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Inside the Margins: A Cleveland Literature Industry Study

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Center for Economic Development

Prepared for:

ARTS CLEVELAND

Prepared by:

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Dr. Iryna V. Lendel

September 2018

**INSIDE THE
MARGINS:
A CLEVELAND
LITERATURE
INDUSTRY STUDY**

**CENTER FOR
ECONOMIC
DEVELOPMENT**

2121 Euclid Avenue, Cleveland, Ohio 44115
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ABOUT the STUDY TEAM

Iryna V. Lendel

Iryna Lendel is the Director of the Center for Economic Development and a Research Associate Professor at the Maxine Goodman Levin College of Urban Affairs at Cleveland State University. Dr. Lendel was the principal investigator for this project and developed the overall framework and methodologies for the research components of the project. Dr. Lendel is an economist with vast experience conducting applied economic research and analyzing regional and urban economic development. Her research portfolio includes projects on industry analyses; state and regional science and innovation policies; university products; and high-tech, emerging, and creative industries and their role in economic development. Dr. Lendel has also conducted multiple economic impact analyses. She is an associate editor of *Economic Development Quarterly* and was named a Fulbright New Century Scholar for 2009–2010.

Candi Clouse

Candi Clouse was the primary researcher on the economic impact analysis. She also participated in creating the typology of the literature sector, analyzing the trends in the sector, and conducting some of the initial interviews. Ms. Clouse is a Program Manager in the Center for Economic Development at the Maxine Goodman Levin College of Urban Affairs at Cleveland State University. Her areas of expertise are regional and urban economic development, economic impact analysis, industry analysis, and place image. Ms. Clouse is a Ph.D. candidate in Urban Studies and Public Affairs, with a concentration in economic development, and is writing her dissertation on site selection and place image.

Merissa C. Piazza

Merissa C. Piazza was involved with all elements of this report. She was the primary researcher on the design, measurement, collection, and analysis of *the Survey of the Literary Artists*; as well as on the trend and occupational analyses. Ms. Piazza is a Program Manager in the Center for Economic Development at the Maxine Goodman Levin College of Urban Affairs at Cleveland State University. She specializes in economic development; regional economic analysis; industry and occupational analysis; and survey design, methodology, and analysis. Ms. Piazza is a Ph.D. candidate in Urban Studies and Public Affairs and is writing her dissertation on entrepreneurship and high-growth firms in economic development.

Ellen Cyran

At the time this report was prepared, Ellen Cyran was the Center for Economic Development's senior programmer and analyst, with strong programming skills and extensive experience in analyzing demographic economic data and. Ms. Cyran managed the Quarterly Census of Employment and Wages database, which played a significant role in completing this project. Ms. Cyran participated in quantitative analysis of trends in the literature sector, as well as in occupational analysis of the sector's employment and wages.

Simon Husted

Simon Husted was a research assistant with the Center for Economic Development throughout the duration of this project. He created the directories for this study and contributed to organizing and conducting its interviews and surveys. He provided background material for all components of this report and assisted with note transcription for interviews and the focus group. Simon graduated in May 2017 with a Master of Urban Planning and Development (MUPD) degree from the Maxine Goodman Levin College of Urban Affairs at Cleveland State University.

Dro Sohrabian

Dro Sohrabian is a research assistant with the Center for Economic Development and contributed to the writing and organization of this report, as well as collecting background material for all components of this report. Mr. Sohrabian is pursuing a Master of Urban Planning and Development (MUPD) degree from the Maxine Goodman Levin College of Urban Affairs at Cleveland State University.

Jinhee Yun

Jinhee Yun participated in the industry and occupational analyses for this study, and preparation of data for this economic impact study. Ms. Yun is a research assistant with the Center for Economic Development and is a Ph.D. candidate in Urban Studies and Public Affairs at the Maxine Goodman Levin College of Urban Affairs at Cleveland State University.

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EXECUTIVE SUMMARY

INTRODUCTION

Writing—humans documenting our history in the form of the “written word”—has been one of the largest transitive forces through time. The act of becoming an author, however—of moving away from the mere transcription of events to becoming the voice and translator of events—has changed how we examine ourselves, society, and life. Most of us remember the first novel that drew us into its story, thus changing how we looked out at the world, contributing to our emotional acumen, enriching our overall intelligence, and giving us a new perspective on our view of life. This is the joy felt by writers—to craft and tell unique stories that readers dive into. Mihaly Csikszentmihalyi, a Hungarian psychologist and scholar, elaborated on the love writers have for developing their own craft of words and language in his book *Creativity: Flow and the Psychology of Discovery and Invention*. “They [literary artists] know that the power of words depends on how they are used; so they enjoy playing with them, stretching their meanings, stringing them in novel combinations and polishing them until they shine” (p. 239).¹

This study goes beyond literary arts and investigates the quantitative and qualitative value these storytellers have on us personally and on our economy as a whole. This study uses an occupational research framework to examine the effect of the Cleveland Literature Sector² on the economy of Cuyahoga County. With the exception of jobs in Cleveland’s small presses, newsrooms, college English departments, communications and marketing firms, and magazine publishing houses, literary artists’ work often is as an independent contractor and is missing from or overlooked in much of federally collected economic data. Furthermore, many industries not focused solely on writing employ creative writers or authors of literature. Using qualitative and quantitative data, this study examines the occupations associated with the Cleveland Literature Sector and crosswalks them back to industries, analyzing how the local literature community in Cuyahoga County navigates industry-wide changes based on technological innovation and new consumption patterns, assessing the strengths and challenges of the literature sector, and quantitatively determining the economic impact of the sector on the regional economy.

TPOLOGY AND TREND ANALYSIS

Based on information conveyed to the research team from professionals in the literary arts, the team had some flexibility when deciding how to delineate the inclusion of who is involved in

¹ Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psychology of Discovery and Invention*. New York: Harper Perennial.

² For the purposes of this study, the term “Cleveland Literature Sector” refers to the sector within the geographic bounds of Cuyahoga County.

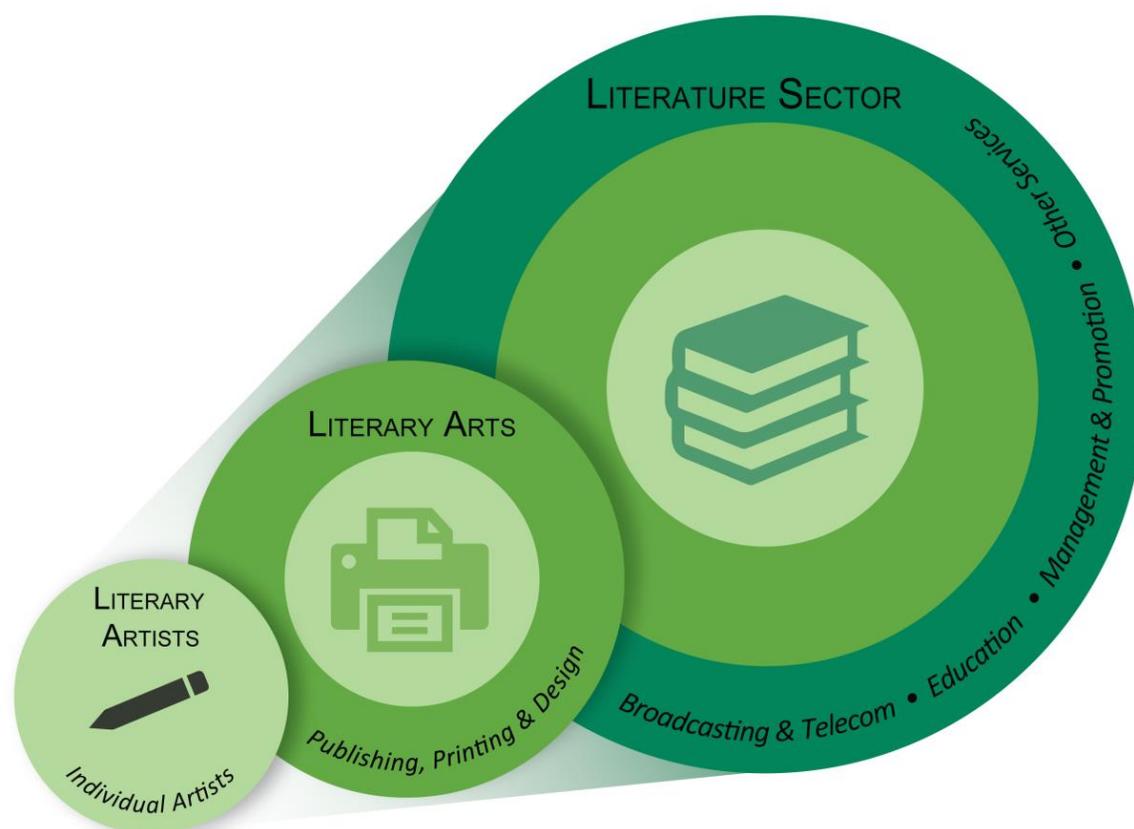
“literature,” as writing and creative writing are skills used in many occupations across various industries. To investigate the Cleveland Literature Sector, the economic activity of people and businesses in industries associated with literature or writing functions was analyzed. Occupations were examined first, because interviews with literature professionals indicated that most writers identify themselves around duties associated with their occupation—such as teaching, journalism, public relations, and technical writing—rather than with the industry as a whole. Many of these fields may not explicitly connect with an art form. Instead, their need for high-quality writing, storytelling, and precise communication appeared complementary to literary arts; in many cases, these occupational fields require a set of creative writing skills.

Typology

The research team created a typology of the Literature Sector (Figure E1), which is a nested framework with three main components. *Literary Artists* is the core of the sector and includes practitioners who create all artistic works. Because industry statistics do not account specifically for literary artists, we derived these counts from the *Survey of Literary Artists* conducted by the researchers (Appendix A). The intermediate, larger component of the framework is *Literary Arts*, which comprises individuals who and businesses that make a living from creative art-driven literary activities. The industries in the *Publishing, Printing & Design* category within that component consist of seven North American Industrial Classification System (NAICS)³ codes. Finally, the *Literature Sector*, the largest component, can be distinguished as an overarching industry and economic sector that comprises industries within the supply-chain networks of individual artists and industries comprising literary arts. These industries employ a large segment of individuals who are classified with literary occupations.

³ For more information see <https://www.census.gov/eos/www/naics/>

Figure E1. Typology of Literature Sector



Trend Analysis

Eighty individuals who classified themselves as literary artists in the *Survey of Literary Artists* were included in this study. This group of 80 writers received more than \$800,000 in total payroll and an average wage of \$33,652. Table E1 displays employment, payroll, average wages, and the number of establishments of Cleveland literature companies by subsector, as well as by aggregates of the total literature sector in Cuyahoga County, the state of Ohio, and the United States.⁴ The table looks at the measures of economic activity in 2015 and the percentage

⁴ A listing of keywords was established for this report based on the literature reviewed for it. The listing of keywords used can be found in Appendix C. These keywords were used to search the Standard Occupational Classification (SOC) System codes to identify literature occupations. Once occupations were identified, the research team used the national crosswalk of occupations to industries to identify businesses that employ individuals in the literature sector. We applied the national average composition of occupations for each industry code using the Quarterly Census of Employment and Wages (QCEW) data for Cuyahoga County from 2005 to 2015. To assess individual literary artists, data were extracted from the *Survey of Literary Artists* conducted by the Center and used for this analysis. See Appendix A for more information on the *Survey of Literary Artists* and Appendix C for the survey Methodology.

change from 2014 to 2015, giving an idea of the most recent shifts, and providing a general overview of the Cleveland Literature Sector performance.

Examining the short-term trends in employment for the literature sector reveals small declines in employment in Cuyahoga County (-0.7%) and the state of Ohio (-1.3%), and slight gains in the U.S. (1.0%) from 2014 to 2015. From 2014 to 2015, Cuyahoga County saw a small dip in payroll (-0.5%), and Ohio saw an even smaller decrease (-0.1%), while the U.S. saw literature payrolls grow by 3.7%. The average wage in the literature sector in Cuyahoga County was \$58,273 in 2015, which was higher than the state of Ohio at \$52,302, but still below the national average wage of \$67,347 (Appendix Table D3).

Table E1. Literature Subsectors' Employment, Payroll, Average Wage, Establishments

Category	Employment		Payroll		Average Wage (\$)		Number of Establishments	
	2015 Total	2014–2015 % Change	2015 Total	2014–2015 % Change	2015 Total	2014–2015 % Change	2015 Total	2014–2015 % Change
Literary Artists*	80*	N/A	\$801,000*	N/A	\$33,652*	N/A	N/A	N/A
Broadcasting & Telecom	199	-0.6%	\$13,387,000	-11.5%	\$67,397	-11.0%	5	-0.4%
Education	1,313	-2.1%	\$64,705,000	0.2%	\$49,286	2.3%	16	0.2%
Management & Promotion	664	4.1%	\$57,806,000	7.4%	\$87,072	3.2%	51	-3.2%
Publishing, Printing, & Design	1,762	-1.7%	\$90,853,000	-4.5%	\$51,557	-2.9%	60	-0.4%
Other Services**	570	0.5%	\$35,924,000	1.8%	\$63,017	1.3%	46	1.4%
Total in Cuyahoga County, Ohio	4,508	-0.7%	\$262,675,000	-0.5%	\$58,273	-1.6%	177	-0.7%
Total in Ohio	29,634	-1.3%	\$1,549,924,000	-0.1%	\$52,302	0.7%	1,229	0.2%
Total in U.S.	827,536	1.0%	\$55,732,128,000	3.7%	\$67,347	2.3%	50,204	2.7%

Source: Quarterly Census of Employment and Wages (QCEW)

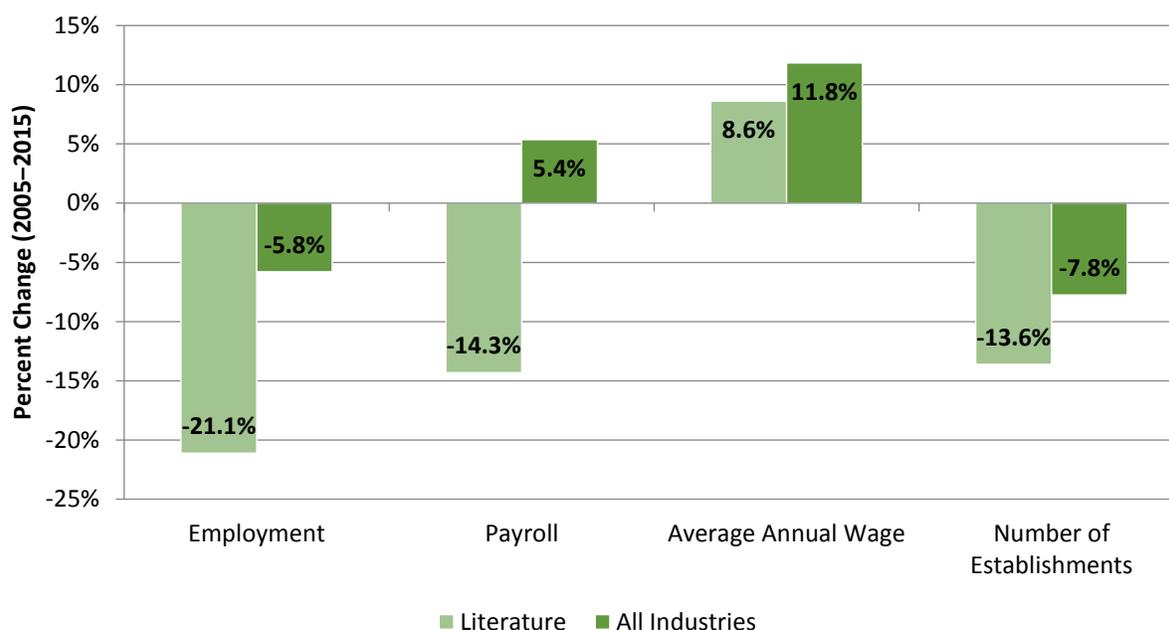
Note: All data have been adjusted to 2015 dollars using the Consumer Price Index for the Cleveland-Elyria, OH MSA.

* These data were taken from the 2017 *Survey of Literary Artists*. The payroll of literary artists includes income received only from literary arts.

** Please see Table 2, p. 6, for complete footnote content.

Over the long-term changes (11 years), the Cleveland Literature Sector had more negative trends (employment, payroll, and number of establishments) than *All Other Industries* (i.e., non-literature sectors) in Cuyahoga County (Figure E2). Moreover, the magnitude of loss in these economic indicators was more severe than in *All Other Industries*.

Figure E2. Cuyahoga County Literature & All Other Industries Percentage Change, 2005–2015



Source: Quarterly Census of Employment and Wages (QCEW)

OCCUPATIONAL ANALYSIS

Two groupings of occupations, primary and secondary, were analyzed in the Cleveland Literature Sector.⁵ Primary literature sector occupations indicate those occupations that are central to the function of the literature sector, while secondary occupations are those that are involved in the supply chain of the sector. The smallest unit of geography the researchers could examine for this analysis was the Cleveland–Elyria Metropolitan Statistical Area (Cleveland MSA), a U.S. Census Bureau designation encompassing Cuyahoga, Geauga, Lake, Lorain, and Medina counties, because data at the individual county level were not available.⁶

Table E2 shows employment for occupations in the primary and secondary literature occupations, total employment for all occupations, and the share of Cleveland’s Literature Sector employment in the total economy from 2011 to 2016 in the Cleveland MSA.

There are five primary occupations of the Cleveland MSA⁷:

⁵ The research team gathered keywords that reflected literature-related activities and compiled a list of 23 occupations that included these keywords in the occupational description as defined by SOC code (see Appendix Table C.2.).

⁶ For more information on the methodology, see Appendix C.

⁷ U.S. Bureau of Labor Statistics, Standard Occupation Classification Definitions <https://www.bls.gov/soc/home.htm>

- *Writers and Authors*—Originate and prepare written material, such as scripts, stories, advertisements, and other material
- *Editors*—Plan, coordinate, and edit content of material for publication
- *Proofreaders and Copy Markers*—Read transcript or proof type setup to detect and mark for correction any grammatical, typographical, or compositional errors
- *Reporters and Correspondents*—Collect and analyze facts about newsworthy events by interview, investigation, or observation. Report and write stories for newspaper, news magazine, radio, or television
- *Technical Writers*—Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work

There are 18 secondary occupations of the Cleveland MSA⁸:

- *Agents and Business Managers of Artists, Performers, and Athletes* — Represent and promote artists, performers, and athletes in dealings with current or prospective employers. May handle contract negotiation and other business matters for clients
- *Audio-Visual and Multimedia Collections Specialists* — Prepare, plan, and operate multimedia teaching aids for use in education. May record, catalogue, and file materials
- *Broadcast News Analysts* — Analyze, interpret, and broadcast news received from various sources
- *Communications Teachers, Postsecondary* — Teach courses in communications, such as organizational communications, public relations, radio/television broadcasting, and journalism. Includes teachers primarily engaged in teaching and those who do a combination of teaching and research
- *Correspondence Clerks* — Compose letters or electronic correspondence in reply to requests for merchandise, damage claims, credit and other information, delinquent accounts, incorrect billings, or unsatisfactory services. Duties may include gathering data to formulate reply and preparing correspondence
- *Court Reporters* — Use verbatim methods and equipment to capture, store, retrieve, and transcribe pretrial and trial proceedings or other information. Includes stenocaptioners who operate computerized stenographic captioning equipment to provide captions of live or prerecorded broadcasts for hearing-impaired viewers
- *Driver/Sales Workers* — Drive truck or other vehicle over established routes or within an established territory and sell or deliver goods, such as food products (including restaurant take-out items), or pick up or deliver items, such as commercial laundry. May

⁸ U.S. Bureau of Labor Statistics, Standard Occupation Classification Definitions
<https://www.bls.gov/soc/home.htm>

also take orders, collect payment, or stock merchandise at point of delivery. Includes newspaper delivery drivers

- *Education, Training, and Library Workers, All Other* — All education, training, and library workers not listed separately
- *English Language and Literature Teachers, Postsecondary* — Teach courses in English language and literature, including linguistics and comparative literature. Includes teachers primarily engaged in teaching and those who do a combination of teaching and research
- *Library Assistants, Clerical* — Compile records and sort, shelve, issue, and receive library materials such as books, electronic media, pictures, cards, slides, and microfilm. Locate library materials for loan and replace materials in shelving area, stacks, or files according to identification number and title. Register patrons to permit them to borrow books, periodicals, and other library materials
- *Library Science Teachers, Postsecondary* — Teach courses in library science. Includes teachers primarily engaged in teaching and those who do a combination of teaching and research
- *Library Technicians* — Assist librarians by helping readers in the use of library catalogues, databases, and indexes to locate books and other materials; and by answering questions that require only brief consultation of standard reference. Compile records; sort and shelve books or other media; remove or repair damaged books or other media; register patrons; and check materials in and out of the circulation process. Replace materials in shelving area, stacks, or files. Includes bookmobile drivers who assist with providing services in mobile libraries
- *Museum Technicians and Conservators* — Restore, maintain, or prepare objects in museum collections for storage, research, or exhibit. May work with specimens, such as fossils, skeletal parts, or botanicals, or with artifacts, textiles, or art. May identify and record objects or install and arrange them in exhibits. Includes book or document conservators
- *Music Directors and Composers* — Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, bands, choirs, and glee clubs. Includes arrangers, composers, choral directors, and orchestrators
- *Photographers* — Photograph people, landscapes, merchandise, or other subjects, using digital or film cameras and equipment. May develop negatives or use computer software to produce finished images and prints. Includes scientific photographers, aerial photographers, and photojournalists
- *Print Binding and Finishing Workers* — Bind books and other publications or finish printed products by hand or machine. May set up binding and finishing machines

- *Public Relations and Fundraising Managers* — Plan, direct, or coordinate activities designed to create or maintain a favorable public image or raise issue awareness for their organization or client; or if engaged in fundraising, plan, direct, or coordinate activities to solicit and maintain funds for special projects or nonprofit organizations
- *Public Relations Specialists* — Engage in promoting or creating an intended public image for individuals, groups, or organizations. May write or select material for release to various communications media

Approximately 12,000 individuals were categorized in either primary or secondary literature occupations during the study period, constituting less than 1.3% of the total occupational employment of the MSA. Although there was a slight decline in primary literature occupations from 2011 to 2016, secondary literature occupations remained stable over this timespan.

Table E2. Literature and Total Occupational Employment in the Cleveland MSA, 2011–2016

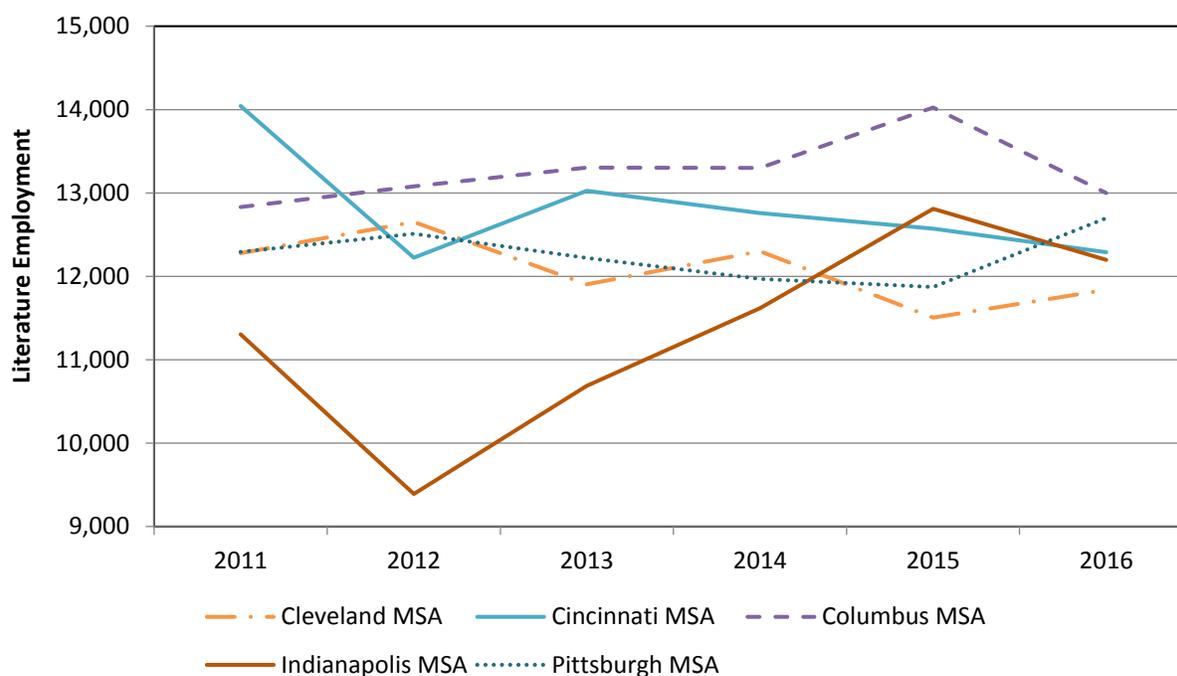
	2011	2012	2013	2014	2015	2016
Primary Literature Occupations	1,950	2,040	1,390	1,450	1,370	1,470
Secondary Literature Occupations	10,326	10,612	10,515	10,850	10,135	10,370
Total Employment, All Occupations	978,400	994,380	1,010,190	1,014,440	1,020,190	1,027,410
Cleveland Literature Sector Employment Share of Total Employment	1.3%	1.3%	1.2%	1.2%	1.1%	1.0%

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

The primary literature occupation with the largest employment in the Cleveland MSA was *Editors*, with 440 jobs. This occupation saw the largest employment decline (-60%) from 2011 to 2016 (see Appendix Figure D1). The occupation of *Reporters and Correspondents* closely followed and had the second largest employment, with 400 individuals, and experienced moderate growth, with an employment increase of 33%. It is followed by *Writers and Authors*, with 360 jobs, which experienced significant growth (50%) during the study period.

