



At a Crossroads: New York City's Status as a Global Fashion Capital

Industry Leaders and Government Must
Take Collective Action to Sustain the City's
Preeminence in the World of Fashion

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The report draws on analysis from McKinsey & Company and other sources. The Partnership for New York City is responsible for the conclusions and recommendations of the research.

Cover image: Brooklyn Navy Yard

Executive Summary

New York City is where the world comes to discover what's in style, whether in music, the arts, food, or fashion. Throughout its four-hundred-year history, the city has been a destination for innovators and entrepreneurs. Cultural and commercial diversity across the five boroughs makes New York a magnet for top talent and a hub of creativity.

For almost a century, New York City was the nation's garment production capital.¹ Although manufacturing has moved to less expensive locations, the city is still at the forefront of U.S. fashion design and marketing. The ubiquitous and distinctive styles of American sportswear and streetwear have been launched and popularized here.

Powered by fashion, arts, and culture, in 2023, the city attracted more than 62 million tourists who spent \$74 billion.² Thousands of international students study at the Parsons School of Design, the Pratt Institute, and the Fashion Institute for Technology, three of the country's top design and fashion institutions.³ Although the COVID-19 pandemic had a devastating impact on the city's retail sector, recovery is well underway. Global brands are opening brick-and-mortar retail locations with regularity in Manhattan and, increasingly, in Brooklyn. Broadly, the fashion industry's apparel sector accounted for one quarter, or 2.77 million square feet, of all Manhattan leasing activity in 2023.⁴

In the post-pandemic world, however, New York City has lost a bit of its fashion luster compared to Paris and Milan. **Looking ahead, New York is at a crossroads: government and fashion industry leaders must decide whether to make a strategic investment in the industry's future or risk losing fashion's defining contributions to New York's economy, culture, and brand.**

A combination of local factors and global trends are diluting the historic concentration of fashion talent and industry activity in the city. Top designers and their companies are less visibly engaged with New York and its institutions. The biannual New York Fashion Week that was long the primary showcase for the next generation of American style has become less prominent. Fewer students are completing programs at the city's fashion schools and graduates are not necessarily staying in New York given the relatively high costs, global dispersion of suppliers and manufacturers, and options available for direct-to-consumer sales and marketing from anywhere.

This report delves into how New York City is being impacted by recent trends as well as what will be required to ensure that it remains a global leader in fashion. For this research, more than 40 of the most prominent voices across the fashion ecosystem—including brands, retailers, investors, media, landlords, events and trade show managers, leaders

of educational institution, etc.—were interviewed and helped shape the recommended initiatives to reinvigorate and sustain the industry. These recommendations include:

- Establish a **coalition of fashion industry leaders** from across the fashion ecosystem who will provide vision and funding for a well-connected, highly visible, and forward-looking local industry organization that can work with the city and state economic development agencies to revive and strengthen New York City's fashion "brand".
- Launch a hybrid (in-person and virtual) **Designer Accelerator** to help designer brands grow their businesses, providing access to investment, marketing, and mentorship.
- Create a **Central Designer Campus** to provide new/emerging designers with a space to work, learn from each other, and share pooled resources.
- Develop **curated storefronts/pop ups** to encourage the discovery of emerging designers by consumers and buyers, with a mix of brick-and-mortar and virtual offerings of rotating brands.
- Expand deeper **industry partnerships** with **schools** to encourage students to explore the wide range of careers in fashion, and to ensure that education aligns to the skillsets and knowledge that the fashion industry needs.
- Reinvigorate **New York Fashion Week** with increased promotion and by showcasing more emerging designers.

Past initiatives along these lines have been limited by the lack of strong and organized backing from broad-based industry and public sector leadership, including designers and retailers, real estate, advertising, finance, as well as fashion schools, trade groups, and state and local government. New York's future as a global fashion powerhouse requires collective action that leverages all New York's unique assets, including its growing technology industry, the framework for which is described in this report.

Introduction

New York City is a global hub of innovation and design, thanks to a concentration of diverse, creative talent, top-ranked educational, research, and cultural institutions, and market leaders across every sector of the economy. New York's status as a global trendsetter is exemplified in the fashion industry where it is preeminent in American sportswear, streetwear, and prep.⁵ For almost two centuries, the business and art of fashion has been a defining contributor to New York City's culture and international brand. Over the past decade, there has been evidence of decline in the size and prominence of the fashion industry in New York City, reflecting societal and economic shifts attributable to the global COVID-19 pandemic and longer-term factors.

The Partnership for New York City launched this study to review the impact of both recent and historic trends that threaten New York City's future as a fashion capital, with the intention of shoring up an industry that is an important contributor to New York's creative spark and attractiveness to international talent.⁶ The analysis is rooted in research, supported by McKinsey & Company, and interviews conducted with more than 40 leaders and experts across the fashion. This report identifies the challenges as well as the opportunities for New York City's fashion industry to remain strong and a leader in design and innovation in the years to come.

While there are many variables that factor into a healthy industry, this report focuses on recommendations to strengthen New York City's fashion industry, support emerging designers, develop and retain fashion talent, and increase the interest of investors and the global fashion industry in New York City and its designers.

New York City's History as a Garment Center

During the early 1800s, the garment industry in New York City flourished with the influx of Eastern European immigrants skilled in clothing production and by the invention of the Singer sewing machine in Boston.⁷ The garment industry grew faster than any other industry in the U.S. between 1828 and 1858 and, by the mid-1800s, New York City was established as the center of American fashion design.⁸

During the 1940s and 1950s, New York was the birthplace of a uniquely American style of clothing—modern sportswear—created to reflect a more casual lifestyle.⁹ New York City's fashion "brand" includes a style of American sportswear, created here, that encompasses the tastes, creativity, individuality, and ambition of an urban lifestyle that is consistently influenced by shifting trends in art, music, cuisines, culture, sports, and the diversity of

the city’s population. New York has been credited as the originator of “streetwear” driven by the hip-hop, skateboarding, and graffiti culture of the 1970s, ’80s, and ’90s.¹⁰ The global popularity of these American styles continues today, along with a newer American style of “workwear”.¹¹

Until recently, Manhattan’s Garment District, the 24 blocks roughly between 34th and 42nd Streets from 5th Avenue to 9th Avenue, was home to a complete ecosystem of manufacturers, designers, suppliers, showrooms, and retailers that anchored the local industry for nearly a century.¹² As garment production moved to lower cost locations, however, the number of manufacturers in the district plummeted.¹³ The local industry was reduced to mostly design, prototyping, and sample production.¹⁴

There are currently about 125,000 jobs in the geographic area known as the “Garment District”, including artists, architects, graphic designers, nonprofits, business support services, and other commercial tenants.¹⁵ Within the industry, there is still sentimental attachment to the area, but it is no longer a one-stop-shop for merchandisers from around the world, since fashion companies are spread throughout Manhattan and Brooklyn. Industry leaders and others have argued the importance of preserving the district as a center of gravity for the city’s industry, but the digital revolution and the likely transformation of this area of Manhattan into a multiuse, live-work neighborhood makes it unlikely the city will have a physical concentration of the industry in one neighborhood going forward.



