
New York City Publishing Industry

Economic Impact Study



NYC
Media &
Entertainment

2022



Man reading newspaper on electrical box, by [Brian Lazo](#), licensed under CC BY 2.0 (photo has been modified)

LETTER FROM THE COMMISSIONER

Dear Fellow New Yorkers,

We are proud to present the 2022 New York City Publishing Industry Economic Impact Study. To our knowledge, this is the first and most comprehensive look at the economic impact of New York City's publishing ecosystem.

In looking at the industry's core sectors, the study confirms that publishing is vital to the city's creative economy, supporting nearly 95,000 jobs, \$11 billion in wages and \$34 billion in total economic output. The average annual wage of publishing study workers is \$122,000, well above the city's overall average annual wage of \$99,000.

NYC has been the center of U.S. publishing since the early-twentieth century when it became home of the original publishing hub, Paternoster's Row. Today, NYC is proud to be home to the "Big Five" book publishers with the highest concentration of book publishers nationwide, and headquarters to the nation's largest newspaper and periodical publishers.

NYC's publishing community has continued to redefine itself in the face of change, playing an important role in making NYC the creative capital of the world. Magazines, newspapers and books in print and digital formats have kept us informed and entertained during our city's darkest hours and most difficult moments, as we most recently experienced during the COVID-19 pandemic. They also have served to inspire and unite us in moments of reflection and celebration.

This study comes as a pivotal moment as NYC recovers from the pandemic and we look for new and innovative ways to support this thriving industry. We invite you to dig into these findings to understand both the industry's colorful history, as well as its exciting future.

Sincerely,



Anne del Castillo
Commissioner
New York City Mayor's Office of
Media and Entertainment



BJH Advisors LLC (BJH) is a real estate advisory and planning firm with expertise in financial and market analytics, tax policy, community development, infrastructure and urban planning, project management, public private partnerships, incentives, and public funding strategies. Our principals and staff are a diverse team of former government officials, economists, attorneys, planners, and consultants with a deep commitment to improving the communities we work in.



The Mayor's Office of Media and Entertainment's mission is to support and strengthen New York City's creative economy and make it accessible to all. In 2019, the creative industries accounted for more than 500,000 local jobs and have an economic impact of \$150 billion annually. MOME comprises five divisions: the Film Office, which coordinates on location production throughout the five boroughs; NYC Media, the city's official broadcast network and production group; the Office of Nightlife, which supports the city's nighttime economy; the Press Credentials Office, which issues press cards; and Programs and Initiatives to advance industry and workforce development across NYC's creative sectors.

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EXECUTIVE SUMMARY

Reader on subway, by Matteo Merzi, licensed under CC BY 2.0 (photo has been modified)

New York City (NYC) has been the center of U.S. publishing since the rise of printing presses in the early-twentieth century through today's digital age. Today, the “Big Five” book publishers (Penguin Random House, Hachette Book Group, Harper Collins, Simon & Schuster, and Macmillan) are headquartered in Manhattan – as are the nation's largest newspaper (e.g., *The New York Times* and *The Wall Street Journal*) and periodical publishers (e.g., Conde Nast and Time). NYC is also home to several colleges and universities that offer well-established publishing, journalism, and creative writing programs, supporting a pipeline of talent. In addition, NYC's local bookstores and book fairs are not only important media distribution channels but also places where writers congregate to network and exchange ideas.

More recently, the digitization of media and corresponding changes in consumer preferences have given rise to new business models and workforce trends across the entire publishing industry's value chain. While book publishers have maintained relatively stable employment and revenue trends given continued demand for print books, many newspaper and periodical publishers have faced challenges in their efforts to establish an online presence.

This study defines the publishing industry as composed of four sectors: **Publishers**, **Talent**, **Print Production**, and **Distribution & Consumption**. These sectors are inter-connected and, together, fuel NYC's publishing industry economy.

1. **Publishers:** establishments that prepare and issue books, periodicals (magazines and journals), and newspapers in print and/or digital form. Book publishers support individual authors through manuscript editing, graphic design / illustration, and book promotion services. Periodical and newspaper publishers edit and curate the articles of multiple journalists, as well as illustrations and advertisements, to produce a coherent publication that is issued on a periodical basis (e.g., daily, weekly, and monthly). Internet publishers engage in similar activities to periodical and newspaper publishers, although their content is published exclusively online.
2. **Talent:** independent writers, journalists, photographers, illustrators, and graphic designers, and higher education institutions that offer writing, journalism, and publishing programs.
3. **Print Production:** establishments engaged in the physical aspects of printing, such as the manufacturing of pulp and paper; the printing of books, newspapers, and periodicals; and post-press services (e.g., folding, cutting, and binding).
4. **Distribution & Consumption:** the wholesale, retail, and online sale of books, periodicals, and newspapers, as well as the syndication of news (the sale of articles / artwork by a single writer / artist to multiple newspaper publishers).

ECONOMIC IMPACT

In 2020, the publishing industry in New York City supported approximately:

94,300 total jobs

\$10.8 billion in total wages

\$33.5 billion in total output

Total economic impact includes **direct** impact (economic activity generated by businesses within the publishing industry), **indirect** impact (economic activity generated by business-to-business transactions between the publishing industry and other economic sectors), and **induced** impact (economic activity generated by the spending of employees of direct and indirect businesses).

- For **direct** impacts, the publishing industry supported approximately 45,400 direct jobs, \$5.5 billion in direct wages, and \$23.4 billion in direct economic output.
- In terms of **indirect** impacts, the publishing industry in NYC supported approximately 29,900 indirect jobs, \$3.7 billion in indirect wages, and \$6.4 billion in indirect economic output.
- For **induced** impacts, the publishing industry in NYC supported approximately 19,100 induced jobs, \$1.5 billion in induced wages, and \$3.8 billion in induced economic output.

EMPLOYMENT & WAGES

- This study also evaluates the publishing industry's **employment** and **wage** changes between 2010 and 2020 and between 2020 and 2021 to shed light on general and COVID-19-specific trends that have affected the industry.
- NYC's publishing industry employment declined between 2010 and 2020 at a compound annual growth rate (CAGR)* of -2.8%. **Talent** was the one sector that experienced job growth during this period, growing by 2,200 and nearly doubling in size.
- The publishing industry has relatively high wage levels. In 2020, the annual average wage was \$122,000, which was well above NYC's overall average annual wage of \$99,000 (representative of both public and private sector employees). The **Publishers** sector had the highest average annual wage, at \$132,000. All sectors experienced wage growth between 2010 and 2020 at an average CAGR of 2.6%.
- As with other segments of the economy, the COVID-19 pandemic has presented challenges for the publishing industry. The **Distribution & Consumption** sector experienced the greatest employment decline between January 2020 and June 2021 due to mandatory retail closures at the onset of the pandemic and a corresponding increase in book sales by general online retailers like Amazon. The **Print Production** sector saw a substantial employment decline over the same period, as manufacturing facilities suspended operations and have since suffered from supply chain disruptions. The **Publishers** and **Talent** sectors experienced less steep employment declines, in part because book publishing houses and writers benefited from an increased demand for reading material by consumers with extra leisure time.

* The CAGR is the annual growth rate over a given period longer than one year, had the value grown at a steady rate each year.

PUBLISHERS

- NYC's **Publishers** sector represents 75% of the overall industry's direct employment, 81% of direct wages, and 89% of direct economic output.
- The sector's employment has declined since 2010 (at a CAGR of -2.9%), primarily among periodical and newspaper publishers, which have faced competition from digital media sites. The growth of internet publishers has not offset the decline of periodical and newspaper publishers, in part because the curation of online publications is more standardized than for print publications and requires fewer employees. In addition, some of these digital media sites (e.g., Facebook and Twitter) do not fall under the publishing industry.
- Book publishers have maintained steady employment levels. Consumer preferences for print books, which are more profitable than e-books, remain strong. The COVID-19 pandemic has even been tied to increased demand for print books, as consumers filled extra leisure time with reading.

TALENT

- The **Talent** sector represents 13% of the overall publishing industry's direct employment, but only 9% of direct wages and 5% of direct economic output.
- The sector has grown steadily, which speaks to NYC's continued resilience as a literary hub with strong networking opportunities, trade associations, and educational programs.
- Stakeholders noted that the high cost of living in NYC has presented challenges for emerging freelancers, especially those from low-income backgrounds. This challenge also applies to entry-level employees within the **Publishers** sector.

PRINT PRODUCTION

- The **Print Production** sector represents 1% of the overall publishing industry's direct employment and less than 1% of direct wages and direct economic output. This sector has experienced a steady employment decline and has a very small footprint in NYC. Most paper manufacturing and printing operations have moved to the Midwest, as well as overseas to South America, Canada, and China due to lower labor costs.
- Most remaining establishments offer small-scale printing and book-binding services.

DISTRIBUTION & CONSUMPTION

- The **Distribution & Consumption** sector represents 11% of the overall industry's direct employment, 10% of direct wages, and 6% of direct economic output.
- News dealers & newsstands have declined alongside newspaper and periodical publishers, given the digitization of newspapers and magazines.
- Bookstore employment is also declining despite lasting preference for print books, as many books are sold online by generalized retailers like Amazon (a trend that was exacerbated by the COVID-19 pandemic).

RECOMMENDATIONS

Through analysis of the publishing industry's employment trends / characteristics and through conversations with key stakeholders, this report identifies several areas of opportunity for New York City government initiatives.

Industry-Wide

- Explore partnerships with The Pulitzer Prize Board, National Book Awards, National Magazine Awards (Ellie Awards), and other award ceremonies in NYC
- Market NYC-based publishers through new programs like “One Book, One New York”
- Consider partnering with the New York State Council on the Arts (NYSCA) to promote and share their NYC Literary Map in public libraries, on public transit, and in other public spaces
- Consider applying for designation as a UNESCO World Book Capital for 2025 or later
- Continue to support book fairs by offering public promotional and advertising space to increase event visibility



Brooklyn Book Festival, by [Shawn Liu](#), licensed under [CC BY-NC-ND 2.0](#)

Business-Level

- Continue to provide funding and technical assistance for small newspaper and periodical publishers to launch digital platforms
- Consider supporting the development of bookstores in the Bronx – a borough with limited literary resources
- Consider the role of bookstores in the City's efforts to revitalize commercial districts



McNally Jackson bookstore, by [Carl Mikoy](#), licensed under [CC BY 2.0](#)

Writers and Talent

- Continue to support colleges / universities and other programs that provide affordable education and professional development opportunities in publishing
- Continue to support programs that alleviate the cost of living for entry-level talent by providing free or discounted workspace



Freelancers Hub in Industry City, courtesy of Freelancers Union



1. INTRODUCTION

New York City newsstand in 1902, published by the Detroit Publishing Company,
accessed through the Library of Congress, public domain (photo has been modified)

The Mayor's Office of Media and Entertainment (MOME) regularly conducts studies to build its understanding of NYC's creative economy sectors and support their growth. MOME launched this study of the publishing industry in February 2022 as part of that effort. The study assesses the publishing industry's core sectors – which span content generation to consumption for books, newspapers, and periodicals – in terms of their characteristics and economic impact. The study also offers recommendations for strategic policies, investments, and services that may contribute to the continued resilience of NYC's publishing ecosystem.

New York City has been the center of U.S. publishing since the early-twentieth century when industrialization and the corresponding rise of printing presses propelled the emergence of commercial publishing houses. The length of 13th to 23rd Street along 5th Avenue in Manhattan, lined with publishing houses and booksellers, was even referred to as “Paternoster's Row” for decades in the early 1900s in reference to London's famous publishing district.

Today, NYC is home to the “Big Five” book publishers and has the highest concentration of independent book publishers nationwide. The nation's largest newspaper publishers (e.g., *The New York Times* and *The Wall Street Journal*) and periodical publishers (e.g., Conde Nast and Time) are also headquartered in Manhattan.

New York City is home to several colleges and universities that offer well-established publishing, journalism, and creative writing programs, supporting a pipeline of talent. NYC's talent, now and in the past, is beyond comparison with anywhere else in the world – from James Baldwin to Patti Smith, writers have made their homes here and have featured NYC in their works.

In addition, NYC's local bookstores and book fairs are not only important media distribution channels, but also places where writers congregate to network and exchange ideas. It is no surprise, then, that The Pulitzer Prize, National Book Awards, and National Magazine Awards (Ellie Awards) are also all presented in NYC.

The publishing industry has adapted to technological advancements over the decades. The digitization of books, newspapers, magazines, and scholarly content has driven new content distribution channels, straining revenue streams for some publishers while giving rise to new business opportunities for others.

The COVID-19 pandemic accelerated digitization trends, and simultaneously forced the migration of in-person business activity, events and book fairs, and academic seminars to online platforms.

This publishing study therefore comes at a pivotal moment and considers questions that are key to the industry's continued growth and impact in NYC. What historic and emerging trends have impacted the industry, both positively and negatively? How can the industry continue to diversify its workforce, in terms of racial / socioeconomic background and skill sets? Mayor Eric Adams' *Blueprint for NYC's Economic Recovery*, released in March 2022, emphasizes the importance of supporting NYC's creative economy and building back a more resilient and more inclusive cultural ecosystem. Strategic investment in the publishing industry is central to this City-wide effort.

CITY PROGRAMS IN SUPPORT OF THE PUBLISHING INDUSTRY

The Mayor's Office of Media and Entertainment is active in supporting the publishing industry through funding programs and grants, technical assistance, and promotional services. Several of MOME's areas of support are described below.

The **Center for Community Media (CCM)** at the CUNY Craig Newmark Graduate School of Journalism serves news organization that provide local coverage for populations that are underrepresented in mainstream media. MOME funding for CCM supports the following programs:

- A series of workshops that allow journalists to update and enhance their skills and reach new audiences
- The Advertising Boost Initiative, a program that works with ethnic and community media outlets to help them access their share of City agencies' advertising budgets



CUNY Craig Newmark Graduate School of Journalism, courtesy of [CUNY](#)



Freelancers Hub in Industry City, courtesy of the Freelancers Union

PEN America's **DREAMing Out Loud** is a tuition-free writing workshop for young immigrant writers, primarily those who are undocumented and/or DACA recipients, who came to the U.S. when they were children. MOME funding for the program has enabled it to establish new workshop sites at Lehman College in the Bronx, Medgar Evers College in Brooklyn, and Queens College.



PEN America DREAMing Out Loud brochure, courtesy of [MOME](#)



Brooklyn Book Festival, by Jeffrey Rowland, licensed under [CC BY 2.0](#)

The Bronx Book Festival and Brooklyn Book Festival are two annual book fairs / literary festivals that are free and open to the public. MOME has supported these events through free public advertisements.

WNYE 91.5FM is a 24/7 radio station with a diverse range of shows, including The Book Show, which broadcasts interviews with authors. WNYE 91.5FM is managed and operated by NYC Media, a part of MOME.



WNYE 91.5 logo, courtesy of [MOME](#)



All in NYC: Neighborhood Getaways brochure, courtesy of [MOME](#)

Press Cards are a requirement for journalists and newsgathering organizations to access certain City-sponsored events. MOME assumed the responsibility of issuing press cards in January 2022, pursuant to Local Law 46 of 2021, and created an online application that has streamlined the process substantially.

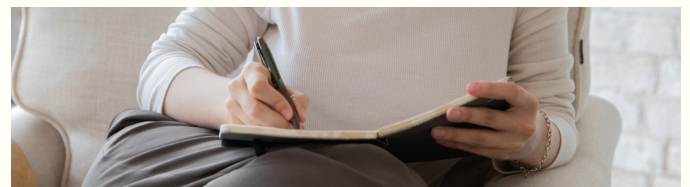


Media in Central Park, by [Ernst Moeksis](#), licensed under [CC BY 2.0](#)



One Book, One New York brochure, courtesy of [MOME](#)

Visible Ink was a writing program that paired writing mentors with cancer patients. MOME funding for Visible Ink allowed the program to expand from Memorial Sloan Kettering Cancer Center (MSKCC) into NYC Health + Hospitals.



Writer, by [Monstera](#), licensed under [CC BY 2.0](#)

2. ANALYSIS FRAMEWORK & METHODOLOGY

Assorted books on shelf, by Element5 Digital, licensed under CC BY 2.0 (photo has been modified)

2.1 INDUSTRY FRAMEWORK

For the purposes of this study, the “publishing industry” is defined as the creation of or supportive infrastructure around written word content. Publishing forms include books, newspapers, and periodicals over both print and digital formats.

Economic activity in the industry spans initial content ideation, development, production, marketing, and distribution of the final publishing form. The publishing industry includes four sectors, which are described below.

1. Publishers: establishments that prepare and issue books, periodicals (magazines and journals), and newspapers in print and/or digital form. Book publishers support individual authors through manuscript editing, graphic design / illustration, and book promotion services. Periodical and newspaper publishers edit and curate the articles of multiple journalists, as well as illustrations and advertisements, to produce a coherent publication that is issued on a periodical basis (e.g., daily, weekly, and monthly). Internet publishers engage in similar activities to periodical and newspaper publishers, although their content is published exclusively online.

2. Talent: independent writers, journalists, photographers, illustrators, and graphic designers, and higher education institutions that offer writing, journalism, and publishing programs.

3. Print Production: establishments engaged in the physical aspects of printing, such as the manufacturing of pulp and paper; the printing of books, newspapers, and periodicals; and post-press services (e.g., folding, cutting, and binding).

4. Distribution & Consumption: the wholesale, retail, and online sale of books, periodicals, and newspapers, as well as the syndication of news (the sale of articles / artwork by a single writer / artist to multiple newspaper publishers).



Scholastic building, by [Matthew G. Bisanz](#), licensed under [CC BY-SA 3.0](#)



Asian American Writers Workshop, by [Jim Henderson](#), licensed under [CC BY-SA 4.0](#)



Newspaper printing, by [Criiv India](#), licensed under [CC BY 2.0](#)



NYC newsstand, by [Brecht Bug](#), licensed under [CC BY-NC-ND 2.0](#)

Within the four sectors, the study identified 13 sub-sectors that correspond with the BLS’s 2012 North American Industry Classification System (NAICS) definitions (see Table 1). It should be noted that the **Publishers** sector does not include the publishers of directories and mailing lists, greeting cards, or other media that falls under “Other Publishers” (NAICS 511199). In addition, it does not include the publishers of audiobooks, which fall under “Sound Recording Industries” (NAICS 5122).

This study attributes 100 percent of each sub-sector’s activity to the publishing industry, with the exception of internet publishers, independent talent, and higher education. Activity in these three sub-sectors’ corresponding NAICS codes also takes place outside of the publishing industry.

Internet publishers’ corresponding NAICS code (519130) includes web search portals and social media sites, which are not considered under this study’s definition of the publishing industry. In addition, independent talent’s corresponding NAICS code (711510) represents freelancers who work in other creative industries such as film & TV or music. Finally, higher education’s corresponding NAICS code (611310) represents the faculty at all colleges and universities, not just for publishing-specific programs. To discount these three sub-sectors, this study considered the occupational breakdown of the sub-sector or prepared a custom database through desktop research and stakeholder interviews. These discounts are applied to jobs, wages, economic output, and other metrics described in the Data Sources section.

