

# The 2013 Report

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**Presented by the  
NYC Mayor's  
Office of Media and  
Entertainment**



THE CITY OF NEW YORK  
MAYOR'S OFFICE OF  
MEDIA AND ENTERTAINMENT

# The 2013 Report



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NYC Mayor's  
Office of Media and  
Entertainment**

**“You get great inspiration just walking the streets here in New York City. The best crews are here...the best talent. So, whatever your budget is, you can make it work here.”**  
**Spike Lee, Filmmaker**



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## Introduction

### Introduction

#### A star is reborn

In the summer of 2002, when Michael R. Bloomberg appointed Katherine Oliver as the Commissioner of the Mayor's Office of Film, Theater & Broadcasting (MOFTB), three decades of MOFTB's work in New York City was at risk. Founded by Mayor John V. Lindsay in 1966, as the first agency of its kind in the world, MOFTB's mission was to reinvigorate the film and television industries, which though born and once thriving in New York, had largely moved away. During the late 60s and the early 70s, MOFTB helped spark a dramatic increase in film and television production in the City's streets and public spaces, giving rise to a vibrant industry throughout the five boroughs. New York film production during this period changed the face of American filmmaking. In iconic movies from *Rosemary's Baby* and *Midnight Cowboy*, to *Taxi Driver*, *The Godfather* and *Ghostbusters*, New York City served not only as a backdrop, but as a leading character. These films gave the world a sense of New York's grit and determination, a city where cops hurtled through bustling streets chasing bad guys beneath the Brooklyn El, where iconic skyscrapers set the stage for a greedy Wall Street tycoon's fall from grace, and where a neurotic, bespectacled Woody Allen could win a beautiful girl's heart beneath the Brooklyn Bridge, and create a legendary romantic comedy in the process.

But by 2002, the gains of the previous decades were being seriously threatened. Film and TV production had grown ever more competitive and focused on the bottom line, with producers becoming cautious of the logistics and costs of production in New York City. If studio heads saw "New York" written as the setting for a film or TV script, one producer recalled of that time, they would often cross it out and insist the film be shot elsewhere. The industry perception was that the cost was simply too high, the logistics nearly impossible to overcome. And the economic downturn of the time, compounded by the after-effects of September 11th, did not help the City's image.

### 2

In Mayor Bloomberg, however, New York found a Mayor whose own background was in the media business. Recognizing the vital importance of the film industry to the City's economic future, he was eager to turn the situation around. He chose Katherine Oliver to lead the charge. A former journalist turned broadcast executive, Oliver, as General Manager of Bloomberg Radio and Television, had spent the 90s building and running Bloomberg's worldwide broadcast operations. She not only understood media and production, she knew how to make things happen.

Oliver faced an unprecedented challenge as Commissioner of MOFTB: not only to help revive the City's ailing production business, but to help guide it to a place of even greater growth. The process began with a return to basics, a few crucial steps to rebuild the core strengths of the agency. When the Mayor's Office was established in 1966, it was driven by a simple yet powerful idea: cut the red tape. Instead of multiple approvals from different agencies, there would be a single, speedy, "one-stop shop" for location permits.

But in 2002, MOFTB "was still using electric typewriters and processing permits by hand," Oliver recalled—a system that could take as long as several days. Within one month of her arrival, her new team moved the application online, and the office began turning permits around in a matter of hours rather than days. She put out the word that New York was "willing to pull out all of the stops" to attract producers. Having quickly brought the agency into the 21st century by modernizing its moribund permit-processing, Oliver looked to larger initiatives that would carry forward the original premise of the Mayor's Office of Film, Theatre and Broadcasting: to build a city agency whose mission was make it easy for filmmakers and television producers to shoot in New York. Underpinning these new initiatives was a straightforward concept: the belief that companies and individuals doing business



**“I started my company in New York City because I live in New York City. And I love New York City. To me, this is the capital of everything and one of the greatest cities on earth.”**  
**Harvey Weinstein, Co-Chairman,  
The Weinstein Company**

## Introduction

with the agency should be treated like customers, afforded the same consideration and approached with the same can-do attitude that any business would bring to its customer base. For a city agency, generally characterized by bureaucracy and labyrinthine systems, this was groundbreaking.

By 2003, MOFTB had launched an expansive website, [www.nyc.gov/film](http://www.nyc.gov/film), filled with useful features such as: a permit resource center; listings of public and private resources from stages and studios to recording facilities and equipment rental houses; tips for being environmentally friendly; and a monthly electronic newsletter. The agency website, brimming with information about shooting in NYC, not only aided production staffs but served as a valuable marketing tool.

One particularly innovative feature on the website was an online catalog of more than a thousand searchable images of city-owned locations throughout the five boroughs, including beaches, bridges, courthouses, parks and intersections. Now filmmakers from around the world could scout potential locations in New York City without leaving their desks. And to make the filming process even easier, Oliver instituted a “concierge” service, hiring an experienced location scout who could provide knowledgeable advice to producers shooting in the City.

