows that “postgraduates are highly employable” (Baverstock & Steinitz, 2014), with an average of 85% employed full-time within six months of graduation. More studies are being conducted that emphasize the growing need for practical editing skills in the labor market (Canty & Watkinson, 2012), and E&P programs are uniquely positioned to prepare students for such labor market demands. As state governments and university administrators push

harder for practical disciplines and programs that prepare students for the demands of the labor market (Tillery & Nagelhout, 2016), publishing studies can point to its track record as meeting the needs and expectations of students, governments, and employers alike.

## **Methods**

The purpose of this study was to learn about the relationship between publishing programs (as a subfield of broader E&P studies) and the publishing industry through interviews with relevant program administrators. In this section, I describe the methods of my study, which was submitted to my university's Institutional Review Board in the spring of 2025 and subsequently was determined to be exempt (Brigham Young University, IRB Number IRB2025-130).

To more fully understand the relationship between diverse E&P programs and the extensive E&P industry, I conducted a study in which I collected information from programs at 17 UK institutions hosting master's degrees (or equivalent qualifications) in E&P or closely related E&P disciplines (refer to Table 1), including program descriptions on public-facing websites and other promotional materials. I chose post-graduate programs as sites of explicit preparation to enter the publishing industry workforce as my research focus, and because they parallel US post-graduate programs in publishing. Nevertheless, the insights I was seeking to gain with respect to career preparation can be applicable at the undergraduate level as well. To attain deeper insights into my query, I also interviewed nine key players in programmatic administration and course instruction employed at nine of the identified institutions, which provided the primary data for this research.

## **Program Identification and Recruitment**

Because E&P programs are found at various levels of education (undergraduate, master's, and doctoral) and yield various qualifications (certifications, tracks, minors, majors, and post-graduate degrees), I found it necessary to place parameters on the subject of my inquiry for a study this size. Therefore, I limited my focus to the publishing side of E&P programs as a discipline with well-established links to industry, and to keep the scope narrow, I restricted the study to post-graduate programs. I also restricted my research geographically to the UK, seeking an international perspective to expand our knowledge of the potential of our discipline. While there are a growing number of E&P programs being established or expanded throughout the US (Baker et al., 2024), E&P programs in the UK have a lot to teach us about growing an E&P program designed to prepare students for the dynamic, challenging, and ever-changing publishing industry. In the UK, ties between publishing programs and the publishing industry—which is more concentrated than the

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industry in the US—are strong. Although the history of publishing in the UK is longer than that in the US, publishing studies is in the same position as E&P in seeking to establish a coherent disciplinary identity through research and programmatic administration (Baverstock, 2020).

Relevant master’s programs in publishing were identified through previous research assessing E&P programs throughout the English-speaking world (refer to Baker et al., 2024). Key players in administration in each program, including course leaders and instructors, were identified through web searches of faculty pages. I reached out to multiple individuals at each institution, provided an overview of my study, and invited contacts to participate in an interview. After receiving multiple responses, I confirmed in-person interviews with nine individuals at nine different institutions, as shown in Table 1.

**Table 1. List of Postgraduate-Level Publishing Programs in the UK**

<b>Institution</b>	<b>Program Type</b>	<b>Interview</b>
Anglia Ruskin University	MA in Publishing	No
Bath Spa University	MA in Children’s Publishing	No
Bournemouth University	MA in Creative Writing and Publishing	No
City St George’s University of London	MA in Publishing	No
Edinburgh Napier University	MSc in Publishing	Yes
Kingston University	MA in Publishing	Yes
London School of Publishing	CPD* in Copyediting	Yes
Manchester Metropolitan University	MA in Publishing	No
Northumbria University	MA in Publishing	No
Oxford Brookes University	MA in Publishing Media	Yes
University of the Arts London	MA in Publishing	Yes
University of Central Lancashire	MA in Publishing	Yes
University College London	MA in Publishing	Yes
University of Derby	MA in Publishing	No
University of Exeter	MA in Publishing	No
University of Reading	MA in Communication Design	Yes
University of Stirling	MLitt in Publishing	Yes

\*CPD: *Certificate of professional development*

## **Interviews**

The primary method of data collection for this study was the semi-structured interview (SSI), which allows for follow-up questions and more open dialog, providing participants more freedom to answer questions reflecting their own experiences and opinions (Adams, 2015). Interviews have been used in previous studies to assess industry needs by

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professionals directly engaged in the work, specifically in academic and professional publishing in the UK (Canty & Watkinson, 2012; Rosselot-Merritt, 2020). Before contacting potential participants, I had prepared 15 open-ended questions (refer to Appendix A) to address my research questions. Interviews were designed to last about an hour, as recommended by Adams (2015), “to minimize fatigue for both interviewer and respondent” (p. 493). I also chose to do in-person interviews, rather than remote interviews via Zoom or over email, as a way to build rapport (Irvine et al., 2013) and because some participants invited me to visit some of the studio, lab, and workspaces students used on campus.