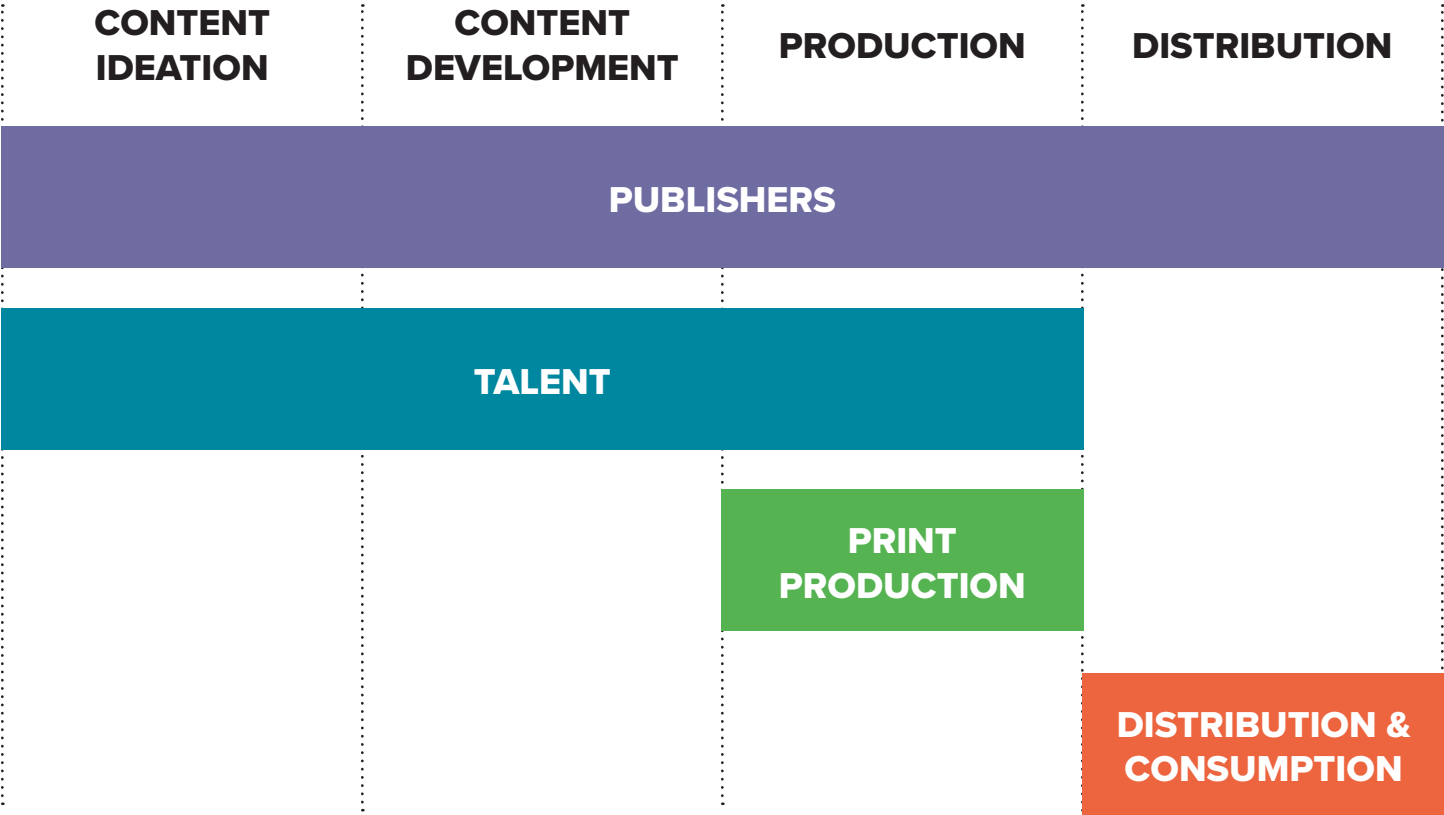
Table 1: Publishing Industry Sectors and Sub-Sectors

SECTOR	SUB-SECTOR	NAICS CODE
Publishers	Book Publishers	51130
	Periodical Publishers	51120
	Newspaper Publishers	51110
	Internet Publishers	519130
Talent	Independent Talent	711510
	Higher Education	611310
Print Production	Books Printing	323117
	Printing Support	323120
	Paper Mills	322121
Distribution & Consumption	Merchant Wholesalers	424920
	Bookstores	451211
	News Dealers & Newsstands	451212
	News Syndicates	519110

Source: BJH Analysis; Bureau of Labor Statistics

As illustrated in Figure 1, below, the four sectors are involved in different aspects of the publishing industry’s value chain. The **Publishers** sector may undertake the full scope of activities, while other sectors such as **Print Production** and **Distribution & Consumption** are involved in more specialized aspects of the publishing industry.

Figure 1: Publishing Industry Framework



Source: BJH Analysis

2.2 DATA SOURCES

This study's primary data source is Emsi,* a proprietary database that combines various industry and labor statistics from a range of public and private data sources. Emsi data is available at the six-digit NAICS level and was evaluated for each sub-sector described in the prior section.

For jobs and wages, Emsi combines the BLS's Quarterly Census of Employment and Wages (QCEW) with other sources, such as U.S. Census Bureau data and job posting websites. Emsi's database includes workers who consider themselves freelancers or self-employed.

- Jobs represent the total number of full- and part-time employees for a given sub-sector
- Wages are measured as the annual average wage, including proprietor earnings, for a given sub-sector.

For economic output, Emsi summarizes data from the Bureau of Economic Analysis (BEA). Economic output represents a given sub-sector's total sales (gross receipts), both to other sub-sectors and to consumers.

For occupational characteristics, Emsi summarizes data from the BLS's Occupational Employment and Wage Statistics (OEWS) program. Emsi reports employment numbers and wages for each occupational group, as defined by the BLS's Standard Occupational Classification (SOC) system, for each sub-sector.

For workforce demographics, Emsi applies ratios for gender and race / ethnicity from the U.S. Census Bureau's Quarterly Workforce Indicator (QWI) to base employment data from QCEW for each sub-sector.

For specific establishment characteristics, Emsi summarizes data from Database USA, a third-party proprietary business database. Database USA provides a physical location and a rounded employment estimate for each establishment.

Data for these metrics is primarily evaluated for the years 2010 through 2020 (for historic trends) and/or for 2020 (for current impact). 2020 is the most current full year of data available – meaning it is the annual average of all 12 months – and was therefore selected to measure the publishing industry's current impact. Monthly data is also available through June 2021 and was used to more closely evaluate the COVID-19 pandemic's impact on the publishing industry's sectors and sub-sectors.

This study supplements quantitative data with qualitative insights from desktop research and stakeholder interviews with over 25 experts across the **Publishers**, **Talent**, and **Distribution & Consumption** sectors. Stakeholders represented a range of sub-sectors and occupations, including business owners and operators, trade organization representatives, academic program directors, and independent writers. A complete list of stakeholder interview participants may be found in the Appendix.

*Emsi changed its name to Lightcast in June 2022, after merging with Burning Glass Technologies.

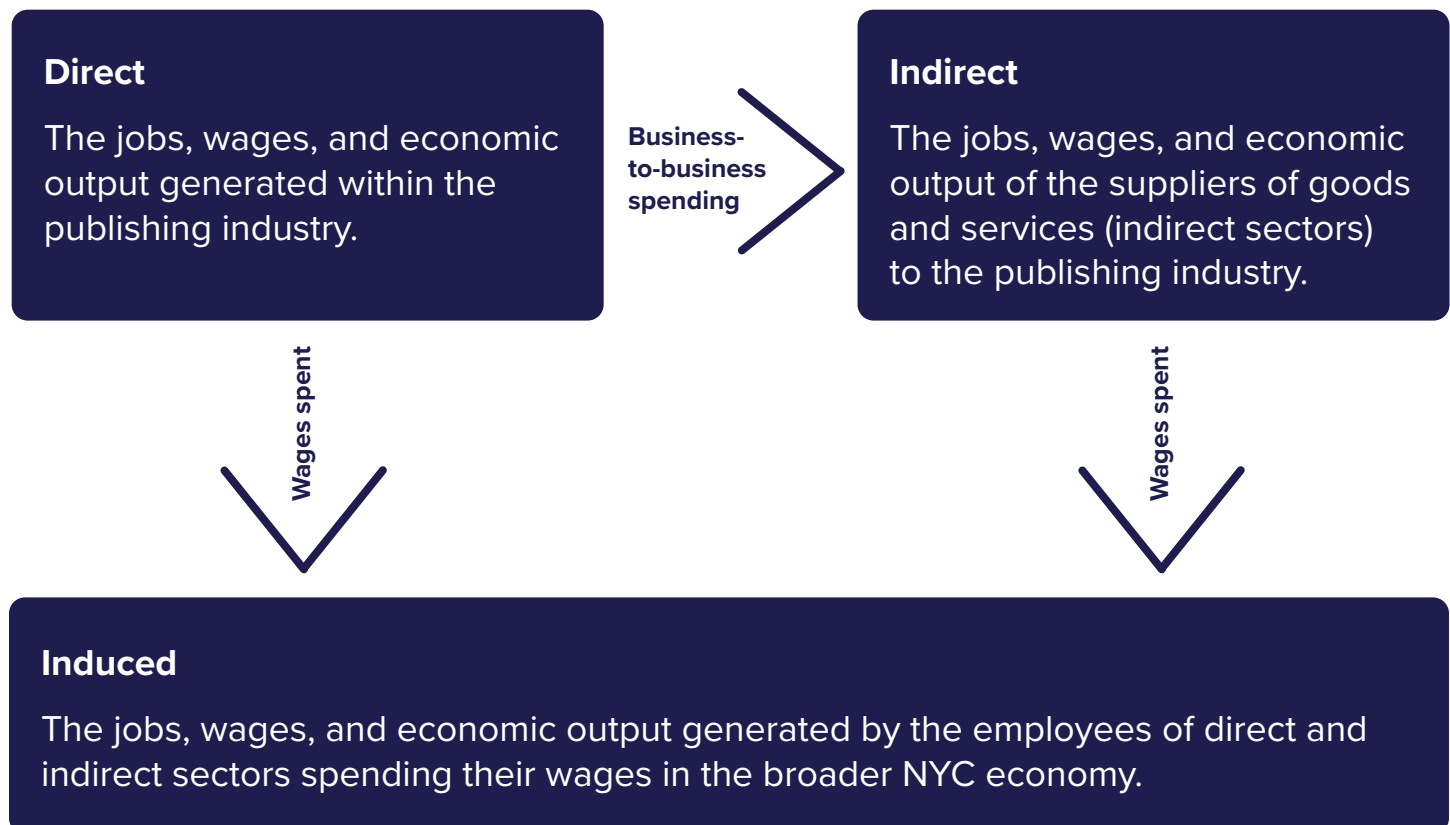
2.3 ECONOMIC IMPACT ANALYSIS

Direct job, wage, and economic output data for each sub-sector were used as the basis for estimating the indirect and induced economic impacts of the publishing industry on the NYC economy.

- **Direct:** The jobs, wages, and economic output generated within the publishing industry.
- **Indirect:** The jobs, wages, and economic output of the suppliers of goods and services (indirect sectors) to the publishing industry.
- **Induced:** The jobs, wages, and economic output generated by the employees of direct and indirect sectors spending their wages in the broader NYC economy.

Once the publishing industry's main sectors, component sub-sectors, and corresponding metrics (jobs, wages, and economic output) were modeled, this study used IMPLAN to estimate indirect and induced jobs, wages, and economic output. IMPLAN is a commercial platform and is the most commonly used tool for this type of analysis. It uses 'input-output' models to assess cross-industry effects, using historical data to predict how different sub-sectors relate to one another, and how output from one sub-sector serves as input to another.

Figure 2: Types of Economic Impact



Source: MOME NYC Digital Games Industry Study; BJH Analysis

3. ECONOMIC IMPACT

3.1 TOTAL ECONOMIC IMPACT

In 2020, NYC’s publishing industry supported approximately 94,300 total (direct, indirect, and induced) jobs, accounting for approximately \$10.8 billion in total wages and \$33.5 billion in total economic output. The industry consists of four key sectors: **Publishers**, **Talent**, **Print Production**, and **Distribution & Consumption**.

The four sectors that make up NYC’s publishing industry were directly responsible for approximately 45,400 jobs, \$5.5 billion in wages, and \$23.4 billion in economic output.

NYC’s publishing industry indirectly supported an additional 29,900 jobs, \$3.7 billion in wages, and \$6.4 billion in economic output. Indirect economic impact results from business-to-business transactions between the publishing industry and other economic sectors in NYC.

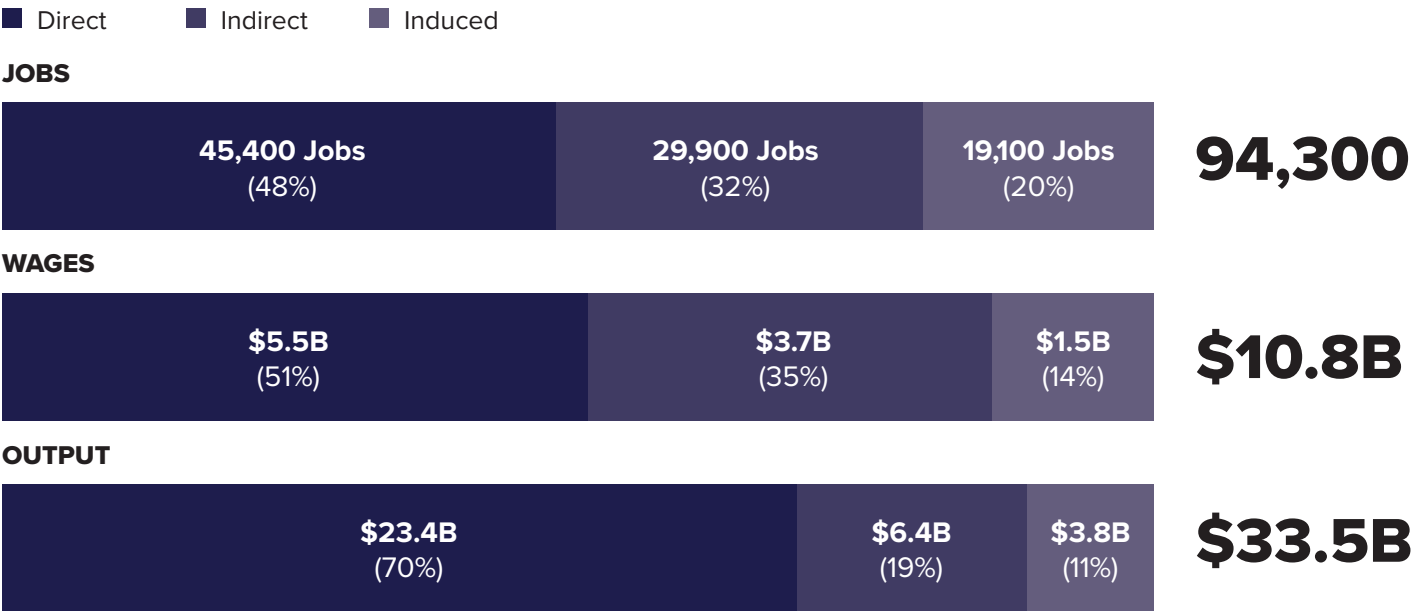
The industry’s induced economic impact, which results from spending by the employees of direct and indirect sectors, accounted for an additional 19,100 jobs, \$1.5 billion in wages, and \$3.8 billion in economic output.

COVID-19 IMPACT

This report evaluates 2020 employment levels, which represent the average of employment reported for all 12 months of the year. 2020 employment levels therefore reflect the impact of the COVID-19 pandemic, which presented substantial challenges for most of New York City’s economic sectors, including the publishing industry, between March and December 2020. While publishing industry employment has been declining for the past decade, the industry experienced a steeper employment decline between 2019 and 2020 than in previous years.

However, stakeholders have indicated that some publishing sub-sectors fared better in 2021 and 2022 than at the onset of the pandemic. Thus, it should be noted that the publishing industry’s economic impact estimate may be conservative. Once available, employment data for 2021, 2022, and additional future years may be used to evaluate the COVID-19 pandemic’s long-term impact on the publishing industry.

Figure 3: Total Direct, Indirect, and Induced Economic Impact, 2020



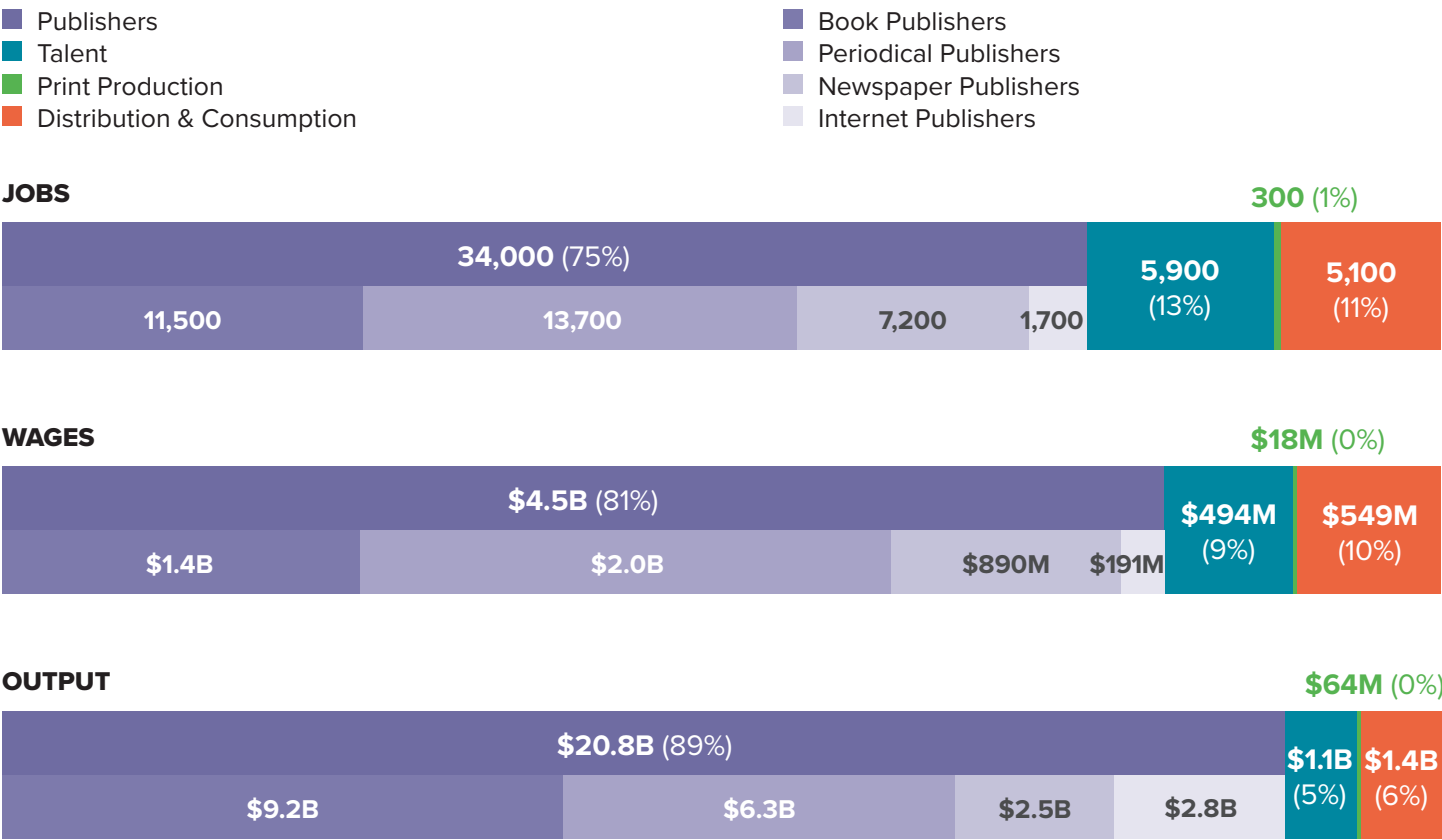
Source: Emsi; IMPLAN

3.2 DIRECT ECONOMIC IMPACT

In 2020, the publishing industry was directly responsible for 45,400 jobs, \$5.5 billion in wages, and \$23.4 billion in economic output. The **Publishers** sector had the largest direct impact, representing 75% of jobs, 81% of wages, and 89% of economic output. The **Publishers** sector is followed by the **Talent** sector, **Distribution &**

Consumption sector, and **Print Production** sector in terms of direct economic output. The following pages evaluate the breakdown of direct jobs, wages, and economic output across the four sectors, including their growth or decline patterns over the past decade.