Determined to add cachet to production in New York, Commissioner Oliver devised a marketing program that would distinctively brand films and TV shows shot in New York. With an iconic logo that harkened back to NYC’s subway token design—and that would be prominently displayed in production credits—Oliver’s “Made in NY” program ensured that the world would know when movies, sitcoms, dramas, and documentaries were created in New York. But the “Made in NY” marketing credit did more: it provided free outdoor media—from bus shelters and subway stations to taxi-cab

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televisions—to more than 125 different productions, translating to some \$20 million in free media. In exchange, these productions, have donated nearly \$1 million to local cultural organizations that focus on youth and the creative arts. The framework was set for a dramatic expansion not only of location shooting in the City but of studio-based production as well. Producers now knew that they could look to the Mayor’s Office of Film, Theatre and Broadcasting not only for their permits, but for a host of other customer-friendly and budget-friendly initiatives.



**Made in NY Makes Its Mark**  
The “Made in NY” logo, designed by @radical.media, quickly became a symbol of homegrown talent and pride. The agency created a line of apparel featuring the logo, launched official walking tours of famous film locations and eventually inaugurated an awards program to honor

individuals...”. In 2006, in celebration of its 40th anniversary, the agency partnered with publishing house Rizzoli to release *SCENES FROM THE CITY*, a coffee table book on location filming in New York City from 1966–2006. The book was edited by renowned author/architect James Sanders.

## Growth of an industry

### Growth of an industry

#### Hollywood on the Hudson

In the Spring of 2009, Commissioner Oliver was presented with a new opportunity—to manage NYC Media Group, the City’s network of four television channels and one radio station. With new leadership at the helm, the network refocused its programming to inform, educate and entertain New Yorkers about the City’s diverse people and neighborhoods, government, services, attractions and activities. Newly branded as NYC Media, Oliver and her team sought to define the personality and purpose of each station: NYC life, NYC gov, NYC world, and NYC Drive.

Now, with two agencies to oversee and a staff that tripled in size, Commissioner Oliver recognized the need for a overarching agency—one whose staff would be charged with supporting not only the Office of Film, Theatre and Broadcasting’s needs but also NYC Media’s. Eventually, the two entities combined with NYC Digital to become the Mayor’s Office of Media and Entertainment, or as it’s known by its City anagram, MOME.

MOME’s initiatives and incentives have visibly transformed film and television production in New York, creating the basis for a newly invigorated industry in the five boroughs.

Starting with a commitment to make it as easy as possible to film in New York City, the agency streamlined the permit process system, cutting time, and eventually allowing productions the ability to apply for their permits from any computer with Internet access. Productions filming in the City could now expect assistance from the City of New York in every stage of their project, from script to screen. The agency became known for its policy of always saying “yes,” helping productions achieve elaborate sequences while at the same time maintaining public safety and limiting inconvenience to local residents and businesses.

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The industry now generates a direct spend of \$7.1 billion, an increase of over \$2 billion dollars since 2002, according to a study released by the Boston Consulting Group in May 2012. The sector now employs 130,000 New Yorkers, an increase of 30,000 jobs since 2004. This growth has been accompanied by private infrastructure investment and expanding studio and post production capacity. In recent years, New York City has averaged 200 feature films, and in the 2013–2014 television season, 27 episodic series are expected to be produced within the five boroughs. In 2002–2003, only seven series were based here.

Existing film and TV studios added new soundstages and facilities, including the first ever backlot on the East coast. New studios were built from the ground up. New York’s film and television industry solidified its place as a major contributor to the economic vitality of the city, employing more than 130,000 New Yorkers and supporting 4,000 ancillary businesses.

At the same time, the “Made in NY” marketing effort was ramping up. Leveraging existing city assets in an effective and cost-conscious way, the “Made in NY” program began offering substantial promotional benefits to films and TV shows that produced at least three-quarters of their work in the five boroughs. Free media—splashed across bus shelters and subways, flashing on the city-owned

TV production grew by nearly 82 percent, driving most of the sector growth with dramas, reality and talk shows.

2013

2002

# “There is no other place to shoot ‘Project Runway’ than in New York City because New York City is the fashion capital of the world... And therefore, we had to do it here.”

## Heidi Klum

television station, NYC-TV—has been co-branded with the “Made in NY” name and logo, a symbol that serves as a *Good Housekeeping* seal of approval for city-made productions. The logo has appeared in the end credits of some 300 film, television and web productions.

Meanwhile, hundreds of small businesses, from restaurants and trucking companies to florists, lumber yards and prop houses have benefited from the upsurge in filming, especially with the addition of the “Made in NY” vendor discount card program. The discount card is issued to all qualified productions and remains valid for the duration of their shoots, offering discounts for their crews at more than 1,000 participating vendors across the city, including caterers, health clubs and car-rental agencies. A companion “Made in NY” discount card mobile app with GPS was launched in June 2010 to make the benefits easily accessible while on set. Through the program, local vendors are able to connect with the productions filming in their area, where before they wouldn’t have any access to production business.

