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Pay to Play: Internships, Post-Graduate Education,
and the Cost of Working in Publishing

Madison Schultz

May 12, 2019

Graduate Committee:

Abbey Gaterud

Kent Watson

Research question: How do internships and publishing graduate programs contribute to publishing's diversity problems?

Introduction

In 2019, diversity is the biggest buzzword in publishing. Spurred by initiatives such as We Need Diverse Books, publishing houses are working to publish more non-white authors and feature more stories about people of color. Behind the scenes, though, the publishing workforce is strikingly homogenous, with 86 percent of employees identifying as white or Caucasian, according to the 2018 *Publishers Weekly* salary survey. Increased scrutiny has started to lead to incremental gains, and groups like People of Color in Publishing and the Representation Matters Mentorship Program, both founded in 2016, are actively working to increase the number of people of color in the industry. Although these initiatives are certainly needed, they do not necessarily address the underlying causes of publishing's diversity problems.

In addition to its reputation for being overwhelmingly white, the publishing industry has a reputation for being hugely underpaid—and insular. Entry-level salaries frequently start between \$33,000 and \$40,000, and industry hubs tend to cluster in cities with high costs of living, like New York City and San Francisco. Despite the tight budgets, the industry remains highly competitive, with dozens if not hundreds of applicants vying for each job opening. Some industry hopefuls spend months applying for publishing jobs before they succeed in getting hired.

To set themselves apart in a sea of candidates, many aspiring publishing professionals find work as interns or seek out post-graduate education, such as New York University's six-week Summer Publishing Institute or Portland State University's Book Publishing master's program. However, both of these options—internships and post-graduate education—present

additional financial barriers. Internships, when not taken for academic credit, are often unpaid or low-paid, and tuition for graduate programs increases year after year. An Oregon resident enrolled full-time in the Portland State master's program during the 2018-2019 academic year paid \$12,588 in tuition; for a non-resident, the cost was \$18,420. Tuition and fees for NYU's 2019 Summer Publishing Institute come to \$5,800. None of these numbers includes housing, transportation, meals, or other day-to-day living expenses.

When considered in tandem, these two factors—publishing's low starting salaries and high financial barriers to entry—essentially limit the prospective workforce to people who can already afford to work in publishing. To put it another way, people who find work in publishing tend to come from wealthier backgrounds; they have familial financial support that allows them to pursue educational opportunities without taking out large student loans or that can help bridge the gap between what they are earning and their cost of living, either while working for free as unpaid interns or while working low-paid, entry-level jobs.

But what does familial wealth have to do with diversity? According to an article published by *The New York Times* titled “Whites Have Huge Wealth Edge Over Blacks (But Don't Know It),” black families in America earn \$57.30 for every \$100 in income that white families earn, and for every \$100 that white people hold in family wealth, black people hold a mere \$5.04. A 2018 article from *Fast Company* found that in 2013, median wealth for white Americans was twelve times higher than that of black Americans—\$140,000 compared to \$11,000—and the wealth gap is only getting bigger.

In the highly competitive publishing industry, an applicant's experience and connections can be the deciding factor in whether or not they get a job. This paper will examine whether internships and publishing-focused education programs are considered necessary to get a start in the industry; who benefits from internship programs; what financial factors limit or inform

who pursues these opportunities; and how these avenues into the industry have changed over time.

Methodology

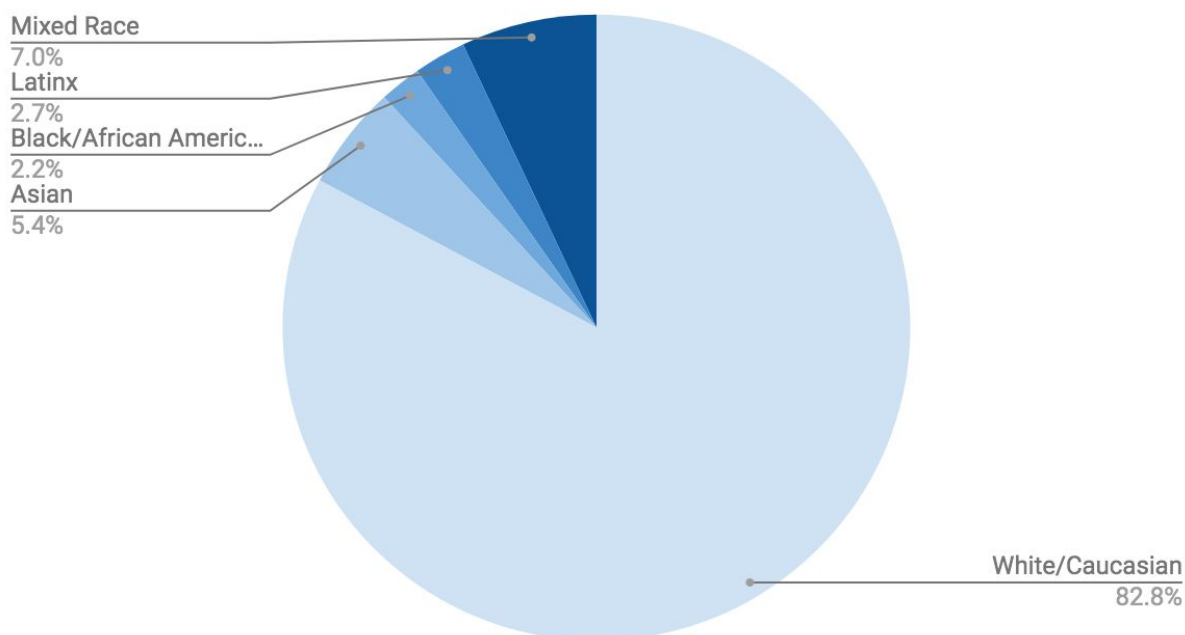
To collect data, I created a survey using Google Forms and distributed it electronically among current and former publishing professionals. The survey asked questions about respondents' experience in the publishing industry, including how long they had worked in publishing, whether they had ever worked as interns, how long it took them to find employment in publishing, whether they had studied publishing as a post-graduate, and so forth. The survey also asked about respondents' financial information, including how those who had worked as interns supported themselves while doing so, and how those who had studied publishing as post-graduates paid for their certificate or degree.