Figure 4: Total Direct Economic Impact by Sector, 2020



JOBS

In 2020, NYC supported approximately 45,400 publishing jobs. The publishing industry's largest sectors were **Publishers** (34,000 jobs, 75% of industry employment), **Talent** (5,900 jobs, 13%), and **Distribution & Consumption** (5,100 jobs, 11%). **Print Production** only represents 300 jobs or 1% of industry employment.

NYC's publishing industry declined at a CAGR of -2.8%, from approximately 60,000 to 45,400 jobs, between 2010 and 2020. All sectors experienced employment declines over this period, except **Talent**, which increased at a CAGR of 4.8% and nearly doubled in size. The **Publishers** sector

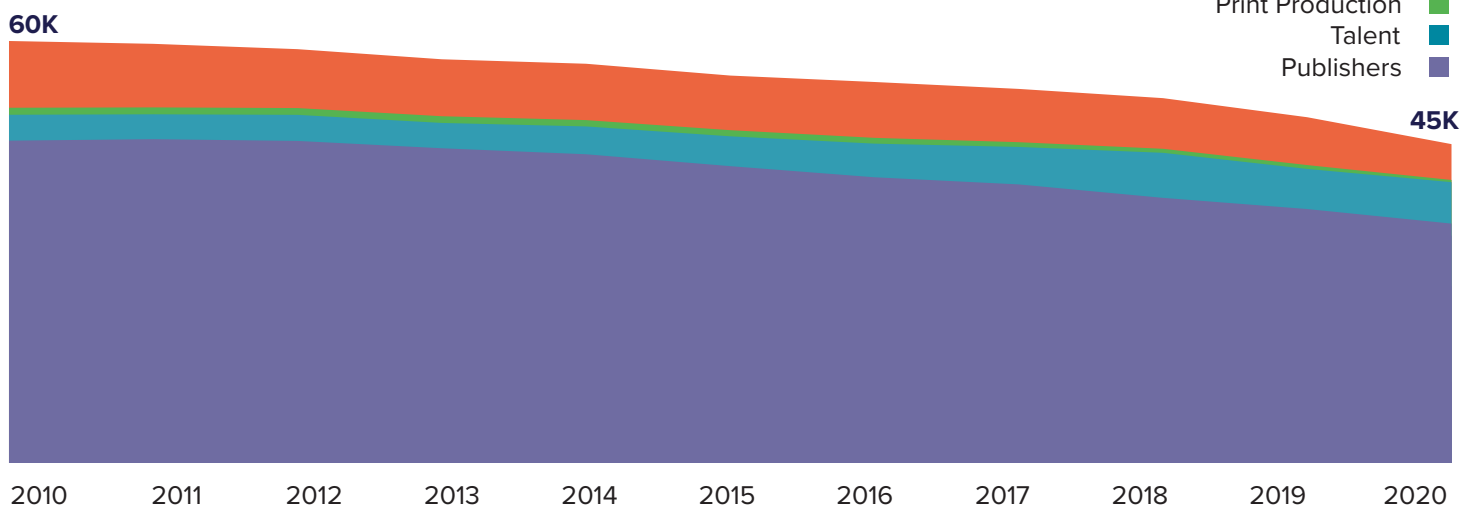
declined at a similar rate to the industry at large, at a CAGR of -2.9%. The **Print Production** sector declined at the steepest rate (-10.9%), which represented a drop from 1,000 to 300 jobs. **Distribution & Consumption** only fared slightly better – the sector declined at a CAGR of -6% over the past decade. While NYC's overall publishing industry employment is declining, it continues to be larger and more resilient than publishing industries in any other part of the country. Additional detail regarding NYC's publishing industry relative to benchmark cities may be found in the Appendix.

Table 2: Total Employment by Sector, 2010-2020

INDUSTRY / SECTOR	EMPLOYMENT		
	2010	2020	CAGR
Publishing Industry	60,000	45,400	-2.8%
Publishers	45,900	34,000	-2.9%
Talent	3,700	5,900	4.8%
Print Production	1,000	300	-10.9%
Distribution & Consumption	9,500	5,100	-6.0%

Source: Emsi

Figure 5: Total Employment by Sector, 2020



Source: Emsi

WAGES

The publishing industry had an annual average wage of \$122,000 in 2020, which represented an increase from \$94,000 in 2010 (CAGR of 2.6%). The industry's 2020 annual average wage was also above NYC's overall annual average wage of \$99,000 (representative of both public and private sector employment).

Within the industry, the **Publishers** sector had the highest average annual wage (\$132,000), followed by the **Distribution & Consumption** sector (\$108,000). However, the **Distribution & Consumption** sector's high annual average wage

was largely driven by news syndicates, which had a much higher annual average wage (\$172,000), than news dealers & newsstands (\$34,000), bookstores (\$39,000), and merchant wholesalers (\$72,000), as illustrated by Figure 6 on the following page.

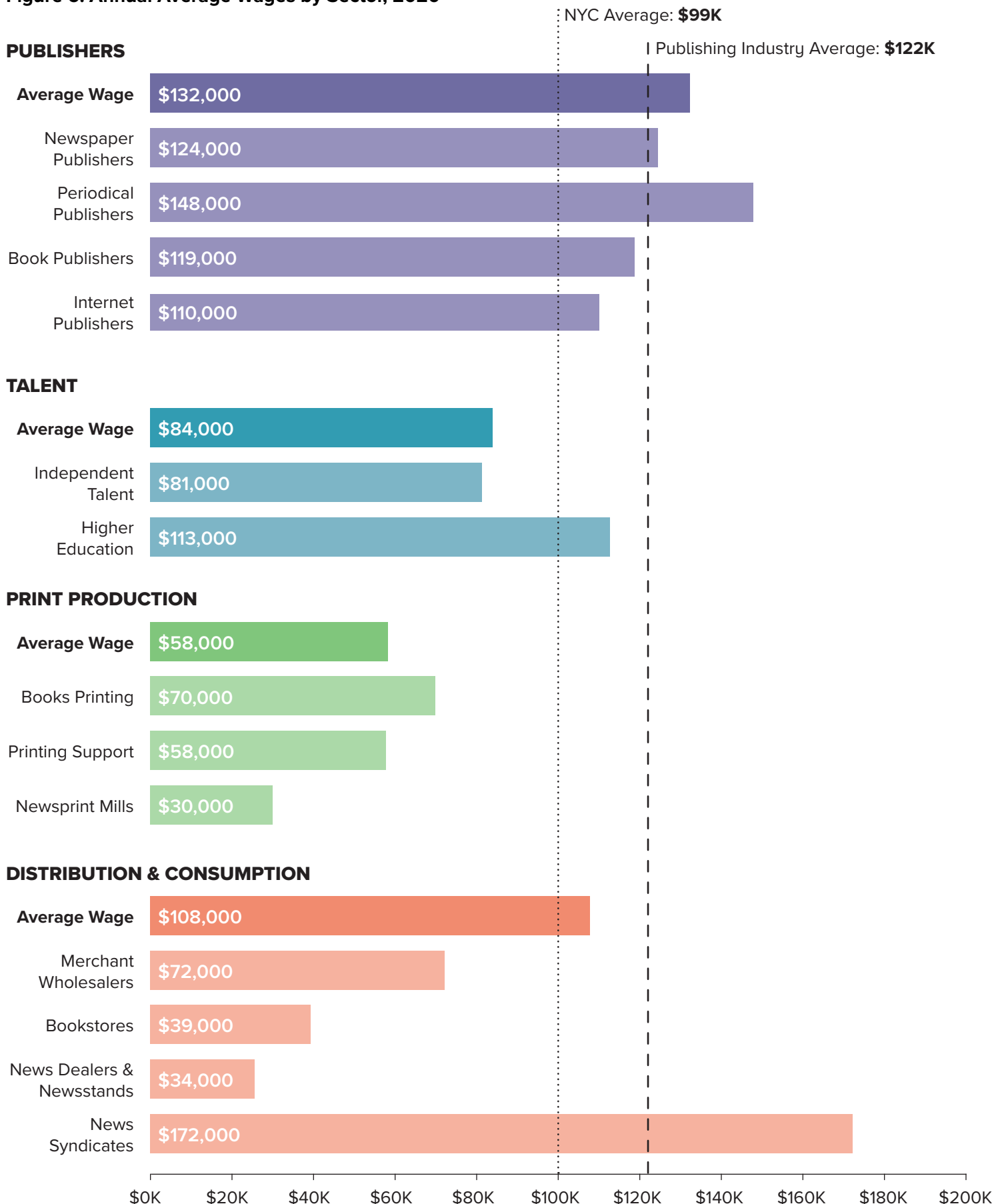
The **Talent** and **Print Production** sectors had lower annual average wages, at \$84,000 and \$58,000, respectively. All sectors experienced wage growth between 2010 and 2020, though the **Print Production** sector's CAGR was very low (0.3%), while the **Distribution & Consumption** sector's CAGR was especially high (5%).

Table 3: Annual Average Wages by Sector, 2010-2020

INDUSTRY / SECTOR	ANNUAL AVERAGE WAGES		
	2010	2020	CAGR
Publishing Industry	\$94,000	\$122,000	2.6%
Publishers	\$103,000	\$132,000	2.5%
Talent	\$63,000	\$84,000	2.8%
Print Production	\$57,000	\$58,000	0.3%
Distribution & Consumption	\$66,000	\$108,000	5.0%

Source: Emsi

Figure 6: Annual Average Wages by Sector, 2020



Source: Emsi

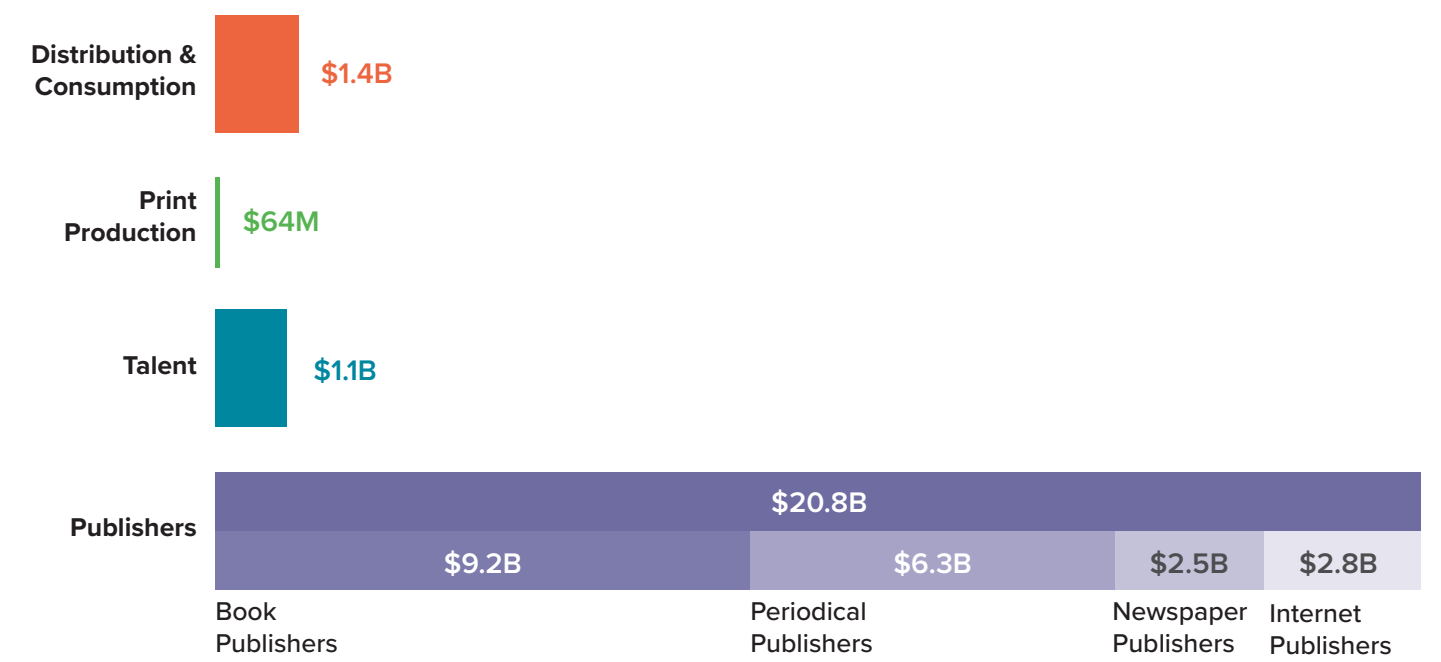
OUTPUT

In 2020, New York City’s publishing industry generated \$23.4 billion in direct economic output. Economic output represents sales to consumers and business-to-business spending within the industry. Of the publishing industry’s four sectors, the **Publishers** sector had the highest direct economic output (\$20.8 billion, 89% of the overall industry’s total direct economic output). The book publishers sub-sector was responsible for 44% (\$9.2 billion) of the broader sector’s direct economic output.



McNally Jackson bookstore, by [Carl Mikoy](#), licensed under [CC BY 2.0](#)

Figure 7: Total Direct Output by Sector, 2020



Source: Emsi; IMPLAN

3.3 BROADER ECONOMIC IMPACT

The publishing industry's economic impact extends beyond activity within its four key sectors. As noted previously, the publishing industry's total economic impact to NYC is measured by the amount of direct, indirect, and induced jobs, wages and economic output it generates. **Direct** impacts are jobs, wages and economic output that are created within the publishing industry. **Indirect** impacts are jobs, wages, and economic output of suppliers of goods and services to the publishing industry. **Induced** impacts, also referred to as the household-spending effect, measure the jobs, wages and economic output created by direct and indirect job holders spending their wages within NYC.

For example, an individual book publisher may receive revenue from book sales, which helps it create jobs and pay those employees (direct impact). This publisher then generates additional jobs, wages, and economic output when it purchases goods and services outside the publishing industry, such as the services of copyright attorneys or local venues for launch events (indirect impact). Job holders affected by both direct and indirect activity spend their wages in NYC, thereby creating additional jobs, wages, and economic output (induced impact).

This section details the indirect and induced impact associated with each of the publishing industry's four sectors.

Indirect Impact

In 2020, the publishing industry in NYC supported approximately 29,900 indirect jobs, \$3.7 billion in indirect wages, and \$6.4 billion in indirect economic output. The sector with the highest indirect impact was **Publishers**, accounting for almost 90% of all indirect jobs, wages, and economic output. When compared to other MOME industry reports such as the *New York City Film & Television Industry Economic Impact Study 2021*, the publishing industry has a high share of indirect jobs, wages, and economic output relative to its share of direct jobs, wages, and economic output. This finding suggests that New York City's publishing industry generates a high level of business-to-business activity in its own geography, given its position as the center of U.S. publishing. Many ancillary services to publishing are also concentrated in New York City, including real estate development and brokerage, advertisement, and accountancy firms.

Induced Impact

In 2020, the publishing industry in NYC supported approximately 19,100 induced jobs, \$1.5 billion in induced wages, and \$3.8 billion in induced economic output. The sector with the highest induced impact was **Publishers**, accounting for over 80% of all induced jobs, wages, and economic output.

A given sector's induced impact is driven by that sector's total direct and indirect wages, which affects the amount spent on everyday goods and services in NYC. However, each sector generates the same types of induced jobs in NYC (e.g., restaurant workers) and therefore has the same share of induced jobs, wages, and output. For example, the **Talent** sector generates 8% of the publishing industry's induced jobs and 8% of its induced wages / output.

Figure 8: Total Indirect Economic Impact by Sector, 2020

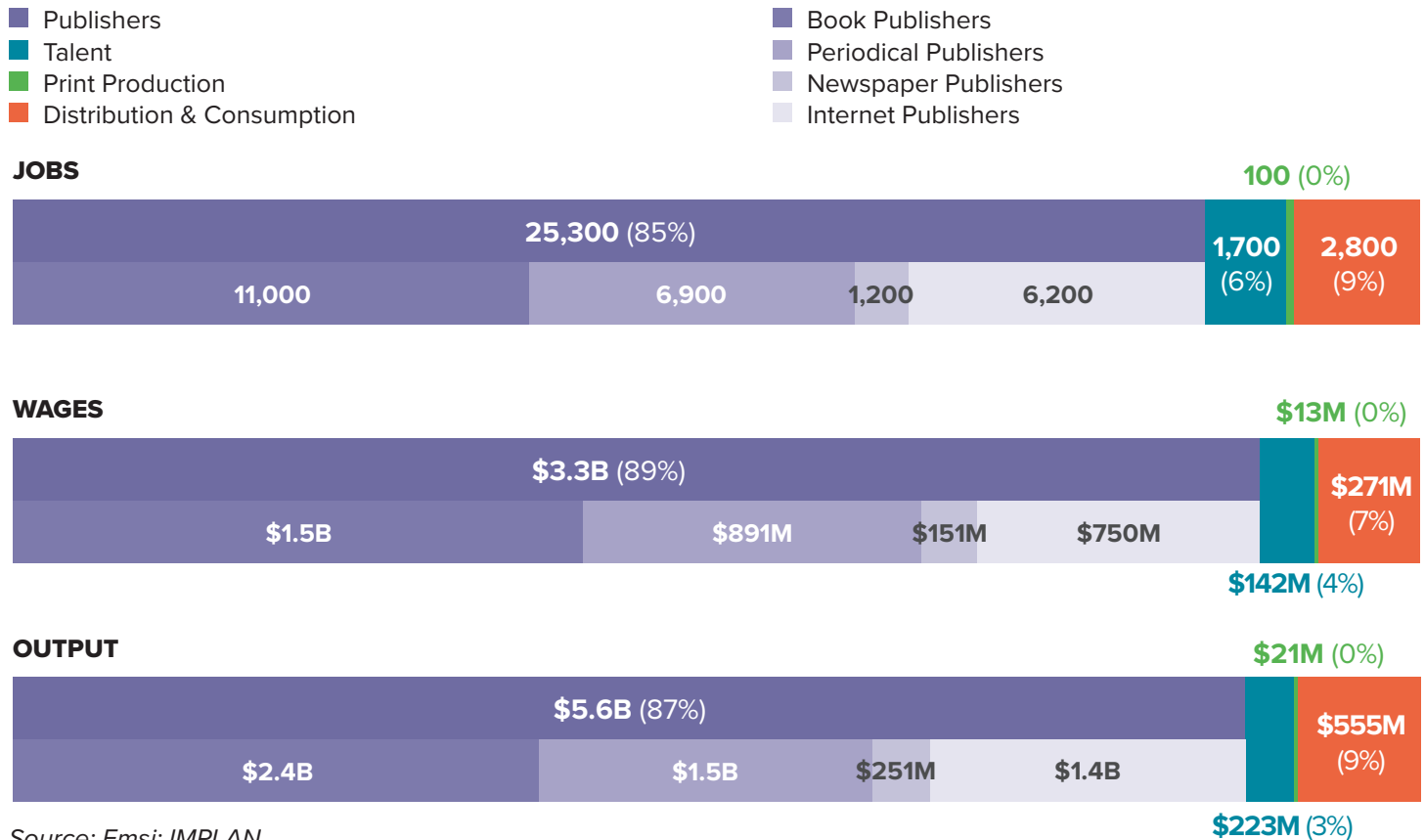
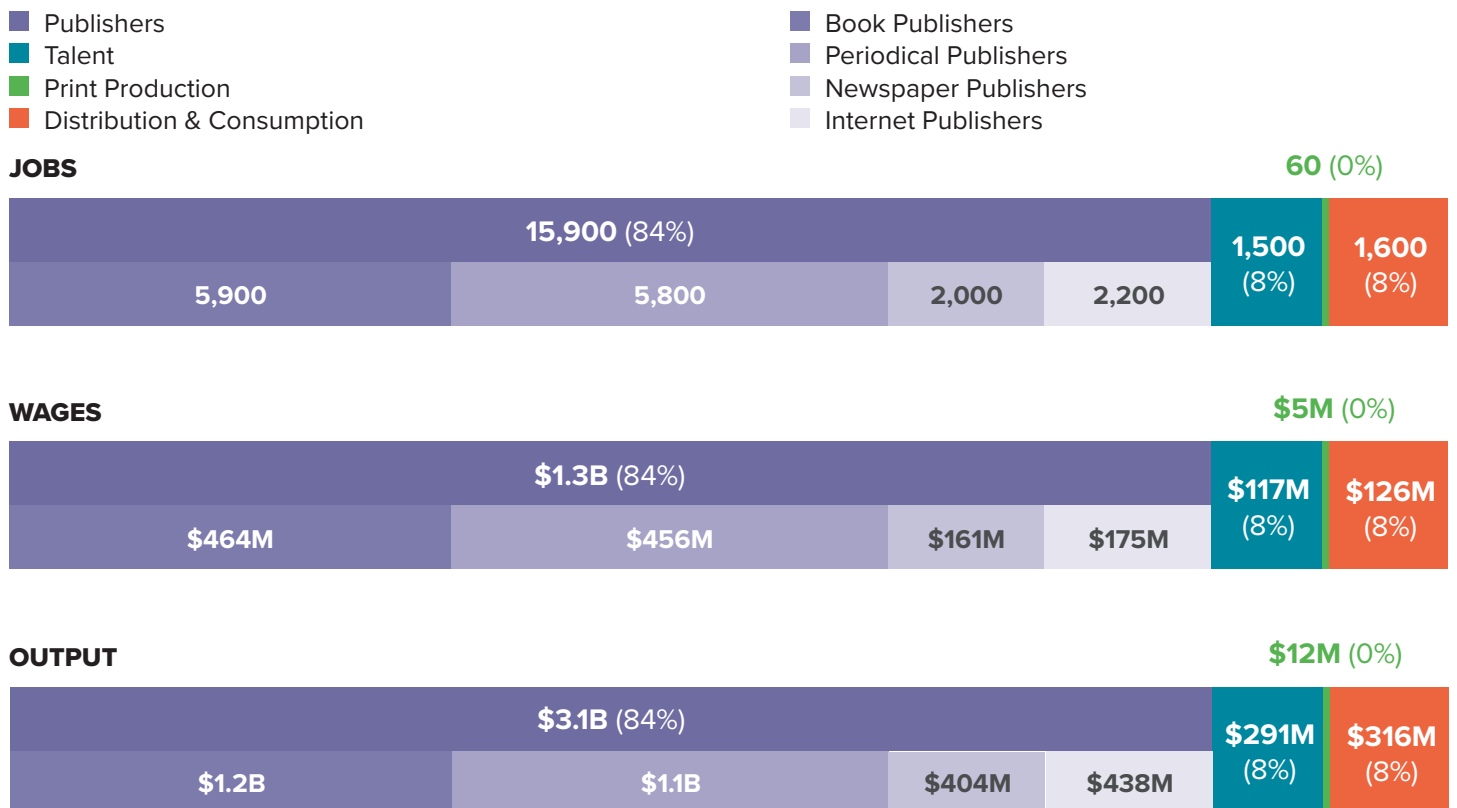