The 15 interview questions were initially designed to address my research questions:

1. What common learning objectives do UK E&P programs consider when designing editing or publishing courses?
  - Interview questions 1–5 (RQ 1) were designed to understand the history, structure, and evolution of a particular program, as well as its objectives, goals, and intended outcomes.
2. What is the relationship between UK E&P programs and the UK publishing industry, and how does that relationship impact curricular offerings and course design?
  - Questions 6–10 (RQ 2) were specifically geared to answer questions about the impact of the E&P industry on hiring, program and curriculum development, and student exposure to industry practices.
3. How do UK E&P programs recruit students, why do students choose to enroll in UK E&P programs, and what are students’ career expectations?
  - Questions 11–15 (RQ 3) were aimed at understanding recruitment strategies, qualifications for admittance to the program, student expectations with respect to the program, and future career prospects.

However, I did adapt the questions slightly for each interview depending on the specifics of the program and the role of the participant. With permission from each participant, interviews were recorded on an app called Voice Record and subsequently saved as MP4 files to a secure Box folder. These files were then uploaded to Otter.ai to render transcriptions, which were later cleaned up and presented to participants for verification of the authenticity and accuracy of their words. Participants have been anonymized but are associated with their respective programs (refer to Table 2).

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Because this is a study of programs and not program leaders and is considered exempt from regulatory requirements (Doksum & Jarboe, 2021), I did not collect personal demographic information on each participant (e.g., age, ethnicity, marital status), as this was considered irrelevant. Relevant demographic information (e.g., educational background, employments, etc.) was publicly available online or came up during the interview, yielding the following: Participants each worked in postgraduate-level E&P programs, were educated in the UK, had prior and/or ongoing industry experience, maintained connections to professionals in the industry, and held various positions within their programs, including lecturer, senior lecturer, course leader, associate trainer, associate professor, and professor<sup>1</sup> (refer to Table 2).

**Table 2. List of Interview Participants from E&P Programs in the UK**

Participant	Job Title	Program Type	Institution	Industry Experience
A	Professor	MA in Publishing	Kingston University	Yes
B	Associate professor	MA in Publishing	University College London	Yes
C	Associate professor	MSc in Publishing	Edinburgh Napier University	Yes
D	Course leader and senior lecturer	MA in Publishing	University of Central Lancashire	Yes
E	Lecturer	MLitt in Publishing	University of Stirling	Yes
F	Course leader and senior lecturer	MA in Publishing	University of the Arts London	Yes
G	Senior lecturer	MA in Publishing Media	Oxford Brookes University	Yes
H	Professor	MA in Communication Design	University of Reading	Yes
I	Associate trainer	CPD* Certification in Copyediting	London School of Publishing	Yes

\*CPD: Certificate of professional development

## **Analyzing the Data**

**Reflective Memos** All interviews took place between June 16, 2025, and July 10, 2025. Interviews lasted an average of 67 minutes and yielded over 600 minutes' worth of transcribed text. After completing each interview, I wrote a reflective memo to capture my

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<sup>1</sup> Academic rankings in the UK versus the US are not perfectly equivalent; a lecturer (UK) is roughly equivalent to an assistant professor (US). For further distinctions and descriptions, refer to "Academic positions," n.d.

initial thoughts, summarize the discussion, reflect on my research questions and how they correlated with participant responses, and begin initial assessment work. Melanie Birks and others (2008) described memoing as an effective analytical tool that can be used at any stage of research, citing its benefits: “Data exploration is enhanced, continuity of conception and contemplation is enabled and communication is facilitated through the use of memoing” (p. 68). Memos are also useful in maintaining momentum during gaps in the research process (p. 71). Although initially written as a form of freewriting, reflection, and making connections among interviews, the memos proved a useful tool in launching the second phase of my analysis: coding for themes.

**Coding** One of the central purposes of my study was to understand how academic programs (particularly E&P programs) can better strategize to prepare students for careers through heightened awareness of and connection to industry. To that end, I completed two phases of coding the transcripts and program websites. The first phase was to code broadly, looking for content that answered one of my three research questions and coding them accordingly: RQ1, RQ2, and RQ3. Coding allows for overlap in these categories, but largely these were three distinct codes: “Publishing Curriculum,” “Industry Influence,” and “Student Experience.”

In the second phase, I used descriptive coding, as described by Johnny Saldaña (2021) to code for topics. Examples of initial codes included “curriculum” and “student feedback” (RQ1); “visiting industry professional” and “internship” (RQ2); and “diversity” and “employability” (RQ3). I used QDA Miner Lite to code the transcripts and used the “retrieve segments” feature to examine all the text tagged with a specific code. I was then prepared to analyze the coded text for themes and insights into the relationship among UK E&P programs, industry, and student preparedness for future careers.

## **Summation of Interviews: How Industry Drives Program Administration**

Interviews with key players from nine UK E&P programs and online promotional materials provided a wealth of information, more than can be fully discussed in one paper. I restrict my focus, therefore, to ways in which master’s level publishing programs in the UK utilize their connections with industry with respect to designing courses (called *modules*) and preparing students for future careers. As observed in the online promotions materials of the 17 institutions hosting master’s degrees in E&P, these programs aim to attract students by appealing to their aspirations to work in the publishing industry. To that end, three keywords are used frequently in all programs’ promotional materials: *industry*,

*practical* or *skill*, and *career*. Sample statements pulled from online promotional sites can be found in Appendix B. The implicit promise contained in these statements and the websites generally is that students enrolled in master's publishing programs will be taught by industry professionals, will develop the practical skill needed by industry, and will ultimately land jobs in the industry. The question, then, is how program administrators make good on that implicit promise through curricular strategies.