The survey was sent to a handful of contacts who currently work in publishing, including an associate managing editor at Atria Books, a managing editor of Macmillan, an associate editor at Andrews McMeel Publishing, and an editor at Simon Pulse, who also shared a link to the survey with her followers on Twitter. The survey was also sent to the New York University Summer Publishing Institute alumni listserv and shared with publishing professionals in PubWest. Participants were also asked to share the survey with their colleagues. Although this method of distribution likely resulted in an overrepresentation of NYU alumni, the responses present an overall varied cross-section of the publishing industry. In total, I received 187 responses.

The survey was reflective of publishing's general reputation for being very white. The vast majority of respondents—82.4 percent—identified as white or Caucasian. 5.3 percent of respondents identified as Asian; 2.1 percent as black or African American; 0.5 percent as Middle

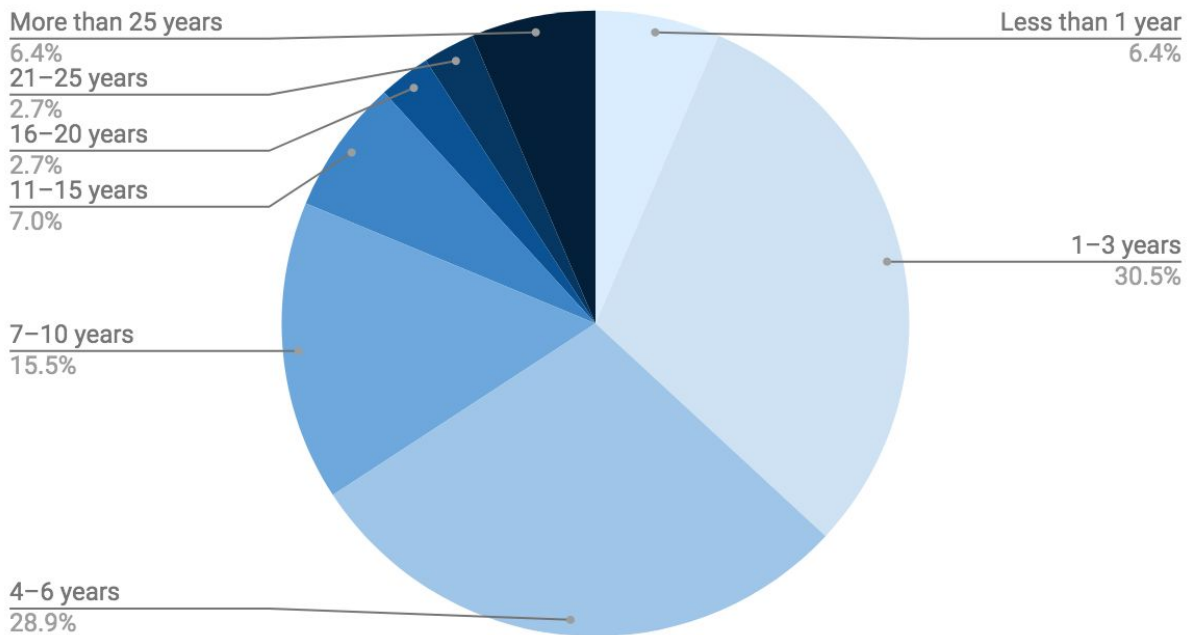
Eastern or North African; 2.7 percent as Latinx; and 7 percent as mixed race. For comparison, respondents to the 2018 *Publishers Weekly* salary survey identified as 86 percent white, 4 percent Asian, 4 percent Hispanic, 2 percent black, and 1 percent other.

Racial Makeup



Survey respondents reported much more varied experience levels, with 6.4 percent having worked in the industry less than a year; 30.5 percent for one to three years; 28.9 percent for four to six years; 15.5 percent for seven to ten years; 7 percent for eleven to fifteen years; 2.7 percent for sixteen to twenty years; 2.7 percent for twenty-one to twenty-five years; and 6.4 percent for more than twenty-five years.

How long have you worked in publishing?



Internships: Expectation vs. Reality

Traditionally, internship programs represent a symbiotic partnership between an academic institution and a professional organization (Sides and Mrvica 1). An academic institution, such as a four-year university, will work with a professional organization to find placement for interns, who work a set number of hours for a predetermined period of time.

In an ideal world, internships benefit both the interns and the host company. For their part, interns receive hands-on experience in their chosen field, learn valuable skills, and form connections with other industry professionals (9). Meanwhile, the host companies are able to gain an understanding of what is being taught in academic institutions, influence young careers, develop supervisory skills, and procure extra help for special projects (31). Internships that are overseen by academic institutions are often taken for college credit or in fulfillment of a

graduation requirement (62), but internships arranged outside of academia might be paid or unpaid.

According to *Internships: Theory and Practice*, companies that do not pay their interns report being more willing to give those interns greater professional responsibility, because the company has no financial stake in the interns' performance (63). That is, if an intern does poor work, the company has not lost any money by paying them for their less-than-stellar performance; the work can simply be redone by the intern until it is satisfactory, or be redone by a paid employee who will do it correctly. For that reason, an unpaid intern who is trusted with more interesting or challenging work might report a more satisfactory internship experience than a paid intern who is given safer, lower-stakes assignments.

An article published in 2013 in *The Journal of Legal Studies Education* found that:

Three-quarters of the ten million students enrolled in America's four-year colleges and universities will work as interns at least once before graduating, according to the College Employment Research Institute, and between one-third and one-half will get no compensation for their efforts. A recent survey reveals that 46 percent of university career centers reported more unpaid internship postings during the most recent calendar year compared with 2009–2010; notably, however, more paid internships translated into employment offers than unpaid internships.