Garment District (1952)



Garment District (2023)

Timeline – A Brief History of Fashion in New York City¹⁶

1670s	Paris becomes the epicenter of fashion under the reign of Louis XIV, who is often recognized as the one who inspired France to become a world-renowned hub of fashion by focusing on textiles and creating opulent dress codes at Versailles. ¹⁷
1820s	Influx of immigrant craftsmanship, largely from Europe including Eastern European Jews and Italians.
1850s	Invention of the (Singer) sewing machine in Boston, Massachusetts, enables mass production and, in part, ready-to-wear clothing.
1860s & 1870s	Birth of the New York City department store including Bergdorf Goodman, Lord & Taylor, Tiffany & Co., and Macy's along "Ladies' Mile", a premiere shopping district, that stretches 6th Avenue between 14th and 23rd streets, adjacent to the garment factories opening nearby. ¹⁸
1916	The first zoning law is passed which eventually leads to the development of the Garment District as it is known today.
1939-1945	The German occupation of Paris during World War II allows for other cities to gain standing as global fashion hubs. ¹⁹
1940s	New York City becomes a global fashion capital. The mayor, industry, and the International Ladies' Garment Workers' Union worked together to create the New York Dress Institute to promote the city as a premier site for fashion. ²⁰ In 1944, the Fashion Institute of Technology and Design is created with a similar joint effort. ²¹
1943	Originally called "Press Week", the first New York Fashion Show is established by the industry's first publicist, Eleanor Lambert, at the Plaza Hotel so American designers could gain exposure during World War II. ²²
1950s	Modern sportswear (or "separates"), developed by American fashion designers, which began in the 1920s, becomes more popular in the 1950s as women's participation in leisure and athletic activities increases. ²³
1960s & 1970s	Production sites outside of the U.S., such as Hong Kong, Seoul, and Dhaka are starting to be used given the relatively cheap labor. The number of garment manufacturing firms drops by half, from more than 10,000 to more than 5,000 and this downward trend continued through the 1980s and 1990s.

Timeline *continued*

1980s	Imports are increasing as a share of all clothing in the country. Some smaller fashion companies merge to form conglomerates, resulting in the growth of large, multinational, publicly owned corporations. To remain in business, small companies seek cheap labor to control costs. A resurgence in immigration to New York City around the same time made lower cost labor more widely available.
1987	The City Planning Commission creates the Special Garment Center District to preserve roughly 8 million square feet to manufacturing use through zoning in order to limit conversions to other uses. The real estate industry fights back, stating the uses are at odds with the current needs of the city, but the industry loses and the zoning amendments pass.
1993	New York Fashion Week begins in Bryant Park as a consolidation of citywide press events known as 7th on Sixth. ²⁴
2004	The city rezones the larger area around the Garment District from industrial to mixed-use, allowing for both residential and commercial development. However, a Special Garment Center District “Preservation Area” rule prevents buildings larger than 70,000 square feet from converting to apartments, hotels or offices unless the landlord provides an amount of manufacturing space equivalent to what is being lost. ²⁵
2018	The city modifies the zoning rules to allow office conversions in larger buildings by lifting the 1980s requirement for commercial landlords to preserve manufacturing space when converting a building to office space. That restriction remains in place today.
2024	New York City Economic Development Corporation (NYCEDC) launches the M-CORE program designed to support the renovation of underperforming commercial buildings—some of which may be used to bolster segments of the fashion industry—by providing tax breaks for real estate developers.



Macy's (undated)



Macy's (2024)

Fashion Boosts the New York City Economy

New York is critical to the fashion industry and the fashion industry is critical to New York.

The fashion industry is important to New York City's economic health and global stature. During 2022, the city saw \$96 billion in sales of fashion, jewelry, footwear, and other goods sold here, with \$51 billion in direct sales and \$45 billion in indirect sales.²⁶ The industry employed more than 130,000 residents and accounted for more than \$20.4 billion in gross city product (GCP)—the market value of all fashion goods and services produced in New York City.^{27,28}

The Fashion Institute of Technology, the New School's Parsons School of Design, and the Pratt Institute are leading educational institutions that attract students from around the world. The city's fashion schools collectively awarded more than 2,600 fashion-specific degrees and certificates in 2022.²⁹ The infusion of young talent into fashion and design sectors from these creative programs adds to the vibrant cultural identity of New York.

More than 62 million visitors came to the city last year—almost rebounding to pre-COVID-19 levels—and generating \$74 billion in economic impact, \$48 billion of which was from direct spending (including lodging), and is forecasted to reach 68 million by 2028.³⁰



Close to 20% were international visitors (13.5 million) hailing from the United Kingdom, Canada, France, and Brazil, among other countries.³¹ Tourism and shopping go hand in glove. The New York City Tourism + Conventions' 2023 social media coverage to promote retail shopping highlighted venues including The Museum of Broadway Shop, The Shops at Rockefeller Center, and holiday window displays of retailers like Bloomingdale's, Saks Fifth Avenue, and Macy's resulting in 13.2 million engagements across social media platforms.³²

Fashion is a driving force in the city's retail industry. Despite the devastating impact of COVID-19 on brick-and-mortar retail activity, the supply of citywide retail space has increased since 2019.³³ Apparel retail (a subset of the fashion industry) recorded the highest leasing volume of any industry in early 2024, with over 96,000 square feet leased across 18 transactions in Manhattan.³⁴ The rebounding leasing activity has reduced the amount of space in Manhattan's main retail corridors available for rent to 16% in early 2024, down from 18% in 2019 and a peak of 24% during the pandemic. In prime retail corridors like SoHo, as little as 2% of retail space is on the market.³⁵

Although brands are looking to increase productivity with smaller retail footprints, an increase in the number of new retail openings since the pandemic underscores the importance of the New York City market to brands and retailers. New luxury stores are opening in prime retail locations along Fifth Avenue such as Prada expanding its New York presence with the purchase of two buildings for nearly \$850 million, Kering acquiring space nearby in January 2024 for nearly \$1 billion, and LVMH redeveloping a large space for a flagship Tiffany & Co. store and exploring additional space along the luxury retail corridor.³⁶ Outside of Manhattan, Hermès is planning a permanent new location in Williamsburg, Brooklyn in 2026, after launching a successful pop-up there.

Famed American brands such as Oscar de la Renta, Ralph Lauren, Diane von Furstenberg, and Donna Karan all launched in New York City during fashion week shows. Their presence attracts and inspires other players in the fashion ecosystem.