In this section, I present key talking points in the three key areas addressed by my interview questions (Curriculum, Industry Influence, and Student Experience) and subsequent principles and approaches identified through coding. I then extrapolate strategies that TPC administrators and instructors might apply to their own TPC programs, particularly with respect to an industry-driven approach to the curriculum.

## **Publishing Curriculum**

In this section, I present three areas that interviewees highlighted as important to their curriculum, including balancing the academic and practical sides of the discipline (*disciplinary focus*), the practical, hands-on work students are expected to produce (*student work*), and reactions from students that have impacted the program (*student feedback*). These three areas of interest were extrapolated from the following codes during the second pass of coding: *academic discipline*, *curriculum*, *history of the program*, *practical discipline*, *student feedback*, *student research*, *student work*, and *teamwork*.

***Disciplinary Focus*** The origin of any given publishing program has, in many ways, impacted the tensions between the academic and practical sides of the discipline. Participant E explained that the many polytechnics and trade-based schools were unilaterally converted to universities in 1992, creating a distinction between pre-'92 and post-'92 universities, with pre-'92 universities seen as more academic while post-'92 were regarded as more vocational (refer also to Scott, 2012). Many publishing programs in the UK today are born out of the polytechnic tradition and still emphasize those practical-skills and industry-training objectives. Examples of programs coming out of this polytechnic tradition include Oxford Brookes and Edinburgh Napier, among others.

Regardless of origins, the push toward establishing publishing programs firmly in the academic tradition is prevalent in many staff and curricula. Participant A, a pioneer in the field of publishing studies, asserted that "publishing studies is ... a blend of academic thinking and practical professional practice at the highest level," while Participant B stressed the importance of academic work in publishing: "We're very concerned with developing, at a disciplinary level, publishing studies here." One way of achieving that

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disciplinary identity, as Participant H suggested, is through reading what is going on in other discipline like business, linguistics, or literature: “That kind of interdisciplinarity is at the heart of what is interesting about the discipline.”

The most striking element of the academic-or-practical-discipline debate is that none of the staff I spoke with saw it as an either-or question. Participant C, for one, noted how the practical and academic worked in tandem, saying, “The underlying principle of our program is not only industry focused, but also industry focused with a really clear research underpinning.” Providing an example for his coursework, Participant E demonstrated how one approach did not exist independent from the other: “[Students’] knowledge of the industry needs to feed into the [academic] poster, and their knowledge of the theoretical background actually needs to feed into the [practical] portfolio.” At the heart of it, he said, the programs strives to “find the balance between ... publishing as an academic subject and publishing as training.” Balance, as stated by multiple participants, was the primary consideration in developing course modules for master’s students.

***Student Work*** When it comes to student projects and assessments, one word came up repeatedly with respect to assignment creation: *authentic*. “We try to make as many assignments as possible broadly authentic, so that students are doing what they will be doing in the workplace” (Participant E). Many participants spoke of replicating publishing production workflows to capture industry practices in a controlled environment. Participant F described putting students in teams of five to produce student publications (e.g., magazines, books of poetry, which Participant F shared with me during my visit to demonstrate the level of quality and professionalism students were capable of producing) “where they’re deciding who’s going to be the designer, who’s going to be the commissioning editor,” and so forth, reflective of publishing roles in industry that help students develop specialized skills. In a similar collaborative project, Participant D explained how students working on a book would need to “do all the editorial, the typesetting, and all the skills that you would need to go into the industry,” leaving the course with “something tangible” to take to job interviews.

Not only were some assignments designed to mimic an authentic publishing environment, but some interviewees described industry connections that enabled students to work on “live” projects, adding irreplaceable value to students’ vocational experience extending beyond the classroom and into the real world. Participant A described a routine practice of securing assignments from industry as follows:

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I would always get a live project from a publisher so that the students were working on something which had a trajectory into the future, and often, we could then tie that into an event where the author or the publisher would come and speak. I would always submit the best work to the publisher and ask for feedback, which of course, they could then say on their CV that they'd had ideas that had been adopted by, or had influenced, the publisher.

Other projects mentioned during the interviews included the editing of practice sentences (Participant I), value chain reports and competitors' analysis (Participant E), books and ebooks (Participant A) and magazines (Participant C; Participant F), cover designs and layout (Participant B), and typography design (Participant H), giving students practice doing the kind of work that would prepare them for jobs in industry, though not at the expense of research. As stated before, and as many interviewers commented, the two go hand in hand: "Every practical assignment requires research, doesn't it?" (Participant A).

***Student Feedback*** As program administrators design their programs to align with industry practices, they also respond to student feedback when making changes, and in many cases, it's the students' interests and needs that take precedence. As Participant D said, "I know my students, I know the students that come on to this course, and that really takes priority." She continued: "I lean on the student voice." Indeed, centralizing students in curricular decisions creates for more appealing and preparatory programs. Participant H, speaking to the regularity of seeking student feedback, especially in the immediate aftermath of a project or workshop, said, "We have very frequent contact with the students. It's very easy to have these conversations about what works or doesn't work." Another student resource that one of the interviewers utilizes is the pool of former students: "I just mentioned our alumni. We have a huge pool of resources when it comes to saying, 'How did you find it? What did you find that you needed to learn more of?' And then we could adapt to that" (Participant C).