Ultimately, business was so robust, the city needed more studio space. In 2004, the Brooklyn Navy

Yard’s Steiner Studios opened its doors, eventually welcoming hit shows like “Damages” and “Boardwalk Empire”. In 2006, Silvercup Studios in Long Island City, Queens, unveiled plans for a \$1 billion production facility that would bring television shows like “Ugly Betty” and movies like *Music and Lyrics* to its stages. And they’re all still growing. Kaufman Astoria, home of “Sesame Street” and “Orange is the New Black” expanded, and today has plans to expand again and create a backlot. Steiner added five new soundstages to its campus in 2012 and is looking to further expand its already whopping 355,000 square feet, making it the largest sound stage outside of Hollywood. New York City, especially the outer boroughs, has become a sort of Hollywood on the Hudson, with hit shows such as “Elementary” and “Orange is the New Black” filming here. Even classics, like “The Tonight Show”—absent from New York for 40 years—are returning, with a new studio in Rockefeller Center and a new host, Jimmy Fallon.

In the coming months, moviegoers will see the streets of New York in the flashing images of the 267 feature films that were permitted by MOME in 2012, from Martin Scorsese’s *The Wolf of Wall Street* to Ben Stiller’s *The Secret Life of Walter Mitty*.



**Open for business:  
workforce  
development &  
training**

**“The ‘Made in NY’ training program was designed to do two things — one is to diversify the film industry and the other is to provide job opportunities for low income and unemployed New Yorkers in the film and television industry. So that’s an opportunity we want to open up to as many people as possible.”**

**Anna Novick, Program Director at Brooklyn Workforce innovations**

While watching a film or a TV show, viewers only see the final piece of the puzzle, the actors on screen. Behind the scenes, productions are fuelled by tens of thousands of workers doing everything from set construction to costume design.

To that end in 2006, the City of New York created the Mayor’s Task Force on Diversity in Film, Television and Commercial Production, with the dual goal of providing more resources for the city’s film and television industry and opening up new avenues of economic opportunity for the city’s diverse population.

One of its core elements was the highly lauded “Made in NY” Production Assistant Training

Program developed in partnership with Brooklyn Workforce Innovations. It would not only help unemployed and underemployed New Yorkers have access to jobs in the industry, but by training these PAs, they would serve help keep New York City neighborhoods film friendly by interacting politely with the community. “Made in NY” PAs are selected through a competitive process and complete an intensive five-week, hands-on skills training program taught by industry professionals. Before certification, trainees work on actual productions; after certification, they are given two years of job placement and career advancement support. To date the PA Training Program has graduated more than 400 New Yorkers, nearly all of them people of color and/or from economically

“Made in NY” PAs have worked on more than 2,000 productions

# two thousand plus



**Alesa,**  
[Cycle II Graduate]  
answering the  
Assistant director  
on walkie.

disadvantaged backgrounds. Graduates have been placed as highly-qualified PAs on more than 2,000 productions, from *I Am Legend* to “The Sopranos.” Approximately 70% of graduates are still working full-time in production one year after completing the program.

Commissioner Oliver and MOME also worked with Thomas R. O’Donnell, a former president of Teamsters Local 817, who passed away in 2012, to create the “Made in NY” Scholarship Fund. Since the fall of 2008, five annual scholarships have been awarded to students pursuing baccalaureate degrees at New York City College of Technology in Entertainment Technology, a program that promotes the mastery of the systems, equipment and techniques that drive film, television and theater performance production.

MOME recently worked with New York City’s Small Business Services agency to create “Made in NY” Media Employee Training, a grant program offering funding for media employers to train their

staff in cutting-edge technologies and software. This allows them to boost their competitiveness and enter new markets. In addition to enhancing employee engagement, the program covers 70% of the cost to participating companies. In MOME’s array of workforce training offerings business leaders —have not been overlooked, either. The agency launched Strategic Steps for Growth for Media and Entertainment, a 9-month-long executive management program taught by, Al Lieberman, professor and Executive Director of New York University’s Stern School of Business’ Entertainment, Media and Technology Program. The program allows small business owners to use their own companies as case studies and connects them to a support network of advisors, other entrepreneurs and public/private-sector resources to help them grow. Graduates receive an MBA-style education valued at \$10,000 and walk away with a 3-year growth strategy vetted by their classmates and network. On average, participants in the Strategic Steps program have seen profit increase of 41 percent after graduating.

## Community outreach & education

### Community outreach & education

The mission of the Mayor's Office of Media and Entertainment is not only to attract new business to New York City, but also to nurture talent and prepare New Yorkers for real jobs in film, television and media. To reach that goal, the Mayor's Office of Media and Entertainment launched a series of programs that reach children, students and New Yorkers from all walks of life.

#### **Blueprint for the Teaching and Learning of Film, Video and New Media**

While the film and television production boom has been a welcome development for New Yorkers, it has all occurred in a relatively short span. In order to sustain the level of local talent—whether it be actors, writers, directors, camera operators and so on—the agency recognized a need to reach New York City children at a young age. And so in collaboration with the New York City Department of Education, MOME and the Tribeca Film Institute, along with a committee of film and video teachers, industry, union and guild representatives, implemented the *Blueprint for the Teaching and Learning in the Arts: The Moving Image in classrooms across New York City*. The *Blueprint* curriculum offers a standards-based, rigorous approach to teaching media arts based on benchmark grades. “This *Blueprint* recognizes the power of media arts in shaping our culture,” said Joel Klein, Schools Chancellor at the time of the initial launch. “It outlines clear and concise expectations for teachers and students beginning in early elementary school and continuing through a commencement level, nurturing students’ creative talents and preparing them to be thoughtful and engaged audience members for these powerful art forms throughout their lives.” With this program in place, New York City public school students will lead the next generation of filmmakers, directors, designers, grips and animators.