New York Fashion Week (NYFW) historically has attracted prominent designers and buyers from around the world and generated both media attention and substantial economic activity in the city every year. NYFW also showcases emerging talent and brands and is seen as a prime marketing opportunity. In 2017 (the latest year data is available), it generated \$600 million in income for the city with visitors spending \$2,500 on average—far more than its peer Fashion Weeks in London, Paris, and Milan, combined.³⁷

Industry at a Crossroads

Despite the rich, historical roots and success of the fashion industry in New York City, a variety of indicators show its vulnerabilities. The fashion industry's contribution to the gross city product (GCP) started to decline in 2014, and then dropped sharply between 2019 and 2020, the first year of the pandemic (Exhibit A). Over the decade, the fashion industry's GCP dropped 13.6% from 2012 to 2022, and the industry has yet to fully recover.³⁸

Fashion employs nearly 50,000 fewer people compared to a decade ago, and the industry is forecasted to continue to lose jobs over the next four years (Exhibit B).³⁹ Completion of fashion degree and certificate programs, such as fashion/apparel design, fashion merchandising, retail management, and apparel manufacturing, have declined from a peak of 3,826 in 2016 by 30% to 2,668 in 2022.⁴⁰

Exhibit A

NYC's fashion industry GCP, \$, billions

NYC's fashion GCP declined during 2020 but has been growing since; inflation adjusted GCP has not yet recovered to pre-2020

Source: Lightcast™, accessed 12/14/23; BLS Consumer Price Index for All Urban Consumers (CPI-U) Inflation Data

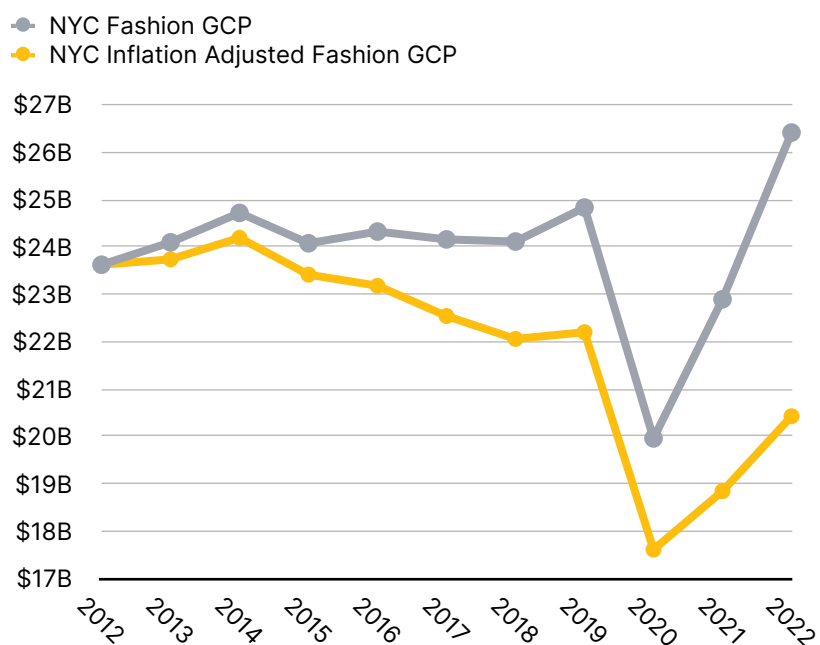
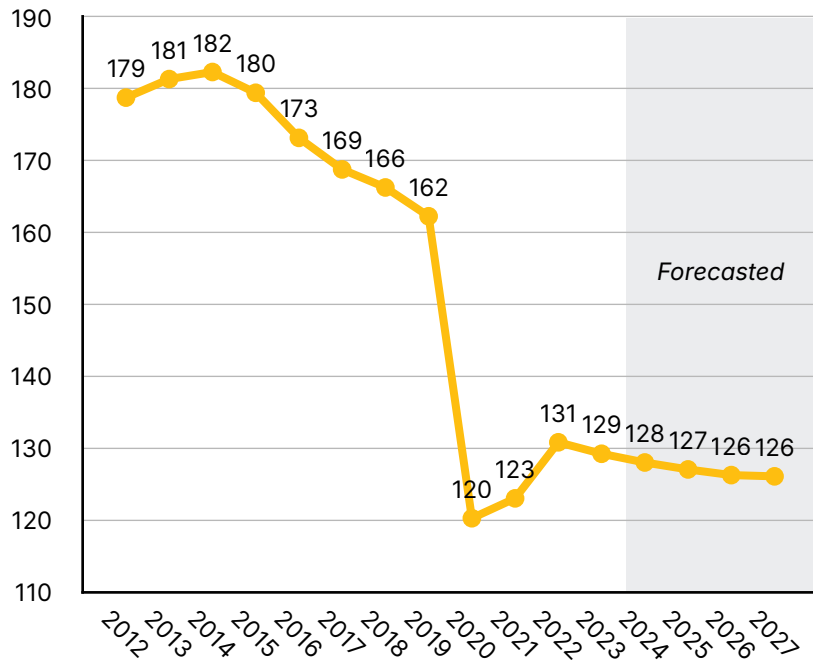


Exhibit B

NYC Fashion industry employment, thousands

Employment has been on a steady decline over the last decade and is not expected to recover over the next few years

Source: Lightcast™, accessed 11/21/23; Note: For fashion sub-industries marked as “<10” employed, 5 was used to approximate an employment value



The fashion industry is inextricably linked to the health of the retail sector, which has suffered significant challenges in the past few years, including:

- *Growth in direct-to-consumer brands, retailers, and marketplaces* enabled by technology and social media and buoyed by e-commerce penetration, challenges the market share of existing brands. Brands that used to benefit from being close to physical shoppers and foot traffic, can now be anywhere and reach consumers around the world. The rise of designers selling direct to consumers online via social media and other platforms can increase their reach, but also increases competition for the brick-and-mortar stores.
- *Closure of specialty stores* over the past five years including the iconic and multi-brand retailers such as Henri Bendel (closed in 2019), Barneys (2020), and Opening Ceremony (2020) that were known for providing space to introduce and elevate emerging brands and designers is a loss for emerging designers, buyers, and consumers alike. New retail centers such as Brookfield Place (2015), Westfield World Trade Center at the Oculus (2016), and Hudson Yards (2019) opened over the decade, demonstrating a thriving retail landscape in the city before the COVID-19 pandemic.⁴¹ These shopping centers are faring well, likely because they all offer programming, events, and activities in addition to their retail offerings to help build community and attract shoppers and visitors alike.⁴² However, they do not play the role that the retailers mentioned above that closed did in curating and promoting new designers.

Barneys opened on Seventh Avenue in 1923 as a menswear retailer.⁴³ The company expanded into womenswear in the 1960s and soon after became an iconic shopping destination for luxury fashion. Barneys was world-renowned for curating the most desired luxury pieces. The loss of Barneys was cited as a particularly major loss for new designers given that it was a place that they could be discovered and elevated. Having designs carried there was regarded as a pivotal milestone for emerging talent.