Among some of the examples of what students request from their programs include specific assignment types and clearer explanations for why they were assigned certain projects. Participant G explained that "students wanted more live stuff to work on in marketing ... more real examples of marketing campaigns.... And we can do that. That's something you could action really quickly." Clearly, students see a lot of value in working on live projects, the kind that industry is currently undertaking, adding legitimacy to their education. Additionally, Participant E shared an example of receiving feedback from multiple students that "suggested that they didn't really understand how all of [the course modules] fitted together." The faculty understood that students tended to see the modules

as “siloes” and so addressed the concern by explicitly describing the workflow connecting marketing, editorial, production, rights, and translation modules. Listening to student voices helped interviewees strengthen the curricula of their respective programs, even though Participant A cautions that care should be taken to respond to feedback in an appropriate manner.

## **Industry Influence**

***Faculty Industry Connections*** A commonality across all interview participants and their colleagues (as stated during interviews) is that nearly all department staff (including instructors at every level) has a professional background in the industry, although to varying degrees with respect to years working and jobs performed, from book sellers to editors to marketers to designers and much, much more. Speaking of his own program’s faculty, Participant E, said, “We’ve all on the course got publishing experience to varying degrees.” Participant A connected that experience to the value of the program, saying, “The three staff members are all on contracts, and we’re all publishers by background. That’s always been a key part of the course.” In fact, during my interviews, I asked participants whether professional backgrounds in the publishing industry was a requirement for hiring, and Participant F responded, “It is required for the full-time staff, or the part-time staff. If you’re going to be on staff, well, you need some sort of experience.”

Many of the faculty do not just have professional backgrounds in the publishing industry; they are still active participants. Speaking of a colleague, Participant A said, “She still manages freelance projects every summer,” and Participant D described the ongoing work of establishing and running—with a colleague—a small publishing house where students can work on live projects, drawing on her “own industry experience” when instructing students. Keeping current with industry practices is important to the running of the program, Participant D said, and that requires some degree of involvement: “Just attending industry conferences and staying informed is incredibly important ... I need [students] to understand how to be professionals in the workplace.”

***Student Exposure to Industry*** One of the ways that students become familiar with industry trends and practices is through contact with it, a promise made by every UK E&P program (refer to Appendix B, especially keyword *industry*). Participants detailed many ways that they expose students to the industry, though two strategies were particularly prominent: visiting guest speakers from the industry and industry events.

Participant D explained the value of visiting industry professionals, saying that “when they get somebody from industry ... the message lands with much more impact.” In addition,

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Participant B described the benefit to the student experience: “Certainly the students regard [visiting industry professionals] as a very important fact. They like to see guests engaging with their courses ... It gives them insight into the world they’re working in.” Visiting professionals also help the faculty address the breadth of the publishing industry: “We have guest lecturers coming in all the time from industry ... making sure we’re covering a lot of the different sectors and different functions” (Participant F).

While all participants agreed that the visiting industry professionals was of great value to student education, how they involved those guests differs widely across programs. For example, Participant B explained that while some visitors offer a single lecture, others “deliver entire modules.” Participant C, speaking of the classroom environment, said, “We have guest speakers, we have master classes, we have industry professionals come in and critique briefs,” which demonstrates very direct involvement between the professional and the student. Participant E described a visitor speaker program that he runs every year, and how he has started a podcast: “I would interview the person and do a sort of 20- or 30-minute podcast, and then they would join us online for an hour-long Q&A.”

To find visitors from industry, faculty use their connections, either from their own professional backgrounds, from the networks they have evolved during their academic careers, or even by tapping into an established advisory board made of publishing professionals, as Participant A created at their university, to “reflect the industry as a whole.” One example of taking advantage of personal connections from industry came from Participant G:

One of my friends is the global marketing officer for a large coffee company, which their focus is getting homeless people off the street. ... He just likes to help. So he comes in and does a guest lecture. He helps me teach the undergrad class. Comes in from London every week, just because he likes to.

Finally, publishing faculty facilitate student exposure to the industry by encouraging them to participate in industry-related events, including, for example, the London Book Fair, the Edinburgh International Book Festival, Society of Young Publishers Conference, and others. These are places where students can meet publishing professionals from a variety of sectors, including editorial, marketing, design, translation, sales, and so forth. There, they can make connections and begin to form networks of their own.

***Internships and Placements*** One critical way in which students can engage directly with the publishing industry is through internships and placements, two terms often used interchangeably, although Participant B argued that “the terms *work*

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*experience, placement, shadowing, [and] internship* have often become slightly interchangeable in everyday speech [when], in fact, they mean very specifically different things, and they ought to be certain things.” From what I observed during the course of my interviews, the term *placement* was preferred and generally referred to a short period of work, often a total of two weeks (or ten days, not necessarily concurrently), sometimes longer, in an industry environment. Largely, these experiences are unpaid work, which is one of the reasons that faculty work to keep them short: “If it’s unpaid, then it shouldn’t be more than a couple of weeks” (Participant B).