#### **The Reel Jobs PSA**

In an effort to educate New Yorkers about the importance of the entertainment industry as an

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economic engine for the city, MOME introduced a PSA campaign entitled “Reel Jobs” in 2008. The campaign featured New Yorkers who worked behind-the-scenes in film and television production including a makeup artist, cameraperson, editor, shop craftsman, electrician, first assistant director and location manager. The intent of the campaign was to inform New Yorkers that the production industry employed local residents and that it wasn't Hollywood crews shooting in their neighborhoods. The industry was growing and it was critical to have the support of neighborhoods and residents to keep New York City film friendly.

The campaign was widely distributed on local television, in movie theaters, in taxi cabs, on bus shelters and in subways. It was an effective public awareness campaign that was refreshed in 2012 to feature new local faces of the NYC production industry.

#### **Filming is Good for NYC**

In 2013, MOME embarked on a public awareness campaign to highlight the economic impact of the industry. FILMING IS GOOD FOR NYC called attention to the tax revenue generated by the film and television production industry—specifically, \$400 million dollars that translates to salaries for thousands of local firefighters, teachers and sanitation workers. This creative campaign was



**“When you go into a neighborhood, there is a balance that needs to be struck. You have to be aware that you are impacting people. It’s hard work. It’s long hours.”**  
**Jono Oliver, Director**

shown in subway cars and stations, on digital screens, bus shelters, newsstands and in various local media outlets.

#### NYC Media

As has been noted, NYC Media is the official network of the City of New York, and controls four terrestrial channels and one radio station. NYC life, the flagship channel of NYC Media, is anchored by signature original programming, like *Secrets of New York* and *\$9.99*. In addition to these perennial favorites new programming was added to the slate including “Mr. Mayor,” a look at New York City’s mayors dating back to Mayor Robert F. Wagner. NYC life also airs “Made in NY” Talks, a series of panel discussions focused on careers in film, television, the theatre and the digital sector—echoing the wider goals of MOME. Under Oliver’s leadership the network also expanded its lineup and offered media partners in the City’s creative community an opportunity to distribute their New York centric content to a diverse local audience.

Partners include 92Y, New York Times, New York Magazine. Now, NYC life is watched by more than 1.5 million households each week, broadcasts to 18 million homes and has an demographically diverse audience.

Aiming to educate and inform New Yorkers on local issues the NYC Gov channel began providing more than 2,000 hours of live coverage of City Council hearings, more than any other city. NYC Media also produced a series of interstitials branded Inform NYC, a Citywide multimedia campaign that provides New Yorkers with access to useful information about City services by answering the most frequently asked questions posed to 311. Inform NYC aired on all four networks and on NYC Media’s Video on Demand player, which features hundreds of hours of content and thousands of videos.

#### Industry panels

Community engagement and education have always been important to Commissioner Oliver

and her team. To that end, the agency has produced over forty free panel discussions in all five boroughs featuring industry insiders, professionals, labor representatives and talent. The discussions explore a wide range of topics within the media and entertainment industry and highlight the employment opportunities in this thriving sector. Past panels have featured stunt doubles, casting directors, scenic designers and screenwriters sharing their experiences and tips on breaking into the entertainment industry.

#### Community appreciation

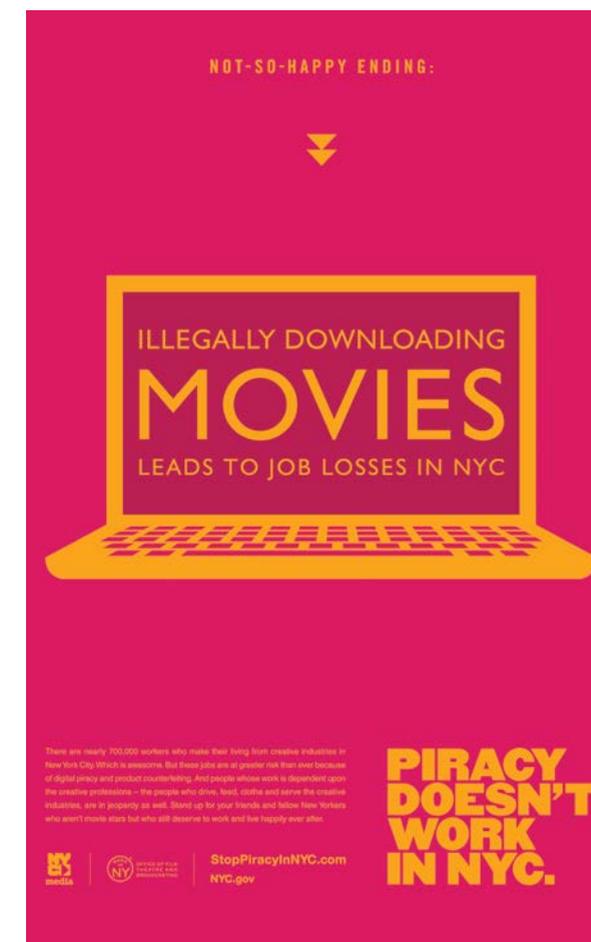
MOME is sensitive to the impact production has on residents and neighborhoods in New York City. Because of this impact, MOME proactively works with studios and networks to identify creative ways to thank communities that have hosted “Made in NY” productions. MOME has partnered with numerous studios to present advanced screenings of feature films for residents in impacted areas. Resident appreciation screenings have included *Men In Black 3*, *Extremely Loud & Incredibly Close*, *New Year’s Eve*, *Pariah* and *American Gangster*. Additionally, MOME has struck partnerships with companies like Starbucks to provide free givebacks to residents in highly filmed areas. For example, during production of *American Gangster*, which filmed for months in Harlem, MOME worked with Starbucks to provide free coffee for Harlem residents.