Figure 9: Total Induced Economic Impact by Sector, 2020



Magazine rack, by Phil Roeder, licensed under CC BY 2.0 (photo has been modified)

4.1 PUBLISHERS

The **Publishers** sector is composed of establishments that prepare and issue books, periodicals (magazines and journals), and newspapers in print and/or digital form.

SECTOR	SUB-SECTOR	NAICS CODE
Publishers	Book Publishers	51130
	Periodical Publishers	51120
	Newspaper Publishers	51110
	Internet Publishers	519130

Book publishers support individual authors through manuscript editing, graphic design / illustration, and book promotion services. Periodical and newspaper publishers edit and curate the articles of multiple journalists, as well as illustrations and advertisements, to produce a coherent publication that is issued on a periodical basis (e.g., daily, weekly, and monthly). Internet publishers engage in similar activities to periodical and newspaper publishers, although their content is published exclusively online. Examples of some major publishers that are based in NYC are Penguin Random House (Book), Conde Nast (Periodical), *The New York Times* (Newspaper), and BuzzFeed (Internet).

Economic Impact

In 2020, the **Publishers** sector was **directly** responsible for 34,000 jobs, \$4.5 billion in wages, and \$20.8 billion in economic output. The sector also **indirectly** generated 25,300 jobs, \$3.3 billion in wages, and \$5.6 billion in economic output through business-to-business spending. Finally, spending by direct and indirect employees of the **Publishers** sector **induced** an additional 15,900 jobs, \$1.3 billion in wages, and \$3.1 billion in economic output.

Employment Trends

The **Publishers** sector's employment decreased at an annual average rate of -2.9% between 2010 and 2020, most dramatically among periodical publishers who recorded a CAGR of -5.9%. Newspaper publishers saw a modest employment decline at a CAGR of -2.1% and book publishers' employment remained relatively steady at a CAGR of -0.2%. On the other hand, internet publishers' employment increased at an average annual rate of 19% between 2010 and 2020, which represented an increase from approximately 300 to 1,700 employees.

Table 4: Total Employment for Publishers Sector, 2010-2020

SECTOR / SUB-SECTOR	EMPLOYMENT		
	2010	2020	CAGR
Publishers	45,900	34,000	-2.9%
Book Publishers	11,700	11,500	-0.2%
Periodical Publishers	25,000	13,700	-5.9%
Newspaper Publishers	8,900	7,100	-2.1%
Internet Publishers	300	1,700	19.0%

Source: Emsi

Internet publishers, which are responsible for “digital native” news platforms and magazines, have expanded to meet demand for virtual content as computers, smartphones, and wireless infrastructure become increasingly commonplace across the nation.

Meanwhile, periodical and newspaper publishers have declined. While many periodical and newspaper publishers have established an online presence to maintain competitiveness, this transition has not prevented employment declines.

- First, publishers generate less revenue from advertisements in online versions of magazines and newspapers, which puts pressure on their ability to maintain or grow a workforce. In a digital edition, a publisher only charges for the advertisements that a reader scrolls past or views. In a print edition, a publisher charges every advertiser according to the total number of subscribers (or other distribution metric), even though the average reader does not flip through all pages. Online advertisements are also typically smaller and therefore have a lower price tag.
- Second, the curation of online publications is more standardized than for print publications, which reduces the demand for in-house art directors and graphic designers.

Internet publishers’ growth has not offset employment declines among periodical and newspaper publishers, in part because these establishments typically employ fewer individuals. In addition, a substantial amount of consumer demand for virtual content has been absorbed by generalized social media sites (e.g., Facebook and Twitter) as opposed to internet publications that would fall under the **Publishers** sector.

Book publishers have been more resilient than periodical and newspaper publishers, largely because consumer preferences for physical books, which are more profitable than e-books, remain strong. Publishers have found inventive ways to maintain these preferences and in turn, their profit margins, by increasing the value of print books with detailed designs, high quality photographs, and embellished end pages.ⁱ According to data

from Statista’s Advertising and Media Outlook, an estimated 23 percent of the U.S. population purchased an e-book in 2021, compared to 45 percent who purchased a print book.ⁱⁱ In addition, the moderate increase in the market share for e-books since the early 2000s has not presented substantial challenges for book publishers – these establishments can sell electronic rights to e-book distributors like Amazon without re-configuring their employment base or business model.

The resilience of NYC’s book publishers sub-sector may also be attributed to its high concentration of independent book publishers (the most in the nation).

Book publishers have experienced substantial consolidation since the 1970s; most recently in 2021, Penguin Random House announced its plans to acquire Simon & Schuster (which would render the “Big Five” the “Big Four”), just eight years after Penguin acquired Random House (when the “Big Six” became the “Big Five”). However, New York City’s strong and growing group of independent publishers has helped to counter the job loss and homogenization of media that typically corresponds with consolidation. Independent publishers indicate they are attracted to New York City’s strong network of publishing / writing programs and talent; dynamic literary scene (including book fairs like the Brooklyn Book Festival, which have historically reserved a large share of booths for independent publishers); and, ironically, the concentration of large book publishers. Independent publishers often outsource sales and distribution services to the “Big Five” publishers.

Although the **Publishers** sector is declining in New York City and nationwide, NYC’s **Publishers** sector is the largest in the country. That said, the sector must continue to adapt and evolve to maintain nationwide competitiveness. A common thread among stakeholder interviews was that low compensation limits growth among entry-level talent, especially from socio-economically and racially-diverse hiring pools.

Sector Jobs

The **Publishers** sector, excluding the internet publishers sub-sector,* primarily employs Editors, who make a median amount of \$85,000 each year and typically hold a bachelor's degree or higher. There are also a substantial number of Advertising Sales Agents, Market Research Analysts, and News Analysts & Journalists at NYC's publishing companies; all three occupational groups make a median amount of approximately \$84,000 each year. Advertising Sales Agents typically hold a high school diploma (or equivalent), while most Market Research Analysts and News Analysts & Journalists have graduated from college.

Stakeholders also indicated that periodical and newspaper publishers are hiring an increasing number of tech professionals as they expand their online presence. In addition, the skills required of Editors at periodical and newspaper publishers are evolving given the increasing availability of data on consumer patterns and readership. The curation of content is not only based on the editorial staff's vision or interests, but also highly frequent feedback loops.



New York Times newsroom in 1942, by Marjory Collins, accessed through the Library of Congress, public domain

Table 5: Top Five Occupations by Job Count for Publishers Sector, 2020

OCCUPATION	JOBS	SHARE OF SECTOR JOBS	MEDIAN ANNUAL EARNINGS	TYPICAL ENTRY LEVEL EDUCATION
Editors	7,000	22%	\$85,000	Bachelor's degree
Advertising Sales Agents	2,600	8%	\$83,000	High school diploma
Market Research Analysts	1,400	4%	\$85,000	Bachelor's degree
News Analysts & Journalists	1,300	4%	\$85,000	Bachelor's degree
Graphic Designers	1,300	4%	\$68,000	Bachelor's degree

Source: Emsi

*Employment data for internet publishers is based on a custom database of establishments that represent a subset of NAICS 519130. However, occupational characteristics data is only available for the broader NAICS 519130. For this reason, the internet publishers sub-sector is excluded from this portion of the analysis.

Workforce Demographics

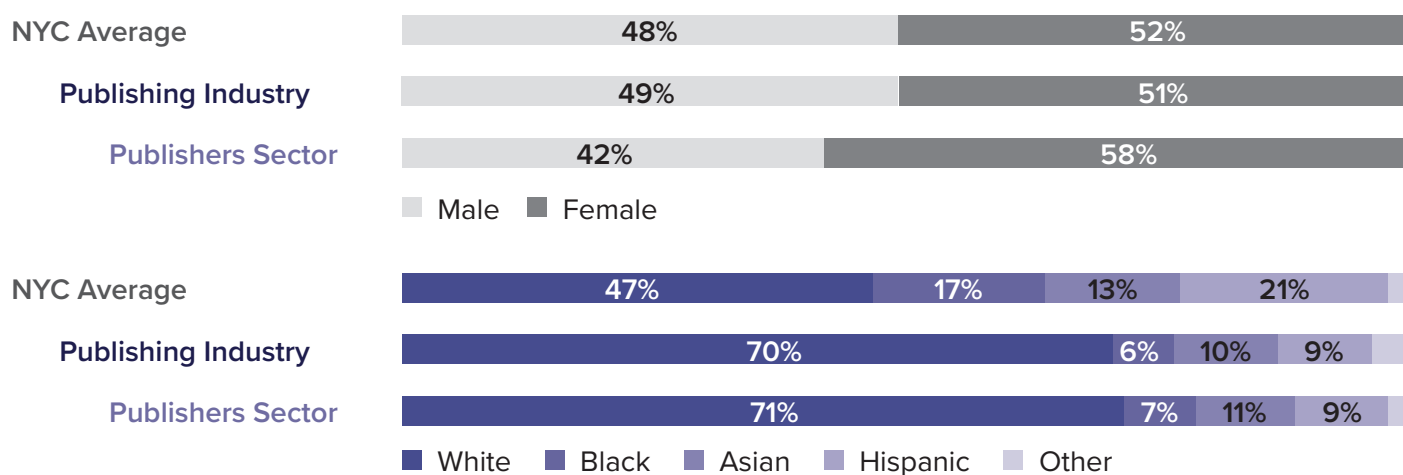
The **Publishers** sector, excluding the internet publishers sub-sector,* has a greater share of female employees (58%) than do the overall publishing industry (51%) and NYC workforce (52%). In addition, the **Publishers** sector's share of female employees increased by 3% to 4% between 2010 and 2020. This data echoes the sentiments of stakeholders who indicated that many publishing companies have a strong pipeline of female talent. However, some also noted that men are disproportionately represented among senior staff.

The **Publishers** sector has a similar share of non-white employees (29%) when compared to the publishing industry (30%), although this proportion is much lower than for the NYC workforce (53%). While the share of Asian employees is on par with the greater city's workforce, Black and Hispanic employees are substantially under-represented among the **Publishers** sector. In addition, this sector did not experience an increase in the share of Black workers – and only a modest increase in the share of Hispanic workers (+1%) – between 2010 and 2020.

Many companies within the **Publishers** sector are actively working to diversify their workforces, as well as the content that they issue. Stakeholders indicated that increasing entry-level wages is key to securing talent from diverse socio-economic and racial / ethnic backgrounds. In addition, stakeholders emphasized the importance of publishing works by diverse authors and journalists, which empowers all individuals to participate in the generation and consumption of books, magazines, and newspapers.

Support for ethnic and community media outlets, which typically have more diverse workforces and publish content in a variety of languages, also expands the reach of NYC's publishing industry. The City has acknowledged the importance of this component of the publishing industry through various programs and initiatives, namely the establishment of the Mayor's Office of Ethnic and Community Media (MOECM) in 2021 (under [Local Law 83](#)). MOECM facilitates connections between ethnic and community media outlets and government resources, and ensures that City agencies meet Local Law 83's goal of spending at least 50 percent of their advertising budget on these businesses.

Figure 10: Share of Employment by Gender and Race / Ethnicity for Publishers Sector, 2020



Source: Emsi

*Employment data for internet publishers is based on a custom database of establishments that represent a subset of NAICS 519130. However, demographic data is only available for the broader NAICS 519130. For this reason, the internet publishers sub-sector is excluded from this portion of the analysis.



Ethnic media, by PJR, licensed under CC BY-NC 2.0

ETHNIC AND COMMUNITY MEDIA OUTLETS

New York City is one of the most ethnically diverse cities in the country – nearly 40 percent of the city’s population is foreign born and more than 150 languages are spoken across the five boroughs.ⁱⁱⁱ

The city’s diversity has corresponded with a rise in ethnic and community media outlets. These media outlets – due to their content, language, and distribution channels – are often more effective at reaching diverse populations than mainstream media outlets. Through these news sources, ethnic populations not only stay informed on events taking place in their countries of origin but also their current city of residence, NYC. Over the course of the COVID-19 pandemic, for instance, ethnic populations typically referred to their local media outlet for public safety notices and information regarding business and employee relief (e.g., PPP loans).

Ethnic and community media outlets face many of the same challenges as mainstream media outlets, including digitization pressures. In addition, these establishments’ challenges are often exacerbated by their lack of access to professional training, smaller consumer bases, and limited distribution channels. Most ethnic and community media outlets cite financial stability and sustainability – just ‘staying afloat’ – as their primary concern.

City initiatives and programs have provided critical support for ethnic and community media outlets. NYC’s Mayor’s Office of Ethnic and Community Media (MOECM), the first of its kind in the U.S., was established in 2021 under [Local Law 83](#). MOECM maintains a directory of ethnic and community media outlets, supports these businesses by facilitating connections with government resources, and ensures that City agencies reach Local Law 83’s goal of spending at least 50 percent of their advertising budget on ethnic and community media

outlets (an expanded goal from [Executive Order 47](#) of 2019).

City spending on ethnic and community media outlets provided a critical lifeline during the COVID-19 pandemic. According to the Brooklyn-based *Haitian Times*, the online newspaper received \$73,000 in ad buys from the City in 2020, up from \$225 in 2019. This revenue stream kept *The Haitian Times* among other ethnic and community media outlets afloat, as many small businesses had closed or experienced revenue declines and were no longer purchasing ad space in local newspapers and magazines.^{iv} While the City’s 2020 spending on ethnic and community media was inflated by federal pandemic relief, MOECM continues to ensure that a substantial portion of the City’s stabilized advertising budget go toward these media outlets.

In addition, the Center for Community Media (CCM) at the CUNY Craig Newmark Graduate School of Journalism was founded in 2006 to serve as a hub of information, resources, and training for ethnic and community media outlets. In 2020, CCM also launched the Advertising Boost Initiative to assist ethnic and community media outlets in accessing their share of City agencies’ advertising budgets.^v

Ethnic and community media outlets are a key component of New York City’s publishing ecosystem, and one that ensures the city’s diverse voices are represented and heard.

The City’s continued support for these media outlets serves as a model for other cities across the nation and world, especially those with diverse populations.

4.2 TALENT

The **Talent** sector is composed of independent talent, which includes freelance writers, journalists, photographers, illustrators, and graphic designers, and higher education, which includes institutions that teach writing, journalism, and publishing programs.

SECTOR	SUB-SECTOR	NAICS CODE
Talent	Independent Talent	711510
	Higher Education	611310

Economic Impact

In 2020, the **Talent** sector was **directly** responsible for 5,900 jobs, \$494 million in wages and \$1.1 billion in economic output. The total number of jobs represents both full- and part-time employees, including workers who consider themselves freelancers or self-employed. The sector also **indirectly** generated 1,700 jobs, \$142 million in wages, and \$223 million in economic output through business-to-business spending. Finally, spending by direct and indirect employees of the **Talent** sector **induced** an additional 1,500 jobs, \$117 million in wages, and \$291 million in economic output.

Employment Trends

The **Talent** sector stands out in comparison to the publishing industry’s other three sectors because of its significant growth overall (4.8% CAGR). The independent talent sub-sector increased at a CAGR

of 5.1% and the higher education sub-sector at a CAGR of 1.9% between 2010 and 2020.

Representatives of freelance writers emphasized that author readings at bookstores, book fairs, and other literary events are critical to strengthening NYC’s body of publishing talent. In addition, freelance workers prefer to be in close proximity to book, periodical, and newspaper publishers to more effectively secure freelance writing, illustration, or graphic design jobs.

The rapidly growing pool of independent talent speaks to NYC’s reputation as a literary center where aspiring and established writers, journalists, photographers, illustrators, and graphic designers can network and collaborate.

NYC is not only a magnet for publishing talent because of its dynamic literary scene, but also because of the city’s broader arts, media, and entertainment ecosystem. According to the Writers Guild of America East, over half of New York City’s journalists and authors also work as playwrights and screenwriters and are therefore drawn to the city’s thriving performing arts industries.^{vi} In addition, illustrators and graphic designers for books, newspapers, and periodicals benefit from the city’s fine arts scene.