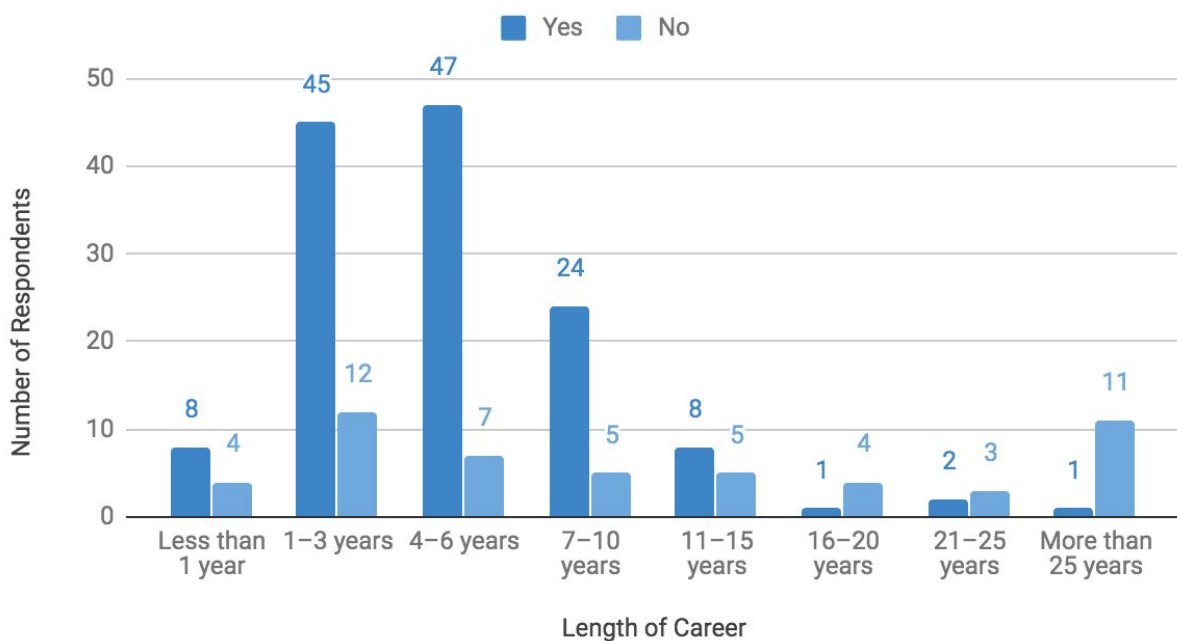
Internships—paid, unpaid, or taken for college credit—can range in length from as short as a few weeks to more than a year, with the intern working anywhere from five or ten hours a week to a full forty hours. Part-time internships can be undertaken with time left over for

additional coursework or other paid employment, but full-time unpaid internships “[cut] severely into the available hours for part-time paying work” (Sides and Mrvica 60).

Of the 187 respondents who filled out my survey, 72.7 percent report having worked as interns at some point during their career, and 28.3 percent have had to turn down an internship because it was unpaid or did not pay enough. Of the 136 respondents who have worked as interns, 30.9 percent worked one internship; 23.5 percent worked two internships; 25.7 percent worked three internships; and 19.9 percent worked four or more internships.

The survey results show that publishing professionals who have worked in this industry for less than fifteen years are much more likely to have had internships than respondents who have worked in the industry for longer. A full 80 percent of respondents who have worked in publishing for less than fifteen years have had one or more internships—in contrast, only 18.2 percent of respondents who have worked in publishing for more than fifteen years have worked as interns. The difference is most apparent among publishing professionals who have worked in publishing for more than twenty-five years: only one of the twelve respondents reported having worked as an intern during their career.

Have you ever had an internship?



The 136 respondents who have had internships worked a combined total of approximately 300 different internships. Of those, 125, or 41.6 percent, were paid; 174, or 58 percent, were unpaid; and one was unspecified. Of the paid internships, 71.2 percent were paid hourly, and 28.8 percent received a stipend. Of the unpaid internships, 27 percent were taken for college credit; 15.5 percent were reported to confer valuable experience; 4 percent led to being hired full-time by the company; and 53.4 percent reported no compensation whatsoever.

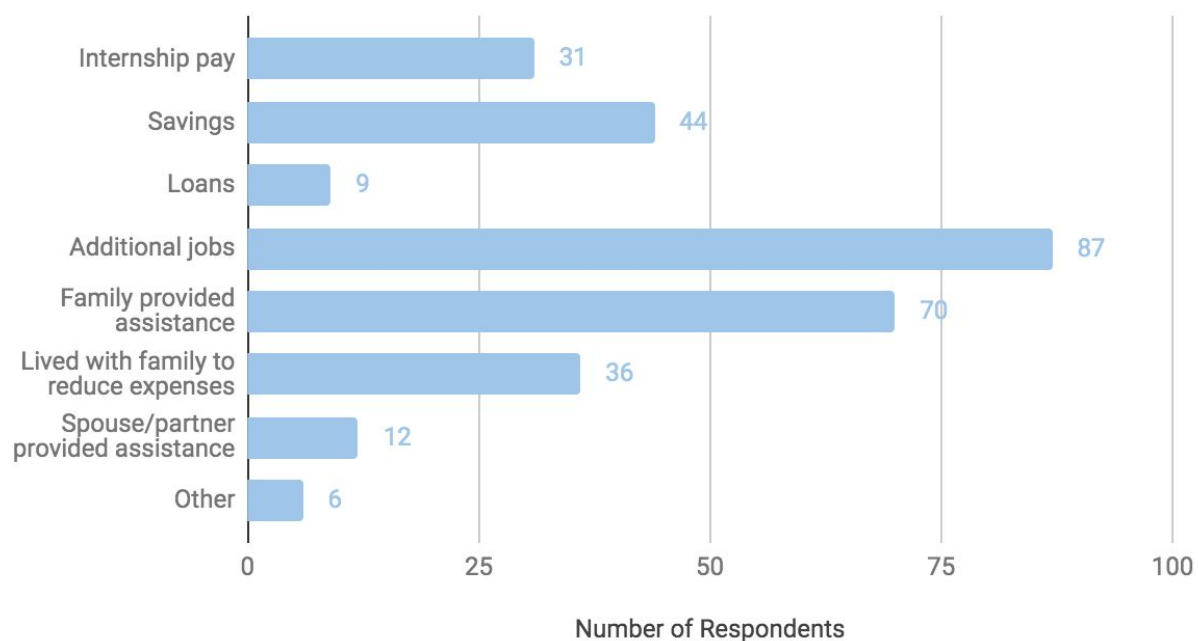
Internships where interns worked more than thirty-one hours per week were more likely to be paid hourly than to receive any other form of compensation. Fifty-one of the 300 reported internships (17 percent) were more than thirty-one hours per week; for eight of those internships, interns reported working more than forty hours per week. However, nearly two-thirds (64.7 percent) of internships requiring more than thirty-one hours per week were paid hourly, and 9.8 percent received some kind of stipend. Only 25.5 percent of full-time internships were unpaid, or 4.3 percent of the total internships reported.