The Cincinnati MSA and the Indianapolis MSA experienced a dramatic drop in literature jobs in 2012 due to a decline in employment in the occupation *Education, Training, and Library Workers, All Others*. Indianapolis dramatically rebounded due to a growth in literature jobs in *Driver/Sales Workers*. Figure E3 displays the employment trends for each of five comparable MSAs in the Great Lakes region.

Figure E3. Cleveland and Comparable MSAs Literature Employment, 2011–2016



Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics (OES) Survey; Quarterly Census of Employment and Wages (QCEW)

THE CHANGING NATURE OF LITERARY ARTS

The Internet has changed the literary arts dramatically. The way in which society produces and consumes literary content has forever been transformed; a book can be produced in one location, edited in another, and then sent off to a company such as Amazon to be printed or downloaded. When considering literature as any writing “that crosses lines of human experience,” as described by Amy Rosenbluth, co-founder of Lake Erie Ink, it is difficult to underestimate the impact of novel technologies on literature’s scope: access to new genres, new styles, and different lives, times, and cultures.

Cleveland’s mentors, writers, instructors, literary artists, and leaders of supportive institutions understand the importance of three things: growing an audience that is interested in the literary arts; providing local writers with the complementary skills needed to make them commercially viable in a landscape of self-publishing, promotion, and online retailing; and appreciating the role bookstores provide in connecting writers and readers. These themes are not new in Cleveland’s Literature Sector, but their relevance has grown as literature communities here and elsewhere navigate a future with further digital innovation. Through interviews with literary professionals and studies and national trends in this arena, the research

team identified five areas that are experiencing a dramatic transformation in the literary arts.⁹ They are (in no particular order):

- *Literature Beyond Borders* — Unlike in some other art forms, the creation of literary arts often is a solitary process: A work is composed by one individual and then enjoyed by another, and those individuals can be geographically separated by thousands of miles. Moreover, most literary art is not a public process. This can be a competitive advantage for nontraditional literary markets such as Cleveland, because authors can reside here while maintaining a wide distribution of their work (e.g., Paula McLain [*The Paris Wife*], Mary Doria Russell [*The Sparrow*], and Les Roberts [the *Milan Jacovich* mystery series]).
- *The Loss of Brick-and-Mortar Bookstores* — Although there is geographic fluidity to where authors and readers live (and read), there is a historic and traditional dependence of local literary artists on local bookstores to gain readership and publicity. Bookstores also provide a means and a resource for writers new to Cleveland’s literary arts sector to network with other writers and find opportunities to write. However, the decline of independent bookstores in the 1990s was correlated with the rise of big-box retailers, such as Barnes & Nobles and Borders. Today, the entire bookselling industry is trying to find its footing as the physical presence of big-box bookstores is in decline as consumers shop more online. It is essential that institutions such as local independent book stores make accommodations to stay relevant and guide local authors in this changing environment. Although independent bookstores may not change the overall trend of the literature production and distribution to online sales, they do provide a valuable outlet and cultural hub of literary activity that is not reflective in their small employment contribution to the sector.
- *The Newest Disruptor: Self-Publishing* — For many authors, the ultimate goal of their writing is to get a book published. The changing economy of the literary industry has altered the geography of buying and selling via the Internet, as well as the way in which books and manuscripts are produced. Traditionally, authors were solely dependent on publishing houses and literary agents to produce, edit, design, and market their work; but now, self-publishing has disrupted that process. Today, authors can publish their own work with sole responsibility for content, design, and marketing—leaving publishers and editors out of the creative decision-making process. Commercial success as an author can be obtained exclusively through self-publishing, but self-publishing authors sometimes later see success through traditional publishing routes. In the end, the model of self-publishing provides both emerging and experienced writers with more options for getting their work out to readers,

⁹ Note: some reviewers of this document noted that professional credential of writers has created two groups of writers—professional and amateur. This has changed throughout the years as organizations such as the America Society of Journalists and Authors offer types of credentialing.

and more importantly, lowers the barrier for amateur and hobbyist writers to make literary arts a career path.

- *Audience Development* — Readers have an equally important role in the literary arts. Readers provide direct and indirect feedback to the author; ultimately, it is the readers who distinguish what is designated as “literature” and what is not. According to multiple professionals interviewed for this research, there is a strong understanding that audiences provide important feedback for authors in both critical and non-critical ways. Developing a literary audience in a local consumer market has a three-fold effect: it encourages further buying of literary arts, which could include local work; it provides tools to established and emerging authors to enhance their craft; and it encourages readers and budding writers to take on literature as a craft.
- *Fostering the Sector in Cleveland* — Several organizations seek to develop, in tandem, the writer and the reader. The main mechanisms for connecting readers and writers have been public institutions, service organizations, and small independent bookstores. Developing an active literature audience in the community is critical for more than just artistic excellence; the practical skills associated with literacy are enhanced in the process of training people to write and speak of literature as an art form.

ECONOMIC IMPACT

Economic impact analysis measures the change in an economy due to a stimulus. In the case of the literature sector, we might envision that it came into existence one day, stimulating the economy and producing an impact. Arguably, the opposite is true as well, as the economic impact can show the effect on the economy if the sector suddenly ceased to exist. As with any industry, literature is linked to other businesses through buy–sell relationships. Five measures of impact estimated by the model are analyzed here: *Employment*, *Labor Income*, *Value Added*, *Output*, and *Taxes*. Employment measures the number of jobs that are present because of the Cleveland Literature Sector. Labor income is payroll paid to employees and proprietors’ income. Value added measures the value of goods and services produced, minus the cost of intermediary goods. Output measures the total value of goods and services produced. Taxes include federal, state, and local tax revenues.

Each of these impacts is the sum of *Direct Impact*, *Indirect Impact*, and *Induced Impact*. The direct impact is the initial value of goods and services the literature sector purchases; the indirect impact measures the jobs and production needed to manufacture goods and services required by the literature sector; and the induced impact is the increase in spending of local households due to the income received through work as employees or suppliers.

Overall Economic Impact

The overall economic impact of the literature sector in Cleveland in 2016 for employment includes a total of 8,678 employees, and an associated \$497.4 million in labor income, \$799.2 million in value added, \$1.6 billion in output, and \$163.0 million in taxes (Table E3).

Table E3. Total Economic Impact of the Literature Sector in Cleveland, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	4,588	\$261,837,910	\$398,354,320	\$955,338,334	\$83,933,713
Indirect Effect	2,273	\$147,103,395	\$243,413,325	\$390,370,215	\$45,375,316
Induced Effect	1,817	\$88,467,017	\$157,412,395	\$255,153,739	\$33,711,908
Total Effect	8,678	\$497,408,322	\$799,180,040	\$1,600,862,288	\$163,020,937

The data for the economic impact of literature sector in Cleveland came from two sources. The first was the literary artists themselves: Data from 80 survey respondents residing in Cuyahoga County were included and taken from the *Survey of Literary Artists*. The remaining data were taken from the Quarterly Census of Employment and Wages data and grouped into five additional subsectors (Table E4). The largest subsector was *Publishing, Printing & Design* (43%). *Education* represented 22% of the total impact, while *management and promotion* and *Other Services* each represented 14% of the total. *Broadcasting & Telecommunications* comprised 6%, and *Literary Artists* were only 1% of the total impact.

Table E4. Economic Impact of the Literature Sector in Cleveland by Subsector

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Literary Artists	97	\$1,834,069	\$2,409,649	\$6,229,507	\$482,037
Broadcasting & Telecom	476	\$33,313,671	\$37,927,631	\$90,821,580	\$8,980,741
Other Services	1,219	\$71,256,065	\$133,549,677	\$238,873,282	\$24,559,515
Management & Promotion	1,235	\$88,265,415	\$121,513,278	\$188,803,133	\$24,677,826
Education	1,918	\$96,153,644	\$133,516,531	\$227,780,744	\$27,263,257
Publishing, Printing & Design	3,733	\$206,585,458	\$370,263,274	\$848,354,042	\$77,057,561
Total	8,678	\$497,408,322	\$799,180,040	\$1,600,862,288	\$163,020,937

CONCLUSION

In the literary arts, creative success is often determined qualitatively through participation in “critical traditions.” These approaches to understanding the form and role of literature, grounded in cultural and literary approaches to theory and criticism, offer a lens to categorize

and study different genres and individual works.¹⁰ Such critical traditions consist of a variety of literary schools of thought,¹¹ and each genre of literature and individual school of thought interacts with and is informed by many different backgrounds based on history, contexts, point of view, and the evolution of the genre.

When describing Cleveland's literature sector, survey respondents pointed out that Cleveland's reputation is underrated, especially given the size of the writing community. Nevertheless, some negative descriptors were also reported, including "fragmented," "hard to break into," and "lack of access to resources."

Two themes were conveyed in the research team's series of individual interviews and focus group of writers. Within Cleveland:

- 1) This lack of a uniform certificate of quality is what makes writers and literary artists unique, but it also can make them invisible in achieving an equal status and representation in the arts community
- 2) Compared to literary art sectors in other cities, Cleveland is behind the curve in providing writing opportunities, encouraging connectivity between writers, and implementing best practices to attract and retain them.
 - Author reading events add a social and visible element to the art form. Local writers have done more in recent years to build from this type of social programming (from Brews + Prose to Cleveland Book Week programming)
 - As seen in the *Survey of Literary Artists*, Cleveland's literary reputation is underrated, especially given the size of the writing community. Nevertheless, the sector is perceived as "fragmented," "hard to break into," and as having a "lack of access to resources"

Taken further, professionals who were interviewed said Cleveland's challenges in this sector are threefold: disparate and deficient opportunities to write, lack of connectivity among writers in the local market, and lagging adoption of best practices to attract and retain writers. Some of these issues have been alleviated through literary organizations in Cuyahoga County, such as Literary Cleveland, the Cleveland Public Library, and the Cuyahoga County Public Library. Stakeholders stressed that Cleveland is not alone in these challenges, but that more can be done locally to encourage networking and connectivity among writers, and that Cleveland

¹⁰ Purdue OWL. (2017). Literary Theory and Schools of Criticism. Retrieved from <https://owl.english.purdue.edu/owl/owlprint/722/>

¹¹ Ibid.

should look to sector best practices in cities such as Seattle and Austin to enhance the Cleveland literature scene even more.

CHAPTER 1

TYOLOGY AND TREND ANALYSIS OF THE CLEVELAND LITERATURE SECTOR

INTRODUCTION

Defining literary arts in times of intense communication reinforced by digital technology is not an easy task. Based on information conveyed to the research team from professionals in the literary arts, there were various opinions on which industries should be defined as “literature” because writing and creative writing are skills used in many occupations. Beyond this, several literature definitions were offered based on personal points of view. To remove subjectivity from the quantitative analysis, the research team used a strict methodology for establishing the literature sector. Although many scholars have published reports on quantitatively measuring the arts, their scope and analysis is of the arts as a broad, overarching sector—they do not focus only on literature. No precedent was found for an in-depth delineation of the occupations and industries in the Cleveland Literature Sector.

We investigated the economic activities of people and businesses in industries associated with this sector. In order to do this, we established a listing of keywords based on the literature reviewed.¹² These keywords were used to search through the Standard Occupational Classification System (SOC) codes to identify literature occupations.¹³ Once occupations were identified, the research team used the national crosswalk of occupations and industries established by the U.S. Department of Labor, Bureau of Labor Statistics (BLS)¹⁴; this crosswalk file corresponds the ratio of occupations employed by each industry. For example, a newspaper employs many types of occupations to put out a daily paper, such as journalists, copyeditors, Web designers, salespersons, and newspaper delivery drivers. This national crosswalk was then applied to the national average composition of occupations for each North American Industry Classification (NAICS) code using the Quarterly Census of Employment and Wages (QCEW)¹⁵ data for Cuyahoga County from 2005 to 2015.¹⁶ In order to assess individual literary artists, data

¹² The listing of keywords used can be found in Appendix C. This methodology was used previously in Lendel, I., et al. (2017). *Staging Cleveland: A Theater Industry Study*. Retrieved from http://engagedscholarship.csuohio.edu/urban_facpub/1476/

¹³ The occupational analysis of the literature sector can be found in Chapter 2.

¹⁴ U.S. Bureau of Labor Statistics (2015, Dec 15). *Classifications and Crosswalks*. Retrieved from https://www.bls.gov/emp/ep_crosswalks.htm

¹⁵ U.S. Bureau of Labor Statistics (2017). Quarterly Census of Employment and Wages. Retrieved from <https://www.bls.gov/cew/>

¹⁶ For a detailed methodology, see Appendix C.

were extracted from the *Survey of Literary Artists* conducted by the Center for Economic Development.¹⁷

Occupations were examined first, because interviews with literature professionals indicated that most writers identify themselves around their duties—such as teachers, journalists, public relations practitioners, and technical writers—rather than with the industry as a whole. Many of these fields may not explicitly connect with an art form. Instead, the need for high-quality writing, storytelling, and precise communication in these fields appeared complementary to literary arts; in many cases, these occupational fields require a set of creative writing skills. In addition, writing and creative writing skills are performed at the individual (occupational) level and can traverse many industries.

TYPOLGY

Figure 1 displays the typology of the Cleveland Literature Sector. This typology is a nested framework of three main components, *Literary Artists* at the core of the sector creating all artistic works. Since it is impossible to identify and quantify literary artists from industry statistics, we derived these counts from *the Survey of Literary Artists*. The intermediate component of the framework is that of *Literary Arts* comprising of individuals and businesses who make a living off creative and art driven literary activities. *Literary Arts* was constructed using one category of NAICS aggregation that of *Publishing, Printing & Design*. *Publishing, Printing & Design* consists of seven NAICS codes listed in Table 1. Finally, the *Literature Sector* can be distinguished as an overarching industry and economic sector that comprises industries within the supply-chain network of the industry. The *Literature Sector* includes four NAICS aggregation categories that are assembled from 53, four-digit NAICS codes (Table 1). These industries employ a large segment of individuals who are classified within literary occupations.

Since the industry makeup of the literature sector is built on occupations, it is important to understand how individuals fit within this framework. For example, poets would be classified as *Literary Artists*, because they are the originators of the creative product of poems and other literary works. Then, when poets want to produce a volume of their poetry, they consult experts in publishing, printing, and design (considered *Literary Arts* in this framework). These industries are comprised of businesses that generate income from creative and art-driven literary activities. The larger supply-chain industries include those providing services to *Literary Artists* and *Literary Arts* industries, such as education and broadcasting.

¹⁷ See Appendix A for more information on the *Survey of Literary Artists* and Appendix C for the survey Methodology.

Figure 1. Typology of Literature Sector

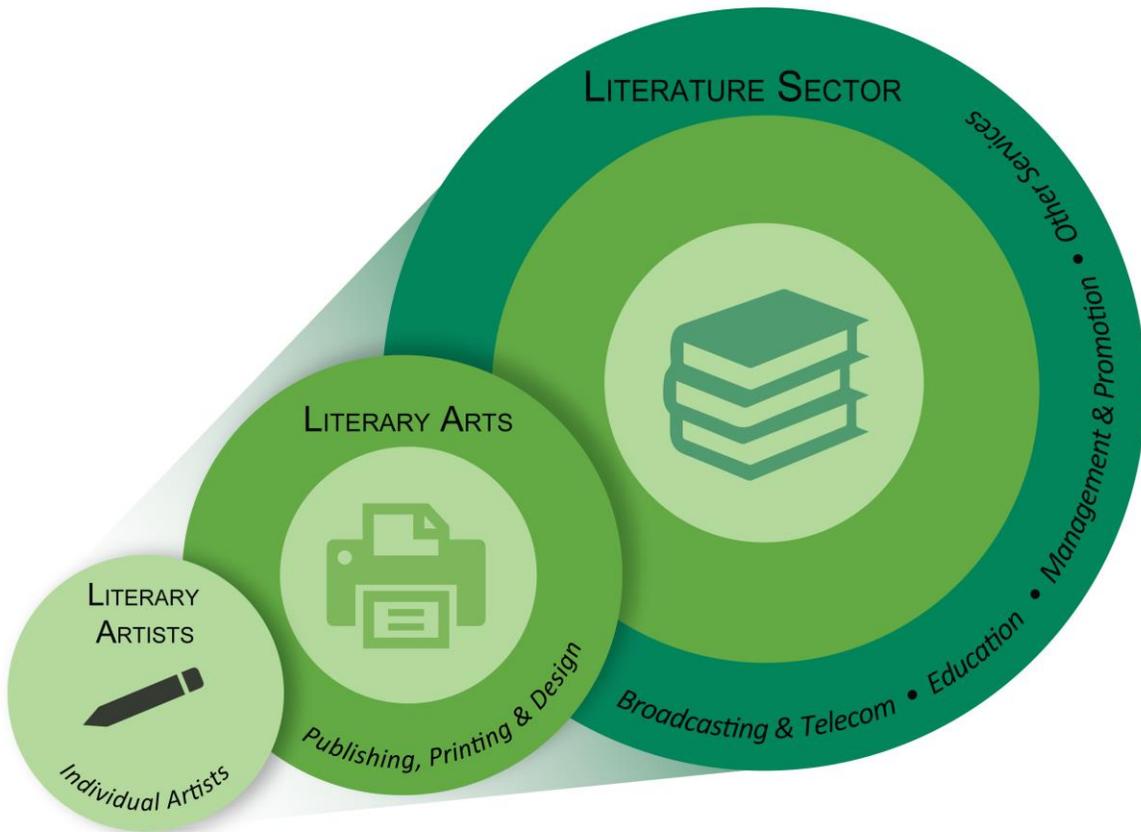


Table 1. Typology of Literature Sector

Category	NAICS	Literature Description	Industry Category
Literary Artists	N/A	Literary Artists	N/A
Literature Sector	2211	Power generation and supply	Other Services
Literature Sector	2372	Land subdivision	Other Services
Literary Arts	3231	Printing and related support activities	PPD
Literary Arts	4541	Electronic shopping and mail-order houses	PPD
Literary Arts	4512	Book Stores and News Dealers	PPD
Literature Sector	4831	Sea, coastal, and great lakes transportation	Other Services
Literature Sector	4872	Scenic and sightseeing transportation, water	Other Services
Literary Arts	5111	Newspaper, book, and directory publishers	PPD
Literary Arts	5112	Software publishers	PPD
Literature Sector	5121	Motion picture and video industries	B&T
Literature Sector	5122	Sound recording industries	B&T
Literature Sector	5151	Radio and television broadcasting	B&T
Literature Sector	5152	Cable and other subscription programming	B&T
Literature Sector	5174	Satellite telecommunications	B&T
Literature Sector	5179	Other telecommunications	B&T
Literature Sector	5182	Data processing, hosting and related services	Other Services
Literary Arts	5191	Other information services	PPD
Literature Sector	5211	Monetary authorities - central bank	Other Services
Literature Sector	5232	Securities and commodity exchanges	Other Services
Literature Sector	5239	Other financial investment activities	Other Services
Literature Sector	5241	Insurance carriers	Other Services
Literature Sector	5251	Insurance and employee benefit funds	Other Services
Literature Sector	5259	Other investment pools and funds	Other Services
Literature Sector	5312	Offices of real estate agents and brokers	Other Services
Literature Sector	5331	Lessors of nonfinancial intangible assets	Other Services
Literature Sector	5413	Architectural and engineering services	Other Services
Literary Arts	5414	Specialized design services	PPD
Literature Sector	5415	Computer systems design and related services	Other Services
Literature Sector	5416	Management and technical consulting services	Mgmt & Promotion
Literature Sector	5417	Scientific research and development services	Other Services
Category	NAICS	Literature Description	Industry Category
Literature Sector	5418	Advertising, PR, and related services	Mgmt & Promotion
Literature Sector	5419	Other professional and technical services	Mgmt & Promotion
Literature Sector	5511	Management of companies and enterprises	Mgmt & Promotion
Literature Sector	5611	Office administrative services	Other Services
Literature Sector	5614	Business support services	Mgmt & Promotion
Literature Sector	5615	Travel arrangement and reservation services	Other Services
Literature Sector	6111	Elementary and secondary schools	Education
Literature Sector	6112	Junior colleges	Education
Literature Sector	6113	Colleges and universities	Education
Literature Sector	6114	Business, computer and management training	Education
Literature Sector	6115	Technical and trade schools	Education
Literature Sector	6116	Other schools and instruction	Education
Literature Sector	6117	Educational support services	Education
Literature Sector	6219	Other ambulatory health care services	Other Services
Literature Sector	6223	Other hospitals	Other Services
Literature Sector	6239	Other residential care facilities	Other Services
Literature Sector	6241	Individual and family services	Other Services
Literature Sector	6242	Emergency and other relief services	Other Services
Literature Sector	7111	Performing arts companies	Other Services
Literature Sector	7112	Spectator sports	Other Services
Literature Sector	7113	Promoters of performing arts and sports	Mgmt & Promotion
Literature Sector	7114	Agents and managers for public figures	Mgmt & Promotion
Literary Arts	7115	Independent artists, writers, and performers	PPD
Literature Sector	7121	Museums, historical sites, zoos, and parks	Other Services
Literature Sector	7131	Amusement parks and arcades	Other Services
Literature Sector	8129	Other personal services	Other Services
Literature Sector	8131	Religious organizations	Other Services
Literature Sector	8132	Grantmaking and giving services	Other Services
Literature Sector	8133	Social advocacy organizations	Other Services
Literature Sector	8134	Civic and social organizations	Other Services
Literature Sector	8139	Professional and similar organizations	Other Services

Note: B&T = Broadcasting & Telecom; PPD = Publishing, Printing, & Design; Mgmt & Promotion = Management & Promotion.

TREND ANALYSIS

This section of the report examines the economic trends of the Cleveland Literature Sector in Cuyahoga County. Table 2 displays employment, payroll, average wage, and number of establishments by subsector, as well as by aggregates of the total literature sector in Cuyahoga County, the state of Ohio, and the United States. For more information on long-term trends from 2005 to 2015 in the four measures of economic activity, see Appendix Tables D1–D2.

This analysis shows how the sector has changed in four measures of economic activity. Table 2 looks at the measures of economic activity in 2015 and the percentage change from 2014 to 2015, giving an idea of the most recent shifts and providing a general overview of the Cleveland Literature Sector performance. Eighty individuals who classified themselves as literary artists in the *Survey of Literary Artists* were included in this study. This group received more than \$800,000 in total payroll and an average wage of \$33,652.

Employment

Examining the short-term trends in employment for the Cleveland Literature Sector reveals small declines in employment in Cuyahoga County (-0.7%) and the state of Ohio (-1.3%), and slight gains in the U.S. (1.0%) from 2014 to 2015. However, this does not reveal the long-term trends of significant employment decline in this sector. Cuyahoga County's total literature sector has seen its employment drop by a fifth (-21.1%) from 2005 to 2015 (Appendix Table D1). The largest employment loss among the subsectors was in *Publishing, Printing & Design*, which lost more than 800 employees from 2005 to 2015, a 31.5% decline. However, *Management and Promotion* occupations saw the largest percentage decline (-33.1%) over the 11-year period. Overall, the literature sector did not perform well over the last 11 years for all geographies with a decline in Cuyahoga County (-21.1%), the state of Ohio (-15.1%), and the U.S. (-5.0%).

Table 2. Literature Subsectors' Employment, Payroll, Average Wage, Establishments

Category	Employment		Payroll		Average Wage (\$)		Number of Establishments	
	2015 Total	2014-2015 % Change	2015 Total	2014-2015 % Change	2015 Total	2014-2015 % Change	2015 Total	2014-2015 % Change
Literary Artists*	80*	N/A	\$801,000*	N/A	\$33,652*	N/A	N/A	N/A
Broadcasting & Telecom	199	-0.6%	\$13,387,000	-11.5%	\$67,397	-11.0%	5	-0.4%
Education	1,313	-2.1%	\$64,705,000	0.2%	\$49,286	2.3%	16	0.2%
Management & Promotion	664	4.1%	\$57,806,000	7.4%	\$87,072	3.2%	51	-3.2%
Publishing, Printing, & Design	1,762	-1.7%	\$90,853,000	-4.5%	\$51,557	-2.9%	60	-0.4%
Other Services**	570	0.5%	\$35,924,000	1.8%	\$63,017	1.3%	46	1.4%
Total in Cuyahoga County, Ohio	4,508	-0.7%	\$262,675,000	-0.5%	\$58,273	-1.6%	177	-0.7%
Total in Ohio	29,634	-1.3%	\$1,549,924,000	-0.1%	\$52,302	0.7%	1,229	0.2%
Total in U.S.	827,536	1.0%	\$55,732,128,000	3.7%	\$67,347	2.3%	50,204	2.7%

Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data have been adjusted to 2015 dollars using the Consumer Price Index (CPI) for the Cleveland–Elyria, OH, MSA.

*These data were taken from the 2017 survey of literary artists. The payroll of literary artists includes only income received from literary arts.