Table 6: Total Employment for Talent Sector, 2010-2020

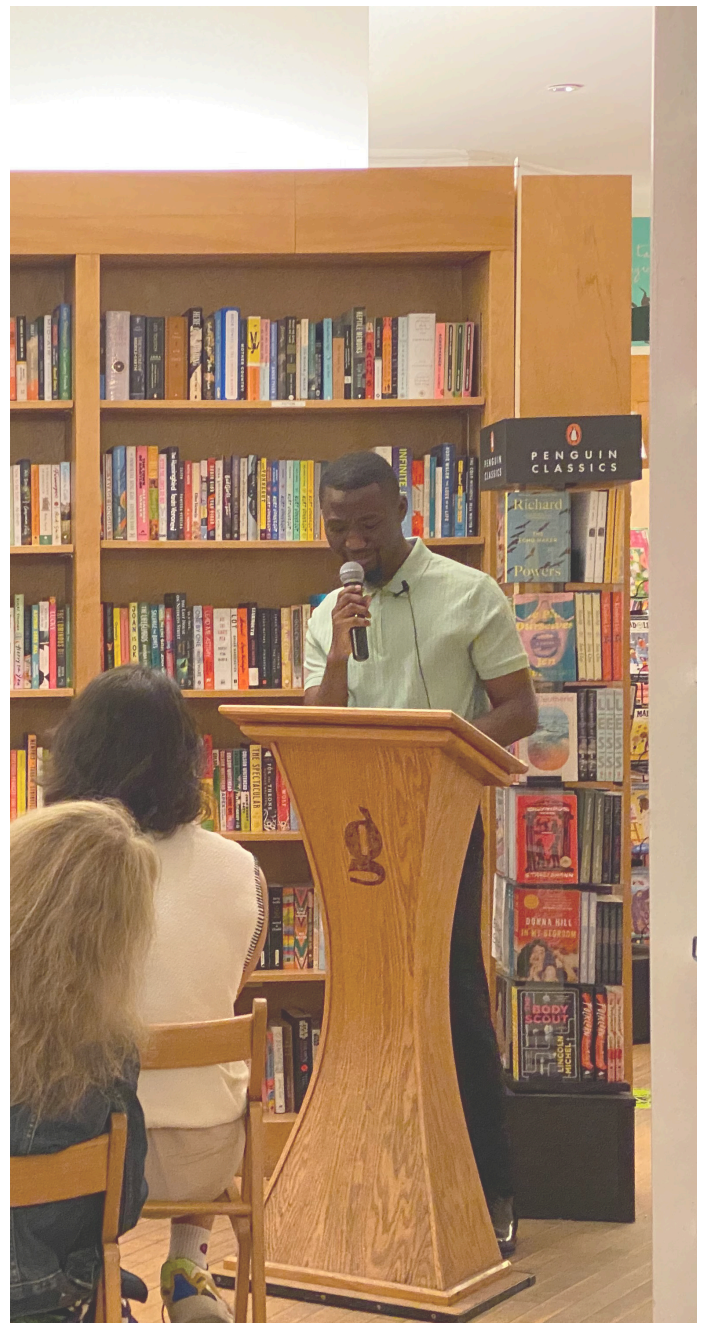
SECTOR / SUB-SECTOR	EMPLOYMENT		
	2010	2020	CAGR
Talent	3,700	5,900	4.8%
Independent Talent	3,300	5,400	5.1%
Higher Education	400	500	1.9%

Source: Emsi

Finally, it goes without saying that there is much to write about in New York City – journalists flock to the city to report on the economic and cultural activity that takes place in the nation’s largest population center, and authors settle down in historic and diverse neighborhoods that inspire.

However, the high cost of living makes it difficult for some publishing talent to establish a career in NYC. In addition, some freelance writers have expressed that they would prefer to supplement their income with full-time writing or editorial positions at publishing houses, which are dwindling. Thus, the continued growth of NYC’s independent talent not only depends on the resilience of the city’s **Publishers** sector and broader arts, media, and entertainment ecosystem, but also affordable workspace, affordable housing, and other funding opportunities – which are discussed at greater length in the Recommendations section.

NYC’s higher education sub-sector, which currently encompasses over 40 degree-granting programs at 17 institutions offering specialized study in publishing, journalism, and writing, has also contributed to the **Talent** sector’s growth. This sub-sector not only represents a substantial number of jobs (over 500 faculty),* but also graduates students into the independent talent sub-sector among other components of the publishing industry. Stakeholders indicated that many of these programs are updating their curriculum to include courses that specialize in digital content creation given digitization trends across the entire publishing industry. A table with descriptions of all degree-granting programs may be found in the Appendix.



Greenlight Bookstore author reading, courtesy of Greenlight Bookstore

*Many educational institutions offering publishing programs in NYC are 'housed' within an institution's English Department. Where possible, this study has only accounted for faculty and staff directly associated with these publishing programs, but in some cases, the total count of faculty is inclusive of those with appointments in the English Department as well.

Sector Jobs

NYC's independent talent sub-sector is primarily composed of Writers & Authors (74% of sub-sector jobs), who make a median annual amount of \$73,000 and typically hold a bachelor's degree. There are also a number of freelance Photographers based in NYC (12% of sub-sector jobs) that sell their photos to publishers. Photographers earn less than Writers & Authors – at a median annual earnings amount of \$59,000 – and do not typically require a bachelor's degree. Freelance Art Directors are another important part of the publishing ecosystem, and these professionals make a high median annual amount of \$108,000.

Faculty at publishing and journalism programs, classified as Postsecondary Teachers, also make a high median annual amount of \$109,000. In addition, these professionals typically hold a doctoral or professional degree – the highest level of educational attainment across the entire publishing industry.



Asian American Writers Workshop, by Jim Henderson, licensed under CC BY-SA 4.0

Table 7: Top Five Occupations by Job Count for Independent Talent Sub-Sector, 2020

OCCUPATION	JOBS	SHARE OF SUB-SECTOR JOBS	MEDIAN ANNUAL EARNINGS	TYPICAL ENTRY LEVEL EDUCATION
Writers & Authors	3,900	74%	\$73,000	Bachelor's degree
Photographers	700	12%	\$59,000	High school diploma
Art Directors	300	7%	\$108,000	Bachelor's degree
News Analysts & Journalists	200	5%	\$85,000	Bachelor's degree
Editors	100	2%	\$85,000	Bachelor's degree

Source: Emsi

Table 8: Occupation for Higher Education Sub-Sector, 2020

OCCUPATION	JOBS	SHARE OF SUB-SECTOR JOBS	MEDIAN ANNUAL EARNINGS	TYPICAL ENTRY LEVEL EDUCATION
Postsecondary Teachers	500	100%	\$109,000	Doctoral or prof. degree

Source: Emsi

Workforce Demographics

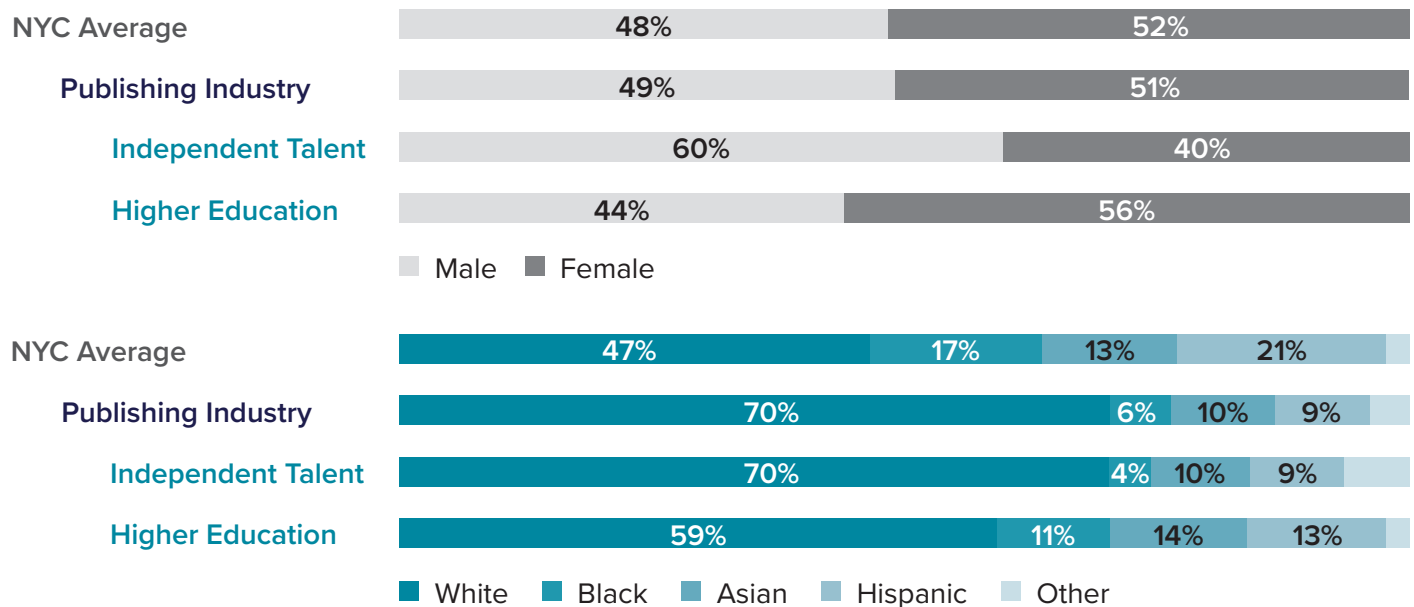
The independent talent sub-sector has a lower share of female employees (40%) when compared to the publishing industry (51%) and the NYC workforce at large (52%). The independent talent sub-sector and publishing industry have the same share of non-white workers (30%), although this proportion is much lower than for the NYC workforce (53%). Independent talent's share of white workers decreased between 2010 and 2020, a change that was met by an increase in the share of Asian, Hispanic, and workers of different races / ethnicities or multiple races (for brevity, called "Other" in the figures below).

On the other hand, the higher education sub-sector has a higher share of female employees (56%) when compared to the publishing industry (51%) and the NYC workforce at large (52%). Higher education's share of non-white workers (41%) is higher than for the publishing industry, but still lower than for the NYC workforce. The sub-sector's

share of white workers decreased and the share of Asian and Hispanic workers increased between 2010 and 2020.

Continued City support for affordable education and professional development opportunities in writing, journalism, and other publishing-related fields is key to diversifying the independent talent sub-sector. In addition, some of New York City's colleges and universities have established courses and programs that focus on non-white literature, which tend to attract more diverse faculty and graduate more diverse talent. For instance, the Center for Black Literature (CBL) at CUNY Medgar Evers College was established in 2002 to broaden the public's knowledge and appreciation of Black literature. CBL offers literary programs and educational workshops for CUNY students, as well as the broader public. In addition, CBL operates the National Black Writers Conference (NWBC), an annual public gathering dedicated to emerging themes in Black literature.

Figure 11: Share of Employment by Gender and Race / Ethnicity for Talent Sector, 2020



Source: Emsi

4.3 PRINT PRODUCTION

The **Print Production** sector is composed of establishments engaged in the physical aspects of printing, such as the manufacturing of pulp and paper; the printing of books, newspapers, and periodicals; and post-press services (e.g., folding, cutting, and binding). Data for the **Print Production** sector is not broken down into its three sub-sectors (books printing, printing support, and paper mills), since employment is very low for each.

SECTOR	SUB-SECTOR	NAICS CODE
Print Production	Books Printing	323117
	Printing Support	323120
	Paper Mills	322121

Economic Impact

The **Print Production** sector contributes the least in terms of economic impact relative to other sectors. In 2020, the **Print Production** sector was **directly** responsible for 300 jobs, \$18 million in wages and \$64 million in economic output. The sector also **indirectly** generated 100 jobs, \$13 million in wages, and \$21 million in economic output through business-to-business spending. Finally, spending by direct and indirect employees of the **Print Production** sector **induced** an additional 60 jobs, \$5 million in wages, and \$12 million in economic output.

Employment Trends

Over the past decade, **Print Production** employment in NYC has significantly declined – by -11% annually between 2010 and 2020 – as most paper manufacturing and printing operations have moved to the Midwest, as well as overseas to South America, Canada, and China due to lower labor costs.

However, NYC is home to a handful of small, independently owned book binders that typically offer book restoration services.

In addition, there are a few “Print on Demand” establishments, including On Demand Books on Broadway Street in Soho, where paperback and hardcover books can be printed in a matter of minutes using high-speed machines. This process is generally reserved for special interest titles and self-published novels.

Table 9: Total Employment for Print Production Sector, 2010-2020

SECTOR	EMPLOYMENT		
	2010	2020	CAGR
Print Production	1,000	300	-11.0%

Source: Emsi

Sector Jobs

The **Print Production** sector's occupations are lower wage and have fewer educational attainment requirements than the **Publishers** or **Talent** sectors' occupations. Printing Press Operators represent 19% of **Print Production** jobs, and these professionals make a median annual amount of \$46,000 and typically hold a high school diploma. Personal Service Managers, who supervise and directly manage personal service staff, have a higher median annual earnings amount of \$88,000, though this occupational group only represents 4% of sector employment and has a higher barrier to entry (bachelor's degree, typically).

Workforce Demographics

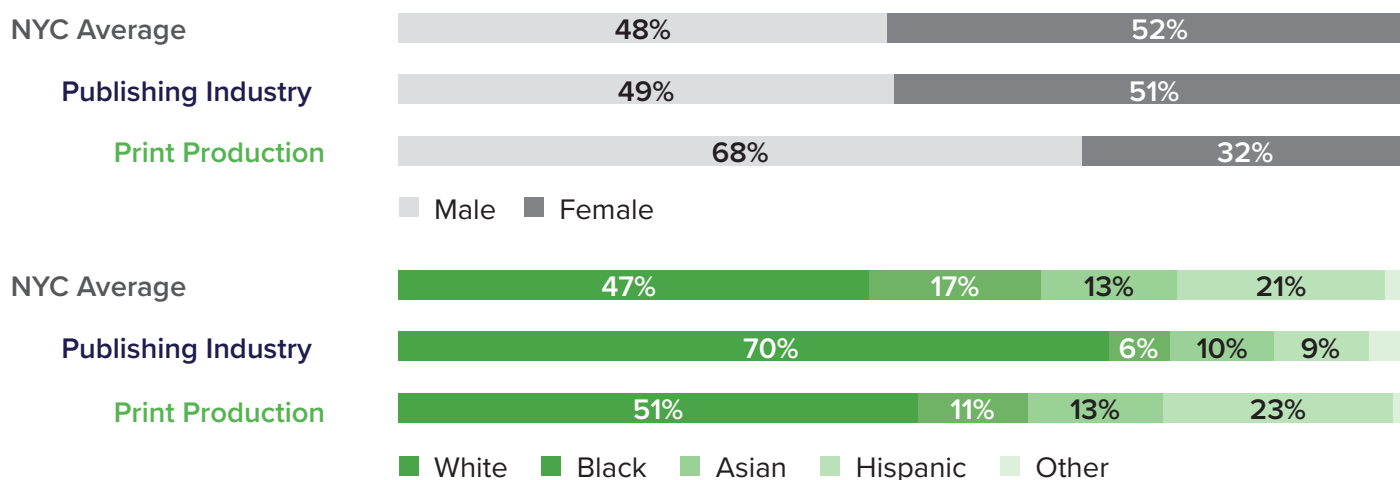
The **Print Production** sector's workforce demographics differ from the publishing industry at large. The sector has a much lower share of female employees (32%) and white employees (51%) than does the broader industry. In addition, the sector has a high share of Hispanic workers (23%), followed by Asian and Black workers (13% and 11%, respectively). While the **Print Production** sector is the most racially and ethnically diverse of the publishing industry's four sectors, it is also the lowest paying (annual average wage of \$58,000).

Table 10: Top Five Occupations by Job Count for Print Production Sector, 2020

OCCUPATION	JOBS	SHARE OF SECTOR JOBS	MEDIAN ANNUAL EARNINGS	TYPICAL ENTRY LEVEL EDUCATION
Printing Press Operators	60	19%	\$46,000	High school diploma
Graphic Designers	20	6%	\$68,000	Bachelor's degree
Sales Representatives	20	6%	\$80,000	High school diploma
Personal Service Managers	10	4%	\$88,000	Bachelor's degree
Print Binding Workers	10	4%	\$37,000	High school diploma

Source: Emsi

Figure 12: Share of Employment by Gender and Race / Ethnicity for Print Production Sector, 2020



Source: Emsi

PRINTING PRESSES

New York City's relationship with the automated printing press began in the mid-nineteenth century with the advent of the Koenig steam press, which churned out sheets mechanically, replacing the older hand-cranked machines. This new method of "cheap journalism" led to a boom in the number of newspaper publishers, which began to cluster along what was once known as "Newspaper Row," the blocks surrounding today's City Hall. In 1857, *The New York Times* became the first local newspaper to occupy a building made especially for its use in a site previously occupied by the Brick Church (currently, 41 Park Row). Other major newspapers such as the *New York World*, the *New-York Tribune*, and *The Sun* occupied buildings along Newspaper Row and "Printing House Square," nearby on Spruce Street. These publications printed more than 250,000 copies of newspapers a day at their peak. In 1842, American poet Walt Whitman wrote, "It is almost impossible to calculate the number of papers that are printed in the city of New York."

While most papers sold for a penny each, some publications like the *New-York Tribune*, the *New York Post*, and *The New York Aurora* (Whitman's own paper) cost two cents. Newspaper publishing was a lucrative business, and it was not long before the first publishers on Chatham Street (renamed Park Row in 1886) began constructing skyscrapers, inspired by the practical designs of the Chicago school of architecture, to display their wealth. By 1889, the *New-York Tribune*, the *New York World*, and *The New York Times* all occupied the most cutting-edge buildings of their time.



Benjamin Franklin statue, by Wally Gobetz, licensed under CC BY-NC-ND 2.0

The decline of Newspaper Row and Printing House Square began in 1895 when the *New York Herald* moved to Herald Square. Other major publications relocated in the decades to follow. Today, a statue of Benjamin Franklin holding the *Pennsylvania Gazette* stands in the center of what was once Printing House Square (at the intersection of Park Row and the Brooklyn Bridge approach), an homage to the lively newspaper district lower Manhattan once was.^{vii}

4.4 DISTRIBUTION & CONSUMPTION

The **Distribution & Consumption** sector includes establishments engaged in the wholesale, retail, and online sale of books, periodicals, and newspapers, as well as the syndication of news (the sale of articles / artwork by a single writer / artist to multiple newspaper publishers).

SECTOR	SUB-SECTOR	NAICS
Distribution & Consumption	Merchant Wholesalers	323117
	Bookstores	323120
	News Dealers & Newsstands	322121
	News Syndicates	519110

Economic Impact

In 2020, the **Distribution & Consumption** sector was **directly** responsible for 5,100 jobs, \$549 million in wages, and \$1.4 billion in economic output. The sector also **indirectly** generated 2,800 jobs, \$271 million in wages, and \$555 million in economic output through business-to-business spending. Finally, spending by direct and indirect employees of the **Distribution & Consumption** sector **induced** an additional 1,600 jobs, \$126 million in wages, and \$316 million in economic output.

Employment Trends

Employment levels in the **Distribution & Consumption** sector declined at a CAGR of -6% between 2010 and 2020, twice the rate of the publishing industry at large. Merchant wholesalers saw the lowest CAGR across all sub-sectors at -12%. Bookstores and news dealers & newsstands observed a similar CAGR of -7.8% and -7.7%, respectively, while news syndicates declined at a slower rate (CAGR of -2.9%).

The decline of merchant wholesalers and bookstores is tied to an increase in online retail, which currently accounts for more than 50 percent of book sales (primarily on Amazon). While many consumers still prefer to see, feel, and flip through books in a traditional bookstore, an increasing number favor the broad inventory, discounts, and convenience associated with online book retail. However, organizations like Bookshop.org are working to leverage e-commerce trends in favor of brick and mortar retailers by connecting consumers to their local bookstores through an online site. In addition, MOME has encouraged New Yorkers to visit their local bookstores by promoting special offers and discounts during the holiday season through the “All in NYC: Neighborhood Getaways Bookstores” program.

The resilience of bookstores is also tied to in-person author readings and other events, which not only generate sales and support bookstore employment but also provide a key networking and collaboration opportunity for NYC’s publishing talent.

News dealers & newsstands have also experienced a decline since magazines and newspapers are primarily consumed online. In fact, pursuant to a local law,* a newsstand must be operated primarily for the sale of newspapers and periodicals; if it’s not, the Department of Consumer and Worker Protection may revoke its license under NYC Administrative Code section 20-232. Stakeholders have indicated, however, that newsstands are expanding into outer-borough neighborhoods where ethnic and community media outlets continue to issue print newspapers, which are often preferred by ethnic populations.

*NYC Administrative Code section 20-228 defines “Newsstand” as “a not readily removable stand booth operated primarily for the sale of newspapers and periodicals.”