#### Walking tour podcasts

Narrated by actors Julianna Margulies and Matthew Modine, these free and downloadable podcast walking tours offer listeners an informative and fun way to learn about the rich and fascinating history of film and television location shooting in New York City. Following their cues, the podcasts take fans through lower Manhattan, stopping to point out the historical, architectural and cultural background of shooting locations—from *Ghostbusters’* iconic firehouse to the courthouse steps that “Law & Order” attorneys have been walking down for decades.

#### Campaign against piracy

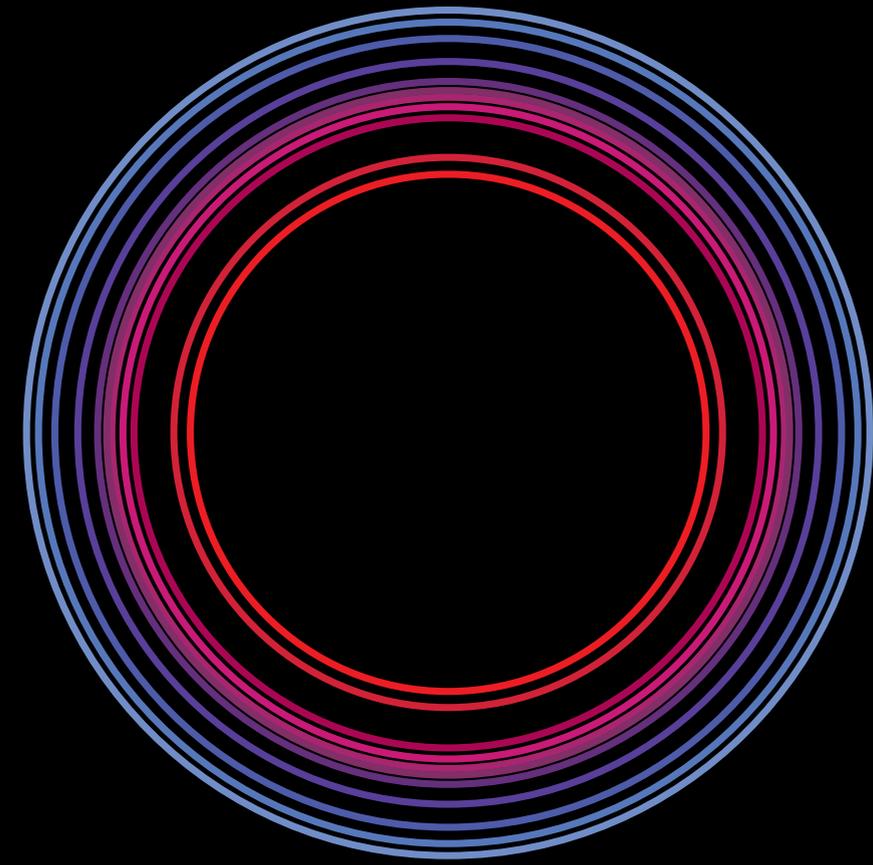
Piracy is a threat to the jobs of thousands of New Yorkers working in the creative industries, as well as millions in lost revenue for the film, TV, music and fashion industries. Recent studies show that more than 140,000 jobs have already been lost to content theft. The NYC Mayor’s Office of Media and Entertainment has been committed to educating the public about the dangers of piracy since 2007. Its creative and comedic public service campaigns, created in partnership with the Motion Picture Association of America, are designed to combat the creation, distribution and sale of pirated content and have been shown in movie theaters, on television, online and in print.



## Spotlight on Broadway

Since 2002, Broadway's gross ticket sales have gone from \$707 million annually to \$1.158 billion

2013	2009	2005
2012	2008	2004
2011	2007	2003
2010	2006	2002



Right up until the final days in office, the Bloomberg administration is still creating entertaining and educational ways to celebrate the media and entertainment industry in New York—including the heart of New York's theatrical arts: Broadway. Their latest initiative: Spotlight on Broadway, a major legacy project and a gift from the City to the Broadway community, to be unveiled in October 2013 aims to do just that. The multimedia initiative is built around the creation of 40 short documenta-

ries that focus not only on the stars of the stage but the stages themselves and all those working behind the scenes to bring live theater to over 11 million people in New York City each year. In fact, millions of tourists come to New York annually with Broadway being one of the greatest visitor destinations and tourists making up 63 percent of tickets. In the Spotlight on Broadway documentaries, the theaters are the stars, and each is given its own video portrait, using archival images and footage



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**“The people who perform in Broadway theatres are emotional and spiritual historians. No other medium brings together the narratives of all peoples across the planet.”**

**André De Shields, Actor**

along with contemporary interviews that explore the theater’s architecture, the shows that have been performed there, and its place within the celebrated history of Broadway.