In a paper titled “Hungry for the Job: Gender, Unpaid Internships, and the Creative Industries,” authors Leslie Regan Shade and Jenna Jacobson interviewed young Canadian women working in the creative industries in Toronto and New York about their experiences as unpaid interns. Although the authors did not specifically ask participants about whether or not they received financial support from their parents, many interviewees “explained that they received parental support during post-secondary education and were thus not burdened with paying for their tuition and shackled with insurmountable debt immediately after graduation” (193). Additionally, “because student loans accrue interest from the day a student graduates, many recent graduates are forced into the first paid job they can find in order to begin paying off their debt, even if the job is not aligned with their career aspirations. For these students, electing

to complete an unpaid internship to help them in their careers is simply not a feasible option” (193).

The survey responses support the finding that additional support or income is often required for interns. When asked how they paid the bills while working as an intern, 32.4 percent of respondents reported living off of or supplementing their income with savings, and 64 percent reported working additional jobs. 51.5 percent of respondents received financial support from their family, and 8.8 percent received financial support from a spouse or partner. 26.5 percent of respondents lived with family while working as interns to reduce day-to-day expenses. 6.6 percent of respondents mentioned taking out additional loans or supplementing their income with current loans, and 4.4 percent reported some other financial aid, such as work-study or an inheritance. Two respondents specifically mentioned receiving the We Need Diverse Books internship grant.

While working as an intern, how did you pay the bills?



Although this data is nowhere near a complete picture of each respondent's financial situation, it does shed some light on the state of publishing internships. That more than half of respondents received familial financial support while working as interns indicates, if not the necessity, then at least a strong tendency for interns to lean on family in order to make ends meet.

Shade and Jacobson, the authors of "Hungry for the Job," quote in their paper a study conducted for the Canadian Intern Association which found that "underpaid internships are more likely to be taken by those who are from high income, non-visible minority backgrounds" (192). That these unpaid internship roles are being filled by people from high-income backgrounds is not, on the surface, a bad thing—why not let those who can afford to do so work for free?

The problem arises when internships become a prerequisite for full-time employment. Shade and Jacobson write: "Students with the same degree qualifications often find that they are not treated equally or fairly in the job market because many companies require students to have prior job experience, which internships can provide evidence of. Students who cannot accept an unpaid internship can thus be at a disadvantage" (194). In addition:

An unpaid internship does not easily lead to a paid full-time position. Many of the women we interviewed had cycled through various unpaid internships in an ongoing attempt to gain an entry-level position in the industry of their choice. The quest for paid employment typically extends over a year, and can consist of multiple unpaid internships (the typical internship is 4 months) strung together with periods of searching for employment. As a result, the young women are financially dependent on their parents for longer periods of time. (194)

When asked what advantages their internship or internships offered them, 119 survey respondents (of the 136 total who had worked as interns at some point in their careers) submitted answers. More than half of them—55.4 percent—specifically mentioned the experience they gained in the field. (One respondent said her internship gave her the experience required to be qualified for entry-level jobs.) Approximately 18.5 percent said that their internship gave them insights and perspective, helping them understand the way the industry works or which field they'd most like to work in. Slightly less than half of respondents (47.1 percent) said that their internship provided them with valuable industry connections.

A handful of respondents stated that working as an intern is the only way to get a job in publishing. However, some respondents found that even with internship experience on their resume, they struggled to find full-time employment within the industry. Out of the 136 survey respondents who had worked as interns, 50.7 percent took more than six months to find work in publishing, and 22.8 percent took more than eighteen months.

Of the eleven respondents who have worked in publishing for more than twenty-five years but have not worked as interns, nine of them found work in publishing after less than six months of searching. Several of them described knowing someone in the industry or having some other connection that led to a job, but many respondents got their start the old-fashioned way: they saw a job opening, applied, and got hired. It is impossible, based on this admittedly small set of data, to draw too many conclusions about how the industry has changed over time, but numbers like these certainly raise interesting questions about what it takes to get a foot in the door in 2019.

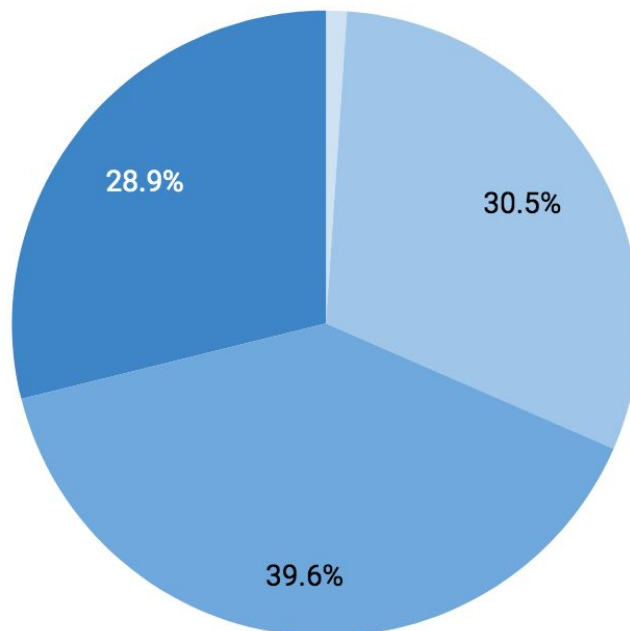
Post-Graduate Publishing Programs: Another Path to Publishing, or Just an Expensive Detour?

For people aspiring to break into the industry, publishing-focused post-graduate programs offer an opportunity to learn the ins and outs of book publishing from career professionals. Students can attend intensive six-week courses, such as the New York University Summer Publishing Institute or the University of Denver Publishing Institute, or complete a full master's program. These programs introduce students to many aspects of the industry, from marketing and publicity to editing and design, and often give students an opportunity to try out different departments and get a feel for what kind of work they might be most interested in (Swanson).

Out of 187 survey respondents, 39.6 percent reported achieving some post-graduate education, with many people specifying one of the summer publishing programs mentioned previously. Fifty-four respondents, or 28.9 percent of the total, completed a master's degree; of those, 48.1 percent completed a master's program focused specifically on book publishing.