In some cases, placements were built into the program as requisite or elective. Participant E, for instance, spoke about an elective module involving internships: “We have a module that’s based around internships, so it’s called Publishing in the Workplace, and you can only do that if you’ve arranged an internship.” Participant C spoke about another program utilizing the module format: “We organize placements for students ... Every year, students get placements. Some of them get two. Oftentimes, some get three. You know, it just depends on how proactive they are.” Participant C also stressed that placements are required because they “replicate the real world” and give students insights into the industry roles they may or may not want to pursue after graduation.

In the case of placement modules built into the curricula, students earn university credits in lieu of pay. Most placements and internships, however, are unpaid, and for this reason, some interview participants explained, internships were discouraged. In fact, two participants spoke at length about negative and exploitative experiences past students had had in unpaid positions:

On occasion those undertaking an industry placement don’t get a particularly good experience. I hosted one such individual through the Spare Room project, and she’d been packaging up beautiful books beautifully to send out to reviewers, but nobody had explained to her *why* she was doing that. ... I was constantly explaining to her why and how things worked. My thinking was that, if they were getting free labor to do this, they ought to have been a bit more supportive of the experience.

(Participant A)

Often, some of the places where the experiences were taking place, they’d ask, “Please stay on for a little while, a little bit longer.” And this had extended into multiple months and of unpaid work. ... We’d get approached by the student at the end of the summer, saying, “I just want to check with you, I’m still doing so and so for X, and they’ve suggested, maybe there’ll be a job coming up in the next year or

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something. Should I still do this?” And I’m learning about this and going, “Okay, I need to sit and have a word with that employer.” (Participant B)

To maintain fairness and opportunities for all students, some programs have developed strategies to manage student industry work experience in-house. Participant H said, “We have a scheme where we bring lots of clients in. It’s been running for a few decades. Instead of sending students to placements and things like that, where we don’t know what they do, we have a very good network of clients that come in.” Participant D described the “student-led publishing house” that has become its own commercial entity, providing all master’s students with the opportunity to work for a publishing house prior to graduation. For Participant I, whose students are often already in the publishing industry but are seeking further credentials, she works as an advisor to them on live projects for freelance or in-house clients. In all cases, the internship/placement experience is supplanted by internal programmatic structures the faculty can facilitate and control without sacrificing the authenticity of an industry experience, preparing students with the skills and expertise they will need upon entering the workforce.

### **Student Experience**

In this section, I present more insights into how UK E&P programs sustain their student populations through recruitment efforts (*Recruitment*) and why students choose to enroll and what they expect out of their master’s program, as perceived by the interview participants (*Student Expectations*). These two areas of interest were extrapolated from the following codes during the second pass of coding: *recruitment, employability, diversity, mentorship, post-graduate paths, student demographics, student interests, student expectations, and value of degree*.

**Recruitment** The health of any program in higher education relies on attracting students year upon year. For UK E&P programs, recruitment strategies take a variety of forms. Promotional materials on university websites (refer to Appendix B) are, naturally, many students’ first point of contact when searching for a program. Some programs, however, rely first and foremost on their reputation, as both Participant A and Participant H mentioned first when asked how they recruit students to the program: “It’s word of mouth, really, is the most thing, and we’ve got a good reputation. I’m very pleased to hear you know people know us” (Participant A).

Aside from relying on websites and marketing departments, many programs seek to get to know the incoming cohort through interviews, which administrators can use to strategically build the next class of students. Participant B said, “What I’m looking to do in

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a year when I interview everyone is to build a class ... [and] to balance out those different skill sets ... bringing in a variety of different kinds of strengths.” What strengths are programs looking for? Aside from a basic undergraduate qualification, Participant F said, “We’re looking for evidence of some sort of observation of publishing,” or in other words, that they have a basic understanding of what publishing is as a discipline. Participant A agreed, adding, “You need to say why the industry fascinates you. I’m generally looking for a broad-minded approach, ... not just ‘I love books,’” with Participant H using the word “curiosity. Yes, intellectual curiosity is the number one thing.”

There are, however, some declarations made by students in personal statements or interviews that make publishing program administrators wary. Participant D gave an anecdote that was echoed across multiple interviews: “I think sometimes there is a misconception, if you are a writer, that you’ll get published or that this will mean you can get published. So obviously, I want to make sure that they’re coming onto the course for the right reasons.” Participant B put it more bluntly: “If we get applicants to the publishing course from a creative writing background, ... their statement might lead me to believe that they have authorial ambitions. The course is not designed and cannot teach you how to be published.”

Because so many of the graduates from E&P master’s programs in the UK do end up in the publishing industry, the work of selecting students to join the program is important, a responsibility Participant D felt keenly: “I’m educating the next generation of publishers, so I need them to understand how to be professionals in the workplace.” She went on to describe the need to “recruit more diversely” so that diversity would be reflected in the industry as well. “What we’re doing is preparing people for an industry that needs diversity of viewpoint ... because literacy is needed by everybody in society,” said Participant A. Ensuring that diversity, therefore, begins at recruitment. Participant B addressed recruiting both domestic and regional candidates to bring a variety of perspectives to the publishing landscape:

I think one thing we haven’t talked about is the makeup of our students at the moment. ... Traditionally, we would have thought of our class of 50 to 60 students as being very roughly split down the middle between what I would have called UK students and international students. ... Obviously, there’s a large European component, which, up until a few years ago, didn’t have to be considered international, but sadly, does now and then. Obviously, we have US students. We have a few Canadian students. We have lots of Chinese students. We have some Indian students. We always have a number of students from South America.