Other factors have directly impacted the fashion industry, including:

- *Decentralization of fashion production* has occurred by the industry spreading beyond the traditional borders of Manhattan's Garment District to other areas of the city as well as to the region, signifying there may no longer be a need for established designers to be physically located here. Cheaper manufacturing overseas was only the start, now 3D printing and the use of Artificial Intelligence (AI) to visualize designs on virtual models, quick turnaround in shipping prototypes by air courier, and the ability to communicate in real-time with global manufacturers have further decreased the need to be nearby all elements necessary to fabricate a garment. Some fashion businesses have expanded or relocated to new spots across the city.
 - At the same time, emerging designers say that they still rely on the infrastructure that a local manufacturing ecosystem provides, benefitting from collaboration and rapid iteration while establishing their brands. They also often cannot meet the minimum volumes required to produce their goods overseas at scale.
- *Transformation of New York Fashion Week* has led to what some fashion leaders believe is its diminished status, including changes to the media and influencing landscape, logistical challenges due to decentralization, movement of some American fashion superstars out of New York City, and the increasing cost of doing business.

Beyond local issues, broader systemic changes have been underway that are having sizable effects on the fashion industry in New York City. Research for this report identified five themes as impacting the city's prominence in the fashion industry over the past decade.

A. Proliferation of e-commerce

One significant global trend across commercial centers is the rise of e-commerce, which escalated during the pandemic and remains a driving competitor to brick-and-mortar retailers. Between 2012 and 2023, the U.S. share of online sales from total retail spending on clothing nearly tripled.⁴⁴ New York City remains a popular destination for flagship retail stores, but brands are trying to be more efficient with less space while also trying out experiential, community-building retail.

“To reach the modern consumer, retailers need to deploy a multi-faceted business strategy, and find a healthy balance between brick-and-mortar and e-commerce channels. Brands will continue to be thoughtful and somewhat judicious with their store counts. They are looking at their portfolios and where locations can be optimized. Rather than coming to New York City and opening 12 stores, they might only open three stores.”

— Jason Maurer, Executive Vice President, National Urban Retail, Brookfield Properties

New York City has the highest concentration of headquarters for U.S.-based brands/retailers that have opened since 2013, but none of these newcomers have achieved revenues significantly greater than \$250 million.⁴⁵ Newer companies that have reached this milestone are headquartered in Los Angeles or San Francisco, including Allbirds, Figs, Goat, and Reformation.

B. Decentralization of influence

Social media and e-commerce have shifted the landscape of fashion influencers, leading to a proliferation of new types of tastemakers and trendsetters—anyone from anywhere. This new model is a contrast to the New York City-centric tastemakers of the past, when fashion magazines and New York Fashion Week drove trends, and department stores influenced which of those trends would be purchased and worn by consumers.

Direct-to-consumer brands and new business models are overtaking the market share of established brands. This trend is further driving fragmentation in the sector and reducing the need for designers, or their businesses, to be physically located in New York City to be successful.

“The merchants at the department stores were the gatekeepers, but they also decided what was going to work. Fast forward 25 years and suddenly discovery and retail are massively fragmented.”

— Anish Melwani, Chairman & CEO, LVMH Inc. North America

C. Consolidation of the industry

The fashion industry, especially luxury, has undergone significant consolidation in the last decade. As the large Europe-based fashion companies have undergone consolidation and become even bigger, it is harder for smaller independent and emerging brands with less capital to effectively compete in the global market.⁴⁶ Almost all (98%) of the economic growth in the luxury segment of public companies in 2022 was attributed to four companies based in Europe: LVMH, Hermès, Richemont, and Kering.⁴⁷

D. High costs of living and doing business

New York's cost of living and doing business has increased significantly in the last decade. It is now tied with Geneva as the third most expensive city in the world. Housing costs are 385% higher than the national average and grocery and food prices are one-third higher.⁴⁸ New York City ranks on the high end among global fashion hubs in cost of doing business with commercial rents nearly twice the national average.⁴⁹ While not specific to fashion, high costs coupled with relatively low industry salaries impact attraction and retention of talent.^{50,51}

"We started our company at 148 Lafayette Street, which is where we get our name. As the business matured, we grew out of our beloved SoHo space and needed to find a new home. It was important to me to stay in New York—the infrastructure is just better here. Moving my company to the Brooklyn Navy Yard allowed me to invest in and build out our retail network across North America. Brooklyn is the perfect home, and it's cool, too."

— Deirdre Quinn, Co-Founder & CEO, Lafayette 148 New York

E. Challenges of successfully scaling a fashion business

New York is seen by industry leaders as a challenging place for starting a fashion business due to cost and access to funding when compared to other global fashion hubs. Building and scaling a fashion business requires the support of investors, mentors, and retail locations or other venues where new brands and products may be showcased at an affordable price. These features are more limited than in the past. Investment in fashion brands is seen as riskier today because the return-on-investment potential has decreased.

Looking Forward

New York City is at a point where deliberate actions will be required to regain its competitive edge in the next generation of fashion. The city can capitalize on its unique diversity and scale of its economy to attract and support the fashion sector. It also benefits from the convergence of cultures where trends in fashion draw inspiration from sports, film, the arts, and music sectors that are concentrated in New York. When it comes to innovation, New York's thriving tech sector offers direct access to a range of new tools and talent to support the industry.

"Innovation is not hampered by tradition [here]. Creativity, grit, inclusivity, resilience—that's what New York is."

— Kim Fasting Berg, Executive Vice President, Marketing, WME Fashion

In short, New York has the advantages that can help counter the challenges facing the global fashion industry such as disruptions in the supply chain, inflation, and the rise of fast fashion with its ultra-low prices and speed to market.⁵²

What the experts say:

- New York City created legacy styles (e.g., American sportswear, streetwear) that are unique and popular worldwide.
- There is excitement about what New York City could stand for going forward, including the intersection of tech and fashion, diversity, convergence of cultures, and sustainability.
- The U.S. is recognized as the most important market for many international brands, and it is believed that New York City will always be the leader in this country.

"Street culture is unique here [in New York City] to anywhere in the world. Kids are always experimenting with clothes and shoes. Each neighborhood is different [in their style]."

— David Belt, Founder, Macro Sea and Co-Founder & Executive Chairman, Newlab

Priority Initiatives to Spur NYC Fashion Industry

Fashion industry experts widely agree that the future of New York City's fashion industry depends on three components: 1) supporting emerging designers and brands to help them overcome barriers to building and scaling a business in the city; 2) attracting, developing, and retaining talent for New York City's fashion workforce; and, 3) standing up a sustainable campaign to project New York's distinctive fashion brand to regain worldwide attention from editors, buyers, and press.⁵³ The following are suggested ways to achieve these objectives:

A Coalition to Sew it All Together

A coalition made up of leaders across the fashion ecosystem, working in partnership with state and city government economic development agencies, is needed to set a vision, galvanize support, and coordinate stakeholders to drive growth and promote New York City's brand in fashion. Industry leaders expressed the need for an entity focused on proactively supporting the fashion industry that could help catalyze and maximize the potential of the priority initiatives below.