**The *Other Services* category includes the following industries: Amusement parks and arcades (NAICS 7131); Architectural and engineering services (NAICS 5413); Civic and social organizations (NAICS 8134); Computer systems design and related services (NAICS 5415); Data processing, hosting, and related services (NAICS 5182); Emergency and other relief services (NAICS 6242); Grantmaking and giving services (NAICS 8132); Individual and family services (NAICS 6241); Insurance and employee benefit funds (NAICS 5251); Insurance carriers (NAICS 5241); Land subdivision (NAICS 2372); Lessors of nonfinancial intangible assets (NAICS 5331); Monetary authorities—central bank (NAICS 5211); Museums, historical sites, zoos, and parks (NAICS 7121); Office administrative services (NAICS 5611); Offices of real estate agents and brokers (NAICS 5312); Other ambulatory health-care services (NAICS 6219); Other financial investment activities (NAICS 5239); Other hospitals (NAICS 6223); Other investment pools and funds (NAICS 5259); Other personal services (NAICS 8129); Other residential care facilities (NAICS 6239); Performing arts companies (NAICS 7111); Power generation and supply (NAICS 2211); Professional and similar organizations (8139); Religious organizations (NAICS 8131); Scenic and sightseeing transportation, water (NAICS 4872); Scientific research and development services (NAICS 5417); Sea, coastal, and great lakes transportation (NAICS 4831); Securities and commodity exchanges (NAICS 5232); Social advocacy organizations (NAICS 8133); Spectator sports (NAICS 7112); and Travel arrangement and reservation services (NAICS 5615).

Payroll

From 2014 to 2015, Cuyahoga County saw a small dip in payroll (-0.5%) and Ohio saw an even smaller decrease (-0.1%), while the U.S. saw literature payrolls grow by 3.7%. One outlying subsector in 2014–2015 was *Management & Promotion*, which saw payroll rise by 7.4%. The long-term trend from 2005 to 2015 reveals a different story: Literature payroll in Cuyahoga County dropped by \$43.9 million (Appendix Table C2) from 2005 to 2015, a 14.3% decline. This trend is reflective of the large employment declines seen over this period. Ohio’s literature

payroll dropped by \$98.7 million (-6.0%), but literature payroll in the U.S. rose by \$7.5 billion (15.5%).

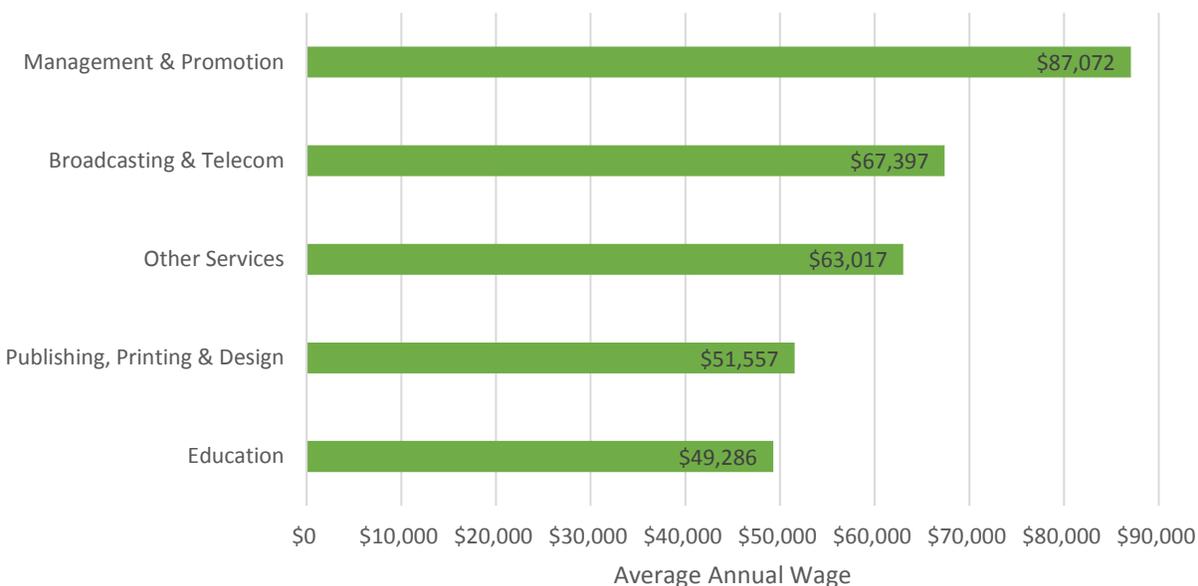
Average Wages

The average wage in the literature sector in Cuyahoga County was \$58,273 in 2015, which was 11.4% higher than the state of Ohio at \$52,302, but still below the national average wage of \$67,347 (Appendix Table C3). Cuyahoga County average wages in the literature sector saw minimal growth; however, most industries kept up with inflation. In subsectors, average wages in *Management & Promotion* grew the most in the 2014–2015 period (3.2%), while those in *Broadcasting & Telecom* fell the most, dropping 11.5% from 2014 to 2015.

From 2005 to 2015, the total sector average wage in Cuyahoga County increased from \$53,647 to \$58,273, an 8.6% increase; Ohio saw a 10.7% increase in sector average wages from \$47,247 to \$52,302; the U.S. saw literature wages increase from \$55,394 to \$67,347, or 21.6% (Appendix Table D3). All subsectors had gradual rises of average wages across the 11-year period, which was interrupted by the recession.

Figure 2 shows the literature sector's average wages by subsector in Cuyahoga County. Among the five literature subsectors, *Management & Promotion* holds the highest average wage (\$87,072). The second-highest average wage was in the *Broadcasting & Telecom* subsector, and the third-highest was in *Other Services*, with \$67,397 and \$63,017, respectively.

Figure 2. Literature Average Wages by Subsector in Cuyahoga County, 2015



Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data have been adjusted to 2015 dollars using the CPI for the Cleveland MSA.

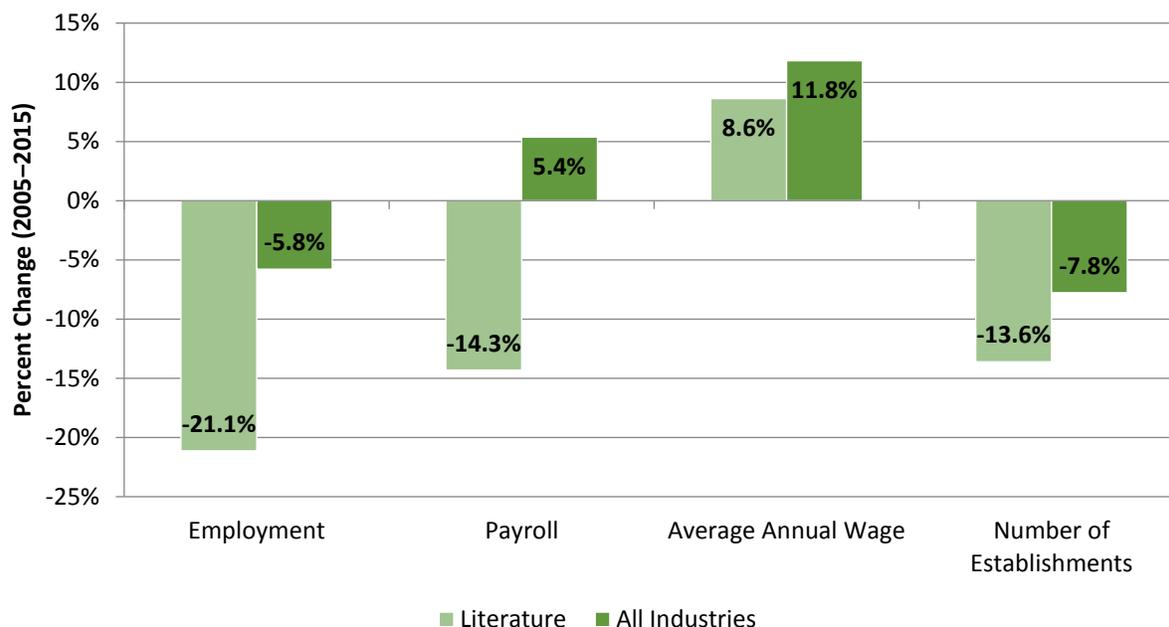
Number of Establishments

The number of literature establishments in the Cleveland Literature Sector modestly decreased from 2014 to 2015. Management & Promotion, which saw higher indicators of economic activity, also gradually contracted from 78 to 51 establishments during that period. Overall, during the 11-year period from 2005 to 2015, the amount of Cuyahoga County literature establishments dropped from 205 to 177, a 13.6% decrease. Across Ohio in that time, literature sector establishments dropped from 1,291 to 1,229, an almost 0.05% decrease; however, the total U.S. amount rose from 44,800 to 50,204, suggesting a negative trend specific to Ohio and Cuyahoga County.

The Cleveland Literature Sector and the Cuyahoga County Economy

Figure 3 examines the long-term (11-year) changes for the Cleveland Literature Sector in Cuyahoga County as compared to all other industries combined. In most measures, the Cleveland Literature Sector had more negative growth (employment, payroll, and number of establishments) than other industries. Moreover, the magnitude of loss in these economic indicators was more severe than that in the other industries.

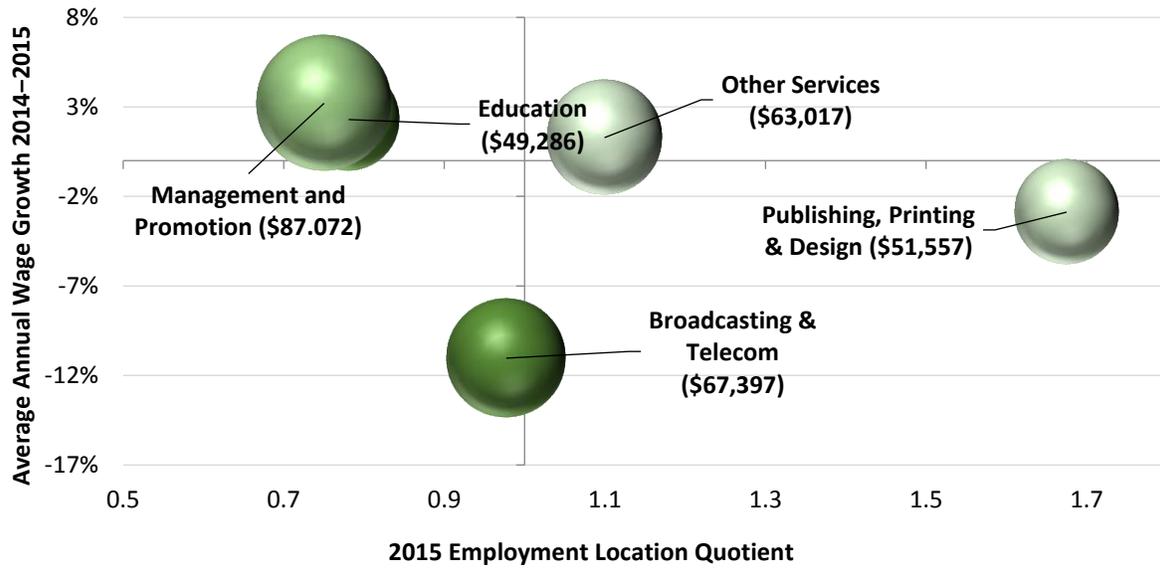
Figure 3. Cuyahoga County Literature & All Other Industries Percentage Change, 2005–2015



Source: Quarterly Census of Employment and Wages (QCEW)

Figure 4 displays the Location Quotients (LQ) for employment in Cuyahoga County’s literature sector, the average wage growth from 2014 to 2015, and the average wage for 2015. The size of the circle in Figure 4 depicts the relative size of the average wage. An LQ assesses the Cleveland Literature Sector’s employment in each subsector and compares it with the employment of the same sector for the U.S. Therefore, an LQ is a description of the local concentration of an industry as compared to the national average. If an LQ is greater than 1, then the subsector in Cuyahoga County has a proportionally higher level of employment than the subsector in the U.S., indicating regional specialization. Examining industries in this format allows one to see which industries have growing wages, a specialization, and high wages. Two out of five subsectors in the Cuyahoga County literature sector have LQs above 1 (*Publishing, Printing & Design*: 1.68; *Other Services*: 1.10).

Figure 4. Employment Location Quotient and Average Wage Growth of the Cleveland Literature Sector



Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data have been adjusted to 2015 dollars using the CPI for the Cleveland MSA.

CHAPTER 2

OCCUPATIONAL ANALYSIS

INTRODUCTION

Because the data required to examine industrial components central to the literature sector are not available, this report relies more heavily on an occupational analysis to determine who works in the sector. Occupational analysis is complementary to the industrial statistics because it accounts for people related to literature activities across different industries that are not specific to literature arts. The research team used a methodology established in previous studies¹⁸ and gathered keywords that reflected literature-related activities. As a result, we compiled a list of 23 occupations that included these keywords in the occupational description as defined by the Standard Occupational Classification (SOC) (see Appendix Table C2). Two groupings of literature sector occupations were created: primary and secondary. Primary occupations indicate those occupations that are central to the function of literary art and the literature sector, and secondary occupations are those that are involved in the supply chain of the sector's industries. The smallest unit of geography used for the occupational analysis was the Cleveland–Elyria Metropolitan Statistical Area (Cleveland MSA), a U.S. Census Bureau designation that encompasses Cuyahoga, Geauga, Lake, Lorain, and Medina counties, because data at the individual county level were not available.¹⁹

OCCUPATIONAL TRENDS

Table 3 displays employment for occupations in the primary literature occupations, secondary literature occupations, total employment for all occupations, and the share of Cleveland's Literature Sector in the total economy from 2011 to 2016.

There are five primary occupations of the Cleveland MSA:²⁰

¹⁸ Lendel, I., et al. (2017). *Staging Cleveland: A Theater Industry Study*. Retrieved from http://engagedscholarship.csuohio.edu/urban_facpub/1476/; Lendel, I., et al. (2014). *Forming Cleveland: A Visual Arts, Craft and Design Industry Study: Full Report*. Retrieved from http://engagedscholarship.csuohio.edu/urban_facpub/1197/; Lendel, I., et al. (2011). *Remix Cleveland: The Cleveland Music Sector and Its Economic Impact: Full Report*. Retrieved from http://engagedscholarship.csuohio.edu/urban_facpub/427/

¹⁹ For more information on the methodology, see Appendix C.

²⁰ U.S. Bureau of Labor Statistics, Standard Occupation Classification Definitions <https://www.bls.gov/soc/home.htm>

- *Writers and Authors* — Originate and prepare written material, such as scripts, stories, advertisements, and other material
- *Editors* — Plan, coordinate, and edit content of material for publication
- *Proofreaders and Copy Markers* — Read transcript or proof type setup to detect and mark for correction any grammatical, typographical, or compositional errors
- *Reporters and Correspondents* — Collect and analyze facts about newsworthy events by interview, investigation, or observation. Report and write stories for newspaper, news magazine, radio, or television
- *Technical Writers* — Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work

There are 18 secondary occupations of the Cleveland MSA:²¹

- *Agents and Business Managers of Artists, Performers, and Athletes* — Represent and promote artists, performers, and athletes in dealings with current or prospective employers. May handle contract negotiation and other business matters for clients
- *Audio-Visual and Multimedia Collections Specialists* — Prepare, plan, and operate multimedia teaching aids for use in education. May record, catalogue, and file materials
- *Broadcast News Analysts* — Analyze, interpret, and broadcast news received from various sources
- *Communications Teachers, Postsecondary* — Teach courses in communications, such as organizational communications, public relations, radio/television broadcasting, and journalism. Includes teachers primarily engaged in teaching and those who do a combination of teaching and research
- *Correspondence Clerks* — Compose letters or electronic correspondence in reply to requests for merchandise, damage claims, credit and other information, delinquent accounts, incorrect billings, or unsatisfactory services. Duties may include gathering data to formulate reply and preparing correspondence
- *Court Reporters* — Use verbatim methods and equipment to capture, store, retrieve, and transcribe pretrial and trial proceedings or other information. Includes stenocaptioners who operate computerized stenographic captioning equipment to provide captions of live or prerecorded broadcasts for hearing-impaired viewers
- *Driver/Sales Workers* — Drive truck or other vehicle over established routes or within an established territory and sell or deliver goods, such as food products (including restaurant take-out items), or pick up or deliver items, such as commercial

²¹ U.S. Bureau of Labor Statistics, Standard Occupation Classification Definitions, <https://www.bls.gov/soc/home.htm>

laundry. May also take orders, collect payment, or stock merchandise at point of delivery. Includes newspaper delivery drivers

- *Education, Training, and Library Workers, All Other* — All education, training, and library workers not listed separately
- *English Language and Literature Teachers, Postsecondary* — Teach courses in English language and literature, including linguistics and comparative literature. Includes teachers primarily engaged in teaching and those who do a combination of teaching and research
- *Library Assistants, Clerical* — Compile records and sort, shelve, issue, and receive library materials, such as books, electronic media, pictures, cards, slides, and microfilm. Locate library materials for loan and replace materials in shelving area, stacks, or files according to identification number and title. Register patrons to permit them to borrow books, periodicals, and other library materials
- *Library Science Teachers, Postsecondary* — Teach courses in library science. Includes teachers primarily engaged in teaching and those who do a combination of teaching and research
- *Library Technicians* — Assist librarians by helping readers in the use of library catalogues, databases, and indexes to locate books and other materials; and by answering questions that require only brief consultation of standard reference. Compile records; sort and shelve books or other media; remove or repair damaged books or other media; register patrons; and check materials in and out of the circulation process. Replace materials in shelving area (stacks) or files. Includes bookmobile drivers who assist with providing services in mobile libraries
- *Museum Technicians and Conservators* — Restore, maintain, or prepare objects in museum collections for storage, research, or exhibit. May work with specimens, such as fossils, skeletal parts, or botanicals, or with artifacts, textiles, or art. May identify and record objects or install and arrange them in exhibits. Includes book or document conservators
- *Music Directors and Composers* — Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, bands, choirs, and glee clubs. Includes arrangers, composers, choral directors, and orchestrators
- *Photographers* — Photograph people, landscapes, merchandise, or other subjects, using digital or film cameras and equipment. May develop negatives or use computer software to produce finished images and prints. Includes scientific photographers, aerial photographers, and photojournalists
- *Print Binding and Finishing Workers* — Bind books and other publications or finish printed products by hand or machine. May set up binding and finishing machines

- *Public Relations and Fundraising Managers* — Plan, direct, or coordinate activities designed to create or maintain a favorable public image or raise issue awareness for their organization or client; or if engaged in fundraising, plan, direct, or coordinate activities to solicit and maintain funds for special projects or nonprofit organizations
- *Public Relations Specialists* — Engage in promoting or creating an intended public image for individuals, groups, or organizations. May write or select material for release to various communications media

Just under 12,000 individuals were categorized in either primary or secondary literature occupations during the study period, constituting less than 1.3% of the total occupational employment of the MSA.

Table 3. Literature and Total Occupational Employment in the Cleveland MSA, 2011–2016

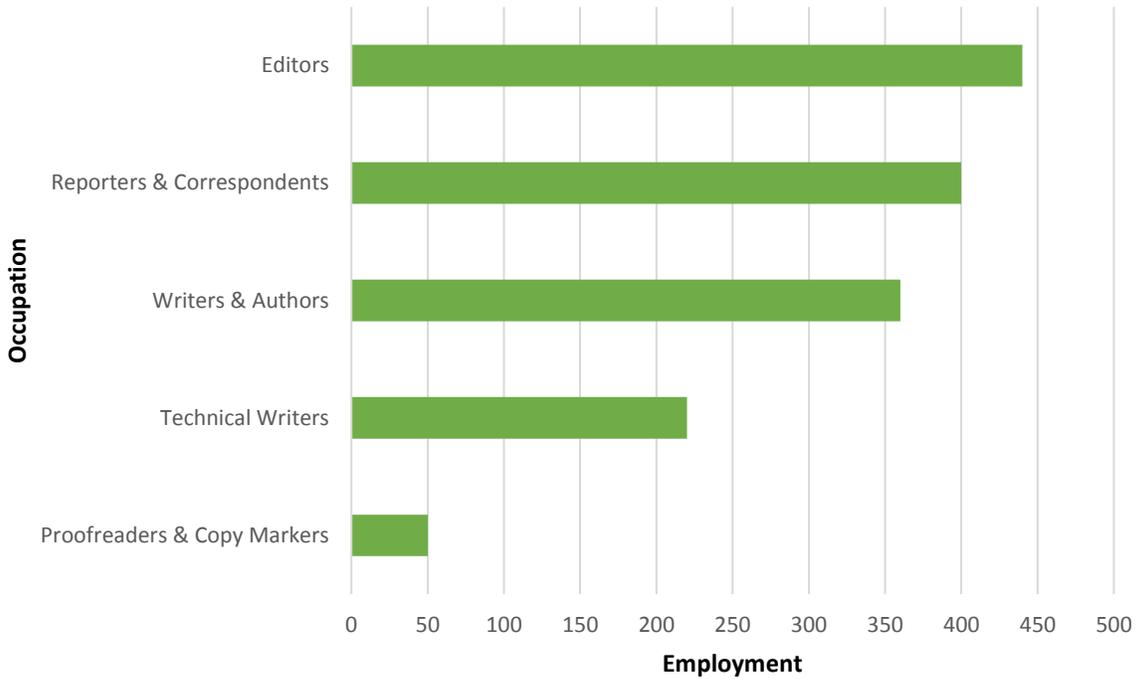
	2011	2012	2013	2014	2015	2016
Primary Literature Occupations	1,950	2,040	1,390	1,450	1,370	1,470
Secondary Literature Occupations	10,326	10,612	10,515	10,850	10,135	10,370
Total Employment, All Occupations	978,400	994,380	1,010,190	1,014,440	1,020,190	1,027,410
Cleveland Literature Sector Employment Share of Total Employment	1.3%	1.3%	1.2%	1.2%	1.1%	1.0%

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

Figure 5 breaks down the primary literature employment for 2016 into its five occupations. The primary literature occupation with the largest employment in the Cleveland MSA was *Editors*, with 440 jobs. This occupation saw the largest employment decline (-60%) from 2011 to 2016.²² The occupation of *Reporters and Correspondents* closely followed and had the second-largest employment, with 400 individuals, and experienced moderate growth, with an employment increase of 33%. It is followed by *Writers and Authors*, with 360 jobs, which experienced significant growth (50%) during the study period. These three occupations made up more than 80% of the primary literature employment in the Cleveland MSA. For a complete listing of the Cleveland MSA’s literature employment per occupations by year, see Appendix Tables D6–7.

²² See Appendix Figure D1.

Figure 5. Primary Literature Occupational Employment in the Cleveland MSA, 2016



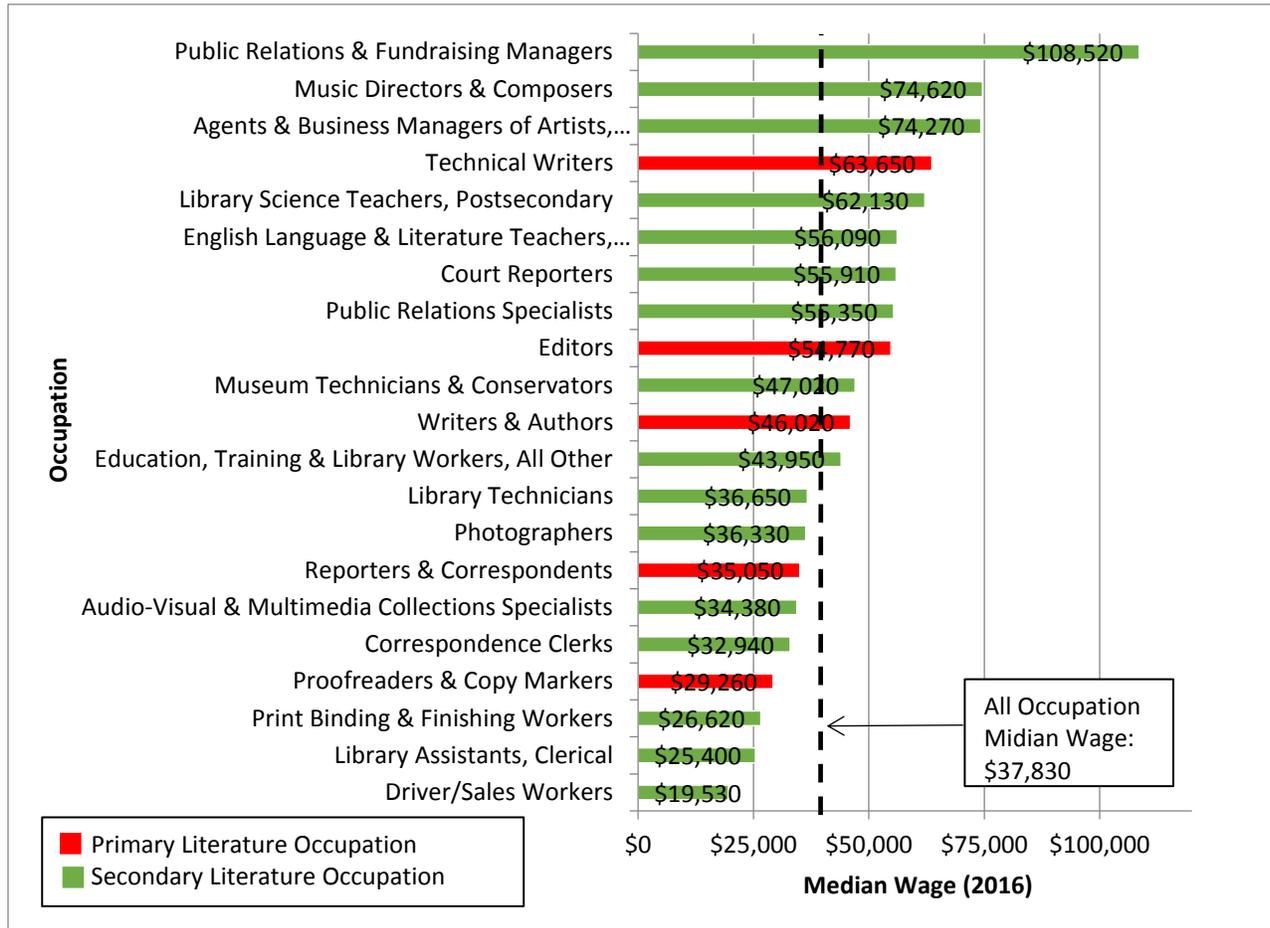
Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

Figure 6 presents median wages for 21 of the 23 literature occupations in the Cleveland MSA for year 2016.²³ The occupation of *Public Relations and Fundraising Managers* had the highest median wage (\$108,520). The second-highest median wage was *Music Directors and Composers* (\$74,620), closely followed by *Agents and Business Managers of Artists* (\$74,270). Twelve (12) of the literature occupations had median wages higher than the Cleveland MSA’s median (\$37,830). Fourteen (14) occupations experienced positive median wage growth from 2011 to 2016, and 13 occupations’ median wages grew faster than median wages across all occupations (5%) (see Appendix Figure D2).²⁴

²³ Wage data for occupations were derived from the U.S. Bureau of Labor Statistics, Occupational Employment Statistics, while average wages for industries (p. 7) were derived from the Quarterly Census of Employment and wages. Not all occupations are displayed because of disclosure limitations; wages are in 2016 dollars.