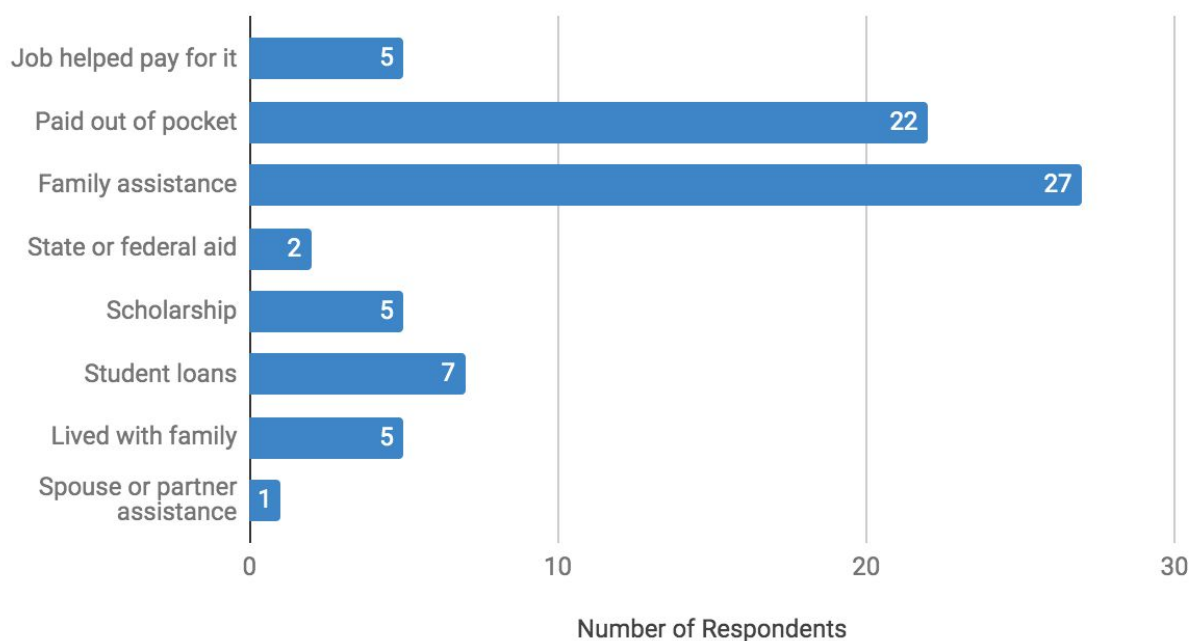
Level of Education

- Some college
- College graduate
- Some post-graduate
- Post graduate with master's degree



Of course, higher education isn't free. Among respondents who completed some post-graduate education, 48.9 percent paid for some portion of the courses out of pocket, and 60 percent said their family helped cover the cost. Only 4.4 percent received state or federal financial aid, and 11.1 percent received some kind of scholarship. 15.6 percent of respondents paid for the courses using student loans.

How did you pay for the course or program?

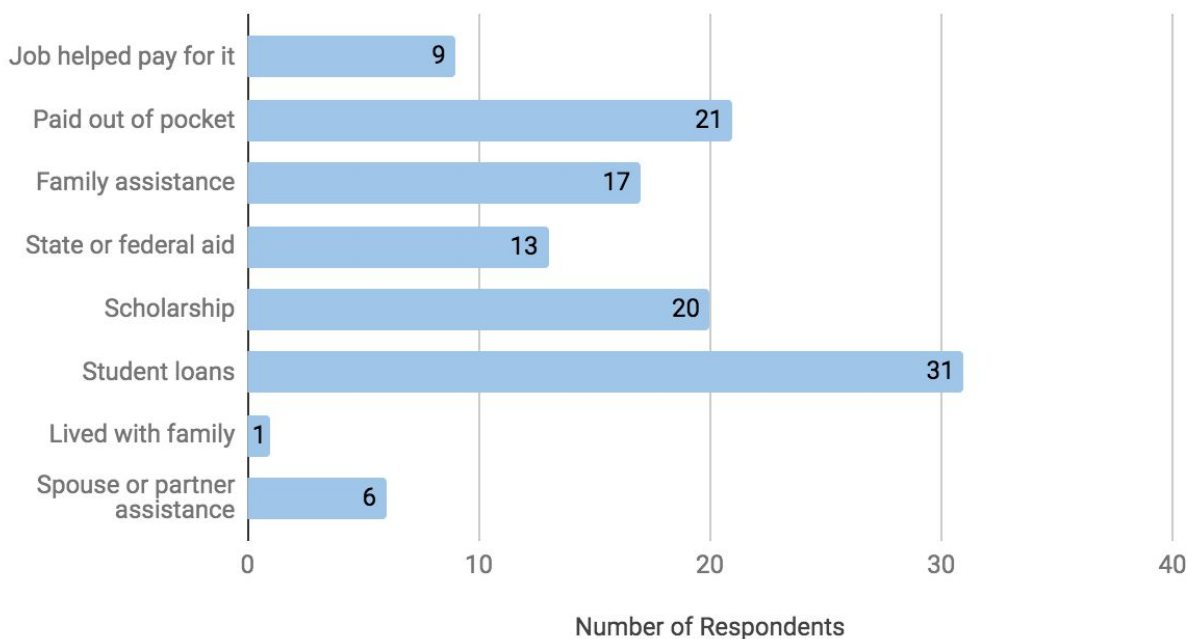


The numbers are slightly different for respondents with master's degrees. For these students, 57.4 percent took out student loans, 37 percent received merit- or need-based scholarships, and 24.1 percent received state or federal financial aid. 38.9 percent reported paying for some or all of the degree themselves, and 31.5 percent received financial help from their family.

When asked to reflect on the relative value of their graduate program, half of respondents agreed that their degree gave them clear advantages when applying for jobs, while slightly more than a quarter disagreed. 46.3 percent of respondents said they would not be as successful without their master's degree. Only 18.5 percent agreed with the statement "If I could