"It's all about the branding. You don't need to brand Paris or Milan. You know what to expect ... You know that you're going to have emerging designers here creating clothes out of their grandma's closet. It's a missed opportunity."

— Ana Andjelic, Global Chief Brand Executive

A coalition would convene relevant groups, initiate citywide fashion industry projects, and take on the role of quarterback to see initiatives through, all with central oversight of goals that drive the New York fashion industry's long-term success. Widespread representation from the fashion ecosystem is critical including from brands, industry groups, government, real estate, education, retailers, and corporations with multi-brand portfolios.

A recommended first step is for the city and industry to convene a roundtable of representatives from the fashion ecosystem with the goal of considering the five initiatives presented in this report.

"We are not competing with couture. We don't need to. We need a mission statement that encompasses the goals that we want to achieve which is to sustain and support a growing, thriving fashion business in New York City."

— Gary Wassner, CEO, Hildun Corporation

1. Establish a Designer Accelerator with Sustained Resources

An accelerator program uniquely targeted at addressing scaling and commercialization challenges of growing brands, providing access to investment and mentorship across all the stages of the business.



New York does not currently have an organized program to support growing fashion companies across all stages of business development. Prestigious programs such as the LVMH Prize and the Council of Fashion Designers of America/Vogue Fashion Fund are helpful to new designers, but there are few resources for designers who are trying to scale.

An accelerator can help designers reach the next level of business with improved access to capital at defining milestones, targeted mentorship, and increased exposure to consumers and investors. Fashion brands are particularly problematic for investors due to their high risk and long return on investment profiles. The role of industry leaders in an accelerator program is critical since they have the expertise to project the likelihood of success of a designer and the commercialization potential of their work.

"I don't think any designer would mind giving up a small stake of their business for that [financial] support."

— Gary Wassner, CEO, Hildun Corporation

The accelerator program could help fashion brands reach scale by increasing access to capital, tailored mentoring, funding, and acquisition opportunities. In most accelerator models, participants can secure a fixed investment in return for giving up an equity stake in their company.

Key participants for this initiative include sponsors (e.g., fashion companies), mentors (designers and executives), and public agencies that provide funding and promotion.

CASE STUDY: CFDA Fashion Incubator (2009-2018)

The Council of Fashion Designers of America (CFDA) is a national not-for-profit trade association founded in 1962, with over 400 members, whose mission is to strengthen the impact of American fashion globally. The CFDA Fashion Incubator ran in New York from 2009-2018 to provide business development support for emerging designers.⁵⁴ Eligible emerging brands needed to demonstrate business viability via substantial press coverage, orders from retailers, and having a minimum of two years of operations. While it was running, the incubator:

- Supported 10 businesses on a two-year cycle by offering:
 - Individual design studio space with two-year below-market-rate leases and communal work studio, conference room, and kitchen area sponsored by Newmark Group with a central location in the Garment District
 - Nine-month MBA program developed in partnership with NYU's Stern School of Business that involves access to over 50 industry leaders and collaboration with MBA students to develop business plans
 - Participation in press, promotional event opportunities, and networking opportunities
 - Education seminars and business mentoring
- Received a \$200,000 grant from the NYCEDC to help establish the incubator.
- Received support from corporations including W Hotels, Target, MAC Cosmetics, and GFP Real Estate, formerly known as Newmark Holdings.

The incubator closed because there was not enough funding available for rent, even though the space was heavily subsidized. Many of the designers did not have the financial resources to pay rent, no matter how low, given how early they were in their careers. The CFDA transitioned the programmatic part of the incubator to a virtual platform to provide business mentorship. Experienced industry experts provided sessions to address specific business challenges. Lessons learned from the incubator to apply to a future incubator venture include shared work space/equipment instead of individual offices for each designer and completely subsidized rent for emerging designers.

“Compared with other locations, up-and-coming designers have a harder time developing, launching, and growing new brands in New York City. This is due—in part—to high operating costs, diminishing shopping neighborhoods, and the loss of workshops and sample rooms. Larger, established companies can play a bigger role in cultivating fashion talent and innovation in the city by collaborating with small brands, participating in incubators, and offering exceptional learning and development programs.”

— Joanne Crevoiserat, Chief Executive Officer, Tapestry, Inc.

CASE STUDY: Pratt Institute's Brooklyn Fashion + Design Accelerator

The Pratt Institute ran a fashion sustainability and technology accelerator and research program in South Williamsburg, Brooklyn focused on ethical and sustainable fashion production from 2014-2019. It was intended to provide design-oriented tenants with studio and production space while commercial viability for their brands is in development. The 15,000-square-foot facility launched 37 businesses. Offerings in the accelerator included:

- Sample development studio with state-of-the-art equipment to run small batches (no minimum requirements);
- Mentoring on business development with an added focus on minimizing environmental impact and ethical production; and,
- Guidance and coaching on technical requirements for garment production.

The accelerator was initially funded by the Brooklyn Borough President, New York state, and the Pratt Institute but was unable to develop a sustainable business model or attract private funding and closed after five years.⁵⁵

2. Create a Central Designer Campus

A central campus providing new/emerging designers receive space to work, learn from each other, and share pooled resources.

Emerging designers struggle with high rents, the need for expensive specialized equipment, and limited business skills.⁵⁶ A Central Designer Campus would offer a shared space with the benefits of subsidized work areas, pooled resources (e.g., photographers or fractional executives), and access to industry leaders. Rotating experts as “mentors in residence”, consistent programming to learn from other designers (e.g., lunch and learns), and networking with other designers and related stakeholders would help designers and build a community. The campus would be complementary to existing campuses such as Made in NYC, which has a much broader focus than fashion.

“The answer [to survivorship] is to create a campus for the younger designers and have them be supported by very talented retailers or even executives.”

— Cheryl Cohen Effron, Senior Advisor, Tishman Speyer

Previous initiatives that offered subsidized workspace for designers did not scale or receive wide industry recognition, in part, due to the need for more central, accessible locations, continued support, more sustainable funding models beyond the first year, and an effective operator to run the campus. Building from these lessons, the requisites for the Central Designer Campus could yield long-term success including:

- Selecting an experienced operator to run the campus with a proven track record in management and recruitment (e.g., proficient in accelerator/program management, investor, and mentor relationships, establishing a rigorous talent selection process)
- Establishing a financially viable business model that can sustain ongoing programming, for example, through ownership of the building to ensure reasonable rents can be maintained
- Fostering participation from dedicated representatives of the fashion industry, bringing mentorship, awareness, credibility, legitimacy, and prestige to the campus
- Utilizing an accessible location, with proximity to other ecosystem players that designers may need to access regularly (e.g., manufacturers, suppliers)

“With an industry like fashion, which is very cashflow intensive, it would be necessary to figure out more consistent ways to relieve pressure [on emerging designers]. It is challenging because the individuals who start these brands are not businesspeople and margins are getting tighter.”