²⁴ It is important to note that median wages do not distinguish between full- and part-time employment and this may under-count the hourly wage for some artists due to the nature of their trade as they move from project to project. For more information, see the U.S. Bureau of Labor Statistics, Occupational Employment Statistics at http://www.bls.gov/oes/oes_ques.htm

Figure 6. Literature Occupations Median Wage, Cleveland MSA, 2016



Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

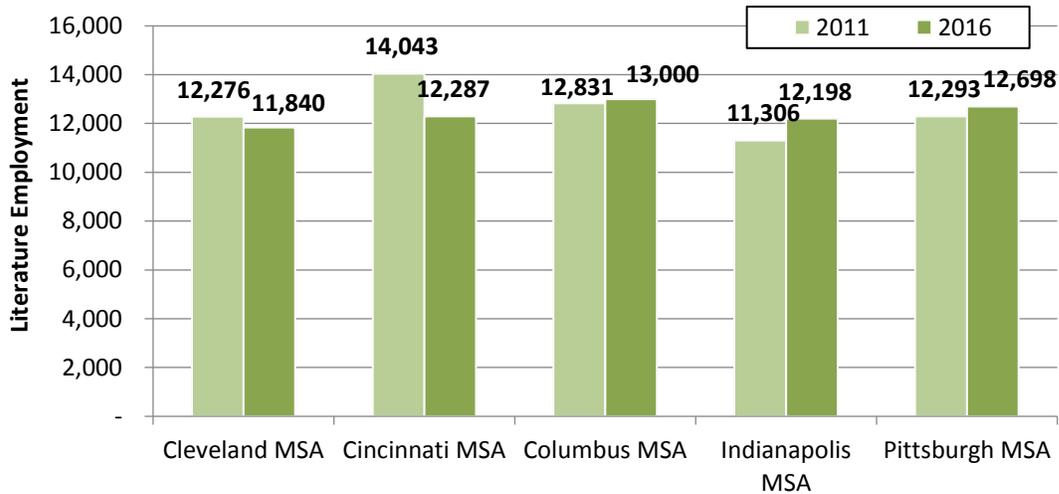
Note: The average and median wage reported in Figure 6 is from the U.S. Bureau of Labor Statistics, a federal data collection agency, this may differ from the average wage reported in the Survey of Literary Artists. Not all occupations are displayed because of disclosure limitations; wages in 2016 dollars.

Cleveland vs. Comparable MSAs

Figure 7 shows occupational employment of the total literature sector (primary and secondary occupations) in the Cleveland MSA in comparison to four similar MSAs between 2011 and 2016. The Cincinnati MSA had the largest literature employment in 2011 but shrunk by 13% to be the third largest by 2016. The Columbus MSA recorded the largest employment of the literature sector in 2016 with 13,000, which stayed nearly stable over the study period. Employment in the literature sector in Cleveland and Cincinnati shrank, whereas it grew in Columbus, Indianapolis, and Pittsburgh. The largest employment of literature occupations in 2016 in all five regions were in the occupational category of *Driver/Sales Workers*. However, the second-largest employment among literature

occupations for 2016 differed between *Library Assistants, Clerical* for the Cleveland MSA and *Public Relations Specialists* in the Cincinnati, Columbus, Indianapolis, and Pittsburgh MSAs (see Appendix Tables D8–9).

Figure 7. Employment in Cleveland MSA and Comparable MSAs, 2011 & 2016

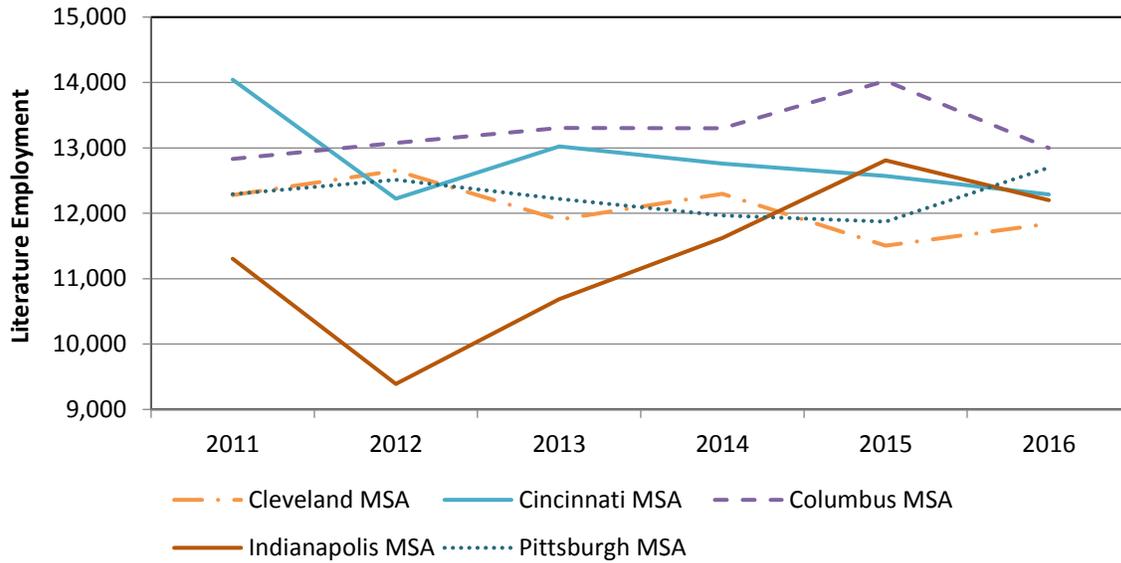


Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics (OES) Survey; Quarterly Census of Employment and Wages (QCEW)

Figure 8 depicts the employment trend for each of the five MSAs. Cincinnati and Indianapolis experienced a dramatic drop of literature jobs in 2012 due to a decline in the occupation *Education, Training, and Library Workers, All Others*. Indianapolis dramatically rebounded, however, growing its number of literature jobs between 2012 and 2015 due to an increase in *Driver/Sales Workers*.

Investigating data about literature occupations in the Cleveland MSA—both over time and across the primary/secondary boundaries—shows patterns that seem correlated to narratives about the evolution of the medium. Overall, literature employment has hovered around 12,000 jobs between 2011 and 2015; compared to all other occupations, Cleveland literature’s share of all employment has slightly declined (by about 0.2% over the last six years) but remains steady in its 1% to 1.3% range. But the figures are not as static when one looks within the sector; its composition has experienced noticeable occupational changes. The leading occupation among primary literature jobs, *Editors*, has shrunk significantly, losing more than half its workforce. If current rates of loss continue, *Editors* will soon be passed by *Writers & Authors* and *Reporters & Correspondents*, which have conversely seen modest growth. Primary literature occupations have still declined overall by nearly 25%, while secondary support occupations have remained steady with a workforce that dwarfs the primary sector ten to one.

Figure 8. Cleveland and Comparable MSAs Literature Employment, 2011–2016



Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics (OES) Survey; Quarterly Census of Employment and Wages (QCEW)

Cleveland did not experience the post-recession recoveries that the Indianapolis, Columbus, and Cincinnati MSAs experienced. It would be a useful comparison to see how those cities' recoveries affected the internal composition of their literature sectors.

A major lifeline for Cleveland literature employment numbers is the substantial core of employment in the *Driver/Sales Worker* category, which interestingly has remained prominent across comparable MSAs and continues to grow in all of them. On the other hand, the expansion of newspaper delivery driver employment also comes with the largest decline in median wages among the occupations. The pool of employees has grown but payroll has stagnated, possibly due to data being skewed by part-time employee data.

CHAPTER 3

THE CHANGING NATURE OF LITERARY ARTS

INTRODUCTION

The Internet has changed the literary arts dramatically. The way in which society produces and consumes literary content has forever been transformed by it, such that a book can be produced in one location, edited in another, and then sent off to a third-party, electronic self-publisher, such as Amazon, to be printed or downloaded. When considering literature as any writing “that crosses lines of human experience,” as described by Amy Rosenbluth, co-founder of Lake Erie Ink, it is difficult to underestimate the impact of unprecedented technologies on literature’s scope: access to new genres, new styles, and different lives, times, and cultures. The lines of human experience are easier to cross than ever before. However, they are easier to cross with other media as well as print—media that delve into stories in book-like fashion (e.g., the rise of television networks such as HBO and of content streaming services such as Netflix) while also appealing to younger generations who rely less on reading as their primary source of imaginary and intellectual stimulation. This may be why literature and associated print forms of information are stagnating while visual mediums are growing. Also as a result of the Internet, the literary arts world is undergoing the stresses of harnessing an increased volume of raw input, writing that used to be restricted and filtered by traditional publishing paradigms. From the perspective of aspiring writers and critical readers, the new frontier of literature can be borderless, dissolving the dominant concentration of the traditional literature hubs and creating a free market across the country. While some literary functions are now digitized and thus delocalized, others may be shifting toward the community level. The way in which Cleveland fosters its citizens’ ability to create and absorb the written and spoken word can determine how it fits into the evolving landscape of literature.

LITERATURE BEYOND BORDERS

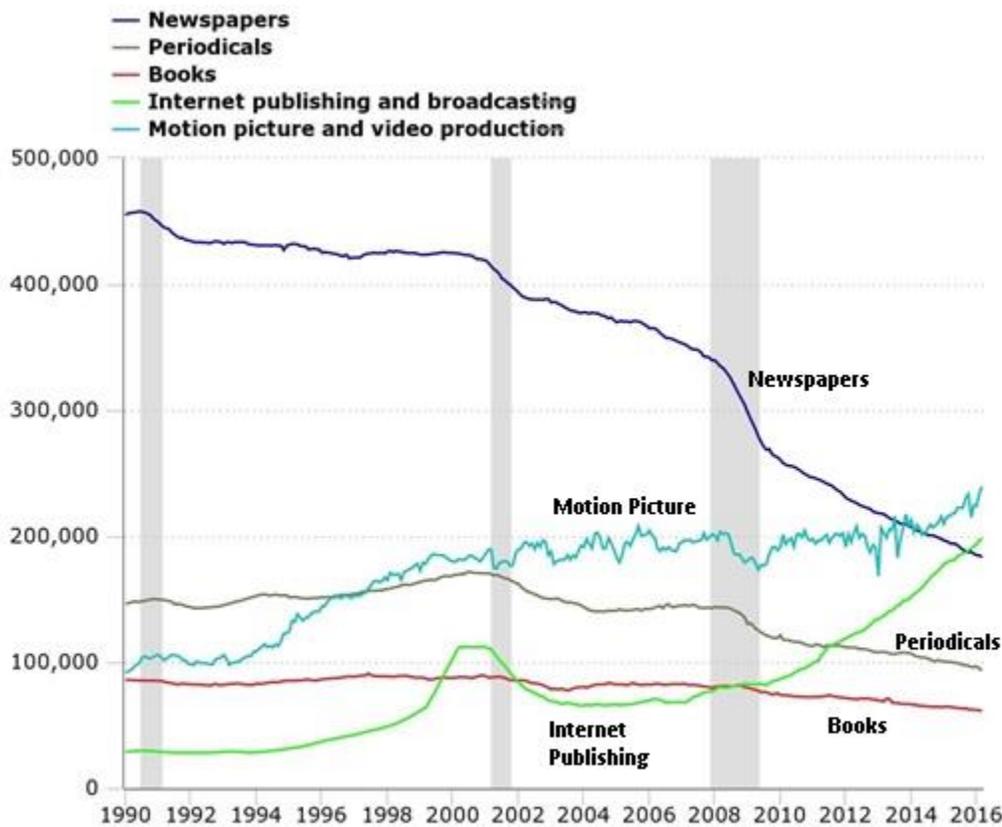
But before we delve more deeply into how the literary arts, generally, and the Cleveland Literature Sector, specifically, are changing in the age of the Internet, we must understand the connection between writers and readers. In the economic context of supply and demand, writers must have readers, just as actors require an audience, to perform their craft. However, although readers’ consumption of text is in many ways similar to audiences’ consumption of visual art, theater, music, and dance, the relationship between producers and consumers of literary work is not as concretely tied to space and material as that relationship is for other art forms, making literature less place-based than other forms.

“Literature is not like an ensemble-type art. We [literary artists] do not have performances. We are not musicians in an orchestra. We are not dancers in a ballet,” noted Gail Bellamy, past-president of Cleveland’s former literary organization, The LIT (previously the Poets’ and Writers’ League of Greater Cleveland), and longtime local and nationally recognized author. “It [writing] is an individual pursuit, and the consumers of it are individuals. A person writes at their own dining room table, reads at home. It is not a public thing.”

The solitary acts of reading and of writing are ever-present in the digital age. The acts’ lack of geographical restriction can be seen in the literature sector now more than ever—especially in a time of e-books and speedy home delivery. Literary artists are afforded the freedom to reside wherever they choose without expanding or diminishing their target audiences. This allows many best-selling novelists to reside in the Cleveland area, such as Paula McLain (*The Paris Wife*), Mary Doria Russell (*The Sparrow*), and Les Roberts (the *Milan Jacovich* mystery series).

This also means markets that were once home to large publishing clusters can expand their talent pool to more regions, including ones with a lower cost of living, such as Cleveland. Figure 9 examines national employment trends in newspaper publishing and other media areas from 1990 to 2016. This graphic reflects the decline in employment in industries producing tangible publications, such as *Newspapers*, *Periodicals*, and *Books*, in contrast to the rise in employment in both *Internet Publishing and Broadcasting* and *Motion Picture and Video Production*.

Figure 9. Employment in Newspaper Publishing and other Media, 1990–2016



Note: Shaded area represents recession, as determined by the National Bureau of Economic Research.
 Source: U.S. Bureau of Labor Statistics.

Literary artists interviewed for this report did not express a strong need to move closer to big publishing houses to make a viable career. This is unlike performance arts forms, for which practitioners may need to move to global-scale markets—such as New York City—to succeed in their fields. Literary arts are unique in that they have the least association between where artists live and the source of their income. The local literature community is affected by technological and industry-wide trends in three ways: battling to keep physical mediums, such as books, and the intermediaries that distribute them relevant among consumers; helping emerging or potential writers capitalize on the market access self-publishing provides; and developing an audience that values—and is connected to—literary works.

THE LOSS OF BRICK-AND-MORTAR BOOKSTORES

Historically and traditionally, local authors have gained readership through local bookstores. According to interviewed professionals, the best way for readers and writers to tie into the local author scene was by taking advantage of these outlets, but these traditional ways of

growing audiences and making literary arts community-based are changing. RA Washington owns and operates Guide to Kulchur (GTK), which functions both as a bookstore and a small press publisher. The bookstore aspect of GTK closed in November 2016 due to financial roadblocks,²⁵ but Washington reopened it eight months later in a new location with a plan to turn GTK into a nonprofit, which he later did.²⁶ The small press continued, and continues, to publish locally authored books that address social justice issues. Before entering the bookstore business in June 2013,²⁷ Washington was an independent author who partnered with the owner of another independent bookstore to ensure his books got prized shelf space and promotions in exchange for exclusively supplying the store with his work.

According to a search of business-filing databases, there are 16 independent bookstores across Cuyahoga County—amounting to approximately one independent bookstore for every 75,000 residents. Across Ohio, there is an estimated one independent bookstore for every 52,700 residents, per a 2013 analysis by *Publishers Weekly*.²⁸ Bookstores serve as an apparatus for local authors and small presses to market their work to local readers; without these businesses, the local literary arts can be siloed from the larger literary community. Even large publishers still rely on brick-and-mortar bookstores, including Amazon, which plans to open such sites in the future^{29,30} to fuel additional sales. Research shows that book consumers choose to discover and purchase their next read at physical stores over online ones.³¹ Bookstores also provide a means and resource for writers new to Cleveland’s literary arts sector to network with other writers and expand opportunities to write, said Bellamy: “Most serious writers are also serious readers, and so they happen to be at places where readers are—places like the local independent bookstores and the library. I think they find opportunities that way.”

²⁵ Allard, S. (2017, June 16). Detroit-Shoreway Bookstore Guide to Kulchur to Close. *Cleveland Scene*. Retrieved June 20, 2017, from <https://www.clevescene.com/scene-and-heard/archives/2016/11/10/detroit-shoreway-bookstore-guide-to-kulchur-to-close>

²⁶ Allard, S. (2017, June 20). Guide to Kulchur Bookstore Will Reopen in New Location This Month. *Cleveland Scene*. Retrieved from <https://www.clevescene.com/scene-and-heard/archives/2017/06/14/guide-to-kulchur-bookstore-will-reopen-in-new-location-this-month>

²⁷ Cool Cleveland. (2016, November 15). Guide to Kulchur Bookstore in Gordon Square Closing Sun 11/13. Retrieved from <http://coolcleveland.com/2016/11/guide-kulchur-bookstore-gordon-square-closing-sun-1113/>

²⁸ Habash, G. (2013, June 1). Bookstores in America, 2013: A State-by-State Guide. *Publishers Weekly*. Retrieved from <https://www.publishersweekly.com/pw/by-topic/industry-news/bookselling/article/57631-where-the-stores-are.html>

²⁹ Wingfield, N., & de la Merced, M. J. (2017, June 16). Amazon to Buy Whole Foods for \$13.4 Billion. *The New York Times*. Retrieved from <https://www.nytimes.com/2017/06/16/business/dealbook/amazon-whole-foods.html>

³⁰ McMurtrie, J. (2017, February 14). Amazon to open bookstore in Bay Area. *The San Francisco Chronicle*. Retrieved from <http://www.sfgate.com/books/article/Amazon-to-open-bookstore-in-Bay-Area-10930421.php>

³¹ Hughes, E. (2013, March 19). Book Publishers Scramble to Rewrite Their Future. *Wired*. Retrieved from <https://www.wired.com/2013/03/publishing-industry-next-chapter/>

However, the independent bookstore's first existential threat was the appearance of large chain stores, such as Barnes & Noble and Borders. During the 1990s, these chains spread across the country and threatened the viability of independent booksellers. The scale of these retailers enabled them to engage in robust marketing and provide a wider selection of inventory at lower prices. With their large square footage, such stores provided coffee bars and comfortable seating to encourage customers to spend more time browsing their vast selections.³²

Around the turn of the millennium, a new and profoundly disruptive competitor emerged in the industry: Amazon. The online retailer launched its bookselling operations in 1995, collecting revenue of approximately a half-million dollars that year. It crossed the \$1 billion sales line in 1999, a fraction of which belonged to other materials sold on the site, such as electronics and appliances. Until 2008 print books made up Amazon's largest share of revenue, and they are still part of "Amazon's DNA," according to company executives.³³ The company cleared \$100 billion in sales in 2015, with books and media accounting for \$12.5 billion of that sum.³⁴ Today, Amazon's market share of online book sales—both digital and physical copies—hovers around 65%.³⁵ Being an online retailer, Amazon's cost structure is vastly different from that of a brick-and-mortar store: Amazon does not have to pay for rent, building maintenance, or sales associates at retail sites. Through this structure, Amazon can sell books to consumers just above at-cost levels. (In fact, selling books at a below-cost rate was the corporation's overt strategy to gain consumer loyalty and pull customers away from other retailers.)³⁶

The number of bookstores has shrunk because of this competition. In 2011, Borders closed all of its 400 locations, leaving Barnes & Noble as the nation's undisputed largest bookstore chain. However, Amazon had the largest increase of national market share soon after

³² Johnson, G. (1995, October 30). Bookstores Hit Best-Seller List: Outlets Grow in Size, Number in O.C. *L.A. Times*. Retrieved from http://articles.latimes.com/1995-10-30/business/fi-62865_1_county-bookstores

³³ Milliot, J. (2015, Sept. 04). 20 Years of Amazon.com Bookselling. *Publisher's Weekly*. Retrieved from <http://www.publishersweekly.com/pw/by-topic/industry-news/bookselling/article/67986-20-years-of-amazon-com-bookselling.html>

³⁴ Milliot, J. (2016, Jan 28). Amazon Sales Top \$100 Billion. *Publisher's Weekly*. Retrieved June 20, 2017, from <http://www.publishersweekly.com/pw/by-topic/industry-news/financial-reporting/article/69269-amazon-sales-top-100-billion.html>

³⁵ Milliot, J. (2014, May 28). BEA 2014: Can Anyone Compete with Amazon? *Publisher's Weekly*. Retrieved May 24, 2017, from <http://www.publishersweekly.com/pw/by-topic/industry-news/bea/article/62520-bea-2014-can-anyone-compete-with-amazon.html>

³⁶ Shatzkin, M. (2014, January 23). The future of bookstores is the key to understanding the future of publishing. *The Idea Logical Company*. Retrieved from <http://www.idealog.com/blog/future-bookstores-key-understanding-future-publishing/>

Borders' closure.³⁷ In Northeast Ohio, Borders' demise meant the closure of the company's seven area stores,³⁸ but other area bookstores reported increased traffic as a result of the diminished competition.³⁹ Furthermore, the number of thriving bookstores, of all sizes, nationwide is believed to be increasing, because American Booksellers Association membership has increased 27% between 2009 and 2015.⁴⁰

There is regular discussion in the press about whether physical bookstores ultimately will vanish, as record stores and video rental shops have. The industry parallels are clear: At first, it seemed that CDs and other physical media had been unequivocally banished from the music industry after the digital revolution, along with the stores that sold them. Now, however, it appears that the public's consumption of music is more complex than previously realized: Vinyl records, after virtually going extinct, have rallied, with 11 years of sales growth, most recently selling 13 million units.⁴¹ Accordingly, record stores have observed a similar rebound, with the number of such stores growing nationwide by 17% between 2012 and 2017, according to Alliance Entertainment Corp., the nation's largest distributor of tangible media.⁴² Similarly, the move to electronic consumption and online sales of books may be spurring a parallel resurgence of older, concrete mediums such as hardcover and paperback books, as well as the act of shopping for these products at physical bookstores. Books in recent years have become more elaborately designed, attracting buyers who are interested in their creative covers; this reflects trends with vinyl album covers, which often attract buyers who are interested in the LP's aesthetics, as well as in the music itself.⁴³

³⁷ Milliot, J. (2012, July 27). Amazon Picks Up Market Share. *Publisher's Weekly*. Retrieved from <http://www.publishersweekly.com/pw/by-topic/industry-news/financial-reporting/article/53336-amazon-picks-up-market-share.html>

³⁸ Cho, J. H. (2011, July 19). Borders to close all 399 bookstores, sending book-lovers reeling. *The Plain Dealer*. Retrieved from http://www.cleveland.com/business/index.ssf/2011/07/borders_to_close_all_399_bookstores_sending_book-lovers_reeling.html

³⁹ Cho, J. H. (2011, September 14). Borders closing opens doors for independent bookstores. *The Plain Dealer*. Retrieved from http://www.cleveland.com/business/index.ssf/2011/09/borders_closing_opens_doors_fo.html

⁴⁰ Cox, E. (2016, January 23). How Independent Bookstores Are Thriving in the Digital Age. *Publishing Perspectives*. Retrieved from <http://publishingperspectives.com/2016/01/independent-bookstores-thrive-in-digital-age/>

⁴¹ Staff. (2017, September 01). Nielsen Releases 2016 U.S. Year-End Music Report. *Nielsen*. Retrieved from <http://www.nielsen.com/us/en/press-room/2017/nielsen-releases-2016-us-year-end-music-report.html>

⁴² Sharp, D. (2017, April 19). Vinyl Music Gives Record Stores a Boost in a Digital World. *U.S. News & World Report*. Retrieved from <https://www.usnews.com/news/best-states/maine/articles/2017-04-19/vinyl-music-gives-record-stores-a-boost-in-a-digital-world>

⁴³ Preston, A. (2017, May 14). How real books have trumped ebooks. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2017/may/14/how-real-books-trumped-ebooks-publishing-revival>

Bookstores and news dealers (NAICS 4512) contribute a small amount of employment to the overall literature sector, but drive the culture of it. According to QCEW data,⁴⁴ 27 establishments in Cuyahoga County employed 268 individuals in 2016. This is a 68% decrease from 2006, when these establishments employed 834 people. That being said, the small employment contribution of independent bookstores to the literature economy is outshined by the significance their existence contributes to the vitality of the overall literature scene. These bookstores add to the prosperity of individual authors by providing access to readings and signings that may not happen at larger bookstore chains. Moreover, these individual bookstores provide a cultural hub of literary activity for the scene as a whole. They may not change the overall trend of the literature production and distribution by online sales, but they do provide a valuable outlet and sanctuary for authors and writers in the region.