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Many program administrators addressed their interest in recruiting more international students, an effort that has been hampered since Brexit, when the UK left the European Union, and with the changes to Britain's immigration policies in recent years.

***Student Expectations*** Not surprisingly, students enroll in E&P programs because they want to work in the publishing industry. "They expect a job," stated Participant C. "If you're talking about what they want on the first day, they want a job. So I'm not saying that we can deliver jobs, but we deliver contacts and opportunities, experience through a variety of different things." Nevertheless, at the outset, program administrators observed that students do not necessarily have a clear understanding of what it means to work in publishing. Participant G estimated that "90% of students come in and they're like, 'I want to be an editor and work in England and find the next Sarah J. Maas.'" Others observed the same aspirations in students wanting to work for Penguin or Faber in an editorial capacity before they understand reality of the job or the job market. Participant B said, "Most students coming onto the course imagine themselves wanting to be an editor ... They've got a slightly romanticized idea of what that entails, as well. They often don't really know what an editor today does or looks like ... and they don't really know ... about the other roles that exist in publishing."

Like Participant D, who said that one of her motivating factors in designing and delivering the courses in the program is "making sure that the students get everything that is promised to them," many program administrators recognize the need to prepare students for multiple roles in the industry. Participant B shared an anecdote about what he does on the first day of induction, telling students, "My job basically is to make the 70% of you that right now want to be an editor ... go down to about 20%, and make another 30% of you want to work in rights, and another 30% of you want to work in production..." Indeed, participants mentioned dozens of alumni throughout the course of my interviews who ended in working in a variety of roles in industry. Managing unrealistic expectations while at the same time opening eyes to the vast possibilities of the profession was a key role for many program administrators. Participant A explained how she advised students toward more realistic but fulfilling goals: "Don't necessarily assume that going to one of the Big Five [publishing houses] is your best option, because you may have a better learning experience being part of a smaller company, where you have the chance to listen to debates about what to publish, what's come in, how sales are going, and so on. A small organization may be a better place to learn about how the industry works."

By and large, UK E&P programs are successful in preparing their students for the job market, which, as stated, is one of the primary reasons students enroll. Participant I said

regarding enrollment in her copyediting course, “It gives them confidence and something to show on their CV.” Participant C agreed, saying, “[The students] absolutely see the rewards of why we do what we do. I think we surpass their expectations.” Indeed, CV-building and workshops were commonplace across programs, instilling in students confidence in applying for jobs. When I asked each participant about whether the UK publishing industry regarded a master’s degree in publishing as important, the responses were essentially unanimous: a degree makes a student competitive, although it is no guarantee of hiring. “An MA in publishing will get candidates an interview,” said Participant A, “but after that, it’s up to them.” Participant D concurred but added that her program design ensured competitiveness, even an advantage, on the job market: “The industry doesn’t particularly ask for an MA in publishing, but ... when I look at the job adverts that are out there, when I listen to that student voice, when I listen to the industry, when I go to the conferences, that’s where I see what the graduate attributes need to be, and then I design backwards from there.”

## **Recommendations for TPC Program Administrators**

“We’re in a moment,” said Participant D, “particularly right now, with a lot of emphasis on universities to really demonstrate employability.” Indeed, many departments across higher education have long felt anxious about responding to the ceaseless pressure from university administrators and state governments to produce career-ready graduates (Ball et al., 2015; Jackson, 2021; Okolie et al., 2019), and students themselves waver in their optimism about their employment prospects upon graduation (Donald et al., 2018). Nevertheless, publishing programs in the UK have demonstrated their relevance to the institution in their ability to marry academic scholarship and practical skills and prepare students for careers in their field. Additionally, students coming out of these programs are prepared to shape and develop industry practices, not simply perform existing practices. Although this is just one niche discipline, administrators and instructors in other TPC subfields, and TPC generally, can glean principles from the practices employed abroad in order to build and sustain industry-aligned TPC programs here at home.

After analyzing the data and considering my initial research questions, I have compiled a short list of recommendations for principles and practices that TPC program administrators—specifically but not exclusively E&P administrators—may consider in the future administration of their programs.

## **Industry-Engaged Faculty**

The vast majority of faculty working in publishing programs have direct experience working professionally in the publishing industry, although some faculty members certainly had less direct experience than others and were more academic-minded in their approach to the curricula; nevertheless, they were by no means less industry-engaged than their colleagues. The importance of industry awareness, engagement, and preparation when designing courses remained for all in the foreground. Though perhaps not possible for every instructor or program to implement them all, here are several suggestions for ways that program administrators and instructors can become more engaged with the TPC industry.

