


**Creative
Footprint**

STOCKHOLM



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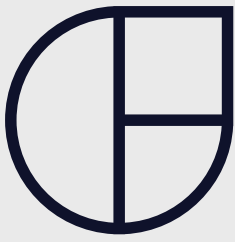
CREATIVE FOOTPRINT STOCKHOLM WAS COMMISSIONED
ON BEHALF OF STOCKHOLM BUSINESS REGION,
FASTIGHETSÄGARNA STOCKHOLM AND ATRIUM LJUNGBERG.

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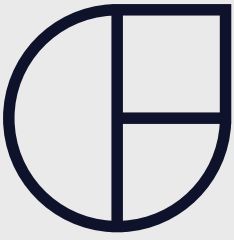
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VIBELAB 2022



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CREATIVE FOOTPRINT (CFP)

Creative Footprint (CFP) is a research project by nighttime consultancy agency VibeLab that researches creative spaces and communities to study the cultural value and impact of music and nightlife in the city. It has previously been conducted in Berlin (2017), New York (2018), and Tokyo (2019).

Creative Footprint Stockholm was conducted in 2021 on behalf of Stockholms stad (the City of Stockholm), Fastighetsägarna (the Swedish Property Federation) and Atrium Ljungberg, one of Sweden's largest property management firms, to address the current state of the Swedish capital's nightlife. As Stockholms stad prepares to implement its first nightlife strategy, this report aims to empower both the city's administration and the wider range of actors and stakeholders operating in Stockholm's music and nightlife scenes.



PARTY . PABLO HEIMPLATZ

WHAT THE REPORT CONTAINS

This report documents the findings of qualitative and quantitative research conducted in the summer and autumn of 2021. Creative Footprint's signature analysis methodology is based on over 5,000 data points relating to Stockholm's approximately 102 music and nightlife venues and the input of 50+ stakeholders gathered in 3 focus groups and 11 in-depth interviews.

Like other CFP reports, these results are calculated in an overall "city score," provided alongside further analysis on the economic and spatial patterns of Stockholm's creative spaces. In comparison to other CFP cities, Stockholm's overall score is similar to Tokyo's and lower than both New York and Berlin. And in all four cities, similar patterns have been observed: venue density correlates positively with factors such as density of transit, density of young adults in a particular area, and rental costs, while areas with high rental costs tend to display lower levels of artistic experimentation.

Scores and analysis are divided into three focal areas of *Space*, *Framework Conditions*, and *Community and Content*. Stockholm's higher *Space* score is balanced by comparatively lower scores for *Community and Content* and *Framework Conditions*, suggesting both assets and challenges in the city. Research participants celebrated the city's energy and diversity, and potential for a vibrant and sustainable nightlife scene. But clear barriers to a vibrant nightlife were also identified, including high operating costs, a restrictive licensing and permitting climate, systemic forms of social exclusion and an imbalanced "venue ladder" that limits opportunities for early-career artists, promoters and would-be venue operators.

This report also includes a set of recommendations focused in two areas: *relationship and capacity building* between nightlife stakeholders, and a *pilot programme* approach for innovative nightlife spaces and policies in Stockholm. These recommendations are based upon both detailed analysis and good practice from the other nightlife cities profiled here. These strategic steps can both strengthen the city's nightlife *and* its broader agenda towards the UN Sustainable Development Goals (SDGs), in support of a future Stockholm model of economically, environmentally, and socially sustainable nightlife.



FESTIVAL . VISIT STOCKHOLM

CREATIVE FOOTPRINT

Creative Footprint is a research project by nighttime consultancy agency VibeLab that researches creative spaces and communities to study the cultural value and impact of music and nightlife in the city. Creative Footprint's unique methodology was developed by Lutz Leichsenring in partnership with Harvard University and has been thus far been implemented to examine the creative nighttime sectors of Berlin¹ (2017), New York² (2018) and Tokyo³ (2019). Now we are proud to present Stockholm (2021).

Over the last six months, Creative Footprint's team of data scientists, led by lecturer Michael Fichman at the University of Pennsylvania, have analysed over 5,000+ data points pertaining to each of Stockholm's 100+ venues to develop a rich cultural analysis of the city's creative and cultural infrastructure. This team integrated venue data with economic and spatial data from government databases using a customized software environment they developed. Working in collaboration with Stockholm-based music and nightlife experts, Creative Footprint's dedicated research team has spoken to dozens of actors, stakeholders and decision makers embedded in Stockholm's creative, music and nightlife scenes to assess the contemporary picture. Conducting extensive focus groups and in-depth interviews, we have uncovered the current pressing issues, challenges and opportunities that have emerged from the ongoing Covid-19 pandemic for the city's nighttime sectors. As such, this report details the findings, recommendations, hopes and aspirations going forward for Stockholm's nightlife.

VIBELAB

VibeLab is a leading purpose-driven consultancy agency in all things at night. Founded in 2018 by Amsterdam's former Night Mayor Mirik Milan and Berlin Club Commission's spokesperson Lutz Leichsenring, VibeLab is based between Amsterdam, Berlin and Sydney. Our expertise and international network of over 3,000 cultural and creative industry professionals, scientists and public officials in more than 100 cities on 6 continents helps all those seeking new paths to improve creative nighttime ecosystems. VibeLab is fast-acting, trendspotting and strategising with all parties involved in creative communities, private and public sectors. By facilitating the exchange of ideas and providing tried and tested tools, formats and best practices, we amplify subcultures.