The steady transformation of the publishing industry fueled by the digital consumption of literary works and online buying has made waves for readers, writers, and—most importantly—the institutions in between. Cleveland’s literature sector is experiencing these effects in ways, and on a scale, similar to the ways in which other markets are being affected by the Internet. It is essential that institutions such as bookstores make accommodations to stay relevant in this changing environment.

THE NEWEST DISRUPTOR: SELF-PUBLISHING

For many authors, the ultimate goal of their writing is to get a book published. Under the structure of the traditional publishing industry—in which authors must submit manuscripts through publishing houses and obtain a literary agent—this process can be uncertain and seem interminable for the aspiring writer. The Big 5 publishing houses (Hachette Book Group, HarperCollins Publishers, Macmillan Publishers, Penguin Random House, and Simon & Schuster) are under tremendous pressure to increase profits and avoid risk by mimicking known successes in genre and authors.⁴⁵ This culture of risk avoidance reinforces barriers that new authors already face when they attempt to break into the publishing industry, especially those authors whose material does not fit into a pre-categorized literature genres and markets.⁴⁶

In the traditional publishing route, the only way authors can get their books published is to sell their manuscript to acquisition editors at one or more publishing houses (Figure 10).

⁴⁴ For more information, see the U.S. Bureau of Labor Statistics, Quarterly Census of Employment and Wages (QCEW) <https://www.bls.gov/cew/>

⁴⁵ Kellaway, K. (2007, March 24). That difficult first novel. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2007/mar/25/fiction.features7>

⁴⁶ Ibid.

Often, this means editing the original to meet demands and suggestions from the publisher. Manuscript selection for first-time authors is especially competitive and difficult. As RA Washington noted, “[U]ntil you get that first opportunity that leads to references, you won’t get that access.” One way to bypass the traditional publishing structure altogether is to self-publish. Self-publishing has allowed authors to distribute their work without the support of intermediaries such as the Big 5 publishers, literary agents, or regional small presses. That being said, real challenges are generated by having numerous individuals write and dilute the quality of work in the marketplace.

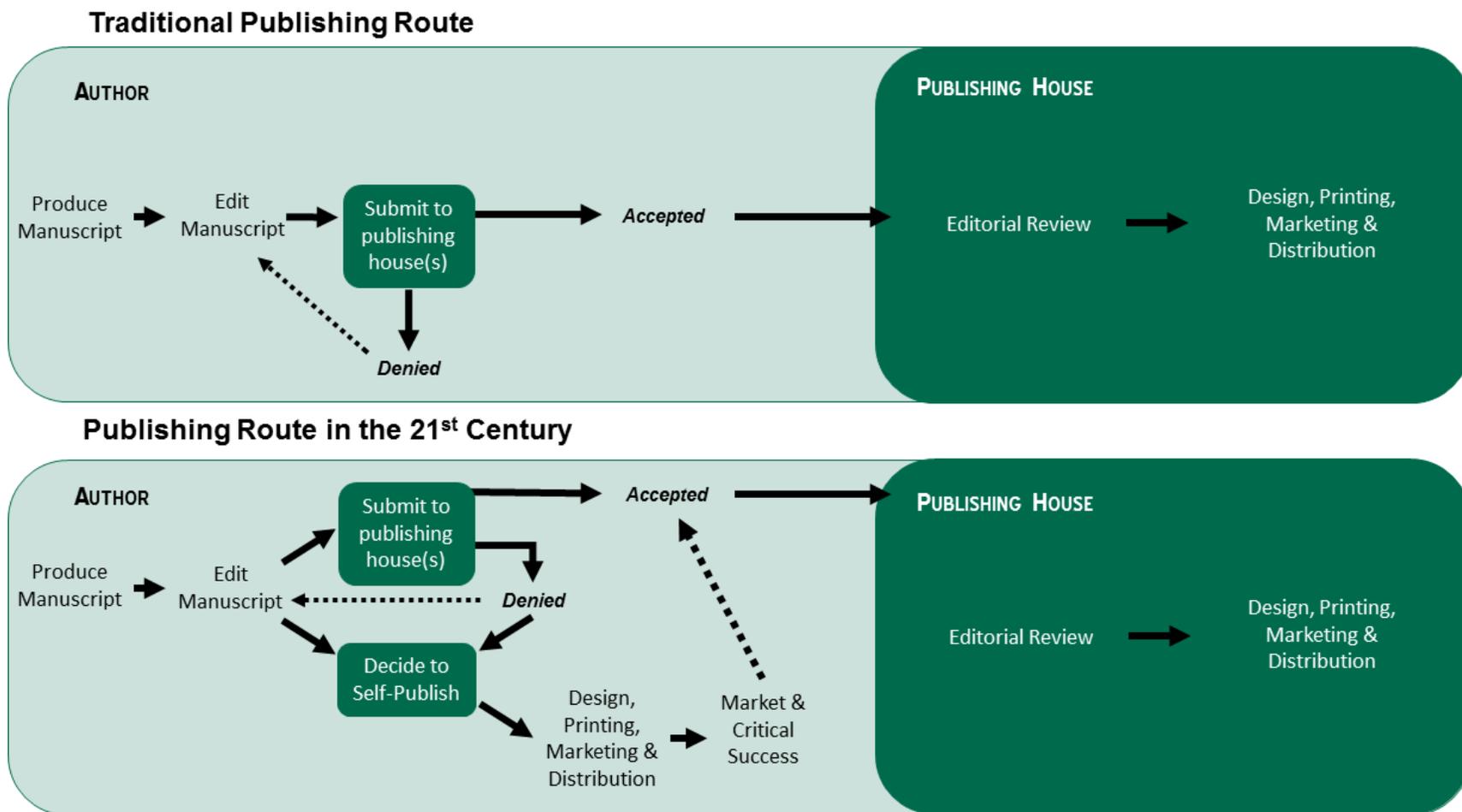
Self-publishing is when book authors print and distribute their books at their own cost while maintaining complete control of the document. In the self-publishing process, it is the author—not a large publishing house or small press—who makes decisions about design, formats, price, distribution, marketing, and public relations. Authors then typically work directly with a self-publishing firm that exclusively manufactures and delivers the published content to the author without editorial control over the work, design, or layout. Similarly, in self-publishing, it is the author who decides whether a book will be edited. Unlike the process of working with a publishing house, during which substantive editing and copyediting occur, editing is not part of the self-publishing process unless the author seeks an editor to review her or his manuscript.

In 2015, self-publishing firms published 727,125 books, as calculated by Bowker,⁴⁷ nearly four-fifths of which were print books. In a five-year span (2010 to 2015), the number of self-published books grew by 375%. Unlike large traditional publishers, self-publishing firms are not clustered in one region, but are scattered across the country. CreateSpace—a subsidiary of Amazon and the leader in the self-publishing industry—is in South Charleston, South Carolina, far from Amazon’s Seattle, Washington, headquarters.

Not all self-publishing firms work in the same manner. CreateSpace’s model is the most popular. It lets authors choose a combination of production variables, such as book-price markup and printing quality, through its Web portal. The portal then calculates how much profit, or royalty, the author will earn per each copy sold. The author can increase or decrease the royalty by adjusting the production variables. No up-front costs are required, as authors have an option to print the book on demand for each copy ordered.

⁴⁷ Bowker. (2016, Sept.). Self-Publishing in the United States, 2010–2015. Retrieved from <http://media.bowker.com/documents/bowker-selfpublishing-report2015.pdf>

Figure 10. Traditional vs. 21st-Century Publishing



Compared to traditional publishing deals, in which the publisher makes most of the decisions, self-publishing channels empower the author to choose pricing, print quality, size, and aspects of product distribution.⁴⁸ E-books and self-published books will not sell, however, if consumers do not know about them. With the control and freedom of self-publishing comes a larger burden on the author for design, marketing, business strategizing, and logistics. In the traditional publishing route, these tasks and corresponding expenses are typically paid for by a publishing house—along with an advance on projected royalties.⁴⁹

Choosing to self-publish does not necessarily limit authors to that path—some authors can mix publishing strategies. For writers in places such as Cleveland, where access to publishers is limited due to demand and market size, self-publishing may be an alternate means of entry to traditional publishing, help those who are struggling to make that first connection. This can occur when a publishing house asks to publish an author’s next book, pending commercial success of the self-published book. Although rare, this was the route taken by E. L. James, author of the *Fifty Shades of Grey* series.⁵⁰

Perhaps surprisingly, the rise of self-publishing does not appear to be siphoning work from publishing houses.⁵¹ Rather, it has increased the body of available work in the market and offers potential new methods for authors to establish writing as a full-time career.

Dave Van Horn, president of Cleveland Writers Group, a support organization for emerging writers, argues self-publishing has caused writers to learn more skills than ever before: “Some of the skills writers are finding and running up against—especially in the self-publish crowd—are ‘Oh, I have to be skilled in other things, like posting to YouTube.’ ” Such skills prove necessary if a writer wishes to develop an audience. Van Horn believes Cleveland’s literature sector creates “a huge economic impact,” but it is tied to the commercial success of each writer and poet. A 2015 survey by the Authors Guild reported one-third of its members have self-published at least one book, but only 4% self-published exclusively.⁵² According to our Survey of Cleveland’s Literary Artists, about 34% of respondents indicated that self-publishing is part of their activities, and a big majority of those who self-publish also contribute to magazines or

⁴⁸ Dieker, N. (2017, May 30). How to Self-Publish a Book. Retrieved from <http://lifelife.com/how-to-self-publish-a-book-1795485670>

⁴⁹ Ibid.

⁵⁰ Sales, B. (2013, April 18). *Fifty Shades of Grey*: The New Publishing Paradigm. *Huffington Post*. Retrieved from http://www.huffingtonpost.com/bethany-sales/fifty-shades-of-grey-publishing_b_3109547.html

⁵¹ U.S. Publishing Industry’s Annual Survey Reveals Nearly \$28 Billion in Revenue in 2015. (11 July, 2016). *Association of American Publishers*. Retrieved from: <http://newsroom.publishers.org/us-publishing-industrys-annual-survey-reveals-nearly-28-billion-in-revenue-in-2015/>

⁵² Deahl, R. (11 Sept., 2015). New Guild Survey Reveals Majority of Authors Earn Below Poverty Line. *Publisher’s Weekly*. Retrieved from <http://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/68008-new-guild-survey-reveals-majority-of-authors-earn-below-poverty-line.html>

work with a publishing house in some way. This study did not examine how significant self-publishing is to authors' literature incomes, but the fact that a third of survey respondents are involved in self-publishing is a sign that it is here to stay and should be seriously considered as a viable tool for contemporary authors, including those in Cleveland.

Commercial success as a book author can be obtained exclusively through self-publishing. A national example is Amanda Hocking, a Minnesota-based writer who pens paranormal romance young adult fiction novels and has turned into a millionaire from selling directly to consumers online.⁵³ She represents the rare case of such writers who have made headlines. A 2012 survey of more than 1,000 self-published authors by Taleist.com estimated that the average annual earnings of self-published writers are \$10,000. However, that number is skewed upward by outliers such as Hocking. One half of the survey's sample earned less than \$500 annually.⁵⁴

Among public libraries, Cuyahoga County Public Library (CCPL) has been an early embracer of self-publishing, albeit with the narrow function of solely generating exposure for emerging artists. CCPL was the first in the state to adopt and launch SELF-e, a digital portal where library patrons can publish their book electronically and earn the chance to expand their readership across other libraries statewide to get discovered. The portal is managed by the New York City-based *Library Journal*, which reviews submissions and chooses the very best to be promoted on their national platform.⁵⁵ Although no monetary compensation is involved, portals such as these allow authors to volunteer their work to gain exposure, gather feedback from critics, and build a writing career.

Libraries and literary organizations are interested in promoting written works that meet some standard of quality writing. Now that emerging authors can navigate around traditional publishing houses and publish their work without intermediaries such as an editor, these organizations and libraries must tackle questions of quality. Laurie Kincer, a specialist at CCPL's William N. Skirball Writers' Center, noted, "We all [libraries] have the same problem: Self-published authors coming to us, saying, 'Here's my book, buy it, let me have an event.' [A]nd we can't say yes to all those people because not all of the books meet our standards for purchasing or programming."

Amy Rosenbluth is co-founder and executive director of Lake Erie Ink, an organization that provides space, expressive opportunities, and support to Cleveland-area youth with an interest in writing. One of her students has learned to self-publish online with support and

⁵³ Pilkington, E. (12 Jan., 2012). Amanda Hocking, the writer who made millions by self-publishing online. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2012/jan/12/amanda-hocking-self-publishing>

⁵⁴ Flood, A. (24 May, 2012). Stop the press: half of self-published authors earn less than \$500. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2012/may/24/self-published-author-earnings>.

⁵⁵ SELF-e. (2017). Retrieved from <http://self-e.libraryjournal.com/>

encouragement from a volunteer who also self-published online. This impromptu lesson on self-publishing displays its strengths—its simplicity and user-centered focus.

The model of self-publishing provides emerging and experienced writers more choices in getting their work out to readers, and more importantly, lowers the barrier for amateur and hobbyist writers to make literary arts a career path. “I have folks my age come in and all of a sudden they are publishing a book because they see other people their age are able to do this,” Van Horn said. “All walks of life, all races, virtually all religions. I have these folks who come in and they are doing this. That’s because it is relatively easy.” Other research has noted that the low barrier for entry to self-publishing can crowd the market with low-quality products, but it can also increase the amount of competition authors face.⁵⁶ This research states, “The growth of indie publishing in the U.S. has been huge over the last couple of years. While that growth has started to level off as fewer writers have unpublished novels in their closets to publish, you [authors] can still expect to go up against thousands of other motivated indie authors.”⁵⁷ Like any metropolitan area outside of major publishing hubs, Cleveland is poised to grow its roster of literary artists because of this access.

AUDIENCE DEVELOPMENT

Readers’ role in the literary arts is as important as authors’. Readers provide direct and indirect feedback; ultimately, it is the readers who distinguish what is designated as “literature” and what is not. According to multiple professionals interviewed for this report, there is a strong understanding that audiences provide important feedback for authors in both critical and noncritical ways. While the audience for literature in Cleveland does not provide feedback exclusively to local writers, the ability to actively read and participate in a critical tradition is a vital component of any arts sector. As Rosenbluth asserted, “That’s the definition of artistic writing, there’s a different readership, a different audience. The reader is the one who defines literature. They define it as art.” An audience that can participate in this process is then more likely to try their hand at amateur or professional writing, attend book festivals and events, or simply spend money at their local bookstores.

Throughout discussions with numerous report interviewees, the subjects emphasized the audience’s appreciation for high-quality literature that provides enrichment to their own craft. Whereas a theater performance draws in fellow actors along with casual observers, literature audiences include more would-be and active writers. The interviewees reinforced the concept that strong reading habits make strong writing skills.

⁵⁶ Carnoy, D. (2012, June 13). Self-publishing a book: 25 things you need to know. *CNet*. Retrieved from <https://www.cnet.com/news/self-publishing-a-book-25-things-you-need-to-know/>

⁵⁷ Ibid.

Many institutions and community literary art sectors have designed programs and strategies to grow the number of readers, both casual and avid. A 2016 Pew Research Survey found that only 73% of adults in the U.S. indicated that they read a book in any format over the last 12 months, which was 6 percentage points less than the number reported in a comparable 2011 poll.⁵⁸ Although the researchers do not argue this indicates a permanent trend of declining readership, the numbers fuel the narrative that people are dedicating less time to reading given new digital options for leisure. This narrative became especially prolific in 2008 when Steve Jobs, founder of Apple and an icon of the digital revolution, told the *New York Times* that the Amazon Kindle will go nowhere because “the fact is that people don’t read anymore.”⁵⁹

Developing a literary audience in a local consumer market has a three-fold effect: It encourages further buying of literary arts, which could include local work; it provides established and emerging authors with tools to enhance their craft; and it encourages readers and budding writers to take on literature as a craft. Efforts to develop a literary arts audience are led by organizations and programs that demonstrate the expressive mission of writing and literacy from a young age. This demand for producing a literate and engaged audience goes hand in hand with many literary artists’ roles as educators, a common secondary role many writers assume. This idea came up repeatedly in discussions with writers.

As it exits its formative years of becoming a nonprofit, Literary Cleveland has studied the programs and structures of a handful of these organizations across the country, including The Loft Literary Center in Minneapolis. The Loft, along with several other literary groups, examined how to build stronger audiences that consume literary art.⁶⁰ Through the Wallace-Reader’s Digest Funds’ Audiences for Literature Network, the group embarked on discussions of audience-building strategies with other literary organizations across the country. In response to its study, The Loft launched a series of programs (e.g., spoken-word events) that targeted three audiences: 1) young, urban adults; 2) older suburban adults; and 3) young writers. This campaign also identified new ways to get children and teens to read, as this audience segment is reading less over the last few decades in response to what most assume to be technological and lifestyle trends that capture more attention.⁶¹ Overall, the Loft’s reach has grown from

⁵⁸ Perrin, A. (2016, September 1). Book Reading 2016. *Pew Research Center*. Retrieved from <http://www.pewinternet.org/2016/09/01/book-reading-2016/>

⁵⁹ Markoff, J. (2008, Jan. 15). The Passion of Steve Jobs. *The New York Times*. Retrieved from <https://bits.blogs.nytimes.com/2008/01/15/the-passion-of-steve-jobs/>

⁶⁰ The Wallace Foundation. (2017). The Loft Literary Center: Developing Audiences for Literature. Retrieved from <http://www.wallacefoundation.org/knowledge-center/Pages/The-Loft-Literary-Center.aspx>

⁶¹ Common Sense Media. (2014, May 12). *Children, Teens, and Reading*. Retrieved from <https://www.commonsensemedia.org/research/children-teens-and-reading>

50,000 people to more than 650,000.⁶² Its operation also includes 19 staff members and a \$1.8 million budget.

FOSTERING THE SECTOR IN CLEVELAND

No single organization in Cleveland fosters audience development of literature; instead, several organizations seek to develop the writer and the reader in tandem. The main mechanisms for connecting readers and writers have been public institutions, service organizations, and small independent bookstores. Organizations such as the Cleveland Public Library (CPL), Cuyahoga County Public Library (CCPL), Literary Cleveland, and Lake Erie Ink offer programs for free or a minimal charge to encourage reading and writing.

Libraries are natural settings for literacy and literary arts programs; Cleveland's literature sector is unique in that it is home to two large and renowned library systems with dozens of book club discussion groups covering various genres and topics.

CPL, founded in 1869, is the 54th largest library system in the nation, with the 14th largest catalogue of print and digital materials.⁶³ The Ohio Center for the Book, housed at CPL, hosts monthly workshops and promotes literacy in general—and is also expanding its collection of fiction and nonfiction by Ohio-based authors. Building collections such as these allows free and easy access to books, making such work a straightforward path to developing audiences. CPL has also made significant strides to engage graphic novel readers and promote the city's legacy in this genre—Cleveland being the birthplace of Superman and his first comic appearances⁶⁴ and the home of the creator of *American Splendor*, Harvey Pekar.⁶⁵ In addition to comic book programs that directly relate to Cleveland, the library system hosts speaker series and panel discussion exploring various topics regarding comics.⁶⁶

CCPL is also an asset with several recent, notable initiatives. It is among the nation's top 25 library systems in terms of volume of print and digital materials; it ranks among the top 10 in guest visits. Sari Feldman has been executive director since 2003, during which time several programs have been launched to assist local authors.⁶⁷ This library system, as previously noted,

⁶² The Wallace Foundation. (2017). The Loft Literary Center: Developing Audiences for Literature. Retrieved from <http://www.wallacefoundation.org/knowledge-center/Pages/The-Loft-Literary-Center.aspx>

⁶³ American Library Association. (2017, May 22). *The Nation's Largest Public Libraries*. Retrieved from <http://libguides.ala.org/libraryfacts/largestlibs>

⁶⁴ Encyclopedia of Cleveland History. (2017). *Superman*. Retrieved from <http://ech.case.edu/cgi/article.pl?id=S26>

⁶⁵ Connors, J. (2010, July 12). Harvey Pekar, Cleveland comic-book legend, dies at age 70. *The Plain Dealer*. Retrieved from http://blog.cleveland.com/metro/2010/07/cleveland_comic-book_legend_ha.html

⁶⁶ Sangiacomo, M. (2015, September 3). Cleveland library hosts series of speakers on comics, graphic novels. *The Plain Dealer*. Retrieved from http://www.cleveland.com/comic-books/index.ssf/2015/09/post_4.html

⁶⁷ American Library Association. (2017, May 22). *The Nation's Largest Public Libraries*. Retrieved from <http://libguides.ala.org/libraryfacts/largestlibs>

was the first in the state to adopt the SELF-e system, a digital self-publishing portal where the public can publish their e-books for free, have a chance to expand their readership, and get discovered by readers.⁶⁸ The system launched the William N. Skirball Writers' Center in 2015, housed in its newly completed South Euclid–Lyndhurst Library, which serves emerging authors in the county. The center hosts author events, writer workshops, and a writer-in-residence program. Together, the center and self-publishing portal enable patrons to find and discover local authors and their work. “We have excellent libraries, some of the best in the country,” said Gail Bellamy, past-president of the now-defunct The LIT. “They make a huge difference and spend money” on literary and writing programs.

Literary Cleveland (or Lit Cleveland) has a mission to nurture a strong literary arts sector in the area. The nonprofit organization, founded in 2015, produces classes designed for a variety of genres and mediums, including essay writing, memoir writing, blogging, and social media use.⁶⁹ Although many of Literary Cleveland's programs explicitly serve writers, the organization also produces programs with readers and audiences in mind. Its marquee program, Cleveland Inkubator, is a weeklong series of open-mic nights, book swaps, speakers, and workshops that together earn the event the title as Northeast Ohio's largest annual festival for writers and readers.⁷⁰

Lake Erie Ink (LEI) is another organization developing a young reader audience, through after-school and weekend programs to provide students with creative writing opportunities. One of its recent hallmark projects—for which LEI partnered with a local small press, Belt Publishing—publishing an anthology of poems, art, and short stories, was led, edited, and contributed to by its teenage students. The collection, titled *Home Away From Home*, was sent out for distribution in June 2017.⁷¹

The consensus among interviewees was that developing an active literature audience in the community is critical for more than just aesthetic excellence; the practical skills associated with literacy are enhanced in the process of training people to write and speak of literature as an art form. “I see writing as the umbrella skill...it is such an important skill, because writing is how to make sense of the world in ways that are important to yourself,” said Laurie Kincer, Writers' Center Specialist at Cuyahoga County Public Library. She and other literacy advocates consider

⁶⁸ Bonchak, J. (2014, October 24). Cuyahoga County Public Library introduces self-publishing platform. *News Herald*. Retrieved from <http://www.news-herald.com/article/hr/20141024/NEWS/141029743>

⁶⁹ Literary Cleveland. (2017). Classes. Retrieved from <http://www.litcleveland.org/classes.html>

⁷⁰ Literary Cleveland. (2017). Cleveland Inkubator. Retrieved from <http://www.litcleveland.org/cleveland-inkubator.html>

⁷¹ Delamotte, N. (2017, June 02). New Lake Erie Ink book lets Cleveland teens tell their stories of 'Home.' *The Plain Dealer*. Retrieved from http://www.cleveland.com/entertainment/index.ssf/2017/06/new_book_lets_cleveland_teens.html

writing to be a tool that should be universally available and that can provide utility in various spheres of life, from tasks such as descriptive or technical writing in noncreative workplaces to self-expression and literary enrichment. The roots of many skills involved in literary arts (e.g., the ability to communicate ideas effectively, richness of vocabulary, storytelling, and self-reflection) are, in fact, utilitarian. “We know when a community is well educated, it also becomes stronger economically... [I]t [writing] improves [people’s] thinking and writing capabilities, which ultimately makes them more productive as workers,” said Lee Chilcote, executive director of Lit Cleveland. In this sense, healthy audiences for literature emerge from wider positive regional trends; however, the opposite is also true in the eyes of advocates for stronger literary arts. Developing a regional audience that consumes literature does more than add money to the pockets of local writers and bookstores; it also develops skilled writers and communicators, which improves any given workforce.

CONCLUSION

Cleveland’s literature sector is not insulated from culture- and industry-wide trends affecting consumption, business models, and digital distribution. In fact, it is even more affected by these trends than are other art forms, such as theater, dance, visual arts, and music. Readers’ consumption is not confined to literary works produced by nearby writers, and an author’s audience is likewise not confined to nearby readers. Nevertheless, Cleveland’s mentors, writers, instructors, literary artists, and leaders of supportive institutions understand the importance of three things: growing an audience that is interested in the literary arts; providing local writers complementary skills needed to be commercially viable in a landscape of self-publishing, promotion, and online retailing; and appreciating the role bookstores provide in connecting writers and readers. These themes are not new in the Cleveland Literature Sector, but their relevance has deepened as literature communities here and elsewhere navigate a future defined by further digital innovation.

CHAPTER 4

THE ECONOMIC IMPACT OF THE CLEVELAND LITERATURE SECTOR

INTRODUCTION

The literary arts are an important part of the Cleveland economy. This section of the report shows the economic impact analysis of literary arts in Cuyahoga County using IMPLAN Professional and IMPLAN 2015 Data Files. IMPLAN Professional 3.0 is an economic impact assessment software system that allows for the creation of sophisticated models of local economies based on industry relationships. As with any industry, the literary arts are linked to organizations and businesses through buy-sell relationships that contribute to an overall impact. (Note: The results may undercount some professional authors working in the field, especially those on the high end of the payroll spectrum.)

When publishing a piece of work, individuals, organizations, and businesses buy intermediary goods and services from other companies both within and outside of the sector. The estimates presented assume that the Cleveland Literature Sector came into existence in 2016, and instantly generated a demand for goods and services required for the sector's work. The same is true for the opposite, as this approach to economic impact shows what would be lost if this sector disappeared from the region.