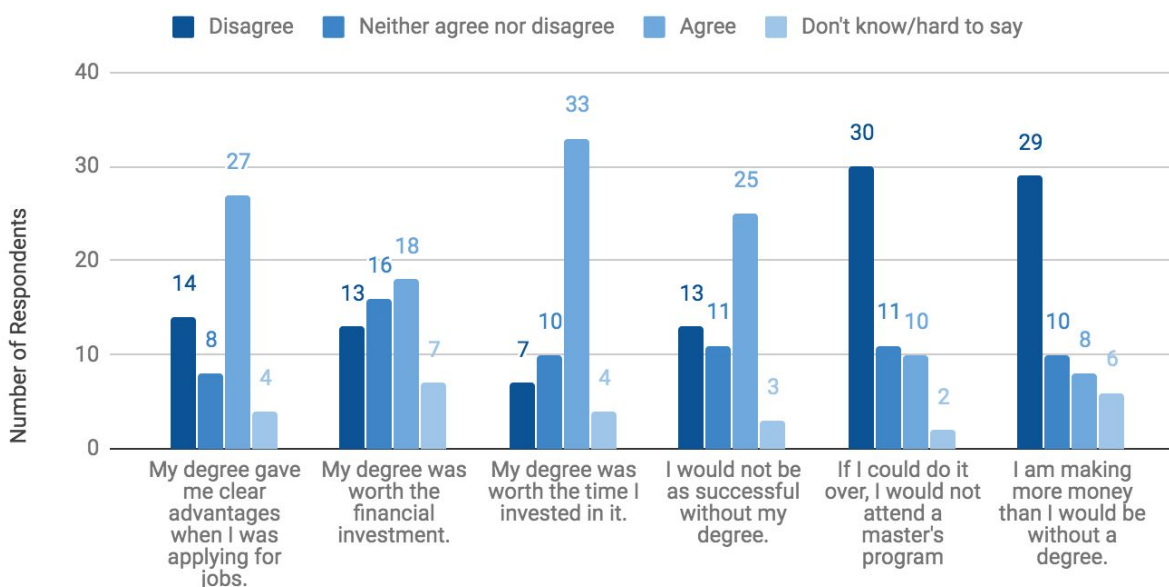
do it over, I would not attend a master’s program”; 55.5 percent disagreed with the statement, while 20.4 percent neither agreed nor disagreed. Two respondents answered with “Don’t know/hard to say.”

How did you pay for your degree?



Respondents were rather split when it came to assessing whether their master’s degrees were “worth it” financially. One-third of respondents agreed that their degree was worth the financial investment; slightly less than one-quarter (24.1 percent) disagreed. 29.6 percent said they neither agree nor disagree, and 13 percent answered that it was hard to say. As for whether or not their degree conferred financial advantages after the fact, 53.7 percent of respondents disagreed with the statement “I am making more money than I would have had I not completed my degree.”

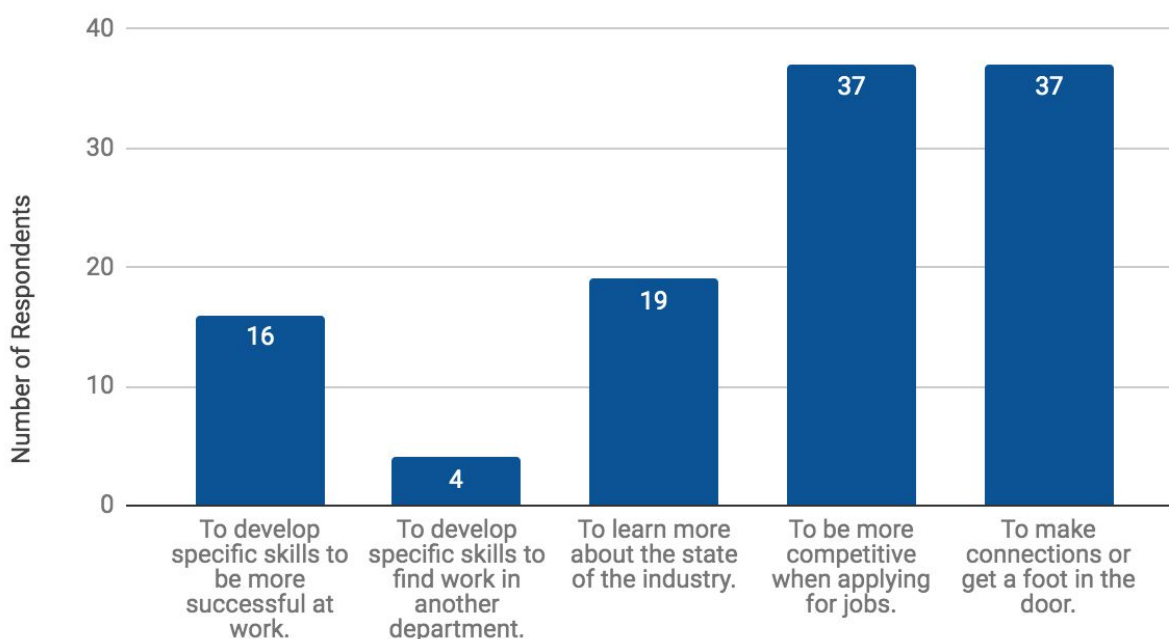
Think about your perceived value of your master's program.



Again, while it's impossible to make generalizations with such a narrow set of data, this highlights an intriguing relationship. Unlike in many other fields, a master's degree does not necessarily translate to more money when it comes to a career in publishing. From a purely financial standpoint, then, a publishing degree might be considered a poor return on investment—the money put into the degree does not necessarily come back in the form of higher-paying jobs down the line. Publishing professionals who take out student loans in order to study publishing as graduate students might find themselves making the same amount of money as their peers who do not have master's degrees while also carrying significant debt as a result of their educational pursuits.

If completing a publishing certificate program or a publishing-focused master's degree does not confer any measurable financial benefit, why would industry hopefuls choose to pursue them?

Why did you decide to study publishing as a post-grad?