- Hire instructors with direct industry experience and leverage that expertise into more authentic course designs, assignments, and assessments.
- Create and grow a network of industry professionals currently working by maintaining contact with past colleagues, attending industry conferences, connecting with new contacts on LinkedIn, and keeping in touch with alumni who have gone into industry.
- Invite guest speakers from industry to address students or participate in classroom workshops; consider a guest speaker series involving professionals from a variety of sectors.
- Organize collaborative projects between students and industry professionals so that students can experience working on “live” projects with real-world stakes and stakeholders.

## **Student-Centric Curricula**

When designing TPC courses, it is essential to balance industry awareness, engagement, and preparation in ways that remain student-centric. Courses should embrace practical disciplines without neglecting research objectives, ensuring students are grounded in both theory and application. A continuous feedback loop among administrators, instructors, students, and industry professionals will help align diverse perspectives toward a common goal—student flourishing and success—even as each group defines that goal differently.

- Solicit student feedback to discern what is most valuable to growing practical skills and help them understand how different courses and assignments are interconnected within the wider production workflow.
- Encourage students to gain work experience in the industry of their choosing through placements or internships, but be mindful that the work they sign up for is helping students meet the outcomes of the course and is not exploiting students’

time or talents; internships should primarily benefit the student, before the employer.

- Help students become career-ready through CV workshops, portfolio creation, and mock interviews.
- Design practical assignments that require research and grounding in theory, and theoretical assignments that have application in the real world; guide students in understanding and embracing the balance between TPC as an academic subject and TPC as a practice.

## **Limitations and Recommendations for Future Research**

Given the narrow focus on post-graduate E&P programs in the UK, this study has some obvious limitations. For one, there was no direct comparison between UK and US programs, which provides future researchers with a fertile field of inquiry. Nor does this study consider undergraduate programs in the UK that may prepare students for graduate work or career preparation. The study also does not examine the publishing industry itself for diverging practices, either from academic programs or from US industry practices. All of these areas ought to be explored further to get a more comprehensive understanding of how industry impacts higher education, and what value a post-graduate degree in E&P fields adds to industry.

## **Looking Forward**

This study, based on interviews with nine key figures in UK E&P master's programs, highlights a range of principles and practices that shape program administration—only some of which have been addressed here. Opportunities remain to extend this work through comparative analyses across publishing programs internationally and within the United States, as well as across different levels of higher education. Even so, the findings suggest clear applications for TPC programs at both the undergraduate and graduate levels. Students enter these programs with strong expectations of employability, and administrators play a critical role in shaping those expectations by introducing students to the breadth of professional opportunities within publishing. Ultimately, the industry-informed strategies observed in UK programs offer valuable, transferable insights for TPC administrators in the US, particularly in the design of student-centered, sustainable curricula that effectively balance theory, research, and practice while maintaining robust industry engagement.

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## **Appendix A: Interview Questions**

The following questions function as general questions, which may lead to program-specific questions, follow-up and clarifying questions, and organic conversation about the program, curriculum, and pedagogical aims. Interviews are expected to last anywhere from 30 to 90 minutes. *The Routledge Reviewer's Guide to Mixed Methods Analysis* and *FieldWorking: Reading and Writing Research* (4th edition) provide a foundation for the interview approach.

### **Research Questions**

1. What common learning objectives do UK E&P programs consider when designing editing or publishing courses?
2. What is the relationship between UK E&P programs and the UK publishing industry, and how does that relationship impact curricular offerings and course design?
3. How do UK E&P programs recruit students, why do students choose to enroll in UK E&P programs, and what are students' career expectations?

### **Interview Questions**

(Participants were asked to state their name and job title at the start of the interview, as well as audibly affirm their consent for the interview to be recorded.)

1. When and why was your program first established?
2. How has it changed since its inception?
3. What common learning objectives do administrators consider when designing editing or publishing courses?
4. Who is involved in curriculum development? What forces shape its development?
5. What challenges does the program face today?
6. What is the makeup of the faculty, and how do their educational and professional backgrounds contribute to the value of the program?
7. What is the relationship between UK E&P programs like yours and the UK publishing industry?
8. How does that relationship impact curricular offerings and course design?
9. What opportunities are there for students to engage in the industry before graduation?
10. How have changes in industry trends impacted the program?
11. How do UK E&P programs recruit students?
12. Why do students choose to enroll in UK E&P programs?
13. What are students' career expectations?

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14. What opportunities are there for students to participate in research?
15. What feedback from students has impacted changes in curriculum?