News syndicates experienced the least substantial employment decline between 2010 and 2020 (CAGR of -2.9%). News syndicates operate by selling articles or artwork by individual writers and artists to multiple newspaper and periodical publishers, typically across different geographic areas. This process allows for multiple newspaper and periodical publishers to share the cost of intellectual property; in fact, news syndicates originated in the late-eighteenth century to support small newspapers who had trouble competing with larger industry players. In addition, writers and artists who sell their work through news syndicates often achieve higher viewership and popularity than they would by contracting with a single publication. The digitization of media has not presented substantial challenges for news syndicates – they have been able to successfully sell media to online publications without major changes to their business model or workforce.



Newspaper boxes, by Colby Cosh, licensed under CC BY-NC 2.0

Table 11: Total Employment for Distribution & Consumption Sector, 2010-2020

SECTOR / SUB-SECTOR	EMPLOYMENT		
	2010	2020	CAGR
Distribution & Consumption	9,500	5,100	-6.0%
Merchant Wholesalers	1,000	300	-12.0%
Bookstores	3,200	1,400	-7.8%
News Dealers & Newsstands	1,800	800	-7.7%
News Syndicates	3,500	2,600	-2.9%

Source: Emsi

Sector Jobs

The **Distribution & Consumption** sector primarily employs Retail Salespersons (25% of sector jobs), who have a low median annual earnings amount of \$33,000 and do not require a formal educational credential. The second largest **Distribution & Consumption** occupational group, Supervisors of Retail Salespersons, also has a low median annual earnings amount (\$48,000) and typically only requires a high school diploma. In addition, the sector has a substantial number of Software Developers (employees of the news syndicates sub-sector), who have a much higher median annual earnings amount (\$134,000) than retail personnel.

Workforce Demographics

The **Distribution & Consumption** sector has a slightly higher share of male employees (52%) than the publishing industry (49%) and NYC workforce at large (48%).

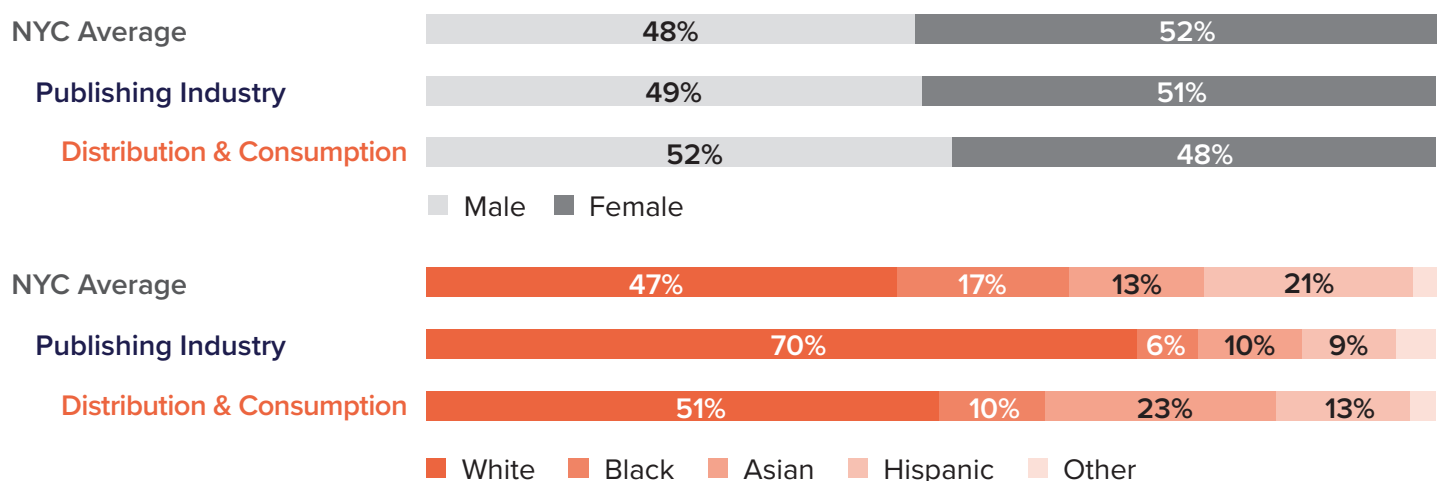
The sector's share of non-white workers (49%) is higher than for the publishing industry (30%), but slightly lower than for the NYC workforce (53%). The sector has a high share of Asian employees (23%) relative to both the publishing industry (10%) and NYC workforce (13%).

Table 12: Top Five Occupations by Job Count for Distribution & Consumption Sector, 2020

OCCUPATION	JOBS	SHARE OF SECTOR JOBS	MEDIAN ANNUAL EARNINGS	TYPICAL ENTRY LEVEL EDUCATION
Retail Salespersons	1,300	25%	\$33,000	No formal edu. cred.
Supervisors of Retail Salespersons	300	5%	\$48,000	High school diploma
Software Developers	200	5%	\$134,000	Bachelor's degree
Sales Representatives	200	5%	\$80,000	High school diploma
Market Research Analysts	200	4%	\$85,000	Bachelor's degree

Source: Emsi

Figure 13: Share of Employment by Gender and Race / Ethnicity for Distribution & Consumption Sector, 2020



Source: Emsi

BOOK FAIRS

Book fairs are an important distribution channel for books, as well as a networking opportunity for literary professionals who come from around the world to gather at these events. NYC is home to several book fairs including BookExpo, the Brooklyn Book Festival, the NY Art Book Fair, the Harlem Book Fair, and the Bronx Book Festival. Comic Con, a trade to consumer sales and marketing event that originated from a celebration of cartoon and comic books, is one of the largest such events in NYC.

BookExpo, held at the Javits Center, has traditionally been the largest trade book fair in the United States. In 2019, the event attracted over 500 exhibits, 8,000 industry professionals, and approximately 12,000 consumers. However, BookExpo's organizer, Reed Exhibitions, canceled the event in 2020 due to the COVID-19 pandemic and has since announced that BookExpo will be held virtually going forward.



BookExpo, by Gayle Lynds, licensed under CC BY-NC 2.0



Brooklyn Book Festival, by Shawn Liu, licensed under CC BY-NC-ND 2.0

The Brooklyn Book Festival, an eight-day event held in late September through early October at the municipal plaza in front of Borough Hall, St. Francis College, and other sites in Downtown Brooklyn, is NYC's largest free literary festival. The event has historically attracted over 300 authors, 250 publishers, and 30,000 consumers. The Brooklyn Book Festival was held virtually in 2020 and 2021 but took place in person in October 2022.

The NY Art Book Fair, which is organized by Printed Matter, Inc. and takes place at MoMA PS1 in Long Island City over three days in September or October, is the leading international gathering for artists' books. The event hosts approximately 300 independent presses, zines, booksellers, antiquarian dealers, and artists, and has attracted over 35,000 individuals in recent years. The NY Art Book Fair suspended operations in 2020 and 2021 but took place in person in October 2022.



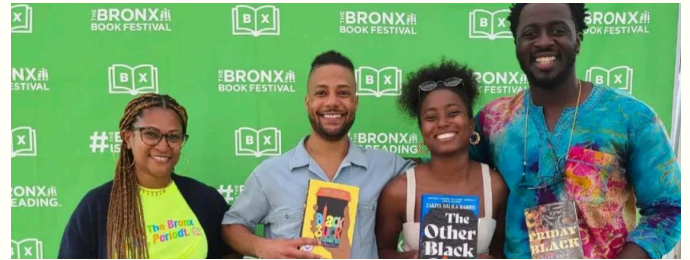
NY Art Book Fair, by Jack Szwerqold, licensed under CC BY-NC 2.0



Harlem Book Fair, by [Street Lab](#), licensed under [CC BY-NC 4.0](#)

The Bronx Book Festival is held annually in June at Fordham Plaza by The Bronx Is Reading, an organization that promotes literacy through a range of initiatives including a book club and pop-up bookstore. The book festival features a range of keynote speakers, book signings, and open mic performances.

The Harlem Book Fair is held annually in July at the Schomburg Center for Black Culture and along 135th Street. The event has historically attracted Black American writers, in addition to writers from Africa, the Caribbean, and the UK. Prior to the COVID-19 pandemic, annual attendance neared 30,000 professionals and consumers. The event organizers have announced tentative plans to resume in-person operations in 2023.



Bronx Book Festival, courtesy of the Bronx is Reading



Comic Con, by [Dan Alcade](#), licensed under [CC BY-NC-ND 2.0](#)

Comic Con is another large literary event, though it is much more highly attended by fans than by industry professionals. NYC's Comic Con, organized by Reed Exhibitions, has been held at the Javits Center over four days in October since 2006. The event attracts 150,000 to 200,000 individuals from all over the nation each year. Comic Con was suspended in 2020 due to the COVID-19 pandemic but returned to the Javits Center in October 2021 and 2022.

These events not only strengthen NYC's publishing ecosystem but also have a substantial economic impact through direct consumer spending at the event venues, as well as ancillary food, beverage, and hotel spending. For instance, BookExpo historically attracted up to 1,300 out-of-town exhibitors each year, many of whom booked three- to four-night hotel stays in the city.

Real Estate Trends

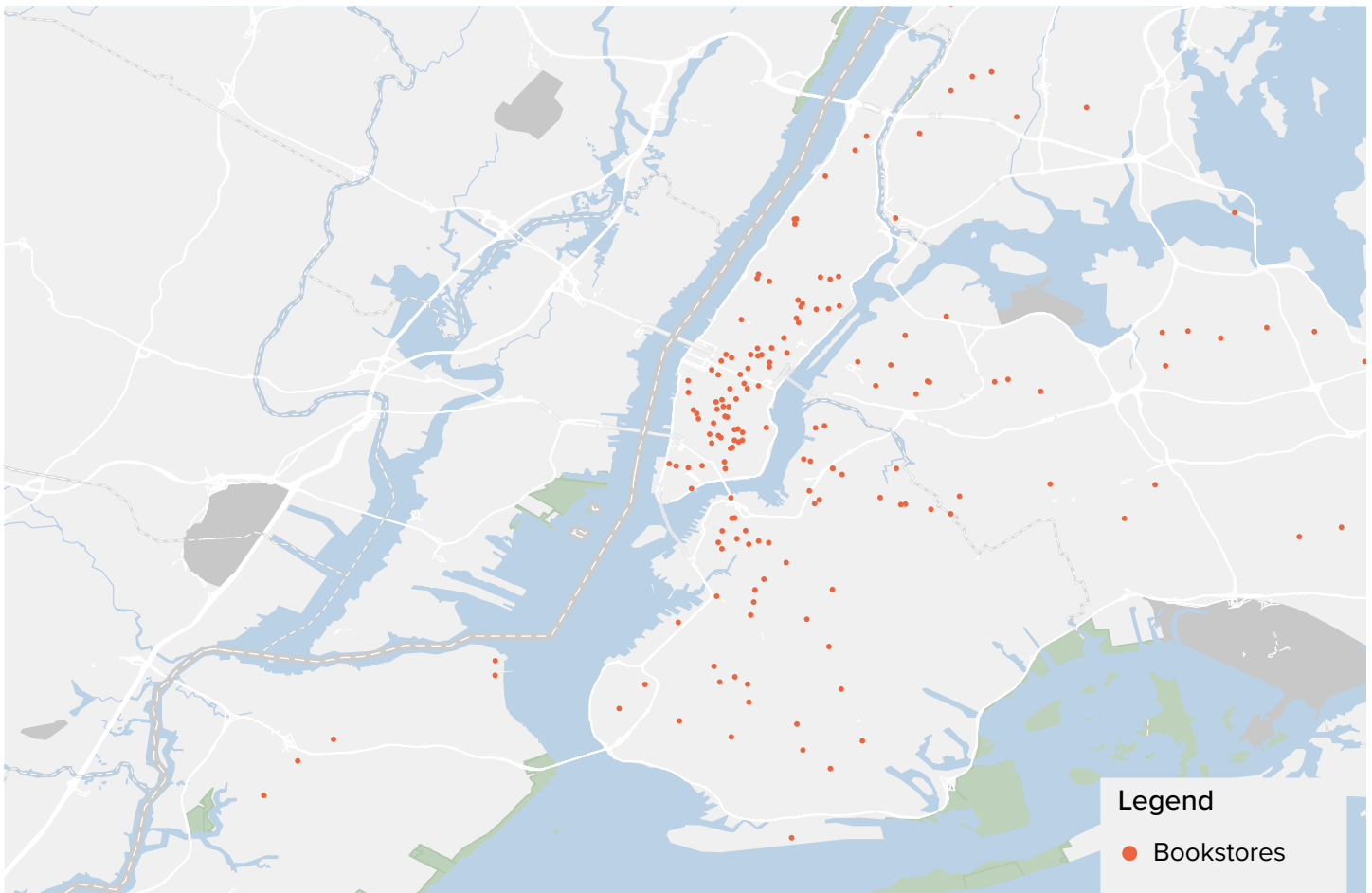
Bookstores are highly concentrated in central / lower Manhattan and north / northwestern Brooklyn, though many neighborhoods in other parts of NYC are lacking retail outlets for residents to buy books.

An increasing number of under-resourced neighborhoods throughout the U.S. have inadequate access to print books and have been described as “book deserts.” The Bronx joined this list when the borough’s only general-interest bookstore, Barnes & Nobles, closed in 2016.^{viii} While the 34 New York Public Library branches throughout the borough mitigated the impact, Bronx residents expressed that the bookstore instilled pride, curiosity, and excitement for learning among both children and adults, and that its closure conversely suggested their community lacks sophistication or intellectual

capital.^{ix} However, Noelle Santos, a Bronx resident, recognized the demand for a new bookstore in the borough and opened the Lit. Bar in the Mott Haven neighborhood in April 2019. The Lit. Bar is now the only general-interest bookstore in the Bronx.

Upper Manhattan also has a low concentration of bookstores, though is supported by Sister’s Uptown Bookstore and Cultural Center in Washington Heights. Janifer Wilson, Manhattan’s only female black bookstore owner, opened Sister’s Uptown Bookstore in January 2000 and added Sister’s Uptown Cultural Center in June 2007. Her business connects the diverse community to books – many of which feature protagonists of color and/or are written by African American authors – and hosts a wide range of literary events (e.g., book clubs for adults and story hours for children) and wellness programs (e.g., meditation circles and health forums).

Figure 14: Map of NYC Bookstores



Source: Emsi



108-112 4th Avenue, c. 1940, courtesy of the [NYC Municipal Archives](#)

NEW YORK'S HISTORIC BOOK DISTRICT

Just around the corner from Union Square sits one of NYC's most famous commercial storefronts – the Strand Bookstore (the Strand). Though this iconic bookstore (which was declared a landmark by the City in 2019) seems like it has always been part of the East Village streetscape, the original Strand was one of over 30 bookstores in NYC's historic “Book Row,” which ran along six blocks on 4th Avenue between Union Square and Astor Place.

From the 1890s to the 1960s, Book Row, also known as “Booksellers Row” and “Second Hand Row,” was a bustling hub attracting bibliophiles far and wide. Towards the mid-twentieth century, the three-dozen bookstores lining Book Row were priced out of their storefronts on 4th Avenue, one by one. In 1957, the Strand moved from Book Row to its present location on East 12th Street and Broadway, after purchasing the building the year prior for \$8.2 million.

Today, the Strand is the only remaining business from NYC's historic Book Row.



Strand Bookstore in 1938, courtesy of [Strand Bookstore](#)



Strand Bookstore in 2019, by [Ajay Suresh](#), licensed under [CC BY 2.0](#)



5. COVID-19

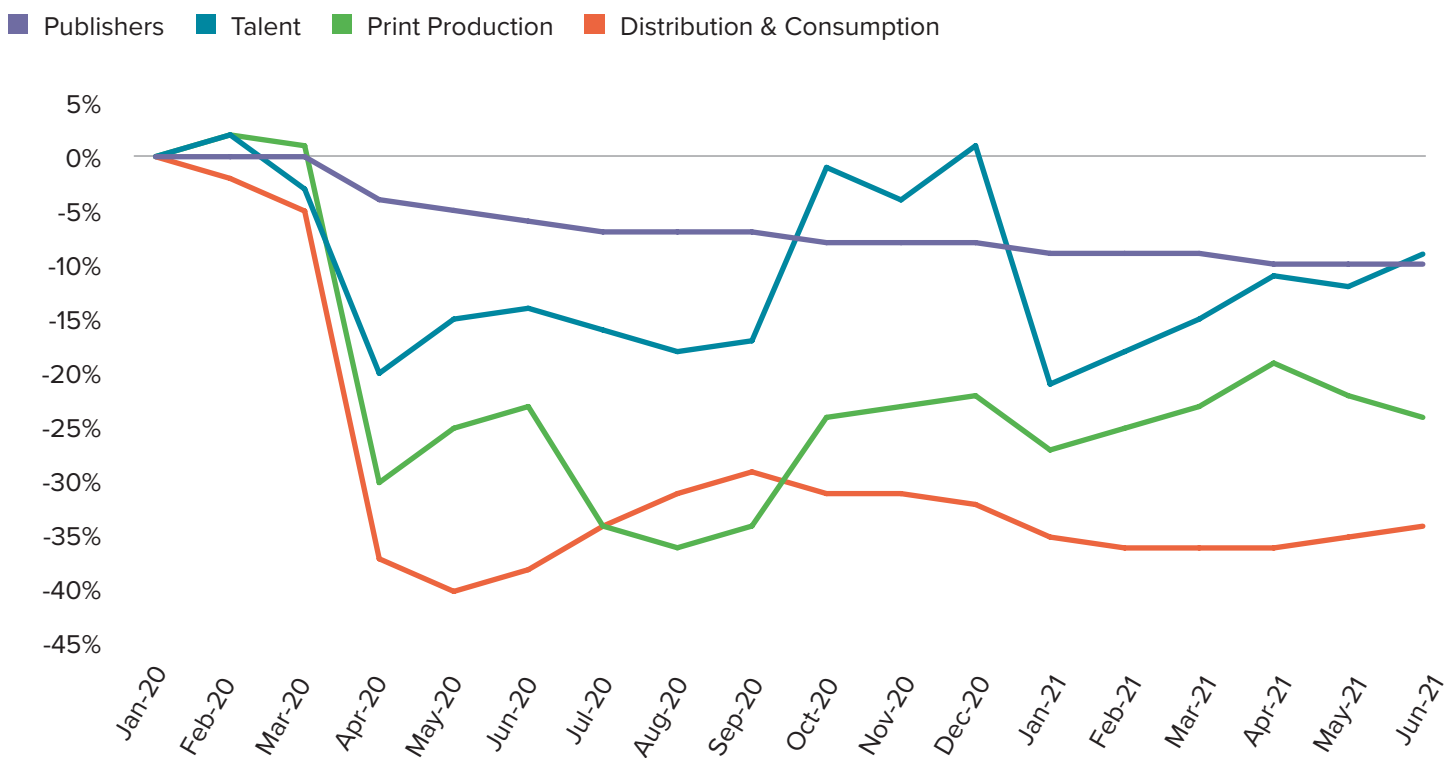
As with other segments of the economy, the COVID-19 pandemic disrupted the publishing industry in positive and negative ways. This portion of the study considers the pandemic's impact on the publishing industry's sectors and sub-sectors through analysis of monthly employment data spanning January 2020 through June 2021.* The percent change in employment between January 2020 and August 2020 as well as between January 2020 and June 2021 is evaluated for each sub-sector. These two windows shed light on the scale of each sub-sector's initial employment decline and recovery pattern.

However, this section does not consider internet publishers (part of the **Publishers** sector) or higher education (part of the **Talent** sector), which are

based on custom databases that do not have monthly employment data recorded. Analysis of the pandemic's impact on the publishing industry was also informed by stakeholder interviews with industry experts and participants who have dealt with the pandemic in real time. Their insights are especially valuable when considering the industry's projected recovery and future trends.