— Lauren Sherman, Journalist, Puck



An expansive network for support, reduced operating expenses, and exacting standards and selection criteria to bring in new designers increase the chances of the longer-term success of the businesses and the campus.

Key participants: Public and/or private sponsors (e.g., real estate), mentors (designers and fashion executives), fashion schools, and emerging designers.

“Designers need access to exceptional training, like the program at Central Saint Martins, but they also need an ecosystem of support to launch their careers through apprenticeship programs as well as funding.”

— Jyothi Rao, Consultant and Strategic Advisor, former fashion industry executive

The Fashion Career Design Hub is a new project that will be housed in an existing 10,000-square-foot vacant space in the Garment District, partially supported by a state NY Forward grant.⁵⁷ The Custom Collaborative, the nonprofit delivering the project, will provide workforce training and development, marketing services, job placement services, and space for research and development. The hub will be geared to primarily serve low-income and immigrant women in the city’s fashion industry—offering shared equipment, a showroom, a photo studio, affordable short-term office space, and other services.

3. Develop Curated Storefront(s) for Designer Discovery

An initiative that functions in consistent and highly visible place(s) and operates a dynamic virtual space where a rotating mix of emerging designers can be discovered by consumers and buyers.

New York retailers like Barneys and Opening Ceremony once featured and curated displays for emerging designers, allowing them to be discovered. These opportunities have largely disappeared leaving new designers with few in-person promotional opportunities. A curated storefront would showcase emerging designers that have been chosen through a highly selective process by fashion experts in a high foot-trafficked area near other attractions (e.g., shopping, dining, entertainment).

Low rent and short-term leases would be essential. Maintaining a “white-box” style pop-up space that can quickly accommodate a new tenant would enable a consistent and efficient rotation of designers. Bringing in trained sales or retail and marketing support to help with aspects such as the creation of social media content and on-site advertisements would add an elevated and engaging experience for shoppers as well as drive additional traffic.

Curated rotating storefronts offer an opportunity to activate underutilized real estate in prime locations. A lesson learned from previous attempts to sustain small brand showrooms was lack of access to a strong pipeline of emerging brands that would have ensured a consistent flow of content for these spaces to attract interest. Industry partnerships with schools or design associations could stand up and sustain a pipeline into dedicated showrooms.

“What’s missing from New York’s fashion business? The decline in specialty stores and the fact that you don’t have Barneys anymore. Barneys was like your incubator.”

— Lynn Usdan, Senior Vice President of Ethics & Compliance and Corporate Affairs, LVMH

A virtual storefront to showcase new designers could offer a complementary and parallel option to an in-person storefront. A “Virtual New York Fashion Showcase” would help broaden the pool of potential designers and counterbalance to the required financial investment needed for an entirely on-site showcase. The virtual showcase could travel to different partner organizations over time such as fashion and design schools or fashion companies.

Key participants: Public and/or private sponsors, landlords, industry merchandising/curating experts, emerging designers, an experienced fashion store operator.

SPOTLIGHT: New York City's M-CORE Program

New York City's Manhattan Commercial Revitalization Program (M-CORE), a partnership between the NYCEDC and the New York City Industrial Development Agency, provides tax breaks for real estate developers to support the renovation of underperforming commercial buildings.

A 31-story tower, 161 Water Street (161 Water) in Lower Manhattan—owned and operated by WSA Waterfront LLC and Milky 100 LLC—is one of the first of New York City's M-CORE projects (see Timeline, p.8).⁵⁸ The building is being upgraded to attract and build a community of high-growth fashion, arts, creative, and technology tenants, including both large and small businesses. Once complete, the building will include retail, office space, a creative makerspace, and amenity spaces (e.g., shared production facilities and studios, art galleries, film screening rooms, meeting spaces, etc.). A focal point of the development will be a conceptual department store spanning multiple floors that feature tenants' products in addition to showcasing other immersive retail experiences.

The building, amenities, and purpose of the project align with the strong interest from industry in creating community hubs that support designers. There is potential for developers to collaborate with the city and a fashion industry-led coalition around locating curated storefronts/pop-ups at a space like 161 Water as a first step toward implementing these proposed initiatives.

4. Expand (Deeper) Industry and School Partnerships

Structured partnership between schools and fashion industry employers to promote employer goals (e.g., emerging talent profiles, diversity), create more opportunities and awareness for students of the wide range of careers in fashion, and ensure education aligns with fashion skillsets and knowledge.

Employers in the fashion industry noted that there are a few gaps in the training students receive in fashion programs. There is a lack of awareness on the part of students of the diverse skills and profiles required to run a fashion business, leading to graduates who are unprepared to start or run a fashion business. Students are also unaware of many of the potential job opportunities the industry offers (e.g., legal or marketing). Emerging trends in fashion such as Generative Artificial Intelligence, or GenAI, will shape employers' needs and create competition for unique skillsets (e.g., a data scientist may not instinctively consider a career in a fashion company).⁵⁹

“Young designers need to be trained both in their craft and in how to run a business. Many designers don’t understand the magnitude of resources it takes to launch their line.”

— Jyothi Rao, Consultant and Senior Advisor, former Fashion Industry Executive

There is also a shortage of diverse talent in the fashion industry. Internships tend to be low-paying and many students may not have the industry connections that can be a prerequisite to finding a job in fashion.

Interviews with educators and employers cited the need for a more formal, long-term partnership between schools and the industry to create structured recruiting programs and ensure that the curriculum meets the needs of the industry. Some schools have formal programs in place surrounding employer engagement while others rely more on relationships of individual instructors with industry.

“New York produces great fashion design talent. But there is still a gap within the business side of fashion. We need to provide business professionals with opportunities to collaborate with fashion designers. The connections between designers and businesspeople are where we are lacking.”

— Ben Barry, Dean, School of Fashion, Parsons School of Design

Schools and the fashion industry could collaborate in a few ways to support each other by:

- Supporting career opportunity discovery across the fashion ecosystem that goes beyond design and into other business pathways for students through:
 - Offering entry-level paid internships accessible to students of diverse backgrounds,
 - Fashion companies providing externships for instructors to gain knowledge in areas related to their areas of expertise, or
 - Fashion companies sponsoring courses or modules on topics relevant to running a fashion business (e.g., merchandising).
- Informing curriculum and program development to prepare students for relevant trends in the industry such as sustainability (e.g., new materials development, supply chain, industry greenhouse gas emissions), technology (e.g., GenAI, new manufacturing practices).
- Supporting student diversity through recruitment initiatives, mentorship programs, and scholarships, grants, and housing benefits to supplement internship income.
- Creating opportunities for students from different academic backgrounds to discover more career paths in fashion by instituting a strategic presence at various schools based on skill needs (e.g., outreach to data scientists from the New York City College of Technology who may be unaware that their skills are needed in fashion) or hosting company information sessions, for example.