Five measures of impact estimated by the model are analyzed: *Employment*, *Labor Income*, *Value Added*, *Output*, and *Taxes*. *Employment* measures the number of jobs that are present because of literary arts in Cuyahoga County. *Labor Income* is payroll paid to artists and employees, as well as proprietors' income. *Value Added* measures the value of goods and services produced, minus the cost of intermediary goods. *Output* measures the total value of goods and services produced. Taxes include federal, state, and local tax revenues.

Each of the impacts is a summation of *Direct Impact*, *Indirect Impact*, and *Induced Impact*. *Direct Impact* is the initial value of goods and services purchased by in the literary arts sector. *Indirect Impact* measures the jobs and production needed to manufacture goods and services required by the sector. *Induced Impact* is the increase in spending of local households due to income received because of work related to the sector.

OVERALL ECONOMIC IMPACT

The overall economic impact of the literature sector in Cleveland in 2016 for employment includes a total of 4,588 direct-effect employees, and an associated \$261.8 million in labor income and \$955.3 million in output. The 2,273 indirect-effect jobs represent the supply chain

and are comprised of industries that sell their products and services to the literature sector. The 1,817 jobs in the induced-effect category reflect in Cuyahoga County due to household purchases of those working in the literary arts and its supply chain. The total employment effect was 8,678 (see Table 4).

Table 4. Total Economic Impact of Literature Sector in Cleveland, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	4,588	\$261,837,910	\$398,354,320	\$955,338,334	\$83,933,713
Indirect Effect	2,273	\$147,103,395	\$243,413,325	\$390,370,215	\$45,375,316
Induced Effect	1,817	\$88,467,017	\$157,412,395	\$255,153,739	\$33,711,908
Total Effect	8,678	\$497,408,322	\$799,180,040	\$1,600,862,288	\$163,020,937

The total labor income in the literature sector was \$497.4 million. Of this total, \$261.8 million comprised the direct effect and \$147.1 million resulted from the indirect effect, while induced effect accounted for \$88.5 million.

The value-added impact included \$398.4 million in direct effect. The indirect effect accounted for \$243.4 million, and the induced effect accounted for \$157.4 million. The total effect was \$799.2 million.

The total output impact was \$1.6 billion. Of this, \$955.3 million was the direct effect, \$390.4 million was the indirect effect, and \$255.2 million was the induced effect.

In terms of taxes, the total economic impact was \$163.0 million. The direct effect was \$83.9 million, the indirect effect was \$45.4 million, and the induced effect was \$33.7 million. Of the total, \$56.6 million was from state and local taxes, while \$106.5 million was from federal taxes.

ECONOMIC IMPACT OF THE LITERATURE SECTOR BY SUBSECTORS

The data for the economic impact of the literature sector in Cleveland came from two sources. The first was the literary artists themselves: data from 80 survey respondents residing in Cuyahoga County were taken from the *Survey of Literary Artists* and constitute the first subsector. The remaining data were taken from the Quarterly Census of Employment and Wages (QCEW) and grouped into the five additional subsectors: *Broadcasting & Telecommunication; Other Services; Management & Promotion; Education; and Publishing, Printing & Design*.

The largest subsector was *Publishing, Printing & Design* (43%) (see Figure 11 and Table 5). *Education* represented 22% of the total impact, while *Management & Promotion* and *Other*

Services each represented 14% of the total. *Broadcasting and Telecommunications* constituted 6%, and *Literary Artists* were only 1% of the total impact. The highest multiplier was for *Broadcasting and Telecommunications*, at 2.40; the lowest multiplier was from the survey of *Literary Artists* (1.21), as this likely captures only a portion of their total earnings.

For detailed tables on the economic impact of each of the six subsectors in the Cleveland Literature Sector see Appendix Tables D10–D15.

Figure 11. Employment Economic Impact of the Literature Sector in Cleveland, 2016

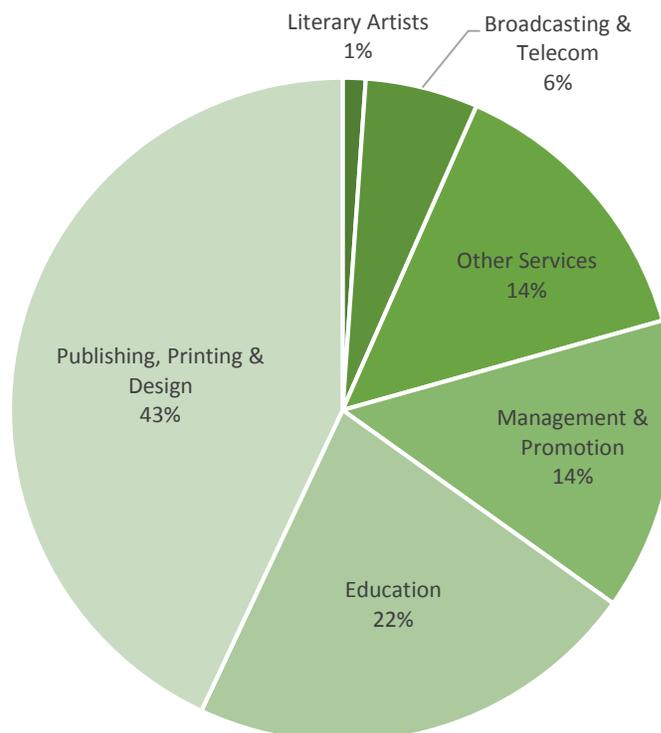


Table 5. Economic Impact of the Literature Sector in Cleveland by Subsector

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Literary Artists	97	\$1,834,069	\$2,409,649	\$6,229,507	\$482,037
Broadcasting & Telecom	476	\$33,313,671	\$37,927,631	\$90,821,580	\$8,980,741
Other Services	1,219	\$71,256,065	\$133,549,677	\$238,873,282	\$24,559,515
Management & Promotion	1,235	\$88,265,415	\$121,513,278	\$188,803,133	\$24,677,826
Education	1,918	\$96,153,644	\$133,516,531	\$227,780,744	\$27,263,257
Publishing, Printing & Design	3,733	\$206,585,458	\$370,263,274	\$848,354,042	\$77,057,561
Total	8,678	\$497,408,322	\$799,180,040	\$1,600,862,288	\$163,020,937

OTHER AFFECTED INDUSTRIES

The literature sector crosses many industry and occupational lines; as a result, many industries are affected by the economic impact of the literature sector's subsectors. The IMPLAN industry that had the largest effect on employment was that of Newspaper Publishers (996 jobs). This was followed by the industries of Junior Colleges, Colleges, Universities & Professional Schools (930 jobs) and News Syndicates, Libraries, Archives & All Other Information Services (389 jobs).

For the labor income impact, the top two sectors mirrored employment: Newspaper Publishers (\$59.0 million) and Junior Colleges, Colleges, Universities & Professional Schools (\$47.6 million). The third highest in terms of labor income, however, was Management of Companies & Enterprises (\$40.2 million).

For the measure of value added, Newspaper Publishers again held the top position (\$95.1 million). Real Estate (\$59.0 million) and Junior Colleges, Colleges, Universities & Professional Schools (\$56.4 million) round out the top three sectors.

Finally, in terms of output impact, the largest impact was from *News Syndicates, Libraries, Archives & All Other Information Services* (\$332.3 million). Second was *Newspaper Publishers* (\$141.1 million), while the third was *Junior Colleges, Colleges, Universities & Professional Schools* (\$107.0 million).

CONCLUSION

This economic impact analysis in this chapter shows that the Cleveland Literature Sector carries economic weight, having an economic impact of 8,678 jobs, \$497.4 million in labor income, \$799.2 million in value added, \$1.6 billion in output, and \$163.0 million in taxes. The literary arts concretely contribute to the local economy.

CHAPTER 5

CONCLUDING DISCUSSION

In *Creativity*, Mihaly Csikszentmihalyi asserts that the written word is important not only because it connects individuals who have different experiences, but also because it allows readers “to understand better what is happening within ourselves” (p. 238). Transforming writing from being solely a transcription of events into the translation of events enhances each personal experience with writing, and this subjectivity is what makes the literary status of various works and artists difficult to categorize. While many professions have discernible benchmarks to demonstrate expertise (such as passing the bar examination to become a lawyer or attaining certification as an auto mechanic), expert status is not as well defined for authors; each genre and area of writing has its own benchmarks for competency and quality. Furthermore, these benchmarks are negotiated and defined by authors’ peers, community, readers, critics, and even markets. The distinctive but integrated complexity of writing necessarily contributes to the status of the art, but prevents the art from being clearly determined by disciplines or critical traditions.

However, the literary professionals interviewed for this study had no issue identifying writing as art for themselves, at least until they had to explain their rationale. The trouble for most was verbalizing the distinction in a consistent and understandable way that avoided relying on “gut feeling” definitions. Could journalism be considered literature? Could blogging or some forms of technical writing? The literary interviewees leaned toward excluding such forms of writing from their definitions of “art,” but they sometimes made exceptions to this stance, depending on the level of creative writing involved.

Moreover, this ambiguity, together with literature’s lack of visibility to the at-large public, can translate into funding challenges for literary artists and literary arts organizations. Over the last 50 years (1966 to 2016) the National Endowment for the Arts awarded a total of \$162.6 million to literary artists and arts organizations; \$46 million of that amount went to individual writers.⁷² That sum is significantly smaller than the \$272.9 million allocation to dance⁷³ and the \$335.5

⁷² National Endowment for the Arts. (2016). *Literature Fact Sheet*. Retrieved from https://www.arts.gov/sites/default/files/Literature_fact_sheet_nov2016.pdf

⁷³ National Endowment for the Arts. (2016). *Dance Fact Sheet*. Retrieved from https://www.arts.gov/sites/default/files/Dance_fact_sheet_nov2016.pdf

million to theater.⁷⁴ According to our *Survey of Literary Artists*, members of the local sector made only 6.6% of their literature-based income from awards and grants.

Like sculpting, painting, acting, dancing, and singing, a piece of literature is produced by deliberately applying an artist's training in what makes the medium (in this case, language) an art in the context of an artist's awareness of the body of work that has come before and of how one can contribute to that body of art. As such, people outside of literary circles need a nuanced understanding of the processes behind producing a work of literature. The differences between literature, literary arts, creative writing, and writing may be mere semantics to some, but each term has a different meaning and conveys a different purpose. "One way to look at it is that any form of writing that uses literary language and devices can be seen as creative writing," said Lee Chilcote. "For example, literary journalism, which uses figurative language and storytelling techniques, would fall in this category." However, neither is creative writing universally accepted as encapsulating an art form. Some focus group attendees noted that the overall perception of distinctions between writing, creative writing, literature, and literary arts as disciplines was strong, even though these concepts are more fluid for those internal to the Cleveland Literature Sector.

The question of what makes a composition art as opposed to simply a mode of information exchange is not understood in the same way by all readers, authors, or critics. Moreover, the boundaries of literature are still being redefined and interpreted, as evidenced by the Nobel Prize in Literature being awarded to Bob Dylan in 2016; it was the first time the Swedish Academy gave the award to a musician.⁷⁵ "You have to explicitly say 'these are the literary arts,' in order to know that literature writing is an art form," explained Daniel Gray-Kontar, the Cleveland underground poet and art teacher who founded Twelve Literary Arts, a nonprofit organization that instructs and supports youth writers. "A lot of people think that since they've been writing since 4 or 5 years old, that they are writers. That is not necessarily the case. There is a craft. There is form and there are all these other things that you need to be exposed to in order to be a literary artist."

The subjects interviewed for this study noted that the lack of visibility in the literary arts is also a major contributor to its challenge in earning equal status and representation in the arts. Consuming literature is more frequently an individual pursuit than is partaking in other art

⁷⁴ National Endowment for the Arts. (2016). *Theater Fact Sheet*. Retrieved from https://www.arts.gov/sites/default/files/Theater_fact_sheet_nov2016.pdf

⁷⁵ Sisario, B., Alter, A., & Chan, S. (2016, October 13). Bob Dylan Wins Nobel Prize, Redefining Boundaries of Literature. *The New York Times*. Retrieved from https://www.nytimes.com/2016/10/14/arts/music/bob-dylan-nobel-prize-literature.html?_r=0

forms. Author reading events add a social and visible element to the art form, however, and in recent years, local writers have built on this type of social programming.

The monthly live-reading series titled “Brews + Prose” at Market Garden Brewery is one strong example of this. Every month for the past five years, two authors have been invited to a basement performance space in the brewery to read and elaborate on passages of their latest work; the brewery supports the artists not only by providing space, but also by offering patrons a free beer if they buy books from the featured authors.⁷⁶

The founders of this event and others took creative and visible programming a step further in 2016 with the help of the Cleveland Foundation by launching Cleveland Book Week. This September affair coincides with the annual Anisfield-Wolf Book Awards—the nation’s only American book prize focused on literary works addressing racism and diversity—which was founded 82 years ago by Edith Anisfield Wolf to honor her father and her husband’s passion for social justice.⁷⁷ The award ceremony, which takes place at Playhouse Square, now anchors a week of book fairs, live podcasts, social events, forums, and reader events at various locales in downtown and around the city. An explicit goal of Cleveland Book Week is to promote Northeast Ohio’s literary culture.⁷⁸

When describing Cleveland’s literature sector, *Survey of Literary Artists* respondents pointed out that Cleveland’s reputation is underrated, especially given the size of the writing community. Nevertheless, some negative descriptors were also reported, including “fragmented,” “hard to break into,” and “lack of access to resources.” Taken further, professionals interviewed said Cleveland’s challenges amount to three issues: disparate and deficient opportunities to write, lack of connectivity between fellow writers within the market, and lagging adoption of best practices to attract and retain writers. Stakeholders stressed that Cleveland is not alone in these challenges, but that more can be done to catch up with literature sectors in other cities, such as New York City, Los Angeles, Seattle, and Austin.

Beyond this, getting connected into this city’s writing sector is more difficult than in other markets, said writing professionals interviewed for this report. As described in our survey, sector size is relevant: larger sectors are more accessible. Many respondents specifically mentioned local barriers such as a lack of literary agents, who can serve as nodes in artistic communities, and divided communities. This is especially true for writers who hadn’t enrolled in a Bachelor’s or Master’s English program or are geographically disconnected from artist

⁷⁶ Brews + Prose. (2014). Retrieved from <http://www.brewsandprose.com/>

⁷⁷ The Anisfield-Wolf Book Awards. (2017). Retrieved from <http://www.anisfield-wolf.org/>

⁷⁸ Demarco, L. (2016, Sept. 6). Cleveland Book Week: Public Square book swap, pop-up Cleveland Flea, lauded authors highlight first annual event. *The Plain Dealer*. Retrieved from http://www.cleveland.com/entertainment/index.ssf/2016/09/cleveland_book_week_public_squ.html

hubs. This disconnection from other writers may stop emerging writers from earning valuable opportunities, such as writing gigs, fellowships, and artists' residencies. "There are so many obstacles to being a writer," said Charlotte Morgan, an essayist, a screen writer, a photographer, a journalist, and a nonfiction writer in the Cleveland area. "Not everyone can do the fine things we want them to do because they do not have access." Like many qualitative measures, it is challenging to compare the performance of Cleveland's literature sector to those in other cities because such measures are qualitative, and thus may vary from person to person depending on individual perspectives, values, and contexts. However, without a doubt, most professionals spoken to for this report expressed a need for improvement in the way artists grow and serve one another, as well as in the way they market themselves together. *Survey of Literary Artists* respondents identified literary organizations that individuals belong to and indicated that most of them were centered in Northeast Ohio (65%), while a little over a third (35%) were national organizations.

Local institutions are beginning to address these objectives or parts of them. For example, Literary Cleveland, whose mission, as noted previously, is to create and nurture a vibrant literary arts sector in Cleveland.⁷⁹ Its formation was preceded by four years with no organization of its kind in Cleveland, following the folding of The LIT in 2011.⁸⁰ The LIT, formerly the Poets' and Writers' League of Greater Cleveland, worked to improve literacy in Northeast Ohio by offering classes, programs, events, and a quarterly visual and literary arts magazine. It covered a broad spectrum of literary genres, including fiction, essay, memoir, and journalism,⁸¹ and had a center for literary artists, which focused on assisting writers in developing their craft. The LIT closed on November 1, 2011, due to "mounting financial obligations and a significant reduction in funding support from all sources."⁸² Although the Cuyahoga County Public Library took over many of The LIT's programs for developing writers,⁸³ a demand persisted to have a private, nonprofit organization to enhance and market the literary arts community, similar to such organizations in cities comparable in scale to Cleveland.

TAKEAWAYS

Some artists feel that this talk of definitions and status can make what they see as a simple concept too complex. According to Morgan, "when you enter into discussions with people who are not artists, this is how they view it and they make it seem more complicated than it actually

⁷⁹ About. (2017). *Literary Cleveland*. Retrieved from <http://www.litcleveland.org/about.html>

⁸⁰ Long, K. R. (2011, August 3). The LIT, Cleveland's organization for writers, folds after 37 years. *The Plain Dealer*. Retrieved from http://www.cleveland.com/books/index.ssf/2011/08/the_lit_clevelands_organizatio.html

⁸¹ About. (2009). *The LIT*. Retrieved from <http://www.the-lit.org/page5/page5.html>

⁸² Long, K. R. (2011, August 3). The LIT, Cleveland's organization for writers, folds after 37 years. *The Plain Dealer*. Retrieved from http://www.cleveland.com/books/index.ssf/2011/08/the_lit_clevelands_organizatio.html

⁸³ Ibid.

is. What is an artist? A person who functions at a high capacity and knows their craft. It is all about craft. Without craft, you cannot be an artist.” However, other artists and contributors to various cultural and academic critical traditions throughout history have bristled at the apparent problems of reducing artistic status to knowledge of craft—including the nebulous distinctions between “art” and “craft” and questions of who is permitted to distinguish between the two (both for writing and other art forms). Barriers between “folk,” “pop,” “high art,” and “craft” art are eroding. More and more, “institutions and individuals are deciding to throw out the old debates about the relative values of art designated fine, folk, high or utilitarian. The point is to understand each tradition.”⁸⁴ This was reiterated by numerous respondents to the *Survey of Literary Artists* who stated that the Cleveland Literature Sector was highly segregated (between academic and nonacademic writers) and detached from the writing scene in other major markets.

Cleveland’s Literature Sector is best conceptualized as a consortium of literary artists, mentors, art critics, and veterans of a specific region, genre, and demographic—one that serves as a form of validation and feedback. This idea of a guild-like membership is unlike other means of defining artistic success, such as enumerating sales figures or counting best-selling authors within the region. Focus group participants did note that Cleveland’s literary arts sector has room to grow in attracting and retaining local talent.

Beyond the national and global changes to publishing and media industries, stakeholders in the Cleveland Literature Sector are empowered to improve the lives of writers and literary artists, and Cleveland’s status as a city that cultivates high-quality literature. Respondents to the *Survey of Literary Artists* reported overwhelmingly that the advantages to Cleveland’s literature scene are the city’s low cost of living and friendly atmosphere, and the sector’s small scale. These advantages can provide fertile ground to produce literary names. However, literary art faces difficulties distinguishing itself as an art in ways other art forms do not; although this is not a problem unique to the Cleveland Literature Sector or Cleveland literary artists. Encouraging networking, connectivity between writers, and looking to best practices in cities such as Seattle and Austin can enhance the Cleveland Literature Sector even more.

⁸⁴ Jefferson, M. (2005, Mar 22). Beyond Cultural Labeling, Beyond Art and Craft. *The New York Times*. Retrieved from <http://www.nytimes.com/2005/03/22/arts/design/beyond-cultural-labeling-beyond-art-versus-craft.html>

APPENDICES

APPENDIX A

ANALYSIS OF THE SURVEY OF LITERARY ARTISTS

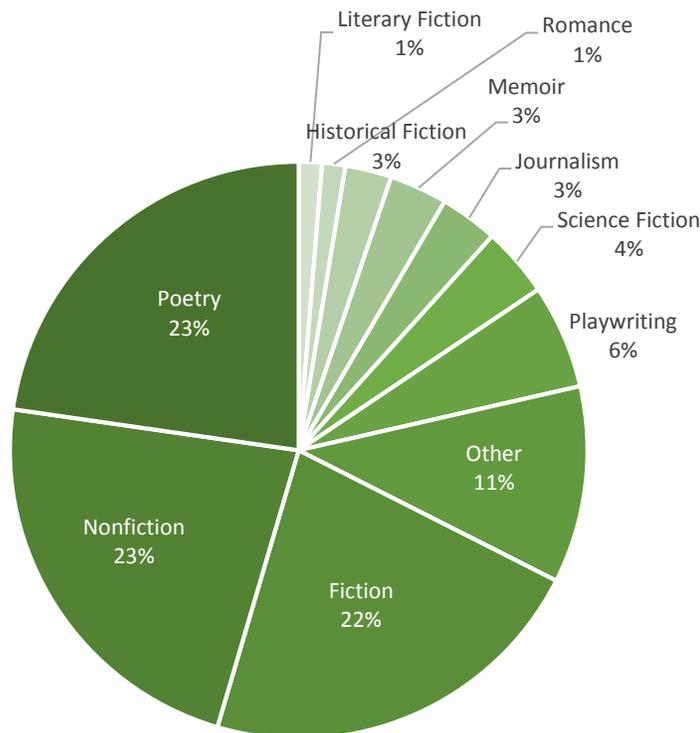
INTRODUCTION

The *Survey of Literary Artists* queried individuals within the literary arts community in Northeast Ohio to better inform the analysis of the Cleveland Literature Sector and its contribution to the region. Respondents were asked a variety of questions to further delineate the typology of the literature sector, quantify aspects of individuals' earnings and affiliations, and obtain their perspective on the local landscape. The research team deployed the *Survey of Literary Artists* over four weeks in June–July 2017. Over this time, we used a snowball effect to gather additional respondents, asking individuals in the literature community to send the survey along to others within the group. In all, the survey yielded 115 complete responses. For more information on the methodology, see Appendix C; for the survey instrument, see Appendix B.

GENERAL CHARACTERISTICS

Figure A1 displays the breakdown of respondents by literary genre. The three most-often selected genres were *Poetry* (23%), *Nonfiction* (23%), and *Fiction* (22%), together accounting for 68% of indicated genres. Individuals were asked to write in their own self-identified genre, which resulted in “fiction” and “nonfiction” as categories. It is noteworthy that poets constituted such a large portion of the respondents. This may indicate that the community of poets is more tightly knit than the literary community generally, and therefore, that poets could spread the word about this survey more effectively than other literary artists; perhaps the exchange of poems through readings, open mics, and poetry workshops encourages closer social networks among poets than among long-form authors.

Figure A1. Self-Identified Genre of Literature/Writing

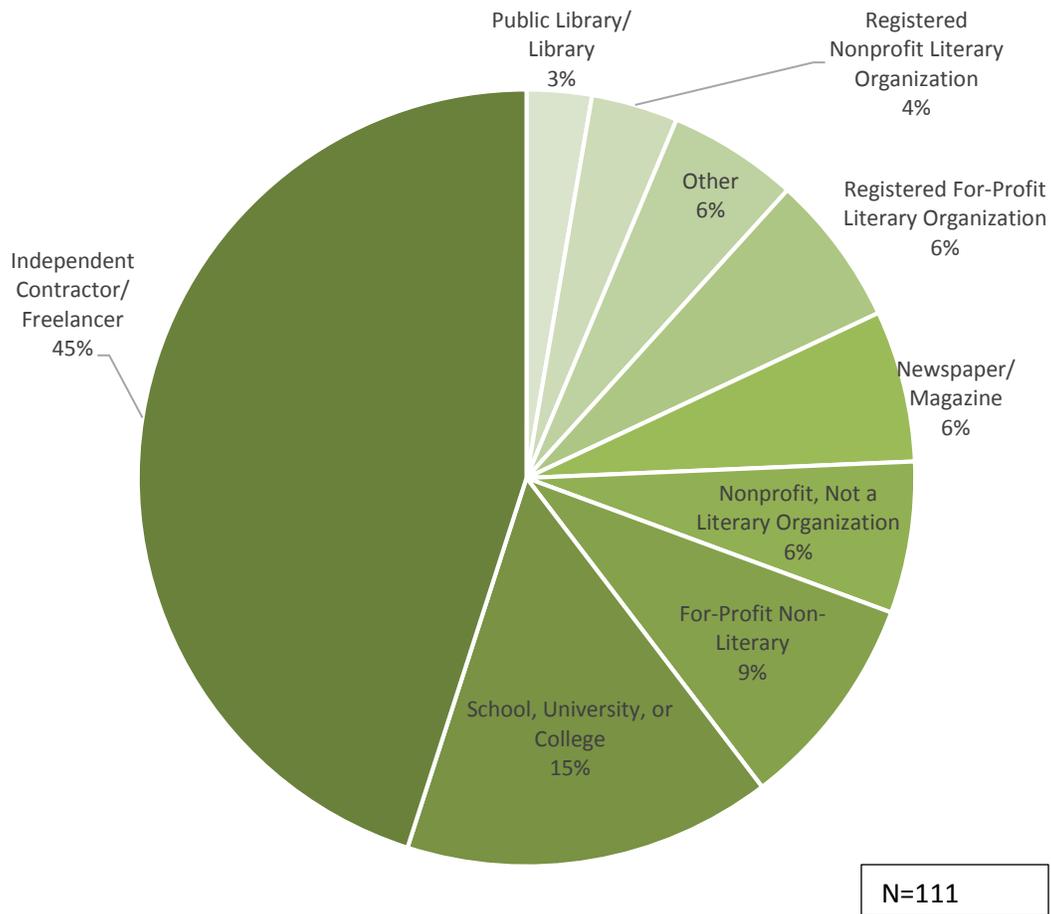


Note: Respondents were asked to select all that apply; respondent count = 154.