In partnership with The Broadway League—the national trade association for the Broadway industry—the MOME shot in all 40 official Broadway theaters, and interviewed more than 100 theater professionals, including Angela Lansbury, Nathan Lane, Matthew Broderick, Kristin Chenoweth, Chita Rivera and Alan Cumming. Theater creatives like Tony Kushner and Julie Taymor are also featured. When viewed in its entirety, Spotlight on Broadway acts as a master class in the Great White Way’s legend and lore; it is rare opportunity to see Broadway through the eyes of working creatives and the buildings that inspire them.

The documentaries are available to view on [SpotlightonBroadway.com](http://SpotlightonBroadway.com); there is an interactive

guide to the architecture of the theatres, the labor unions and guilds who keep Broadway running and the history of the Theater District. The mobile-enabled website encourages visitors to explore the district’s history each time they venture to see a Broadway show. A permanent installation—a 24 x 16 foot in-ground map made of granite and steel displaying the names and locations of all 40 official Broadway theatres—on Duffy Square in the heart of Times Square provides a unique look at the district.

Designed to educate and entertain the broadest possible audience—from casual visitors to theatre aficionados, those that are visiting the district and those that want to explore its history remotely—Spotlight on Broadway is a tribute to one of New York’s greatest legacies, courtesy of a Mayor and a Commissioner who understand the importance of recognizing New York’s one of a kind entertainment.

Broadway contributed approximately \$11.2 billion to New York City in the 2012–2013 season

**SPOTLIGHT ON BROADWAY**

## Digital drives growth



Since the rise of “Silicon Alley” in the mid-1990s, through the birth of social media in the middle of the 2000s, the technology sector has experienced explosive growth—and New York City has emerged as one of the world’s leading centers of digital innovation and enterprise. The number of employees at digital media companies has grown by 80 percent between 2007 and 2011, including the 3,000 employees at Google New York, the company’s second-largest office in the world. Simultaneously, venture capital deals in New York City tech firms grew 52 percent—while decreasing in most other regions in the country. Much of that growth is owed to steps that the Bloomberg administration has taken to help companies grow and attract talent.

In 2010 Mayor Bloomberg and Commissioner Katherine Oliver recognized the need to expand the services and incentives the City had fostered

with the media and entertainment industry to the growing tech sector. Mayor Bloomberg formalized these efforts with the creation of NYC Digital—a new agency within the Mayor’s Office of Media & Entertainment to be helmed by the City’s first Chief Digital Officer: Rachel Haot.

In 2011 Mayor Bloomberg and Haot issued a strategic plan—the Digital Roadmap for New York City—that defined and outlined steps for New York City’s digital potential. The roadmap’s strategy was built on four major pillars: Access, Open Government, Engagement and Industry. Developed in collaboration with a range of New York-based tech companies the roadmap outlined ways the City would connect New Yorkers to local government and help them use innovative new technologies and programs. From meet-ups and hackathons to job fairs and continued education—not to men-



tion resources for companies to develop and grow in New York City—the city’s golden age of digital media had begun.

**We are Made in NY**

In 2013, Mayor Bloomberg and the MOME launched “We Are Made In New York,” an economic development initiative to support the city’s vibrant tech community by highlighting job opportunities in the sector, celebrating the growing number of NYC-based digital companies and providing access to resources and programs that help both tech companies and novices grow.

Digital companies that base at least 75 percent of their development in New York City and have at least 10,000 users or monthly visitors can apply for the “Made in NY” mark, which has been expanded from the film and television industry. The expansion of the “Made in NY” mark to local digital companies imbues the same homegrown pride to the tech community that the local film and television community has long celebrated and signifies

and solidifies digital and tech’s growing role in New York City’s diverse media landscape.

**Teaching students and professionals**

Among the many opportunities for young people to train for careers in tech, the city supports a free CodeNow training program; the Academy for Software Engineering, a public high school that teaches software coding; and Girls Who Code, a summer training program for high school sophomores. Older students have loads of opportunities through new programs as well, from HackNY, a summer fellowship for engineering students, to a full Master’s of Engineering Program at the soon-to-launch Cornell Technion—the first class of students is based out of Google NYC’s headquarters while work is underway on the brand new campus on Roosevelt Island. To date the combined efforts of the City’s wide array of educational opportunities has empowered one million New Yorkers with tech and digital skills essential for success in today’s economy.



**“We Are Made in NY” Initiative Components**

At the center of this campaign is a new website, [wearemadeinny.com](http://wearemadeinny.com), which pulls together a number of city resources for job seekers and tech companies in one location.

Expansion of the Made in NY mark of distinction to digital companies that base 75 percent or more of development in the five boroughs, have at least one employee and 10,000 users or monthly visitors

Links for students, seniors and novices to access free and low cost digital education training, and information on how to get involved in the local technology community

Resources, benefits and programs to help startups grow in New York City

Jobs on the interactive Made in NY digital jobs map, which plots locations of tech companies across the five boroughs. Any tech company can apply to be featured, and the map links directly to job listings

The official list of over 1000 Made in NY tech companies

Events connecting New Yorkers to digital jobs and celebrations of the sector

A crowd-sourced video initiative encouraging Made in NY companies to film a short clip showcasing their workplaces, teams and accomplishments—as well as why NYC is a great place to start a business

A citywide awareness campaign with an estimated reach of over 150 million impressions in digital media and at outdoor locations including subways and buses, featuring images of a diverse range of local startups

**Continued Education**

Want to get ahead? The city offers dozens of pathways to success.