## Appendix B: Frequent Keywords Appearing in the Online Promotional Sites of UK E&P Programs

Institution	“Industry”	“Practical” or “Skill”	“Career”
Anglia Ruskin University	“Books and creative digital content development are at the heart of this <b>industry-focused</b> and flexible publishing course.”	“ <b>Practical</b> workshops give you the space to learn new skills and experiment, making full use of your creativity and imagination.”	“Tailor assignments to your <b>career</b> ambitions and interests, and develop a highly transferable skillset.”
Bath Spa University	“This creative, <b>industry-focused</b> MA Children’s Publishing course is the first of its kind, offering a deep and immersive learning experience across editorial, sales and marketing, rights and contracts, and design and production.”	“Creative, studio-based and <b>practical course</b> focusing on an internationally successful, high-growth area of publishing.”	“Develop a wealth of indispensable digital skills that you can take into your future <b>career</b> .”
Bournemouth University	“You will also benefit from regular guest lectures from <b>industry</b> .”	“Work on real-life projects with BU’s own Bournemouth Journal, providing you with invaluable <b>practical experience</b> and a strong portfolio that will impress potential employers.”	“Join a diverse international cohort, expand your global perspective and prepare for a dynamic publishing <b>career</b> .”
City St George’s University of London	“Explore topics shaping the <b>industry</b> such as A.I., diversity, BookTok, fan fiction, and sustainability through modules led by <b>industry</b> experts.”	“Acquire the <b>skills</b> needed to thrive in publishing.”	“If you are interested in exploring a <b>career</b> in the publishing industry ... our programme is ideal.”
Edinburgh Napier University	“Our intensive, <b>industry-focused</b> publishing programme is the ‘standard bearer for publishing education in the UK’ and will open doors for you.”	“Through hands-on projects, and collaborations with industry partners, you’ll gain <b>practical experience</b> working in various sectors of the publishing industry.”	“You’ll emerge as a skilled and adaptable publishing professional, ready to pursue a <b>career</b> in publishing houses, literary agencies, digital media companies, or self-publishing platforms.”
Kingston University	“Its relevance is ensured by input about employers’ needs from our advisory board of publishing professionals, resulting in a course that evolves alongside the <b>industry</b> .”	“Break into a competitive industry and build the skills to succeed. Kingston University’s Publishing MA will give you the theoretical knowledge	“You’ll develop key skills and get prepared for a <b>career</b> in all sectors of the book and journal industries, and across all specialisms.”

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		and <b>practical expertise</b> you need to kickstart a highly rewarding career.”	
London School of Publishing	“LSP pioneered skill-based, <b>industry-focused</b> short courses and workshops delivered in-person or online, empowering thousands to advance their publishing careers.”	“LSP offers practical, intensive, <b>skill-based</b> certified courses on the latest industry standards and trends in editing, digital media, writing, podcasting, and visual design.”	LSP pioneered skill-based, industry-focused short courses and workshops delivered in-person or online, empowering thousands to advance their publishing <b>careers.</b> ”
Manchester Metropolitan University	“All our tutors have extensive experience in the <b>industry</b> and excellent contacts.”	“The emphasis is on getting you the <b>practical skills</b> and experience to enter the highly competitive publishing industry.”	“This course will equip you with the knowledge and skills needed for a variety of <b>careers in publishing.</b> ”
Northumbria University	“ <b>Industry Insights and Skills Development</b> ” [header]	“ <b>Practical Experience and Career Readiness</b> ” [header]	“These modules will help you develop the skills and knowledge you will need for a <b>career in publishing</b> ”
Oxford Brookes University	“Our strong links with the publishing <b>industry</b> mean our course content is highly relevant and topical, so will equip you for your dream career.”	“You’ll get hands-on experience of publishing through a range of <b>practical</b> activities.”	“Our students have been successful in building fulfilling <b>careers</b> with a wide range of publishers.”
University of the Arts London	“You’ll develop a unique and flexible skillset for your future career through ... engagement with <b>industry</b> networks and participation in professional activities.”	“MA Publishing combines theoretical and <b>practical</b> approaches to publishing media.”	“You’ll learn skills that are highly transferrable and could lead to <b>careers</b> in the wider content, intellectual property and audience-centred creative industries.”
University of Central Lancashire	“We have an extensive network in <b>industry</b> – working across different genres and publishing houses – who visit regularly to support student learning.”	“The curriculum has been designed so every component is incredibly <b>practical.</b> ”	“This is a highly vocational MA programme designed to support CV building. It’s ideal for those needing more work experience or for <b>career</b> changers.”
University College London	“You’ll learn from research experts and publishing practitioners, benefiting from access to professional guest speakers and	“The programme is delivered through lectures, workshops, and seminars, and the content is a mix of	“You will be able to launch your <b>career</b> with a qualification from a university that

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	networking opportunities with <b>industry</b> influencers.”	theoretical knowledge and <b>practical</b> skills.”	the industry recognises and values.”
University of Derby	“Be inspired by a huge range of <b>industry</b> professionals.”	“Your work will be assessed using a wide range of methods, including ... <b>practical</b> work in areas such as editing, production, marketing, design and digital publishing.”	“This programme provides a comprehensive and well-balanced training to enter a wide variety of <b>careers</b> in publishing and beyond.”
University of Exeter	“Draws on the teaching expertise of <b>industry</b> professionals and researchers.”	“Develop the critical contexts and <b>practical</b> skills to engage with global publishing models across print and digital environments.”	“Equips you to build your <b>career</b> in the fast-changing publishing industry.”
University of Reading		“[The MA] combines the development of <b>practical</b> skills with the study of historical and theoretical issues.”	“We have an excellent <b>employment</b> record. Overall, 93% of graduates are in work or further study within 15 months of graduation.”
University of Stirling	“Learn from expert course tutors with many years of publishing <b>industry</b> experience.”	“You will gain <b>practical</b> skills by producing your own publication.”	“Focus on developing <b>career</b> skills and publishing industry contacts to enhance your employability.”

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