DESCRIBING THE INDUSTRY

The second thematic section of the survey explores the respondents' sources of income and affiliations in the community. Figure A2 displays the respondents' reported employment when asked, "Where do you work?" Many Cleveland literary artists work as independent contractors (45%) and are less tied down to any one employer compared to the positions of artists in other art sectors in the region—which matches the narrative about how writers apply 21st-century skills. It is possible some of these freelancers work regularly with publications such as newspapers and magazines, but their independent status still places them within the dominant freelance category. As a result, the *Newspaper/Magazine* workplace—a presumably core employer for literary writers—contains only 6% of respondents, even though these publications are a platform for freelancers. The second-highest response category was *School, University, or College* (15%). The third-largest category was individuals working for a for-profit company not associated with the literature sector (*For-Profit Non-Literary*, 9%).

Figure A2. Primary Place of Employment



The nature of the respondents’ commitment toward literary arts, as a full-time job, part-time job, or hobby/passion was also queried. Respondents also supplied their current primary job title.

Thirty-one percent of respondents indicated that literature was their full-time job. The major job titles related to literary arts include educational positions in literature-related fields, executive director/administrator, editors/publishers, artists/authors, and artists/writers. Almost 40% of our survey-takers pursue literary arts as a part-time job, and the analysis of job titles confirms that most respondents had other either full-time or part-time positions unrelated to their pursuit of literary arts. Those who pursued literary arts part-time or as a hobby/passion had a wide range of daily occupations, including working as security guards, motorcycle salespeople, retail associates, and retirees. The most important idea that survey respondents conveyed to us was that writing was not just a hobby but a passion; almost 30% of respondents pursued literature in this way. For example, one respondent stated s/he “simply write[s] to write,” while another stated that it was his/her passion. Like the practitioners of

other art forms, many literary artists keep their art life and work life separate, choosing to pursue the former when they can.

Table A1 displays the results for what portion of the respondents' income is from their pursuit of literary arts. More than 80% indicated that less than half of their income is derived from literary arts activities, with a large majority (73%) of the respondents reporting that revenue derived from literary arts activities accounts for less than 20% of their income. This allows us to understand and investigate those individuals who pursue literary arts as a part-time endeavor or hobby/passion—and who are excluded from formal government statistics. The extremes of the range were represented well, with almost no responses in the middle of the range; respondents either made a smaller supplemental income from literature or lived off it entirely. This may reflect the difference between institutional members of the community (teachers, members of organizations, publishers) and independent artists who find work where they can.

Table A1. Portion of Income Derived from Literary Arts

Percentage of Income	Count	Percentage
0%-20%	75	73%
21%-40%	10	10%
41%-60%	2	2%
61%-80%	0	0%
81%-100%	16	15%
Total	103	100%

A follow-up question asked about literary arts incomes; some of the respondents had multiple sources. Most incomes came from *Advances, Royalties, Copyrights* (33%) and *Parallel Literary Occupation (i.e., Teaching, Freelancing, etc.)* (26%). About a fifth of the respondents indicated that they were paid employees, which corresponds to the amount of full-time literature work that was self-reported previously, where presumably one would be receiving a salary. Fewer respondents answered specific questions about income amounts, but the information supplied certainly reflects the ongoing picture of the sector: that while many writers are aficionados of the art, those who live off their literary work are a small minority. Annually, 54% of respondents make a negligible amount of income from literature, either having no paid literature work or making less than a \$1,000 on average.

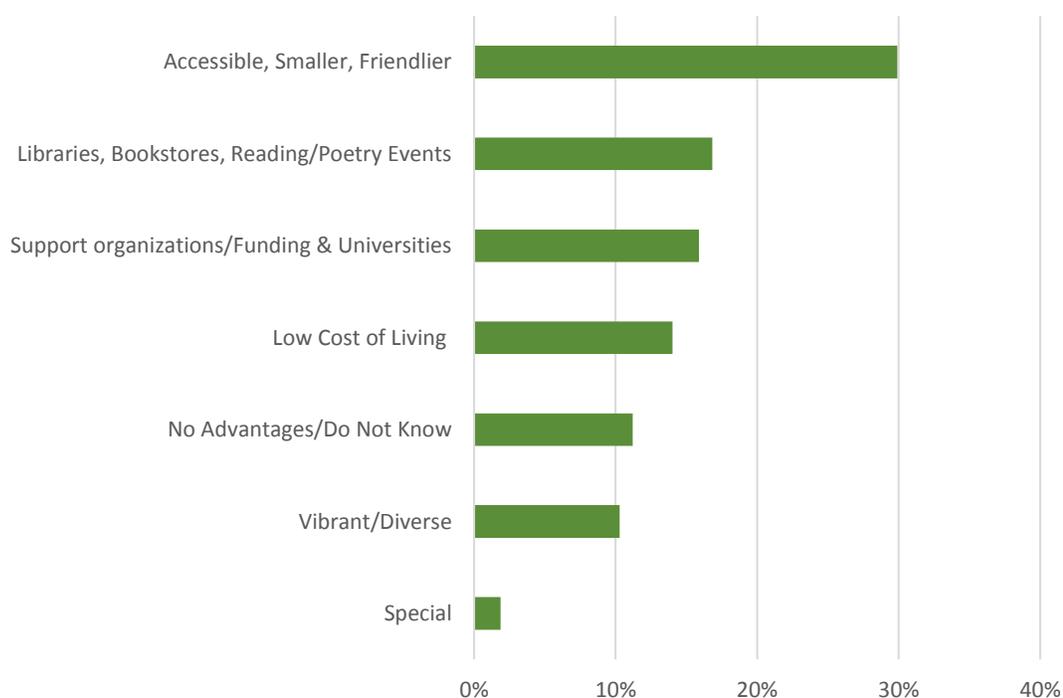
LOCATIONAL FACTORS

Cleveland's literature sector has its unique—sometimes paradoxical—challenges and advantages, according to feedback from the survey. While one respondent claimed to be

“unconnected to any literary community,” the respondents overwhelmingly represented a group of writers happy to be in Greater Cleveland, but also frustrated with its limitations in the broader literary world. It is not clear how many of the respondents have had exposure to literary sectors in other regions as a basis on which to make their judgment about the Cleveland sector; however, several prominent compliments and themes emerged as noticeable perceptions about Cleveland as a writing arena.

According to the survey, most (65%) of the literary organizations that respondents belong to were centered in Northeast Ohio, while a little over a third (35%) were national literary organizations.

Figure A3. Advantages of the Cleveland Literature Sector



n=110

Cleveland’s size and reputation were cited as its greatest strengths and also its greatest challenges to writers (Figure A3). On one hand, many respondents appreciated the accessibility of the sector due to its smaller size, including less competition to reach audiences and fewer barriers between themselves and their fellow authors. Competition exists, but it was not considered restrictive. Many local literary artists characterized the area as an “underdog scene,” “down-to-earth,” and relatively “unpretentious.” Some indicated that Cleveland falls into an ideal middle point on a spectrum: having less hierarchy than cosmopolitan cities but still being “large enough to have a deep well of talent.”

Support organizations that host events (such as Literary Cleveland) were mentioned in the survey, as were the extensive library system and the network of writing centers that cater to “various skill levels.” Opportunities to read in public and access to workshops/classes were noted. Universities were another strong point, including the Northeast Ohio Master of Fine Arts (NEOMFA) creative writing program, which is offered by a four-university consortium among Cleveland State University, Kent State University, The University of Akron, and Youngstown State University.

Another major Cleveland advantage mentioned by survey respondents was the cost of living in Northeast Ohio; it was described as a liberating force for writers. “Affordability means a writer can live below his/her means and work less in order to write more,” one respondent said. Consequently, the local sector allows for more experimentation. Along with being considered vibrant and diverse for its size, one author saw Cleveland as a laboratory for exploring new types of writing and developing one’s craft.

On the other hand, the chief complaint from survey respondents was that the Greater Cleveland area lacked a wide enough reputation as a literary hub. Because of this smaller scope, respondents believed there was not enough connection from Cleveland to other literary centers, mainly the coastal giants of New York City and Los Angeles (Figure A4). Several people noted a lack of local literary agents. Another mentioned consequence of size was a smaller market of readers and fewer opportunities to support oneself. While this certainly is not a purely local issue, survey takers said they would welcome more chances to access paid work or local grants for their work.

Figure A4. Challenges in Cleveland Literature Sector



The second most common issue was the accessibility and connectivity of the area. A few respondents expressed concern about how exclusive the sector can be, which can result in genres of writing or communities being left out of “insider subcultures.” Again, the survey shows different experiences for different people, and there was no discernable discrepancy in responses based on whether a survey respondent earned a small or large portion of their income from literary arts. While some survey takers felt the size of the sector allowed for easier networking, others did not seem to be positioned to make these connections and as a result felt that the sector was siloed into its respective groups. Because Cleveland is always being compared to larger metropolitan regions, everyone—artists, people involved in economic development, the city—feels pressure to bring the sector up, build its reputation, and foster its development in the face of shrinking publication establishments (another concern mentioned in completed surveys). The push for establishing Cleveland’s niche in the market is being led by mainstream institutions and groups with funding; this process, when not inclusive of all communities, tends to leave some behind or feeling disconnected.

APPENDIX B

SURVEY INSTRUMENT



Maxine Goodman Levin
College of Urban Affairs
Center for Economic Development



Dear Member of Cleveland Literary Arts Community:

The Center for Economic Development (the Center) at Cleveland State University's Levin College of Urban Affairs is conducting research on Cleveland's Literary Arts commissioned by the Community Partnership for Arts and Culture (CPAC). The Center is looking to survey various members of the arts community within Cuyahoga County. On behalf of the CPAC, we are asking you to participate in this confidential survey.

Informed Consent:

"This survey will take less than 5 minutes. Taking this survey is voluntary. You may stop answering questions at any time. Your answers will be kept confidential within this research study. Taking this survey helps us measure the amateur and professional artists in Cleveland."

If you have any questions regarding your rights, you may contact Cleveland State University Institutional Review Board at 216-687-3630."

I have read and understand the consent form and agree to participate

- Yes
 No (exit survey)

Questions:

1. What do you consider your primary literary genre(s)? (open-ended)
2. Where do you work?
 - a. Registered for-profit literary organization
 - b. Registered non-profit literary organization
 - c. Independent Contractor / Freelancer
 - d. School, university or college
 - e. Newspaper/Magazine
 - f. Other _____
3. What is the name of the organization? (display if selected 2a, 2b, or 2d)
4. What is your primary occupation? (open-ended)

5. I pursue literary arts as a:
 - a. Full-time job
 - b. Part-time job
 - c. Hobby
 - d. Other _____

6. Please name any literary organizations you are involved in, either locally or nationally (i.e. writers' groups, Literary Cleveland, Poetry Society of America, etc.) (open-ended).

7. Do you have a literary agent? Y/N

8. How do you publish/perform your literary arts?
 - a. Publishing House
 - b. Self-publish
 - c. Online publishing
 - d. YouTube, Vimeo, & other online video platforms
 - e. Email/Newsletter
 - f. Website
 - g. Magazine
 - h. Newspaper
 - i. Other _____

9. Since you self-publish/publish online, what services do you use (i.e. Amazon Kindle Direct Publishing, CreateSpace, etc.)? (open-ended) (display if selected 7b, 7c)

10. Since you indicated you publish your work on websites, magazines, and/or newspapers, please name the publications in which you have been published. (open-ended) (display if selected 7f, 7g, 7h)

11. What portion of your income comes from literary arts?
 - a. 0%-20%
 - b. 21%-40%
 - c. 41%-60%
 - d. 61%-80%
 - e. 81%-100%

12. What portion of your literary arts income comes from:

Wages/Salary	%
Grants/Awards	%
Contracts	%
Parallel literary occupation (i.e. teaching, freelancing, etc.)	%
Advances, royalties, copyrights	%
Other _____	%

13. In a given year how much do you earn from literary arts activities?
 - a. \$0
 - b. Less than \$1,000
 - c. \$1,001 to \$10,000
 - d. \$10,001 to \$25,000
 - e. \$25,001 to \$50,000
 - f. More than \$50,000

14. Thinking of those that excel in your genre. Please name an (or some) individual(s) that excel in your craft. (open-ended)

15. Thinking of that person(s) listed above as “the best” (“10”), please rate your level of craft within literary arts on a scale of 1 to 10; 1 being the lowest and 10 being the highest.

____ 1 ____ 2 ____ 3 ____ 4 ____ 5 ____ 6 ____ 7 ____ 8 ____ 9 ____ 10

16. What are the advantages of the Cleveland literary arts scene as compared to other cities?

17. What are the challenges of the Cleveland literary arts scene as compared to other cities?

18. Please tell us about yourself:

19. Do you live in Cuyahoga County?

- i. Yes
- ii. No

20. What is your age

- i. 18 - 24
- ii. 25 - 34
- iii. 35 - 44
- iv. 45 - 54
- v. 55 - 64
- vi. 65 - 74
- vii. 75 - 84

85 or older [sic]

21. Race/Ethnicity

- i. White, non-Hispanic
- ii. Hispanic, all races
- iii. Black or African American
- iv. Asian
- v. Native American, Native Alaskan

Other races, including multiracial [sic]

22. Sex

- i. Male
- ii. Female

23. If you would like to be included in the directory of the literary arts industry provided to the Community Partnership for Arts and Culture, please click below.

Exit Survey: Thank you for your participation in this survey on the Cleveland literary arts sector. Your participation is valuable and greatly appreciated.

APPENDIX C

METHODOLOGIES USED

CHAPTER 1: TYPOLOGY AND TREND ANALYSIS OF THE CLEVELAND LITERATURE SECTOR

Data for the trend analysis of the Cleveland Literature Sector were derived from the Quarterly Census of Employment and Wages (QCEW) data.⁸⁵ Data for each establishment were identified by first recognizing the occupations in the literature sector from its Standard Occupation Classification (SOC) code (see Chapter 2 Methodology on how occupations were selected) and then using the national crosswalk⁸⁶ from occupations to industries that the research team assembled from the industry data set comprised of the North American Industry Classification System (NAICS) codes.⁸⁷

Occupational data are derived from the Occupational Employment Statistics (OES).⁸⁸ National unsuppressed OES data from 2011 to 2015 with a correspondence from 4-digit NAICS to 6-digit SOC were used to determine employment percentages of all occupations for each NAICS. For each industry, the national crosswalk designates a proportion of an occupation that works within an industry.⁸⁹ For example, for every newspaper establishment the OES to NAICS crosswalk designates the proportion of journalists, editors, janitors, delivery drivers, etc. who work for this establishment. These crosswalks are then used to allocate the QCEW based on the keyword occupations. The data were then combined into groups for Cuyahoga County, the state of Ohio, and the U.S. The QCEW database contains information on 98% of the total employment and wages in the state of Ohio. For the purposes of this report, data on employment, total wages (or payroll), and the number of establishments were extracted for the years 2005 to 2015.⁹⁰ We identified literature-related industries through a literature review of previous studies.⁹¹ Out of our list of 60 identified industries, we created five groupings of industries based on their relationship to Cuyahoga County's literature cluster (see Table C1).

⁸⁵ For more information about the QCEW program, visit <http://www.bls.gov/cew/>

⁸⁶ For more information on the crosswalk, see https://www.bls.gov/emp/ep_crosswalks.htm

⁸⁷ For more information about NAICS (North American Industry Classification System), visit <http://www.census.gov/eos/www/naics/>

⁸⁸ For more information about the OES program, visit <http://www.bls.gov/oes/>

⁸⁹ All percentages in the NAICS to occupation correspondences were rounded and any percentage less than 0.25 percent was deleted from the analysis.

⁹⁰ An establishment is considered an individual economic unit, such as a store or a factory. A firm, or company, can be many establishments that participate in one economic activity. For more information see <http://www.bls.gov/cew/cewfaq.htm>

⁹¹ Literature on the industries that comprise the literature sector were derived from: DeNatale, D., & Wassall, G. (2006, March 27). *Creative Economy Research in New England: A Reexamination*.

Table C1. Literature NAICS Codes

U.S. Industry	Description
Publishing, Printing & Design	
3231	Printing and related support activities
4541	Electronic shopping and mail-order houses
5111	Newspaper, book, and directory publishers
5112	Software publishers
5191	Other information services
5414	Specialized design services
7115	Independent artists, writers, and performers
Broadcasting & Telecommunications	
5121	Motion picture and video industries
5122	Sound recording industries
5151	Radio and television broadcasting
5152	Cable and other subscription programming
5174	Satellite telecommunications
5179	Other telecommunications
Education	
6111	Elementary and secondary schools
6112	Junior colleges
6113	Colleges and universities
6114	Business, computer and management training
6115	Technical and trade schools
6116	Other schools and instruction
6117	Educational support services
Management and Promotion	
5416	Management and technical consulting services
5418	Advertising, PR, and related services
5419	Other professional and technical services
5511	Management of companies and enterprises
5614	Business support services

Grodach, C., Currid-Halkett, E., Foster, N., & Murdoch, J. (2013, November). *The location patterns of artistic clusters: A metro- and neighborhood-level analysis*.

Lendel, I., Bliss, S., Clouse, C., Piazza, M., Austrian, Z., Hexter, K. W., Constantino, R., & Hrubey, M. *Remix Cleveland: The Cleveland Music Sector and Its Economic Impact — Full Report*. (2011). Urban Publications. Paper 427. Retrieved from http://engagedscholarship.csuohio.edu/urban_facpub/427

Lendel, I., Clouse, C., Piazza, M., Cyran, E., Stewart, F., Glazer, N., Lohr, C., & Lang, A. *Forming Cleveland: A Visual Arts, Craft And Design Industry Study: Full Report*. (2014). Urban Publications. Paper 1197. Retrieved from http://engagedscholarship.csuohio.edu/urban_facpub/1197

Markusen, A., Wassall, G. H., DeNatale, D., & Cohen, R. (2006, November). *Defining the Cultural Economy: Industry and Occupational Approaches*. Retrieved from <http://edq.sagepub.com/content/22/1/24.abstract>

Nivin, S. R., & Plettner-Saunders, D. (2012, January). *The Economic Impact of the Creative Industry in Indian River County in 2010*. Retrieved from <http://cultural-council.org/docs/Creative-Industry-Economic-Impact-Study.pdf>

Rosenfeld, S. (2008, December). *The State of Colorado's Creative Economy*. Retrieved from http://www.coloradocreativeindustries.org/sites/default/files/media/media/the_state_of_colorados_creative_economy_-_full_study.pdf

7113	Promoters of performing arts and sports
7114	Agents and managers for public figures
8139	Professional and similar organizations

Table C1. Literature NAICS Codes

U.S. Industry	Description
Other Services	
2211	Power generation and supply
2372	Land subdivision
4831	Sea, coastal, and great lakes transportation
4872	Scenic and sightseeing transportation, water
5182	Data processing, hosting and related services
5211	Monetary authorities — central bank
5232	Securities and commodity exchanges
5239	Other financial investment activities
5241	Insurance carriers
5251	Insurance and employee benefit funds
5259	Other investment pools and funds
5312	Offices of real estate agents and brokers
5331	Lessors of nonfinancial intangible assets
5413	Architectural and engineering services
5415	Computer systems design and related services
5417	Scientific research and development services
5611	Office administrative services
5615	Travel arrangement and reservation services
6219	Other ambulatory health care services
6223	Other hospitals
6239	Other residential care facilities
6241	Individual and family services
6242	Emergency and other relief services
7111	Performing arts companies
7112	Spectator sports
7121	Museums, historical sites, zoos, and parks
7131	Amusement parks and arcades
8129	Other personal services
8131	Religious organizations
8132	Grantmaking and giving services
8133	Social advocacy organizations
8134	Civic and social organizations

CHAPTER 2: OCCUPATIONAL ANALYSIS

The data used for occupational analysis were derived from the Occupational Employment Statistics (OES) Survey, which is a semi-annual mail survey of nonfarm establishments constructed by the U.S. Bureau of Labor Statistics (BLS) using estimates of occupational employment and wages for both wage and salary workers.⁹² All workers are classified into one of 840 detailed Standard Occupation Classification (SOC) codes.⁹³ This occupational analysis examines literature-related occupations in the Cleveland–Elyria–Mentor Metropolitan Statistical Area (MSA)⁹⁴ with those in four comparable MSAs (Pittsburgh, PA; Columbus, OH; Cincinnati–Middletown, OH–KY–IN; and Indianapolis–Carmel, IN).

To establish the occupations defining the literature sector, the research team gathered keywords that reflected literature occupations and compiled a list of literature occupations based on a literature review (Table C2).

Table C2. Listing of Keywords

Keywords		
Book	Journalist	Periodical
Binding	Letterpress	Public relations
Columnist	Library	Reporter
Comic	Literary	Story
Editor	Lithographic	Write
Fiction	News	Writing
Image setting	Novel	
Journalism	Paper	

From this keyword search, 23 occupations that comprise the literature sector were identified (Table C3). As a next step, each occupation was placed into a primary or secondary occupation category. Primary occupations indicate those that are central to the function of the literature sector, and secondary occupations are those that are involved in the supply chain of the sector. For example, a writer is central to the creation of literary work, while a court reporter is a person who uses English and literature skills in their job that is tertiary to literature.

⁹² Occupational Employment Statistics, The Bureau of Labor Statistics, U.S. Department of Labor, <http://www.bls.gov/oes/home.htm>

⁹³ Standard Occupational Classification, The Bureau of Labor Statistics, U.S. Department of Labor, <http://www.bls.gov/soc/home.htm>

⁹⁴ The Cleveland–Elyria, OH, MSA includes Cuyahoga, Geauga, Lake, Lorain, and Medina counties. The MSA level of analysis is used for this analysis because it is the smallest geography for which data are available.

Table C3. Listing of Occupations of the Literature Sector

	SOC Code	Occupation Title	Literature Sector Title
Primary Occupations	27-3022	Reporters and Correspondents	
	27-3041	Editors	Advertising Editors
	27-3042	Technical Writers	
	27-3043	Writers and Authors	
	43-9081	Proofreaders and Copy Markers	
Secondary Occupations	11-2031	Public Relations and Fundraising Managers	Public Relations Managers
	13-1011	Agents and Business Managers of Artists, Performers, and Athletes	Literary Agents
	23-2091	Court Reporters	Court Reporters
	25-1082	Library Science Teachers, Postsecondary	Library and Information Science Professors
	25-1122	Communications Teachers, Postsecondary	Journalism Professors
	25-1123	English Language and Literature Teachers, Postsecondary	Creative Writing English Professors
	25-4013	Museum Technicians and Conservators	Book Conservators
	25-4031	Library Technicians	
	25-9011	Audio-Visual and Multimedia Collections Specialists	Library Media Specialists
	25-9099	Education, Training, and Library Workers, All Other	
	27-2041	Music Directors and Composers	Songwriters
	27-3021	Broadcast News Analysts	
	27-3031	Public Relations Specialists	
	27-4021	Photographers	Photojournalists
	43-4021	Correspondence Clerks	Fan Mail Editors
	43-4121	Library Assistants, Clerical	Braille and Talking Books Clerks
	51-5113	Print Binding and Finishing Workers	Bookbinders
	53-3031	Driver/Sales Workers	Newspaper Delivery Drivers

Due to confidentiality and margin of error limitations, the OES employment data include missing values due to suppression. The research team estimated the missing values based on the national matrix of occupational statistics and the Quarterly Census of Employment and Wage (QCEW) micro-data. The national and state shares of occupations were applied to industry employment data from QCEW. The data for the benchmarked MSA were collected from OES.

CHAPTER 3: THE CHANGING NATURE OF LITERARY ARTS

The research team determined that because the literature sector had dramatically changed over the course of the last 10 years due to the introduction of technology, it was necessary to discuss this in a focus group with multiple individuals. The Center for Economic Development held a focus group of seven individuals from various literary arts backgrounds on April 18, 2017, at the NewBridge Cleveland Center for Arts and Technology.

CHAPTER 4: ECONOMIC IMPACT

The economic impact assessment of the Cleveland Literature Sector is comprised of two types of data that were analyzed for Cuyahoga County. First, a set of literature-related businesses was collected through the Quarterly Census of Employment and Wages (QCEW) database. Organizations and businesses in this category include those in printing, education, etc. (see Table C1). It should be noted that the QCEW database only includes businesses with paid employees, so individual writers are not counted. Therefore, to capture these missing data, an online survey was conducted of individuals who participate in the Cleveland literary arts sector. Data on the writers, from either data source, most assuredly undercounts the true scope of the county performers in number and income. With these limitations, it should be noted that the economic impact estimates presented here are quite conservative.

APPENDIX A: SURVEY OF LITERATURE SECTOR

Like in previous reports regarding the economic impact of an art form, the Center for Economic Development (the Center) sought to gather a robust list of e-mail addresses and contacts to which to distribute its survey and to better understand the breadth of establishments tied to the Cleveland literary arts community.