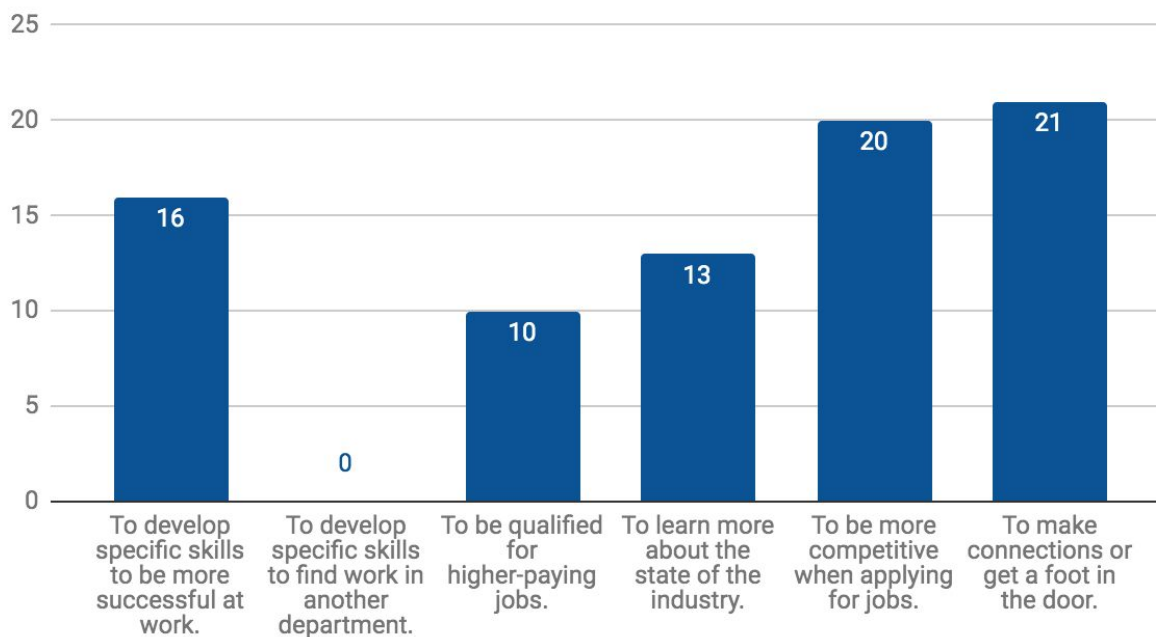


When asked why they chose to study publishing, 45.2 percent of respondents who had achieved some post-graduate education said they wanted to learn more about the state of the publishing industry. A full 88.1 percent said they studied publishing in order to be more competitive when applying for jobs, and to make connections in the industry or get a foot in the door. Answers from respondents with master's degrees were similar, with 50 percent seeking to learn more about the industry; 76.9 percent hoping to be more competitive when applying for jobs; and 80.8 percent hoping to get a foot in the door.

Survey respondents with master's degrees were asked what advantages their grad program gave them that they would not have had otherwise. Forty percent cited skills and experience; in addition, 40 percent of respondents answered connections and networking opportunities. The word "access" appears in several responses: access to internships, access to

alumni networks, access to current publishing professionals—in other words, these masters programs opened doors that were previously closed.

Why did you decide to pursue a degree in publishing?



Although internships and publishing-focused educational programs both serve as avenues into the industry, a publishing degree or certificate does not necessarily supersede the “need” for an internship. Of the twenty-six survey respondents who have a publishing-focused master’s degree, twenty-one (80.8 percent) have also worked as interns. As for the sixty-five respondents who completed a publishing certificate program, fifty-nine, or 90.8 percent, have had an internship at some point in their career.

Conclusion

Although the data obtained by this survey cannot be generalized, it does offer an interesting glimpse into the current state of the publishing industry. Among the survey respondents, there is a clear perception that publishing is a difficult industry to break into—not

just for financial reasons, but also because of the importance of having the right connections when it comes to landing jobs. It isn't uncommon for a young publishing hopeful to complete a book publishing post-graduate program, work a string of internships, and still struggle to find employment in the industry.

According to the *Publishers Weekly* article "Why Publishing is So White," published in 2016, "Many of the white industry members instead cited low starting salaries as a significant reason for the lack of diversity. As one white editor at a midsize press explained, because publishing jobs are 'not well paid,' the industry is unfortunately self-selecting for people who don't necessarily need to live on a salary alone."

Although the article quotes a few publishing professionals who disagree that salaries are the problem, recent conversations on Twitter have shined a spotlight on how little starting pay has changed over the years. On April 26, author S. Jae-Jones pointed out that in 2009, her starting salary in the publishing industry was \$33,000; ten years later, the average starting salary is not much higher. Jae-Jones adds:

Because publishing pays so little, the turnover rate is TERRIBLE. The only people who can afford to stick it out in the long run are people who have other ways of supplementing their income—either family or spouse. This is part of the reason the industry has a diversity problem. Most POC I knew did not have a family to support them financially (I did); most POC I knew were the ones supporting THEIR families.

Survey respondents echoed these sentiments. One respondent, who works in marketing in New York City, said:

What truly drives people away is the enormous financial cost of getting your first job. I don't know ANYONE in a junior position right now that DIDN'T get their job because they had enough money from their family to survive in NYC on unpaid internships or paid \$10,000 for a graduate program. No one in the industry seems to want to acknowledge that only rich people and extremely lucky people have the means to internships and graduate programs, and they're the only ones who have any means to get hired. Even with my paid internship over the summer, the position was only part time. It would have been impossible to live and commute in New York without my additional grant, the money I'd started saving years ago, and the extra financial and emotional support during my move from my family. And even with luck and money on your side, there's not even the guarantee that that will get you a job right away—I've known people who've looked for entry level publishing jobs for over two years and had no luck. ... And at least now, I've found that POC and LGBTQ folks leave the industry or don't try to enter the industry in the first place because of economic stress.

Another respondent, working in editorial in New York City, said:

My company has been pushing for hiring diverse employee candidates, yet it's the assistants who look to hire a diverse range of part-time interns (and much less so, the employers looking for full time employees). Unfortunately, many of those interns can work part time for minimum wage while they're still in school, but aren't able to sustainably live at the full-time salary my company offers if they

were to be hired after graduation. Most of my co-workers at the assistant level are from (majorly white) affluent backgrounds and have family help to supplement their incomes. While this is largely the case, the higher-ups in our company have made verbal assumptions that all of us are from middle class to upper-middle class backgrounds and don't pay our own way. This prevents them from trying very hard to raise our salaries and perhaps even subconsciously makes them biased toward hiring candidates who are from higher-income backgrounds. Essentially, this means people in the industry like me, who don't have family help, are building credit card debt, on top of loan debt, just to get by living on such a low salary in NYC, and it definitely closes the door for the majority of young, smart interns who want to build a career in publishing, but aren't able to do it sustainably.

Among the nearly 200 responses, there are dozens of answers like these. No one hunts for a job in book publishing because they think it will make them rich—they do it because they're passionate about the work. However, many young aspiring publishing professionals are discovering that passion alone is not enough to succeed in the industry.

Process and Acknowledgments

The book publishing industry is known for many things, but some of the least flattering are the lack of racial diversity, the low starting salaries, and the highly competitive job market. For my final research paper, I wanted to look more deeply into the relationship between these three things. Part of the reason I chose this topic was because, as an alumna of NYU's Summer Publishing Institute, I had access to the SPI listserv, and I knew I could get a lot of survey responses from that resource. (I was right—I'd guess at least 100 of my 187 respondents came directly from the listserv.)