According to Figure 15, below, all publishing industry sectors are still below their pre-COVID-19 employment levels, though the **Publishers** sector and the **Talent** sector have fared better than the **Print Production** sector and the **Distribution & Consumption** sector.

Figure 15: Total Employment Change by Sector, Jan 2020 - June 2021



Source: Emsi

*Monthly employment data, which is sourced from Emsi and is based on the QCEW program, was only available through June 2021 at the time of this study.

The **Publishers** sector's employment has declined steadily since January 2020 and was 10.2% below January 2020 levels as of June 2021. Book publishers experienced the least substantial employment decline over this period (-7.7%), which echoes stakeholder sentiment that book publishers fared relatively well over the course of the pandemic as many consumers filled extra leisure time with reading. Periodical and newspaper publishers experienced steeper employment declines between January 2020 and June 2021 (-12.2% and -10.4%, respectively), in part because many businesses suspended or reduced ad placements in publications – a trend that is typical during periods of economic uncertainty.

The **Publishers** sector's employment recovery in NYC may be subject to companies' evolving work from home trends, among other factors. Many publishers have maintained flexible work from home policies and are hiring an increasing number of remote professionals from out of state. These workers will be counted as NYC employees as long as their employer maintains a physical worksite within the city's boundaries, though will not contribute to NYC's employment count if the employer gives up their office lease.

The **Talent** sector, which includes independent writers, was more volatile over the course of the pandemic. Employment declined steeply between January 2020 and August 2020 (-18.2%), recovered by October 2020, and continued to ebb and flow through June 2021. Stakeholders have indicated that budgets for freelance writers at newspapers and magazines were the first to go when the pandemic presented financial strains, exacerbating the unpredictability and inconsistency of paid opportunities for this key component of the publishing workforce. In addition, stakeholders have noted that the decline in in-person events – including book fairs, festivals, and speaker series – has had an outsized impact on freelance writers who depend on those events to network and secure jobs.

While this analysis does not consider employment at higher education institutions due to data limitations, stakeholders have indicated that publishing and journalism programs may shrink as many students, especially international students, are opting to complete their studies closer to home.

Table 13: Total Employment Change for Publishers Sector, Jan 2020 - June 2021

SECTOR / SUB-SECTOR	JAN '20 – AUG '20, % JOBS CHANGE	JAN '20 – JUN '21, % JOBS CHANGE
Publishers	-6.7%	-10.2%
Book Publishers	-4.9%	-7.7%
Periodical Publishers	-7.3%	-12.2%
Newspaper Publishers	-8.3%	-10.4%

Source: Emsi

Table 14: Total Employment Change for Talent Sector, Jan 2020 - June 2021

SECTOR	JAN '20 – AUG '20, % JOBS CHANGE	JAN '20 – JUN '21, % JOBS CHANGE
Talent	-18.2%	-9.2%

Source: Emsi

The **Print Production** sector has been shrinking since 2010, a trend that was heightened by the pandemic. Employment levels declined by 35.6% between January 2020 and August 2020 and were still 23.7% below pre-COVID-19 levels as of June 2021. Printing presses and other in-person manufacturing facilities were forced to close and suspend operations at the onset of the pandemic. In addition, sales representatives of printing companies that operate in other parts of the country often maintained an office presence in NYC but have since transitioned to conducting business virtually. Supply chain issues have also presented challenges for the **Print Production** sector; in fact, stakeholders have indicated that some periodicals have reduced the frequency of issues due to a shortage of paper.

Finally, **Distribution & Consumption** employment also declined steeply at the onset of the pandemic – by 30.9% between January 2020 and August 2020 – and was even further below pre-COVID-19 levels as of June 2021 (-33.6%). Newsstands, though no longer a major distribution channel for newspapers and magazines, experienced the most substantial employment decline due to reduced foot traffic in commercial districts as many office

workers transitioned to remote work. In addition, although bookstores have since re-opened in NYC, the pandemic accelerated e-commerce trends and many consumers continue to purchase books online.

While employment at nonprofit literary organizations (e.g., the National Book Foundation and PEN America) is not considered in this analysis, stakeholders have indicated that these organizations faced especially steep revenue and corresponding employment losses throughout the pandemic because they largely depend on in-person events. In April 2022, the Literary Arts Emergency Fund – administered by the Academy of American Poets, the Community of Literary Magazines & Presses (CLMP), and the National Book Foundation – announced they will distribute \$4.3 million in funding to 313 nonprofit literary arts organizations and publishers across the U.S. that have experienced continued financial losses due to the pandemic.^x The health of nonprofit literary organizations is critical to the overall publishing industry, as these organizations directly support all four sectors and cultivate a national appreciation for literature and media.

Table 15: Total Employment Change for Print Production Sector, Jan 2020 - June 2021

SECTOR	JAN '20 – AUG '20, % JOBS CHANGE	JAN '20 – JUN '21, % JOBS CHANGE
Print Production	-35.6%	-23.7%

Source: Emsi

Table 16: Total Employment Change for Distribution & Consumption Sector, Jan 2020 - June 2021

SECTOR / SUB-SECTOR	JAN '20 – AUG '20, % JOBS CHANGE	JAN '20 – JUN '21, % JOBS CHANGE
Distribution & Consumption	-30.9%	-33.6%
Merchant Wholesalers	-16.3%	-13.7%
Bookstores	-42.5%	-37.1%
News Dealers & Newsstands	-67.9%	-57.6%
News Syndicates	-5.1%	-21.0%

Source: Emsi

The background image is a blue-tinted photograph showing a person's hand touching a tablet. The tablet screen displays a grid of clothing items, including a t-shirt with 'Color STONE' and a section labeled 'CUSTOM BUILT'. A laptop is visible in the background, also displaying text. The overall scene suggests a digital retail or design environment.

6. CHALLENGES

As discussed throughout this report, NYC's publishing industry has experienced challenges related to digital media trends, e-commerce trends, the cost of living, and the decline of in-person events and book fairs. Many of these challenges were also exacerbated by the COVID-19 pandemic.

While many of NYC's industries face similar challenges, the City can invest in targeted programs that help the publishing industry's businesses and employees navigate a challenging economic landscape. Examples of targeted programs are discussed in the Recommendations section.

Digital Media Trends

Consumer demand for digital content has increased as computers, smartphones, and wireless infrastructure become increasingly commonplace across the nation. As a result, many "digital native" news platforms (internet publishers) are popping up online, which has put pressure on traditional newspapers and periodicals to expand their digital presence. In some cases, adaptation to digital media trends has been associated with revenue and employment declines. Online versions of newspapers and periodicals have fewer advertisements (which means less revenue) and require less artistic curation (which means fewer jobs). In addition, many small newspaper and periodical publishers do not have the capital or workforce to establish a digital presence, which has limited their ability to compete with larger industry players.

The digitization of newspaper and periodicals has also impacted their traditional distribution channels. Newsstands have experienced substantial declines across NYC as very few consumers still purchase physical copies of newspapers, magazines, and other periodicals.

E-commerce Trends

While consumer demand for print books has been steadier than for print newspapers or periodicals, e-commerce trends have impacted the distribution of print books. Bookstores have experienced revenue and employment declines as online retailers such as Amazon are responsible for an increasing share of book sales. This trend was accelerated at the onset of the pandemic when retail stores shuttered, and consumers became even more familiar and comfortable with online shopping.

Cost of Living

Despite the industry's relatively high annual average wages, low wages among independent talent and entry-level workers are common in the industry. This, combined with the high cost of living in NYC, has been cited as a reason for low levels of socio-economic diversity across the industry.

In addition, key stakeholders voiced concerns that the financial barriers to entry at most publishing educational institutions have significant impacts on attracting students from diverse backgrounds. Tuition at most universities, especially private ones, is high, especially when combined with the high cost of living in NYC.

Decline of In-Person Events and Book Fairs

Industry professionals have repeatedly expressed that in-person meetings and events are vital for independent talent to develop a pipeline of work. Consequently, freelancers have maintained a steady presence in the NYC despite the high cost of living. NYC has traditionally offered abundant opportunities for in-person networking through book fairs, book launches, and other local industry events. However, due to the pandemic, many bookstores shifted to online retailing and conferences, and book fairs switched to video conferencing. This decline in networking opportunities, along with the trend towards remote work, could result in a continued loss of talent to lower-cost areas.



7. RECOMMENDATIONS

As described in the previous section, New York City's publishing industry has faced challenges related to the high cost of living locally, rapid digitization of media, growth of e-commerce, and post-pandemic decline in in-person events and book fairs. In addition, the publishing workforce lacks diversity when compared to the city's workforce and population overall.

Publishing businesses have and should continue to address these challenges, especially those related to workforce diversity, through internal programs and reform. In addition, New York City government may support these businesses and their employees through public initiatives, including funding and grants, technical assistance, and campaigns. Areas of opportunity are described below.

Industry-Wide

- Explore partnerships with The Pulitzer Prize Board, National Book Awards, and National Magazine Awards (Ellie Awards) to highlight and make connections between New York City's publishing businesses, artists, and smaller literary organizations.
- Continue to support the publishing industry through marketing programs that highlight NYC-based writers and publishers, like the "One Book, One New York" initiative.
- The New York State Council on the Arts (NYSCA) publishes a literary map for New York State and New York City that includes information on relevant authors, literary organizations, libraries, bookstores, literary sites, small presses, and magazines. MOME should consider partnering with NYSCA to promote and share the New York City Literary Map in public libraries, on public transit, and in other public spaces.
- Each year since 2001, UNESCO has designated a World Book Capital on the basis of that city's proposed program to promote books and reading. The selected city must administer their proposed program over a 12-month period at minimum. Montreal, Amsterdam, Buenos Aires, Bangkok, and Athens are among cities holding the honor. Their programs have increased access to books among refugees,

promoted freedom of speech and expression, and facilitated the expansion of public libraries. New York City, through MOME, NYC & Co., the Department of Cultural Affairs, the Department of Education, the Mayor's Office of International Affairs, CUNY, and the public libraries, should consider applying for designation as the first UNESCO World Book Capital in the United States. The City's proposed program could leverage unique aspects of its publishing ecosystem, such as the ethnic and lingual diversity across the five boroughs.

- New York City has experienced a decline of in-person book fairs since the onset of the COVID-19 pandemic. The City should support the return and resilience of book fairs by continuing to place public advertisements for book fairs that are free and open to the public (e.g., the Brooklyn Book Festival, the Bronx Book Festival, and the Harlem Book Fair).

Business-Level

- Many small newspaper and periodical publishers do not have the capital or workforce to establish an online presence, which has limited their ability to compete with larger industry players and build readership. The City should continue to provide funding and technical assistance for small publishers to launch digital platforms.
- The Bronx only has one general-interest bookstore: the Lit. Bar in Mott Haven, which Noelle Santos opened in 2019. MOME should consider working with Bronx-based Business Improvement Districts (BIDs), local literacy organizations (e.g., The Bronx is Reading), and the department of Small Business Services (SBS) to identify Bronx-based entrepreneurs like Ms. Santos who are interested in opening a bookstore and to connect them to funding and technical assistance.
- As part of the City's ongoing discussions about the role of arts, culture, and local businesses in the revitalization of commercial business districts throughout the five boroughs, consider the role bookstores could play to create lively areas where people go to gather.

Writers and Talent

- New York City is home to several higher education institutions that offer graduate degrees in publishing, journalism, and creative writing. Most of these programs also connect students to internships and other professional development experiences. However, many of these programs, especially those at private institutions, present substantial cost burdens for low-income students. City government should ensure equal access to educational and other career-building opportunities by:
 - Continuing to fund the Center for Community Media (CCM) at the Craig Newmark Graduate School of Journalism at CUNY to provide digital media training for journalists
 - Continuing to fund programs like the PEN America DREAMing Out Loud program, which provides workshops and publishes the work of immigrant writers.
 - Using the Summer Youth Employment Program to fund paid publishing internships
 - Establishing a publishing industry council that connects CUNY graduates with entry-level publishing jobs
- New York City's high cost of living puts a burden on entry-level and early-career talent who often depend on income from second jobs or non-work sources (if available) to support the development of their writing. The City should continue to support programs that provide free or discounted workspace for writers, including the Freelancers Hub (operated by the Freelancers Union with support from MOME), The Writers Room (operated by The Writers Room with support from the NYC Department of Cultural Affairs), and the Arts Center Residency on Governors Island (operated by the Lower Manhattan Cultural Council with support from the NYC Department of Cultural Affairs).
- MOME currently provides workshops that cover entrepreneurial skills for media and entertainment freelance workers through its contractor the Freelancers Union, which operates the Freelancers Hub in Industry City, Brooklyn. MOME should consider expanding the Freelancers Hub by adding satellite locations in the other boroughs, potentially through partnerships with libraries.
- Many successful writers get their start late in life, including New Yorker and Pulitzer-Prize winning Frank McCourt (66 when he published his first book, *Angela's Ashes*), Pulitzer Prize-winning Annie Proulx (56 when she published her first book), Jocelyn Nicole Johnson (50 when she published her first book), and Laura Ingalls Wilder (65 when she published her first book). MOME should explore a new partnership with the NYC Department for the Aging to give older adults the experience of writing and access to laptops and computer training.



Freelancers Hub in Industry City, courtesy of Freelancers Union



APPENDIX

STAKEHOLDER INTERVIEWS

BJH Advisors conducted over 25 interviews with industry professionals across the publishing industry, including those listed in the below table. Some interviewees chose to remain anonymous.

Table 17: Stakeholder Interviewee List

SECTOR / SUB-SECTOR	ORGANIZATION	CONTACT
Book Publishers	Hachette Book Group	Carrie Bloxson, Chief DEI Officer
	The New Press	Diane Wachtell, Executive Director
	Melville House	Dennis Johnson, Founder
	National Book Foundation	Ruth Dickey, Executive Director
Newspaper Publishers	<i>The Architect's Newspaper</i>	Diana Darling, President
	Schneps Media	Josh Schneps, CEO
	<i>The Haitian Times</i>	Garry Pierre-Pierre, Founder
	<i>Queens Latino</i>	Javier Castano, Founder
	NYC Mayor's Office of Ethnic & Community Media	José Bayona, Executive Director
Periodical Publishers	Time Inc.	Jill Shomer, Former Editor
	Hearst Magazines	Debi Chirichella, President
	Penske Media Corporation	Gerry Byrne, Vice-Chairman
	Oxford University Press	Niko Pfund, President and Academic Publisher
		David McBride, Editor
Internet Publishers	Vice Media	Cory Haik, Chief Digital Officer
	Bisnow	Natascha Bhuiyan, Vice President
Talent	PACE University	Manuela Soares, Director of MS in Publishing
	Pen America	Jared Jackson, Emerging Voices Program Director
	Asian-American Writers Workshop	Jafreen Uddin, Executive Director
	-	James Hannaham, Writer
	National Writers Union	Alexandra Faiz, Co-Chair
		Ekim Kılıç, Co-Chair
		Eric Thurm, Campaign Coordinator
Distribution & Consumption	Bookshop.org	Steph Opitz, Director of Strategic Partnerships
	Greenlight Bookstore	Jessica Stockton-Bagnulo, Owner
	NYC & Company	-

BENCHMARK CITIES

To provide context for the researched conditions of the NYC publishing industry, this study identified three benchmark cities – San Francisco, Boston, and Pittsburgh* – with which to compare and contrast industry characteristics. The benchmarks were selected for the unique and notable aspects of their publishing industries.

This section evaluates 2010 to 2020 employment trends for the publishing industry's core sectors across NYC and the three benchmark cities. In order to compare like data for multiple cities, this analysis required slight modifications to the industry framework and underlying data sources observed throughout the rest of this report.

- The **Talent** sector is excluded from this analysis because data for benchmark cities is not readily available.
- The internet publishers sub-sector (part of the **Publishers** sector) is also excluded from this analysis due to data limitations. The **Publishers** sector includes only the book publishers, periodical publishers, and newspaper publishers sub-sectors.
- Employment data is sourced from the QCEW program. Elsewhere in this report, employment data is sourced from Emsi, which combines data from the QCEW program with data for self-employed individuals from the U.S. Census Bureau and other proprietary sources. Emsi data is not available for benchmark cities.

Publishers

NYC, San Francisco, Boston, and Pittsburgh's publishing industry employment is most highly concentrated in the **Publishers** sector. In addition, all of these cities experienced a decline in **Publishers** employment between 2010 and 2020, though NYC's CAGR of -3.2% was less steep than for San Francisco (-4.4%), Boston (-7.4%), and Pittsburgh (-7.2%), as indicated by Table 18.

Boston's **Publishers** sector, the second largest among the four cities' sectors, was the only that experienced growth in the periodical publishers sub-sector (CAGR of 4.6%). The Boston Magazine, founded in 1805, publishes 500,000 issues per month and its share of newsstand copies is among the highest of any magazine in the United States. In addition, the neighboring town of Cambridge's Harvard and MIT University presses publish over 40 journals combined, strengthening Boston's own periodical publishing ecosystem. Boston also has a substantial, although declining, newspaper publishers sub-sector. Like NYC, many of Boston's largest newspapers (e.g., *The Boston Globe*) were born on "Newspaper Row," a historic district that spans Washington Street, Milk Street, and Hawley Street in downtown Boston.

While Pittsburgh experienced the greatest decline in **Publishers** employment overall, it is the only city that saw growth across the component book publishers sub-sector. In fact, Pittsburgh's book publishers sub-sector grew at a CAGR of 6.2%, nearly doubling in size. Pittsburgh has a distinct literary landscape that is bolstered by the Carnegie Mellon University Press and University of Pittsburgh Press, the latter of which is known as one of the most prestigious publishers of poetry in the nation. Pittsburgh is also home to many independent book publishers, including Braddock Avenue Books, an independent literary publisher specializing in contemporary fiction that also champions authors who live in Pittsburgh; Hyacinth Girl Press, which publishes handmade poetry chapbooks; and Autumn House Press, a mission-driven nonprofit dedicated to publishing the work of contemporary writers who have a following among readers but have been overlooked by commercial publishers. Additionally, in May 2022, Pittsburgh will be holding its inaugural Greater Pittsburgh Festival of Books across six venues in the East Liberty neighborhood.

*Employment data is available at the county level, so San Francisco is approximated as San Francisco County, Boston as Suffolk County, and Pittsburgh as Allegheny County.

Talent

While data on publishing talent is not available for benchmark cities, the Freelancers Union has published several reports that describe freelance trends across different parts of the United States. According to a 2019 online survey of 6,000 adults that have done freelance work in the past 12 months, over 60 percent could work remotely and over 70 percent are inclined to live in a suburban area with a lower cost of living.^{xi} However, stakeholder interviews have also suggested that freelance authors and journalists prefer to live in publishing hubs where they can brainstorm with other writers and network to secure job opportunities. A city like Pittsburgh, which has a lower cost of living than NYC, San Francisco, or Boston and has a strong publishing industry, may support a strong network of freelancers.

Print Production

Print Production is the smallest sector for all cities and experienced an employment decline in each. The sector declined at the fastest rate in San Francisco, which is also a tech hub that has seen rapid digitization of various forms of media. Boston and Pittsburgh have such small **Print Production** sectors that a CAGR is not available.

Distribution & Consumption

Pittsburgh has the highest concentration of **Distribution & Consumption** employment (31% of overall publishing industry employment) relative to benchmark cities. The Pittsburgh area is home to a number of book wholesalers, including Book Country Clearing House and Bradley's Book Outlet, and over 15 independent booksellers. However, the **Distribution & Consumption** sector has been declining in Pittsburgh (CAGR of -6.5%), Boston (-5.8%), San Francisco (-9.1%), and NYC (-5%) since 2010.