Key participants: Educational institutions, workforce development groups, and fashion industry employers.

“Specifically from an employer branding perspective, we have a unique challenge in North America, in that while people are aware of our incredible brands, there is less awareness that the brands are part of a larger portfolio. Some students/creatives/people could benefit from learning more about the business of the industry.”

— Corey Smith, Head of Diversity & Inclusion, North America, LVMH

5. Reinvalidate New York Fashion Week and Amplify New York City's Brand

Reinvigorated New York Fashion Week with objectives that include supporting emerging designers by maximizing industry visibility and elevating a distinctive New York City fashion brand by engaging the city for maximum impact.

New York Fashion Week (NYFW), first debuting in 1943 as “Press Week”, has undergone many changes in the 80 years since it began when it used to generate significant excitement and attention for New York City. In its modern format, the CFDA owns and organizes NYFW’s runway schedule, or “Fashion Calendar”, and implemented a formal application process for designer consideration on the calendar of shows. Many NYFW shows are produced by WME Fashion (WME), working in parallel with the CFDA.

Some fashion industry leaders view recent shifts in NYFW as impacting the buzz and economics of the fashion industry. WME is working on evolving NYFW to better serve designers, bring more customers into the equation, and partner with the city and state in different ways. Social media influencers, direct-to-consumer sales, and e-commerce trends have shaped a new way designers interact with customers. In response to input from designers and brands, and in consideration of these trends, WME has recently revised its business model away from a centralized venue for NYFW and is focused on helping designers to secure custom spaces to show their collections. WME noted they pair designers with brands to create partnerships for NYFW and other events year-round and will be ramping up these efforts in the future. E.g., Jason Wu partnered with Coca-Cola, which sponsored the designer’s 2021 collection, and brought the beverage company’s iconic images into his designs that season.⁶⁰

Industry leaders cite specific changes over the decade that they believe are responsible, in part, for the deflation of NYFW on the world stage, making attendance feel less “required” than at the more established centers like Paris, Milan, and London by buyers, editors, etc. These include:

- **Venues:** There is a shared perception by some experts that decentralized venues pose logistical challenges (e.g., lack of a common space to mingle) that impact the experience and end up discouraging attendance from key stakeholders.
- **Cost:** The increasing cost of doing business mixed with a reduction in corporate sponsorships deters some designers from showing in New York City and either choosing to spend resources on other fashion weeks or other priority areas. Showing in NYFW can cost a designer between \$125,000 to \$300,000 on average.⁶¹

- *Citywide Engagement:* Reduction in engagement and attendance of international editors and buyers, in part due to their companies' budget constraints and that of event sponsors, shines less of a spotlight on NYFW and New York City overall.
- *Decentralization:* After leaving Bryant Park in 2009, NYFW has become increasingly decentralized. This shift limits the networking impact for individual designers with a large aggregation of industry players, fashion editors, buyers, and investors. On the other hand, decentralization allows designers more control over where and how their work is shown and in a new context where they can use social media and other channels to network and build on the momentum of NYFW.
- *Other:* Industry stakeholders also shared that the event is more internal/industry-facing, leaving significant opportunity in the future to engage potential customers and city residents. Engagement with programs and events as well as an integrated marketing plan are components that could be incorporated into a revamped strategy.



Fashion industry leaders believe there is an opportunity to elevate NYFW once again by leveraging what makes the city special, focusing on its diversity and culture. There are opportunities for CFDA and WME to work in tandem with an industry-wide coalition to help imagine a “NYFW of the future” and to help identify a master brand for the city.

“We have an opportunity to recapture and bring back the energy of New York Fashion Week.”

— *Nata Dvir, Chief Merchandising Officer, Macy's Inc.*

A reinvigorated NYFW would include the two primary objectives of attracting more global leaders and expanding the event's reach. Drawing on inspiration from younger, non-fashion-focused events like SXSW, the evolving Sundance festival, and relatively new fashion weeks such as those in Copenhagen and Berlin. These cities envision a fashion

week with an innovative perspective without being bound to the past. Some ideas that were identified to attain these objectives include:

- Continuing to attract global industry leaders to New York City by:
 - Hosting special events during NYFW to encourage organic marketing and relationship-building.
 - Concentrating key events to improve logistics for those attending multiple shows through partnerships with landlords.
 - Establishing a differentiating factor that aligns with the brand of New York City once it is determined. If the brand is innovation, then use Augmented Reality (AR) and Virtual Reality (VR) technologies that introduce new and inclusive ways to interact with designs for example.
 - Activating key parts of New York City—such as iconic neighborhoods or museums—for events to generate buzz for the city and surrounding businesses. A notable example is Dior’s April 2024 fashion show at the Brooklyn Museum that celebrated the French luxury brand’s strong connection to New York City.⁶²
 - Delivering programming and digital activations that would appeal to fashion stakeholders and engage the public by leaning more on partnerships with New York institutions like museums, libraries, historic buildings, and public spaces to allow for robust content creation. Partnering with unique entities could allow for more diverse sponsorship opportunities.
- Expanding impact and reach, requiring partnerships with city government, fashion companies, and other industries by:
 - Creating multiple accessible exhibitions and shows with emerging designers in public parks, closed streets, malls, etc., to promote inclusivity and reach a wider audience.
 - Offering special fashion week hotel rates, programming, and logistical support to promote attendance from global visitors.
 - Creating special experiential retail experiences (e.g., designer pop-ups, celebrity, and artist appearances) to engage more members of the public.

Implemented together, these ideas will help increase international attention, create more economic opportunities from events and initiatives, expand the number of designers showing at NYFW, and reinforce New York City’s position as a global fashion capital.

Key participants: Public and private sponsors, landlords, industry groups (New York City Hospitality Alliance, New York City Tourism + Conventions, New York State Hospitality & Tourism Association, New York State Empire State Development, and NYCEDC), NYFW governing organizations (CFDA and WME), brands.

“The New York Fashion Week program should be aligned to the brand and very international with a broader audience: professional trade groups, talks, industry conversation, beyond buyers and press. Industry talks should be in the [Fashion Week] calendar. That would revitalize the whole conversation.”

— Ana Andjelic, Global Chief Brand Executive

A Path Forward

In addition to standing up the priority initiatives, other areas that New York City must consider to fully realize a healthy, dynamic fashion industry include new areas within sustainability and technology and innovation. Both areas have major implications for the fashion industry and are already existing areas of strength for the city—from industry, to investors, to startups, to academic institutions. GenAI, the circular economy, and biofabrics/new materials science have significant potential to be areas of specialization for New York City.