Master’s of Engineering at Cornell Technion—funded in part by a \$100 million city grand and largely set in Google’s NYC headquarters

Urban Informatics graduate program at the NYU Center for Urban Science and Progress

Master’s Degree in Data Analytics at The School of Professional Studies

The Grove School of Engineering, at the City College

The Lawrence N. Field Center for Entrepreneurship at Baruch College

Columbia’s Institute for Data Sciences and Engineering

The P-TECH Program for high school and early college students to gain exposure to careers in Information Technology

MOUSE, a student tech training program

NYC Generation Tech, a tech-entrepreneurship program for hands-on learning and mentorship for NYC high school students



**Digital Facts**

New York City's share of the nation's private sector employment has reached its highest level in 20 years because of the growth of the tech/information sector.

There are 262,000 workers in the New York tech/information sector, contributing almost \$30 billion annually in wages to the local economy.

While the financial sector, including real estate, is the most single most important engine of the New York economy, the tech/information sector is now number two, surpassing the private health care sector.

Between 2007 and 2012, the number of private sector jobs in NYC rose by about 4 percent, compared to a 3 percent decline nationally.

Since 2007, when the Great Recession started, New York City's tech/information sector has grown by 11 percent, or some 26,000 jobs, adding \$5.8 billion in additional wages to the economy. Indeed, these wage gains accounted for two-thirds of the growth in private sector wages over that stretch.

Using a conservative estimate, the tech/information boom was responsible for roughly one-third of the private sector

job creation in New York City since 2007.

New York City also significantly outperformed its suburbs during this period. According to the Bureau of Labor Statistics, private sector jobs actually declined by 3.8 percent from 2007-2012 in the New York metro area outside the City. Tech/information jobs also dropped by 6.9 percent in the suburbs compared to an 11 percent gain in the City.

The growth of Brooklyn's tech/information sector has outpaced every other large county in the country, with the exception of San Francisco.

This includes traditional tech hubs such as Austin; Cambridge, MA; the Research Triangle; and Silicon Valley.

In September 2013 Economist Dr. Michael Mandel released a study entitled "Building a Digital City: The Growth and Impact of New York City's Tech/Information Sector." The sector employs 262,000 people, representing 8% of New York City's workforce, growing even during the 2008 national recession.

## Looking ahead



As the industry continues to evolve and embrace new technology and distribution platforms, the Mayor's Office of Media and Entertainment is looking ahead to ensure that the next generation of content creatives are prepared for future careers.

### **The Made in NY Media Center by IFP**

In 2012 MOME, in partnership with the Economic Development Corporation, issued an RFP to find an operator to launch the "Made in NY" Media Center, a physical space designed to provide learning and collaborative opportunities for New Yorkers in new and old media. The RFP was awarded

to the Independent Filmmaker Project (IFP), and in Fall 2013 Commissioner Oliver and her team will open the doors to the "Made in NY" Media Center a centralized hub in Brooklyn's vibrant DUMBO neighborhood. Its mission is to provide workspace, educational programs and networking events for content creators and entrepreneurs. The center, housed in a 20,000-square-foot facility, brings together professionals from the film, television, advertising, new media, gaming, marketing and branding industries for collaboration and new opportunities. Facilities open to the public include an education center, a media arts gallery, a screening

**“New York City is home to some of the most talented people on the planet. That talent pool has only increased over the past decade, as film and TV production now generates more than \$7 billion to the City each year and provides employment to more than 130,000 people. That’s why the Mayor’s Office of Media and Entertainment was created — to support these industries and its employees.”**

**Mayor Michael R. Bloomberg**

#### Looking ahead

room and a café, encouraging casual collaboration and discussion.

The “Made in NY” Media Center by IFP takes over the landmark building originally designed in 1909 for the Arbuckle Brothers coffee roasting company. General Assembly, a leading global education company headquartered in New York, provides classes, workshops, and long-form educational programming covering technology, entrepreneurship, and design. Students and creative professionals not only have a space to work and brainstorm new projects, they also benefit from the leadership of an experienced board, which includes HBO executive Sheila Nevins and Michael Barker, co-president of Sony Pictures Classics. “New York City’s technology and entertainment industries have never been more exciting than they are today, and our new “Made in NY” Media Center will help bring developers, entrepreneurs, and artists together to continue their growth,” said Mayor Bloomberg when the center was first announced. “With an estimated 1,000 tech start-ups, close to 200 films and 164 television and online series all ‘Made in NY,’ the media center will help connect these industries and continue economic growth in Brooklyn and across the city.

The “Made in NY” Media Center by IFP bolsters the future of New York City’s thriving media industry by supporting quality storytelling and innovation,” said Rachel Sterne Haot, New York City’s Chief Digital Officer. “Through powerful events, programs and resources, the ‘Made in NY’ Media Center will help prepare New Yorkers for jobs in the evolving media ecosystem and facilitate cross-sector collaboration.”