The Center collected information from various sources to gather a comprehensive catalogue of organizations related to literature in Cuyahoga County and its surroundings. Geographically, the Center targeted people and institutions responsible for the creation and instruction of creative writing in Northeast Ohio, and with a particular focus in Cuyahoga County. Keyword searches on Facebook and Google were employed to find publishers and related organizations. The directories of small presses and authors curated by Poets & Writers (PW.org) were scanned via search results of entries containing the words “Ohio” and “Cleveland.” Because some authors are catalogued by the Ohioana Library Association’s Web Portal, it was also scanned for helpful data.⁹⁵ Furthermore, the Center catalogued Cuyahoga County company records indexed from the databases of ReferenceUSA and LexisNexis that related to book publishing or bookselling according to their respective NAICS code (516, 51113, 511199, 4512, and 323117.) Gift shops,

⁹⁵ For more information, visit <http://www.ohioana.org/>

which are deemed booksellers in the above indexes, were excluded from our catalogue. Books on technical materials, such as manuals, medical or legal information, and directories, were also excluded. Additionally, companies and organizations were checked for an active Web presence.

The Center collected 281 e-mail addresses of individuals and organizations who were then invited to participate in the *Survey of Literary Artists*. Five of those recipients were stakeholders of the Cleveland Literature Sector whom we asked to distribute the survey throughout their network of contacts. The survey was conducted online and disseminated via e-mail and social media.⁹⁶ This survey used a “snowballing” method, beginning from our initial pool of e-mails. Survey participants were encouraged to pass the invitation on to peers who participate in the literary sector. Using the Internet-based survey software *Qualtrics*, online collection of the *Survey of Literary Artists* was conducted over a four-week period starting on June 20, 2017. Potential respondents were e-mailed on consecutive Tuesdays.

This survey did not use any sampling method to select participants, and did not have a survey frame to estimate a population of artists; from that, it is not possible to calculate any bias that may have occurred, but instead only acknowledge the types of bias that can be detected based on survey responses. Survey participant selection bias may have occurred because individuals and groups that were solicited to participate in the survey were selected from a variety of Internet sources, where e-mail addresses and contact information were available, and therefore this subsample was not random. Many potential members of the literary community did not readily have public contact information. In addition, selection bias has occurred because the method of dissemination and collection of this survey was via the Web and e-mail. If potential respondents did not have an e-mail address or a computer, they were not able to participate in the survey and were therefore not reflected in the results.

⁹⁶ For more information on the survey instrument, please see Appendix B.

APPENDIX D

ADDITIONAL TABLES & FIGURES

Table D1. Literature Employment in Cuyahoga County, Ohio & U.S., 2005–2015

Category	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Broadcasting & Telecom	266	263	251	246	225	205	202	197	201	200	199
Education	1,277	1,375	1,389	1,355	1,463	1,461	1,454	1,281	1,285	1,340	1,313
Management & Promotion	992	841	829	834	802	771	780	707	663	638	664
Publishing, Printing & Design	2,574	2,575	2,518	2,517	2,371	2,135	2,017	2,027	1,928	1,793	1,762
Other Services	605	745	736	710	649	599	585	603	591	567	570
Total Literature in Cuyahoga County, Ohio	5,714	5,799	5,723	5,662	5,510	5,171	5,037	4,815	4,668	4,538	4,508
Total Literature in Ohio	34,894	34,955	34,771	34,737	33,854	32,387	32,279	30,679	30,415	30,012	29,634
Total Literature in U.S.	870,717	881,359	895,603	904,391	880,272	849,900	853,542	809,771	816,129	819,661	827,536

Source: Quarterly Census of Employment and Wages (QCEW)

Table D2. Literature Payroll in Cuyahoga County, Ohio & U.S., 2005–2015

Category	2005	2006	2007	2008	2009	2010
Broadcasting & Telecom	\$17,574,131	\$17,898,163	\$17,597,024	\$17,073,582	\$15,786,585	\$14,173,687
Education	\$62,228,755	\$67,020,798	\$64,205,211	\$63,796,266	\$69,001,077	\$67,920,569
Management & Promotion	\$58,689,828	\$62,679,357	\$65,159,697	\$60,470,639	\$58,225,630	\$60,011,603
Publishing, Printing & Design	\$136,513,100	\$139,665,309	\$140,093,436	\$134,081,035	\$133,027,409	\$109,320,024
Other Services	\$31,554,607	\$42,110,212	\$41,781,404	\$40,387,659	\$38,191,072	\$33,889,318
Total in Cuyahoga County, Ohio	\$306,560,421	\$329,373,838	\$328,836,772	\$315,809,181	\$314,231,774	\$285,315,202
Total in Ohio	\$1,648,632,229	\$1,735,110,147	\$1,760,994,395	\$1,713,688,582	\$1,652,892,077	\$1,559,102,514
Total in U.S.	\$48,232,498,733	\$51,213,439,792	\$53,918,770,389	\$54,012,251,000	\$51,810,892,338	\$49,795,761,789

Category	2011	2012	2013	2014	2015
Broadcasting & Telecom	\$15,027,337	\$14,525,827	\$14,732,890	\$15,135,471	\$13,387,461
Education	\$64,993,895	\$60,821,051	\$62,350,803	\$64,583,342	\$64,704,740
Management & Promotion	\$66,630,135	\$60,112,568	\$51,295,062	\$53,798,087	\$57,806,042
Publishing, Printing & Design	\$106,638,277	\$106,925,725	\$100,811,403	\$95,156,446	\$90,853,403
Other Services	\$33,449,361	\$34,757,533	\$34,981,756	\$35,292,136	\$35,923,794
Total in Cuyahoga County, Ohio	\$286,739,005	\$277,142,704	\$264,171,913	\$263,965,482	\$262,675,440
Total in Ohio	\$1,568,995,785	\$1,567,000,151	\$1,549,233,579	\$1,551,601,320	\$1,549,923,686
Total in U.S.	\$51,564,182,005	\$50,742,025,750	\$51,689,327,396	\$53,757,262,176	\$55,732,127,949

Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data have been adjusted to 2015 dollars using the CPI average for U.S. cities, Midwest for Ohio, and Cleveland MSA for Cuyahoga County data.

Table D3. Literature Average Wages in Cuyahoga County, Ohio & U.S., 2005–2015

Category	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Broadcasting & Telecom	\$66,131	\$68,134	\$70,157	\$69,477	\$70,149	\$69,278	\$74,533	\$73,566	\$73,296	\$75,753	\$67,397
Education	\$48,712	\$48,760	\$46,223	\$47,070	\$47,159	\$46,478	\$44,691	\$47,496	\$48,513	\$48,179	\$49,286
Management & Promotion	\$59,144	\$74,520	\$78,603	\$72,509	\$72,621	\$77,813	\$85,468	\$84,973	\$77,339	\$84,368	\$87,072
Publishing, Printing & Design	\$53,046	\$54,234	\$55,636	\$53,261	\$56,116	\$51,205	\$52,863	\$52,763	\$52,295	\$53,083	\$51,557
Other Services	\$52,123	\$56,522	\$56,756	\$56,924	\$58,833	\$56,602	\$57,224	\$57,671	\$59,213	\$62,217	\$63,017
Total Literature in Cuyahoga County, Ohio	\$53,647	\$56,803	\$57,459	\$55,777	\$57,033	\$55,177	\$56,923	\$57,562	\$56,592	\$58,171	\$58,273
Total Literature in Ohio	\$47,247	\$49,638	\$50,646	\$49,333	\$48,824	\$48,140	\$48,608	\$51,078	\$50,937	\$51,699	\$52,302
Total Literature in U.S.	\$55,394	\$58,107	\$60,204	\$59,722	\$58,858	\$58,590	\$60,412	\$62,662	\$63,335	\$65,585	\$67,347

Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data have been adjusted to 2015 dollars using the CPI average for U.S. cities, Midwest for Ohio, and Cleveland MSA for Cuyahoga County data.

Table D4. Literature Establishments in Cuyahoga County, Ohio & U.S., 2005–2015

Category	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Broadcasting & Telecom	6	5	7	5	5	5	5	5	5	5	5
Education	11	14	14	14	14	14	14	13	15	16	16
Management & Promotion	78	61	59	59	57	56	57	54	56	53	51
Publishing, Printing & Design	76	75	75	70	70	65	64	67	66	60	60
Other Services	34	52	52	51	48	46	45	44	45	45	46
Total Literature in Cuyahoga County, Ohio	205	206	206	199	194	186	185	184	186	179	177
Total Literature in Ohio	1,291	1,310	1,315	1,325	1,307	1,274	1,277	1,262	1,273	1,226	1,229
Total Literature in U.S.	44,800	45,982	47,241	48,216	48,636	48,315	48,766	48,192	51,049	48,903	50,204

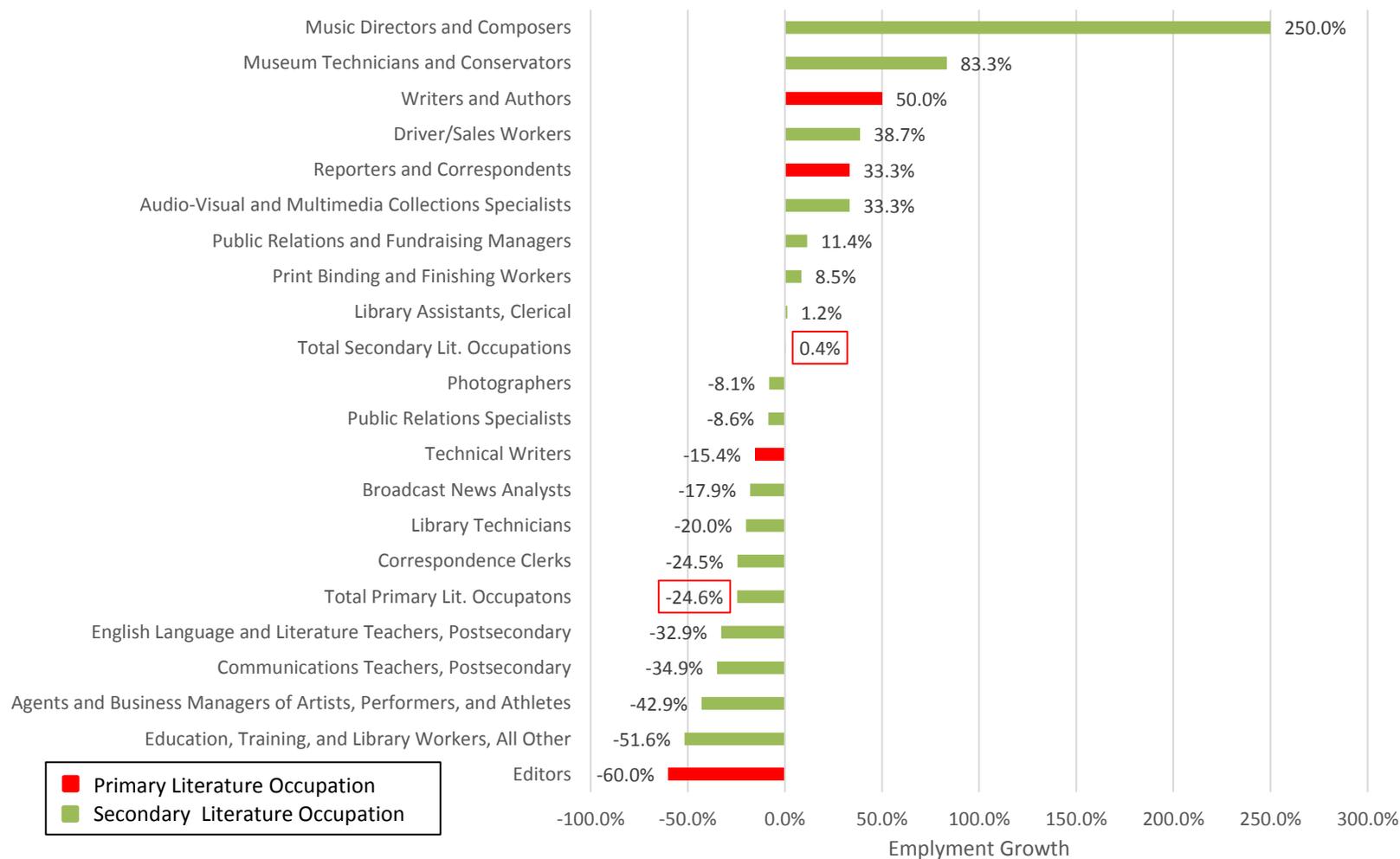
Source: Quarterly Census of Employment and Wages (QCEW)

Table D5. SOC Codes of Literature-Related Occupations

	SOC Code	Occupation Title	Literature Sector Title
Primary Occupations	27-3022	Reporters and Correspondents	
	27-3041	Editors	Advertising Editors
	27-3042	Technical Writers	
	27-3043	Writers and Authors	
	43-9081	Proofreaders and Copy Markers	
Secondary Occupations	11-2031	Public Relations and Fundraising Managers	Public Relations Managers
	13-1011	Agents and Business Managers of Artists, Performers, and Athletes	Literary Agents
	23-2091	Court Reporters	Court Reporters
	25-1082	Library Science Teachers, Postsecondary	Library and Information Science Professors
	25-1122	Communications Teachers, Postsecondary	Journalism Professors
	25-1123	English Language and Literature Teachers, Postsecondary	Creative Writing English Professors
	25-4013	Museum Technicians and Conservators	Book Conservators
	25-4031	Library Technicians	
	25-9011	Audio-Visual and Multimedia Collections Specialists	Library Media Specialists
	25-9099	Education, Training, and Library Workers, All Other	
	27-2041	Music Directors and Composers	Songwriters
	27-3021	Broadcast News Analysts	
	27-3031	Public Relations Specialists	
	27-4021	Photographers	Photojournalists
	43-4021	Correspondence Clerks	Fan Mail Editors
	43-4121	Library Assistants, Clerical	Braille and Talking Books Clerks
	51-5113	Print Binding and Finishing Workers	Bookbinders
53-3031	Driver/Sales Workers	Newspaper Delivery Drivers	

Source: U.S. Bureau of Labor Statistics, Standard Occupational Classification

Figure D1. Literature Occupational Employment Change, Cleveland MSA, 2011–2016



Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages
 Note: Court Reporters, Library Science Teachers, Postsecondary, and Proofreaders and Copy Markers were removed because they had 0% growth.

Table D6. Primary Literature Occupational Employment in the Cleveland MSA, 2011–2016

	SOC Code	Occupation Title	Literature Sector Title	2011	2012	2013	2014	2015	2016
Primary Occupations	27-3022	Reporters and Correspondents		300	470	330	380	400	400
	27-3041	Editors	Advertising Editors	1,100	960	560	510	470	440
	27-3042	Technical Writers		260	260	200	200	220	220
	27-3043	Writers and Authors		240	270	240	320	230	360
	43-9081	Proofreaders and Copy Markers		50	80	60	40	50	50

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

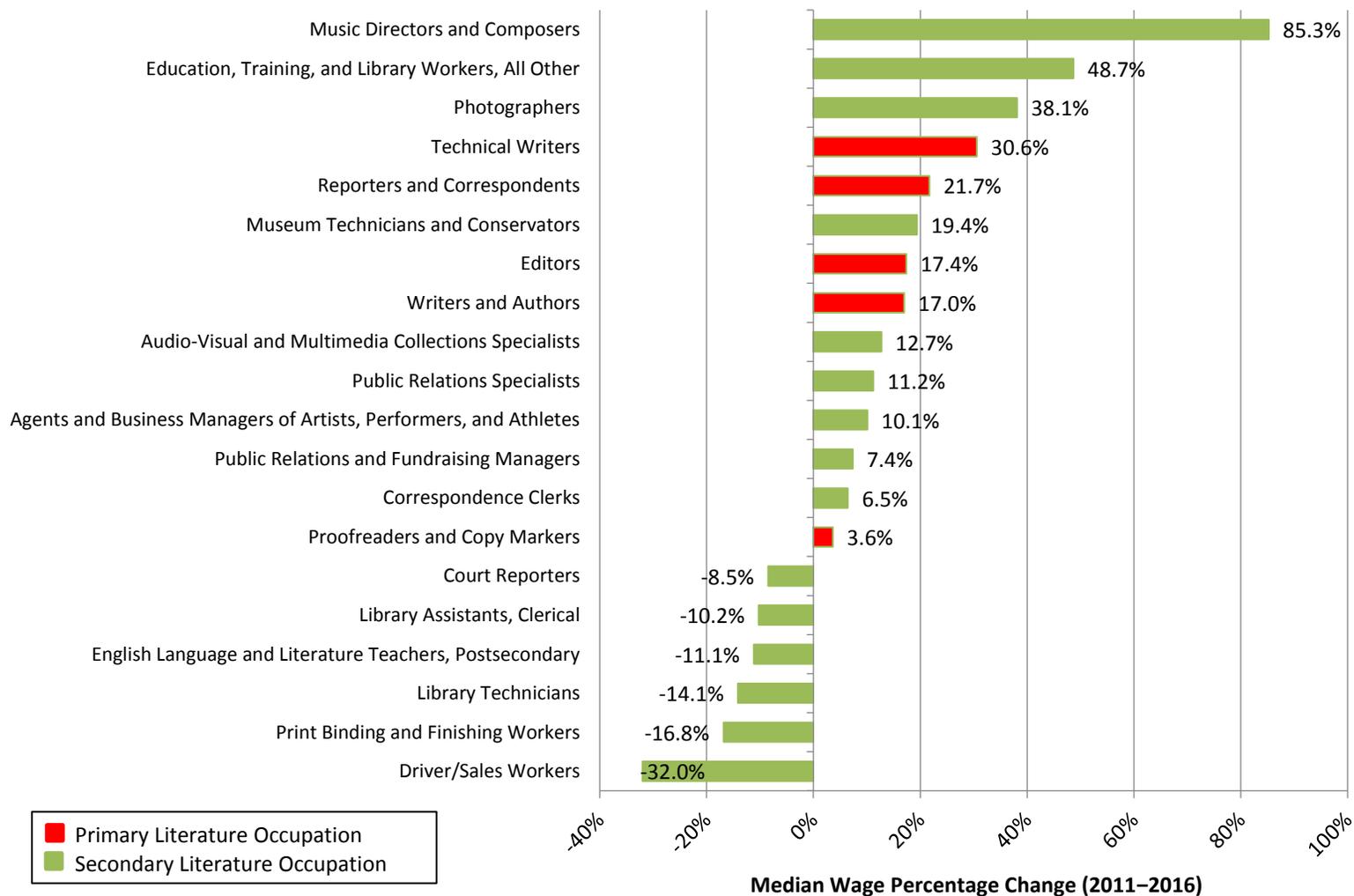
Table D7. Secondary Literature Occupational Employment in the Cleveland MSA, 2011–2016

	SOC Code	Occupation Title	Literature Sector Title	2011	2012	2013	2014	2015	2016
Secondary Occupations	11-2031	Public Relations and Fundraising Managers	Public Relations Managers	350	430	450	470	390	390
	13-1011	Agents and Business Managers of Artists, Performers, and Athletes	Literary Agents	105	120	90	90	80	60
	23-2091	Court Reporters	Court Reporters	40	70	120	80	80	40
	25-1082	Library Science Teachers, Postsecondary	Library and Information Science Professors	22	22	23	22	22	22
	25-1122	Communications Teachers, Postsecondary	Journalism Professors	430	490	360	310	295	280
	25-1123	English Language and Literature Teachers, Postsecondary	Creative Writing English Professors	700	650	570	540	560	470
	25-4013	Museum Technicians and Conservators	Book Conservators	60	60	30	50	60	110
	25-4031	Library Technicians		1,000	980	960	700	840	800
	25-9011	Audio-Visual and Multimedia Collections Specialists	Library Media Specialists	90	60		50	70	120
	25-9099	Education, Training, and Library Workers, All Other		910	280	350	430	370	440
	27-2041	Music Directors and Composers	Songwriters	60	90	90	110	220	210
	27-3021	Broadcast News Analysts		39	40	32	32	32	32
	27-3031	Public Relations Specialists		1,400	1,820	1,680	1,650	1,200	1,280

	27-4021	Photographers	Photojournalists	370	400	470	380	350	340
	43-4021	Correspondence Clerks	Fan Mail Editors	100	130	90	76	76	76
	43-4121	Library Assistants, Clerical	Braille and Talking Books Clerks	1,620	2,050	2,130	2,450	1,810	1,640
	51-5113	Print Binding and Finishing Workers	Bookbinders	470	390	370	400	460	510
	53-3031	Driver/Sales Workers	Newspaper Delivery Drivers	2,560	2,530	2,700	3,010	3,220	3,550

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

Figure D2. Literature Occupations Median Income Change, Cleveland MSA, 2011–2016



Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages
 Note: Not all occupations are displayed because of disclosure limitations; wages are represented in 2016 dollars.

Table D8. Top Five Literature Occupational Employment, 2016

Region	Rank	SOC Code	Occupation	Emp.	% of Literature Emp.
Cleveland MSA	1	53-3031	Driver/Sales Workers	3,550	30.0%
	2	43-4121	Library Assistants, Clerical	1,640	13.9%
	3	27-3031	Public Relations Specialists	1,280	10.8%
	4	25-4031	Library Technicians	800	6.8%
	5	51-5113	Print Binding and Finishing Workers	510	4.3%
	Total				11,840
Cincinnati MSA	1	53-3031	Driver/Sales Workers	4,290	34.9%
	2	27-3031	Public Relations Specialists	1,200	9.8%
	3	43-4121	Library Assistants, Clerical	1,200	9.8%
	4	25-9099	Education, Training, and Library Workers, All Other	920	7.5%
	5	51-5113	Print Binding and Finishing Workers	720	5.9%
	Total				12,287
Columbus MSA	1	53-3031	Driver/Sales Workers	4,010	30.8%
	2	27-3031	Public Relations Specialists	1,900	14.6%
	3	43-4121	Library Assistants, Clerical	950	7.3%
	4	25-9099	Education, Training, and Library Workers, All Other	800	6.2%
	5	27-3042	Technical Writers	670	5.2%
	Total				13,000
Indianapolis MSA	1	53-3031	Driver/Sales Workers	5,460	44.8%
	2	27-3031	Public Relations Specialists	1,380	11.3%
	3	27-3041	Editors	760	6.2%
	4	43-4121	Library Assistants, Clerical	620	5.1%
	5	51-5113	Print Binding and Finishing Workers	610	5.0%
	Total				12,198
Pittsburgh MSA	1	53-3031	Driver/Sales Workers	3,910	30.8%
	2	27-3031	Public Relations Specialists	1,860	14.6%
	3	43-4121	Library Assistants, Clerical	1,190	9.4%
	4	25-1123	English Language and Literature Teachers, Postsecondary	1,020	8.0%
	5	25-4031	Library Technicians	680	5.4%
	Total				12,698

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

Table D9. Literature Occupational Employment in Five MSAs, 2016

Region	2011	2012	2013	2014	2015	2016
Cleveland MSA	12,276	12,652	11,905	12,300	11,505	11,840
Cincinnati MSA	14,043	12,224	13,024	12,759	12,571	12,287
Columbus MSA	12,831	13,077	13,303	13,302	14,024	13,000
Indianapolis MSA	11,306	9,390	10,687	11,619	12,810	12,198
Pittsburgh MSA	12,293	12,511	12,219	11,968	11,872	12,698

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics; occupational data from Quarterly Census of Employment and Wages

Table D10. Economic Impact of Literary Artists, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	80	\$801,000	\$818,854	\$3,761,454	\$169,848
Indirect Effect	10	\$706,256	\$1,009,275	\$1,525,466	\$187,644
Induced Effect	7	\$326,813	\$581,520	\$942,587	\$124,545
Total Effect	97	\$1,834,069	\$2,409,649	\$6,229,507	\$482,037

Table D11. Economic Impact of Broadcasting & Telecommunications, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	199	\$13,304,170	\$8,130,997	\$42,153,406	\$2,976,925
Indirect Effect	155	\$14,078,443	\$19,243,207	\$31,561,983	\$3,743,606
Induced Effect	122	\$5,931,058	\$10,553,427	\$17,106,191	\$2,260,210
Total Effect	476	\$33,313,671	\$37,927,631	\$90,821,580	\$8,980,741

Table D12. Economic Impact of Other Services, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	570	\$35,696,015	\$74,181,117	\$141,227,641	\$12,947,022
Indirect Effect	388	\$22,869,365	\$36,787,326	\$61,043,507	\$6,776,271
Induced Effect	261	\$12,690,685	\$22,581,234	\$36,602,134	\$4,836,222
Total Effect	1,219	\$71,256,065	\$133,549,677	\$238,873,282	\$24,559,515

Table D13. Economic Impact of Management & Promotion, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	664	\$57,446,398	\$69,540,438	\$105,097,482	\$14,269,846
Indirect Effect	250	\$15,205,119	\$24,191,783	\$38,672,871	\$4,459,080
Induced Effect	321	\$15,613,898	\$27,781,057	\$45,032,780	\$5,948,900
Total Effect	1,235	\$88,265,415	\$121,513,278	\$188,803,133	\$24,677,826

Table D14. Economic Impact of Education, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	1,313	\$64,302,175	\$72,433,903	\$131,345,766	\$15,466,864
Indirect Effect	256	\$14,841,786	\$30,818,112	\$47,376,547	\$5,315,694
Induced Effect	349	\$17,009,683	\$30,264,516	\$49,058,431	\$6,480,699
Total Effect	1,918	\$96,153,644	\$133,516,531	\$227,780,744	\$27,263,257

Table D15. Economic Impact of Publishing, Printing & Design, 2016

Impact Type	Employment	Labor Income	Value Added	Output	Taxes
Direct Effect	1,762	\$90,288,152	\$173,249,011	\$531,752,585	\$38,103,208
Indirect Effect	1,213	\$79,402,426	\$131,363,622	\$210,189,841	\$24,893,021
Induced Effect	758	\$36,894,880	\$65,650,641	\$106,411,616	\$14,061,332
Total Effect	3,733	\$206,585,458	\$370,263,274	\$848,354,042	\$77,057,561

Source: Quarterly Census of Employment and Wages (QCEW); *Survey of the Literary Arts*; IMPLAN