Sustainability and New Materials Science in Fashion

Early-stage new materials science or biofabric companies are starting here at a faster rate than ever before given the presence of both design schools and programs such as Columbia University's Materials Science and Engineering program, offering a chance to partner. The “second generation” of biofabric entrepreneurs, classified by a life sciences accelerator executive, were built off innovations with the most potential for success that the first generation learned such as using existing materials (e.g., abundant feedstocks) that can replace current products and plug directly into existing supply chains.⁶³

- Bioeutectics is an Argentinian biotech startup that makes plant-based, biodegradable solvents for sectors such as fashion, beauty, and pharmaceuticals using renewable materials from the agricultural industry.⁶⁴ It has operations in Tulsa, Oklahoma to be near the feedstock needed for production. The startup, now part of IndieBio New York—an accelerator for early-stage startups using biology to solve major challenges—has relocated some of its operations to New York City for greater access to the designers, investors, and industry supply chains that exist here.⁶⁵
- TômTex is an innovative company at the confluence of fashion design and materials science that uses shrimp and mushroom waste to develop biological-based materials. One co-founder is a fashion designer out of Parsons School of Design who worked under industry leaders such as Alexander Wang and Ralph Lauren, and the other co-founder is a scientist focusing on biology and engineering. TômTex, also part of IndieBio New York, and similar startups have the potential to gain traction within the fashion industry given increased interest in regenerative products and the vast global supply chain of textiles and fashion.⁶⁶

Next Steps

Despite the challenges that the fashion industry faces in New York City, industry leaders continue to be optimistic about its future. Agreed upon perspectives about the future of fashion in New York include its legacy of creating new trends with worldwide appeal, excitement about what New York fashion could stand for by looking at the intersections of culture, diversity, tech, and sustainability, and the fact that the city remains a model for resilience and economic opportunity.

The proposed initiatives and ideas to help strengthen the fashion industry in New York City are based on these pillars, but they are not new. Many programs and interventions have been tried and, while some still exist, many do not. The array of expertise and experience that was drawn from to inform the recommended initiatives was based largely on what can be learned from past experiences.

A targeted, collaborative strategy with embedded private and public sector support is required to ensure that New York City leverages its assets and preserves its prominence as a significant fashion capital of the world.



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List of Interviewees

Name	Title	Organization
Ana Andjelic	Global Chief Brand Executive	
Ben Barry	Dean, School of Fashion	Parsons School of Design, The New School
David Belt	Founder	Macro Sea and Co-Founder & Executive Chairman, Newlab
Kim Fasting Berg	Executive Vice President, Marketing	WME Fashion
Jeff Blau	Chief Executive Officer	The Related Companies
Frances Bronet	President	Pratt Institute
Joyce Brown	President	Fashion Institute of Technology
Steven Chambers	Managing Director & General Partner	IndieBio New York
Kenneth Cole	Founder	Kenneth Cole
Brian Coleman	CEO	Greenpoint Manufacturing & Design Center
Joanne Crevoiserat	Chief Executive Officer	Tapestry, Inc.
Anita Durst	Co-Founder, Artistic Director	ChaShaMa
Nata Dvir	Chief Merchandising Officer	Macy's, Inc.
Cheryl Cohen Efron	Senior Advisor	Tishman Speyer
Stacey Feder	Chief Marketing Officer	The Related Companies
Michelle Feinberg	Founder	New York Embroidery Studio

Name	Title	Organization
Adam Freidman	Chief Strategy Officer, Research & Strategic Partnerships	Pratt Institute
Eric Gertler	Executive Chairman & CEO	US News & World Report
Maria Gotsch	President & CEO	Partnership Fund for New York City
Jill Granoff	Senior Advisor	Eurazeo
Efraim Grinberg	Chairman & CEO	Movado Group, Inc.
Lisa Howard	Executive Vice President, Global Chief Revenue Officer	Hearst
Todd Kahn	CEO & Brand President	Coach
EB Kelly	Senior Managing Director	Tishman Speyer
Steven Kolb	Chief Executive Officer	Council of Fashion Designers of America
Aerin Lauder	Founder & Creative Director, AERIN Style & Design Director, Re-Nutriv	The Estée Lauder Companies Inc.
Mi Jong Lee	CEO, Founder, Designer	Emmelle Designs
Suzanne Lee	CEO, Founder	BioFabricate
Susan Lyne	Co-Founder & Managing Partner	BBG Ventures and Former CEO, Gilt Groupe
Tessa Maffucci	Assistant Chairperson; Adjunct Assistant Professor, School of Design	Pratt Institute
Jason Maurer	Executive Vice President of National Urban Retail	Brookfield Properties
Anish Melwani	Chairman & CEO	LVMH Moët Hennessy Louis Vuitton Inc.
Ngozi Okaro	Executive Director	Custom Collaborative
Deirdre Quinn	Co-Founder & CEO	Lafayette 148 New York
Jyothi Rao	Consultant and Strategic Advisor	
Andrew Rosen	Co-Founder, Former CEO	Theory
Kevin Ryan	Co-Founder	Gilt Groupe, Zola
Rachna Shah	CEO	KCD
Lauren Sherman	Journalist	Puck
Corey Smith	Head of Diversity and Inclusion	LVMH Moët Hennessy Louis Vuitton Inc.
Gena Smith	Chief Human Resource Officer	LVMH Moët Hennessy Louis Vuitton Inc.

Name	Title	Organization
Lynn Usdan	Senior Vice President, Ethics & Compliance and Corporate Affairs	LVMH Moët Hennessy Louis Vuitton Inc.
Andrew Ward	Director	New York Garment Center Suppliers Association
Gary Wassner	CEO	Hilldun Corporation
Kinda Younes	Executive Director	ITAC

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p. 5: Scene in the Garment District, Rizzuto, Angelo, 1906-1967, photographer, <https://www.loc.gov/item/2020635805/>; Unsplash, Andrew Varnum

p. 7: The New York Historical Society, Manhattan: high-angle view of Macy's, Herald Square, Broadway and 34th Street, undated, from the George P. Hall & Son photograph collection, circa 1876-1914; Shutterstock, May 24, 2024: New York City, Macy's at 34th Street in Midtown Manhattan at Herald Square, Xackery Irving

P. 8: Courtesy of Tapestry, New York

P. 17: Courtesy of Lafayette 148 New York

P. 21: Courtesy of Lafayette 148 New York

P. 27 (left): Tess Ayano®, Courtesy of Dior, Brooklyn Museum

P. 27 (right): Courtesy of Marc Jacobs, New York Public Library

P. 31 (left): Courtesy of Marc Jacobs, New York Public Library

P. 31 (right): Courtesy of Marc Jacobs, New York Public Library

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