Sulgrave Newsstand on Boston's "Newspaper Row", by Swampyank, licensed under CC BY-SA 3.0



City of Asylum Bookstore in Alphabet City, Pittsburgh, by Popscreenshot, licensed under CC-BY-SA-4.0

Table 18: Total Employment by Sector for NYC and Benchmark Cities, 2010-2020

SECTOR / SUB-SECTOR	NYC			SAN FRANCISCO			BOSTON			PITTSBURGH		
	2010	2020	CAGR	2010	2020	CAGR	2010	2020	CAGR	2010	2020	CAGR
Publishers	42,670	30,940	-3.2%	2,240	1,440	-4.4%	5,640	2,620	-7.4%	2,010	950	-7.2%
Book Publishers	8,020	6,930	-1.5%	1,320	910	-3.7%	2,240	1,000	-7.8%	1,700	650	-9.1%
Periodical Publishers	23,700	13,030	-5.8%	910	520	-5.5%	580	910	4.6%	250	180	-3.3%
Newspaper Publishers	10,940	10,980	0.0%	-	-	-	2,800	710	-12.8%	70	120	6.2%
Print Production	920	220	-13.4%	470	40	-22.0%	-	-	-	-	-	-
Books Printing	31	27	-1.4%	30	-	-	-	-	-	-	-	-
Printing Support	890	190	-14.4%	440	40	-21.4%	-	-	-	-	-	-
Distribution & Consumption	12,150	7,250	-5.0%	1,120	430	-9.1%	520	290	-5.8%	850	430	-6.5%
Merchant Wholesalers	750	250	-10.5%	370	100	-	80	50	-5.8%	130	150	1.9%
Bookstores	2,980	1,260	-8.3%	710	-	-	-	-	-	640	230	-9.5%
News Dealers & Newsstands	1,510	630	-8.4%	40	-	-	280	200	-3.6%	90	50	-6.2%
News Syndicates	6,910	5,120	-3.0%	-	330	-	150	40	-11.6%	-	-	-

Source: QCEW

INDUSTRY EDUCATION

Table 19: Higher Education Institutions, Degrees, and Programs

INSTITUTION	DEGREE AWARDED	PROGRAM DESCRIPTION	2020 DEGREE COMPLETIONS
Columbia University School of the Arts (Columbia)	MFA in Creative Writing	Columbia's MFA in Creative Writing program is designed to hone aspiring writers' ability to craft inspiring and compelling narratives. In the second year, students are required to take a thesis workshop wherein they turn their writing into book form.	427
Columbia University School of Journalism (Columbia Journalism)	MS in Journalism/ Data Journalism; MA in Journalism, PhD in Communications	Columbia Journalism offers a range of graduate degree, allowing students to explore different areas of focus. Students graduate with a well-rounded understanding of investigative reporting techniques within their chosen medium, from long-form narrative to photojournalism and video production.	-
CUNY Graduate Center	Writers' Institute (Certificate Awarded)	The Writers' Institute at CUNY Graduate Center introduces aspiring writers to the editors at publishing industry's biggest firms . The faculty at this program currently include Jonathan Galassi, the President of Farrar, Straus & Giroux; Matt Weiland, Vice President and Senior Editor at W.W. Norton & Company; and Leo Carey, a Senior Editor at the New Yorker Magazine.	-
CUNY Craig Newmark Graduate School of Journalism	MA in Journalism, MA in Bilingual Journalism, MA in Engagement Journalism	The MA programs offered by the CUNY Craig Newmark Graduate School of Journalism, located at the CUNY Graduate Center, foster traditional journalism skills in an area of interest (print, video, broadcast TV, documentary, photo, audio, or data) through academic coursework and summer internships. The curriculum also includes coursework in interactive media such as data journalism, multimedia presentation, website design, and audience engagement strategies.	-
CUNY Baruch College	BA in Business Writing	The BA in Business Writing at the CUNY Baruch College is geared towards students with interests in the intersection of business communication, public affairs, and liberal arts . Graduates often go on to establish careers in business, government, marketing, media, law, and public relations.	44
CUNY Brooklyn College	BFA in Creative Writing	The BFA in Creative Writing at CUNY Brooklyn College is a four-year program designed to develop students' skills in research, critical thinking, and persuasive writing . Students are also expected to participate in regular peer review sessions ; attend readings, plays, literary panel discussions; and submit to literary magazines.	32
CUNY Queens College	MFA in Creative Writing & Literary Translation	CUNY Queens College's MFA in Creative Writing & Literary Translation program offers students the opportunity to develop their own written work, as well as attend workshops in craft and literary criticism .	16
CUNY York College	BA Journalism	The BA in Journalism program at CUNY York College pairs classroom instruction with hands-on experience : students are encouraged to participate in York's newspaper, radio station, and television broadcast station, and take two fieldwork classes. Students often continue their studies in journalism at the CUNY Craig Newmark Graduate School of Journalism.	16

INSTITUTION	DEGREE AWARDED	PROGRAM DESCRIPTION	2020 DEGREE COMPLETIONS
King's College	BA in English Professional Writing	The undergraduate program at King's College offers students the opportunity to develop their skills in writing, rhetorical theory, and software commonly used by publishing houses and freelance writers. Students often graduate into careers at advertising firms, newspapers, publishing companies, and government.	9
Long Island University (LIU)	MFA in Creative Writing and Publishing	LIU's MFA in Creative Writing and Publishing offers an interdisciplinary program wherein students study both traditional forms of writing (poetry, fiction and nonfiction, and playwriting) and performative aspects of writing (audiobooks, public performances and speaking, and adaptations) common to the modern age of digitization and globalization.	-
Marymount Manhattan College	BFA in Creative Writing	Marymount Manhattan College offers undergraduates the opportunity to experiment with different forms of writing. Students enrolled in the BFA program also contribute to various components of the undergraduate literary magazine , from editing and layout to distribution.	18
The New School	BA in Creative Writing, BA in Journalism, MFA in Creative Writing, MA in Creative Publishing & Critical Journalism	The New School's writing programs, taught by renowned writers and literary professionals , prides itself on preparing students for careers as writers, publishing professionals, and publicists within the literary sphere.	98
New York University College of Arts & Science (NYU)	MFA in Creative Nonfiction, Poetry, and Fiction	NYU's MFA program prides itself on being situated in "America's most literary terrain," Greenwich Village, Manhattan. The program focuses on honing students' skills in three areas: poetry, fiction, and creative nonfiction, taught by lauded faculty including Jefferey Eugenides, Claudia Rankine, Zadie Smith, and Ocean Vuong.	180
Pace University	BA/MS in Publishing	Pace University offers an accelerated 5-year BA/MS in Publishing which includes coursework in digital media, editorial, and marketing. Enrolled students receive a weekly newsletter including job opportunities at top magazine conglomerates like Conde Nast and publishing houses like Simon & Schuster and Hachette Book Group. Additionally, the program provides "speed-mentoring" and special lectures by writers and other publishing professionals.	56
Pratt Institute	BFA, MFA in Writing	Pratt Institute's writing program offers a holistic education in writing, allowing students to experiment with different forms including fiction and poetry, performance, translation, cultural criticism, and digital media. The MFA program is uniquely structured to parallel the studio model, in which faculty, guest artists, and students engage in weekly discussions resembling a peer review.	15
St. Francis College	MFA in Creative Writing	St. Francis College's MFA in Creative Writing allows students to choose from one of five tracks: nonfiction, graphic writing, creative writing, poetry, and screenwriting / playwriting. The part-time program is targeted at working professionals using a ' low-residency model ' that allows aspiring writers with other commitments to earn a degree in just over two years. While enrolled, students are connected with literary agents, editors, and writers who offer insights on establishing a career in publishing.	12
St. Joseph's University	MA in Writing	The MA in Writing program at St. Joseph's University prepares students for a broad range of careers including journalism, playwriting, literature, and grant writing.	20

Source: Emsi; Desktop Research

INDUSTRY ESTABLISHMENTS & REAL ESTATE TRENDS

Publishers

Most of NYC’s largest book, periodical, newspaper, and internet publishers are located in Manhattan.

- The “Big Five” book publishers are split between the Rockefeller Center / Midtown West sub-market (Penguin Random House, Simon & Schuster, and Hachette Book Group) and the World Trade Center sub-market (Macmillan and Harper Collins).
- NYC’s largest periodical publishers are also located in the World Trade Center sub-market – Conde Nast, for instance, occupies 23 floors at One World Trade Center, while Time Inc. is headquartered at 225 Liberty.
- Most major newspaper publishers are in Midtown – *The Wall Street Journal* and the *New York Post* have offices in the Rockefeller Center sub-market, while The New York Times Building is a few blocks south in the Times Square sub-market.
- The largest internet publishers, on the other hand, are concentrated in the Flatiron and Union Square sub-market.



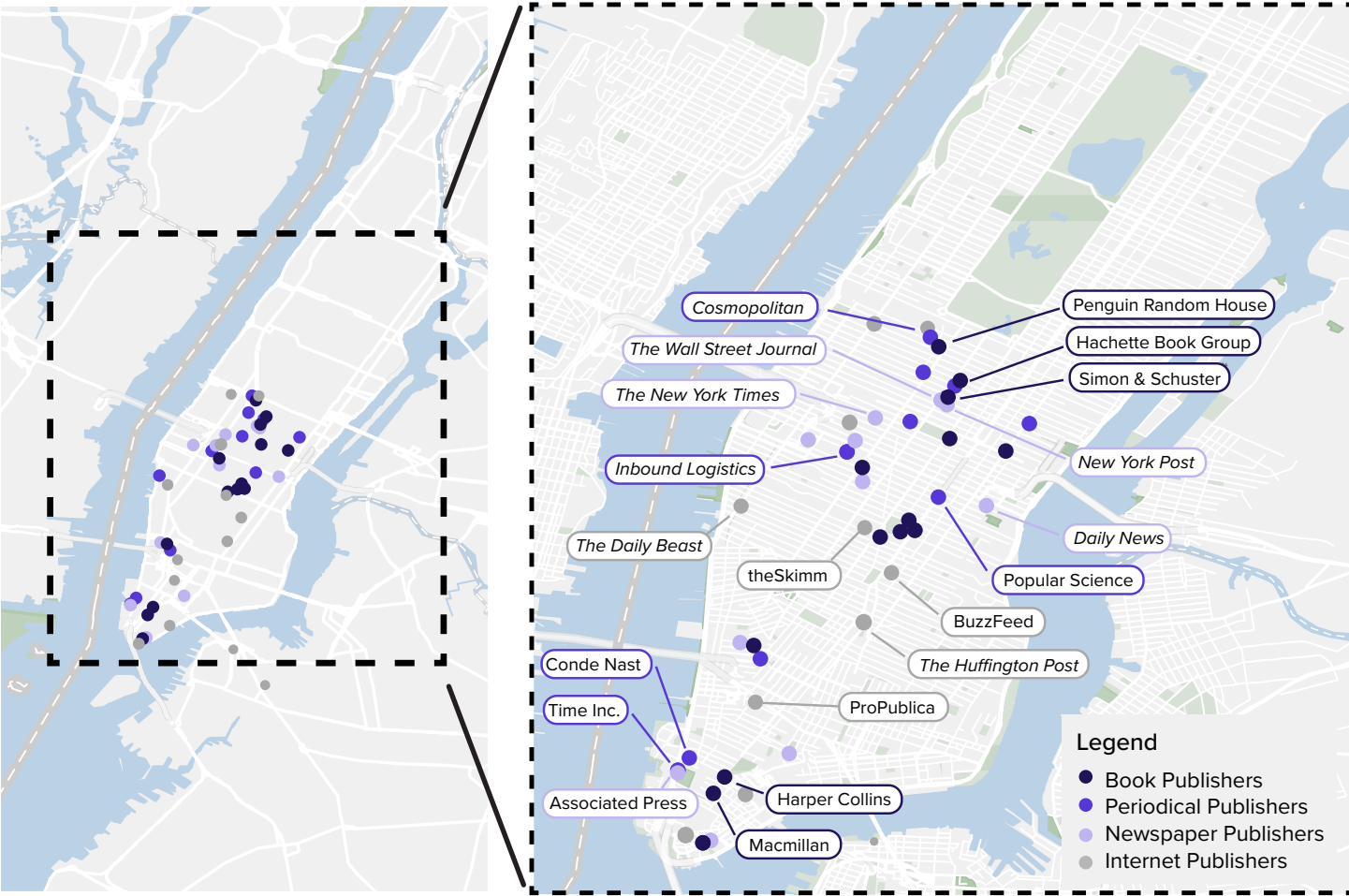
New York Times building, by [Ajay Suresh](#), licensed under [CC BY 2.0](#)

Table 20: Top Five Establishments by Publishers Sub-Sector, 2020

BOOK PUBLISHERS	PERIODICAL PUBLISHERS	NEWSPAPER PUBLISHERS	INTERNET PUBLISHERS
Penguin Random House	Conde Nast	Associated Press	Buzzfeed
Macmillan	Time Inc.	<i>The New York Times</i>	<i>The Huffington Post</i>
Simon & Schuster	Popular Science	<i>The Wall Street Journal</i>	<i>The Daily Beast</i>
Harper Collins	<i>Cosmopolitan</i>	<i>New York Post</i>	theSkimm
Hachette Book Group	<i>Inbound Logistics</i>	<i>Daily News</i>	ProPublica

Source: Emsi; Dun & Bradstreet

Figure 16: Map of Top 15 Establishments for Publishers Sector (Top Five Labeled), 2020

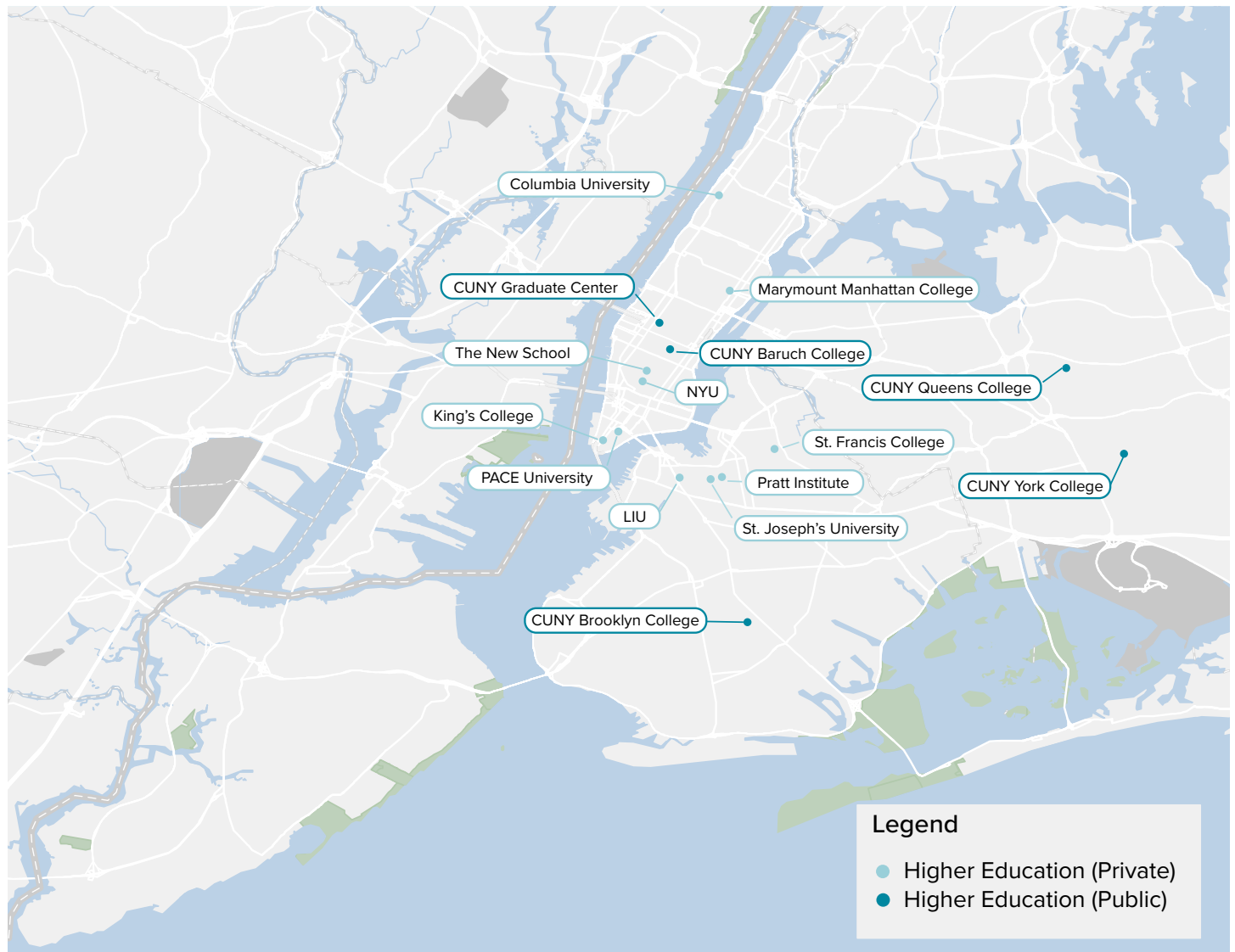


Source: Emsi; Dun & Bradstreet

Talent

Higher education institutions that offer publishing, journalism, and writing programs are spread across Manhattan, Brooklyn, and parts of Queens. Private universities are generally concentrated in Manhattan and North Brooklyn, while most public universities are in Central Brooklyn (CUNY Brooklyn College) and Queens (CUNY York College and CUNY Queens College).

Figure 17: Map of Higher Education Establishments, 2020



Source: Emsi; Dun & Bradstreet

Print Production

While book, periodical, and newspaper publishers, as well as higher education programs, are concentrated in Manhattan, most **Print Production** establishments are located in Brooklyn and Queens. New York City is no longer home to major paper manufacturers or printing presses, though the city still has a number of independent bookbinders, including Fine Binding, Stratton Binding, and Katz Bookbinding in Brooklyn and Action Bindery in Queens.

Table 21: Top Five Establishments for Print Production Sector, 2020

PRINT PRODUCTION
Precise Continental
FineBinding
Stratton Binding
Katz Bookbinding
Action Bindery

Source: Emsi; Dun & Bradstreet

Figure 18: Map of Top Ten Establishments for Print Production Sector (Top Five Labeled), 2020



Source: Emsi; Dun & Bradstreet

Distribution & Consumption

The **Distribution & Consumption** sector’s four sub-sectors all deal with the transfer of media from one entity to another, though all have very different spatial needs:

- Merchant wholesalers generally sell print media in bulk, and require warehousing space that is not frequently visited by their clientele.
- Bookstores sell print books to individual consumers, and benefit from being situated on well-trafficked pedestrian thoroughfares.
- News dealers & newsstands sell print newspapers and periodicals among other goods to individual consumers, and benefit from being situated on well-trafficked pedestrian thoroughfares.
- News syndicates sell print or digital media to other publishers, although from an office rather than retail space.



Bookstore, by Pixabay, licensed under CC BY 2.0

Table 22: Top Five Establishments by Distribution & Consumption Sub-Sector, 2020

MERCHANT WHOLESALERS	BOOKSTORES	NEWS SYNDICATES
Kable Media Service	Barnes & Nobles	Associated Press
Adams Book Co.	Strand Bookstore	United Feature
Books for U	Columbia University Bookstore	Reuters Loan Pricing
Z Berman Books	Book Culture	Business Wire
Ubiquity Distributors	Shakespeare & Co.	Hudson News

Source: Emsi; Dun & Bradstreet

As discussed in prior sections, bookstores are highly concentrated in Manhattan and Brooklyn, though many neighborhoods in the Bronx, Queens, and Staten Island are lacking retail outposts for residents to buy books. As illustrated in Figure 19, the largest news syndicates are concentrated in Manhattan, while most merchant wholesalers are in Brooklyn. News dealers & newsstands are not included in the below maps, but licensed newsstands are highly concentrated in Manhattan with several outposts in Brooklyn and Queens. There are very few licensed newsstands in the Bronx, and none in Staten Island.

Figure 19: Map of Top Five Merchant Wholesaler and Top Five News Syndicate Establishments, 2020



Source: Emsi; Dun & Bradstreet

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