Special thanks to Kent Watson for sitting on my oral exam committee and for helping me distribute the survey to a wider swath of publishing professionals than I would have had access to otherwise. Extra thanks to Abbey Gaterud for also sitting on my oral exam committee, and for inspiring me to live my best life literally every single day (#TeamMoira). I also owe tremendous thanks to Dr. Rachel Noorda for helping me crystalize the idea for this paper; for providing an excellent list of scholarly resources; for providing the same list a second time when I misplaced the first list; and for giving exceptional feedback on the first draft of this research paper.

Additional thanks to Paige Lytle, Melissa Rhodes, Hayley Jozwiak, and Sarah McCabe for their support and encouragement. Thanks also to everyone who took the time to answer my survey honestly and to those who sent me nice emails about the project—there's so much more research that needs to be done, but I hope this is a decent start.

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Appendix A: Survey Questions

Demographics

Which best describes your current role?

- Editorial
- Marketing
- Sales
- Publicity
- Management
- Operations/Production
- Agent
- I do not currently work in publishing
- Other

How would you describe yourself? Select all that apply.

- Native American, First Nations, or Alaska Native
- Native Hawaiian or Pacific Islander
- Black or African American
- Middle Eastern or North African
- White or Caucasian
- Asian
- Latinx

How long have you worked in publishing? Please include internships.

- Less than a year
- 1–3 years
- 4–6 years
- 7–10 years
- 11–15 years
- 16–20 years
- 21–25 years
- More than 25 years

What is the highest level of education you have completed?

- Some college
- College graduate
- Some post-graduate

- Post-graduate with MA/MS

Education: Some post-graduate

Did you complete a publishing course such as NYU's Summer Publishing Institute or the Columbia Publishing Course?

- Yes
- No

Did you take classes through a publishing program or focused specifically on publishing?

- Yes
- No

Why did you decide to study publishing as a post-grad?

- To develop specific skills to be more successful at work.
- To develop specific skills to find work in another department.
- To learn more about the state of the industry.
- To be more competitive when applying for jobs.
- To make connections or get a foot in the door.

How did you pay for the classes or program? Please select all that apply.

- My job helped pay for it.
- I received tuition assistance through the GI Bill.
- I paid for the courses out of pocket.
- I paid for the courses using an education fund, such as a 529 plan.
- My family helped cover the courses or provided other financial assistance, such as helping with rent or living expenses.
- I lived with family to reduce day-to-day expenses.
- My spouse or partner helped pay for the courses or provided other financial assistance, such as helping with rent.
- I received state or federal financial aid.
- I received merit-based or need-based scholarships or grants.
- I took out student loans.
- Other

Education: Post-graduate with MA/MS

Did you complete a publishing master's program such as those offered by New York University or Portland State University?

- Yes
- No

Why did you decide to pursue a degree in publishing? Select all that apply.

- To develop specific skills to be more successful at work.
- To develop specific skills to find work in another department.
- To be qualified for higher-paying jobs.
- To learn more about the state of the industry.
- To be more competitive when applying for jobs.
- To make connections or get a foot in the door.

How did you pay for your degree? Select all that apply.

- My job helped pay for it.
- I received tuition assistance through the GI Bill.
- I paid for the courses out of pocket.
- I paid for the courses using an education fund, such as a 529 plan.
- My family helped cover the courses or provided other financial assistance, such as helping with rent or living expenses.
- I lived with family to reduce day-to-day expenses.
- My spouse or partner helped pay for the courses or provided other financial assistance, such as helping with rent.
- I received state or federal financial aid.
- I received merit-based or need-based scholarships or grants.
- I took out student loans.
- Other

Think about your perceived value of your master's program. For each statement, please mark whether you disagree, neither agree nor disagree, or agree.

- My degree gave me clear advantages when I was applying for jobs.
- My degree was worth the financial investment.
- My degree was worth the time I invested in it.
- I would not be as successful if I had not completed my degree.
- If I could do it over, I would not attend a master's program.

- I am making more money than I would have had I not completed my degree.

What advantages did your grad program offer you that you would not have had otherwise?

Internships

During your publishing career, have you ever worked as an intern?

- Yes
- No

Have you ever had to turn down an internship opportunity because it was unpaid or did not pay enough?

- Yes
- No

How many internships have you had?

- 1
- 2
- 3
- 4+

What company did you intern with? (If you don't want to specify, please describe the company, i.e. "An independent publisher in Portland, OR" or "One of the Big 5 in New York.")

How were you compensated?

- Paid (hourly)
- Paid (stipend)
- Unpaid
- Unpaid, but received college credit
- Unpaid, but received valuable experience
- Unpaid, but was eventually hired by the company

How many hours per week did you work?

- 0–10
- 11–20

- 21–30
- 31–40
- 40+

How long did your internship last?

- 1–3 months
- 4–6 months
- 7–9 months
- 10–12 months
- More than a year

While working as an intern, how did you pay the bills? Please select all that apply.

- I lived off the money from my internship.
- I lived off of or supplemented my income with savings.
- I worked additional jobs.
- My family provided financial assistance.
- I lived with family to reduce day-to-day expenses.
- My spouse or partner provided financial assistance.
- Other

Think about your perceived value of your internship(s). If you have had more than one internship, think about the one that was most beneficial to you. For each statement, please mark whether you disagree, neither agree nor disagree, or agree.

- My internship gave me clear advantages when I was applying for jobs.
- My internship was worth the financial investment.
- My internship was worth the time I invested in it.
- I would not be as successful had I not had this internship.
- What I put into the internship was worth what I got out of it.
- The work I did was worth more to the company than what I got in return.
- My internship made it easier to break into the industry.
- During my internship, I did the work of a regular full-time employee without any of the benefits.

Employment

When you started applying for jobs in publishing, how long did it take you to find full-time employment in the industry? (Please include time spent applying for jobs while working as an intern, even if your internship was full-time.)

- 1–3 months
- 4–6 months
- 7–12 months
- 12–18 months
- More than 18 months

Final Questions

Describe how you got your start in the publishing industry.

Did you feel like you had adequate connections and experience when you first started applying for publishing jobs? What additional resources do you wish you'd had?

Have you ever considered finding work in another industry?

Do you know anyone who was unable to continue working in the publishing industry?

If you currently work in publishing, does your company have an internship program? If yes, are interns paid or unpaid?

Is there anything else you'd like to add?