#### **The Graduate School of Cinema at the Brooklyn Navy Yard**

In late 2012, MOME announced its support in the planning, creation and financing of the first and only graduate school in the nation to be integrated into a working film lot. Set in the Steiner Studios’

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20-acre Brooklyn lot, the school will host 400 students. Tuition is expected to cost less than half of most graduate film programs in the U.S. “This is a thriving sector of our economy,” said Commissioner Oliver. “Helping to establish this unique educational program right here in Brooklyn will be a lasting testament to our local creative industry.”

The curriculum is expected to focus on the art and craft of cinema. Degree programs will include a Master of Fine Arts for cinematography, directing, production and post-production, screenwriting and visual effects, and a Master of Arts in cinema studies. Fellowships, residencies and mentorship programs will match students with filmmakers, directors, animators and other production professionals. A film festival will showcase student work, and an Urban Fellows Program will place graduates at Steiner Studios for nine months of hands-on experience.



Piedmont  
CIGARETTES

FRALINGERS  
FRESH ORIGINAL  
SALT WATER TAFFY

1519  
Fralingers  
ORIGINAL  
SALT WATER TAFFY

PSYCHIC  
LIFE  
READINGS  
PALMIST  
CRYSTAL  
GAZING

BABY INCUBATOR

CREAM-MINT

MACAROOONS

LIVING INFANTS

Man in black coat and hat reading newspaper

Man in brown coat and hat

Woman in a wicker cart

Man in white sweater and cap

Man in black shirt and jeans operating camera

Man in blue shirt and brown pants



#### Photo credits

Inside cover: Mayor Bloomberg and Media and Entertainment Commissioner Katherine Oliver pose for the cover of the April 23 edition of Variety. Photo courtesy of Variety.

Steve Buscemi, Polly Bergen and James Gandolfini on the set of *The Sopranos*. Courtesy of the Everett Collection.

Pages 3 and 4: Commissioner Katherine Oliver and Deputy Commissioner John Battista visit George Clooney on the set of *Michael Clayton* in 2006. Photo courtesy of the Mayor's Office of Media and Entertainment.

Page 6: The "Made in NY" Awards. Photo courtesy of the Mayor's Office of Media and Entertainment.

The "Made in NY" Logo, designed by @radical media. Image courtesy of the Mayor's Office of Media and Entertainment.

Page 8 (l to r): Brooklyn Chamber of Commerce President Carlos Scissura, Commissioner Oliver, Actress Gretchen Mol, Mayor Bloomberg and Doug Steiner celebrate the expansion of Steiner Studios, March 26, 2012. Photo courtesy of the Mayor's Office.

Page 14: 2013 "Made in NY" PA PSA campaign. Image courtesy of the Mayor's Office of Media and Entertainment.

Page 16: "Made in NY" Talk moderated by Todd Asher, held in conjunction with the Screen Actors Guild at Baruch College, August 13, 2013. Photo courtesy of Stacy Jackson/SAG Foundation.

Page 18: "Piracy Doesn't Work in NYC" PSA campaign, 2011. Image courtesy of the Mayor's Office of Media and Entertainment.

Pages 21 and 22: View of Times Square. Photo courtesy of Songquan Deng/Shutterstock.com.

Page 26: Mayor Bloomberg announces winners of Big Apps 2013. Photo courtesy of the Mayor's Office.

Page 27: I "like" New York shirt at Facebook headquarters. Photo courtesy of the Mayor's Office.

Page 28: Seamless CEO Jonathan Zabusky with Mayor Bloomberg and Rachel Haot, January 10, 2012. Photo courtesy of the Mayor's Office.

"We Are Made in NY" 2013 campaign. Image courtesy of the Mayor's Office of Media and Entertainment.

Mayor Bloomberg with DJ Duo AndrewAndrew and Commissioner Katherine Oliver at NYC Connects 2012. Photo courtesy of the Mayor's Office.

CornellNYC Tech campus on Roosevelt Island. Image courtesy of the Mayor's Office.

Page 29: Mayor Bloomberg at Flickr headquarters, May 20, 2013. Photo courtesy of the Mayor's Office.

Mayor Bloomberg at Google New York headquarters, May 21, 2012. Photo courtesy of the Mayor's Office.

Page 30: Mayor Bloomberg with founder Rob Kalin at Etsy's Brooklyn headquarters. Photo courtesy of the Mayor's Office.

Page 32: The "Made in NY" Media Center by IFP in DUMBO, Brooklyn. Photo courtesy of the Mayor's Office.

Page 34: ?uestlove with Mayor Bloomberg at the "Made in NY" Media Center by IFP in DUMBO, Brooklyn, October 1, 2013. Photo courtesy of the Mayor's Office.

The entrance to Steiner Studios in Brooklyn. Photo courtesy of Steiner Studios.

Pages 35 and 36: A scene from *Boardwalk Empire*'s Brooklyn set. HBO/Courtesy of the Everett Collection.

Page 37: Mayor Bloomberg on the set of *Law and Order* at Chelsea Studios, March 3, 2010. Photo courtesy of the Mayor's Office.



THE CITY OF NEW YORK  
MAYOR'S OFFICE OF  
MEDIA AND ENTERTAINMENT