PENNPRAXIS: UNIVERSITY OF PENNSYLVANIA

PennPraxis is the applied research, professional practice, and community engagement arm of the University of Pennsylvania's Weitzman School of Design. It provides opportunities for multi-disciplinary student and faculty collaboration through fee-for-service projects in the fields of Urban Planning, Architecture, Landscape Architecture, Historic Preservation and more. PennPraxis' data analysis process involves the creation of custom, open-source software tools to allow for reproducible, flexible, and complex analysis for a range of use cases related to planning, health, landscape and the built environment. PennPraxis is an experienced global leader in nighttime urban planning and urban data analytics, and has been a part of the Creative Footprint Project since 2018.

PROJECT PARTNERS

Creative Footprint Stockholm is funded with generous support from our partners Stockholm Business Region, Fastighetsägarna Stockholm and Atrium Ljungberg.

STOCKHOLM BUSINESS REGION

Stockholm Business Region is a company wholly owned by the City of Stockholm and a part of the corporation Stockholms Stadshus AB. The company with its two subsidiaries, Visit Stockholm and Invest Stockholm, are responsible for promoting and developing Stockholm as a business and tourist destination under the brand *Stockholm—The Capital of Scandinavia*. Stockholm Business Region works closely with the business community, academic and other institutions, as well as with various organisations in the city, other municipalities and federal agencies.⁴



FASTIGHETSÄGARNA STOCKHOLM

Fastighetsägarna Stockholm (the Stockholm division of the Swedish Property Federation) was established 150 years ago and supports different urban and community actors and builders. The federation provides support for long-term and professional development by delivering insights, knowledge and tools. Through effective opinion-building, the federation drives issues surrounding Stockholm's real estate sector forward—sustainable urban development, effective housing policy and digitalisation. Its overall purpose is to work for a vibrant city that develops sustainably, today and in the future.⁵



FASTIGHETSÄGARNA

ATRIUM LJUNGBERG

Atrium Ljungberg is one of Sweden's largest listed property companies that focuses on developing attractive urban environments in Stockholm, Gothenburg, Malmö and Uppsala. Working with the municipalities, Atrium Ljungberg builds vibrant urban environments where offices, residential and retail mix with culture, services, healthcare and education. Atrium Ljungberg believes strongly in innovation and the development of attractive locations for the future. Attractive city districts are not only about buildings; what happens inside and between the buildings is just as important. The organisation's partnership with its subsidiary TL Bygg, a building contractor, broadens Atrium Ljungberg's offering and strengthens its business, allowing for projects with high levels of efficiency and flexibility.⁶



SECTION I: INTRODUCTION



1.0 INTRODUCTION: WHY RESEARCH STOCKHOLM'S MUSIC AND NIGHTLIFE SPACES AND COMMUNITIES NOW?

“Nightlife is as important as day, culture-wise—it’s always been a part of the city, and one of the most significant characteristics about a city is its nightlife. Clubs and live venues are the biggest contribution to nightlife—when the restaurants close, it’s them who continue. It’s essential—it’s part of the DNA of a city.”

—City Development Unit Administrator,
Stockholms stad

Why does nightlife matter? Stockholm’s nightlife is an essential part of its culture, and plays a key role in a vibrant, healthy city. A city’s nighttime is many things to many people. It’s simultaneously a time for work and economic activity, for play and exploration, for connecting with community and feeling a sense of belonging—and also for quiet time and sleep. In planning the city after dark, it’s important to consider these multiple, overlapping functions.

“Nightlife is where creativity is born.”

—Johanna Beckman, Music & Nightlife Promoter,
Curator & Booker

Cities most often see nighttime through an economic lens. It’s well-understood that nightlife culture and community activities are important drivers of the *nighttime economy* (NTE). Nightlife fuels a range of secondary industries and tourism economies^{7 8}—and especially given the recent uptick in remote work, can also be a deciding factor in where location-independent workers choose to live. The broader NTE is also a key source of jobs: in London, a full third of the urban workforce works at night.⁹

“Nightlife is an attraction to Stockholm as the capital of Sweden—it’s important for the culture.”

—Club Operator and Manager

Nighttime also serves as an important time for “lifestyle experimentation, cultural innovation and the building of diverse communities”.¹⁰ For generations, nightlife venues have been crucial social infrastructure for those excluded from other gathering spaces. For LGBTQ+, migrant and local communities, youth, and urban residents across a range of identities^{11 12 13 14}, spaces like clubs can be de-facto “therapy sessions, fitness routines, community centres, fashion magazines, dating apps and foster families,” playing out an improvised “politics of care”.¹⁵ These spaces can create a unique sense of belonging for current and would-be residents alike.

“Sound in a city is a sign that something is working—and during Covid-19, the city has been silent. Culture has taken the hardest hit because of Covid-19 restrictions.”

—Jonas Naddebo, Vice Mayor of Culture and
Urban Environment, Stockholms stad

But the power of nightlife comes from social proximity and encounter—and therefore it has been uniquely vulnerable to the impact of Covid-19. In many cities, nightlife spaces have been some of the “first to close, last to open” in various waves of the pandemic. This has proven difficult for both nightlife venues and workers, who often fell through the cracks of pandemic relief programmes not structured with this industry in mind.¹⁶ Cities are increasingly applying a “24-hour” lens to city planning,^{17 18 19 20} and now more than ever, it’s essential for cities to plan for the night as well as the day.

Creative Footprint seeks to identify not just the key issues that emerged during the pandemic, but also the other challenges Stockholm’s nightlife faces from patterns of urban development, policy and urban social dynamics. This report first offers an overview of the Creative Footprint methodology, then breaks down research findings, and finally offers a set of recommendations and next steps, enabling Stockholm decision makers, nightlife creators and nighttime communities the tools to build a more unique and vibrant capital city.

1.1 PROFILING: STOCKHOLM

Sweden's capital Stockholm is one of the fastest growing urban regions in Europe.²¹ With its population expected to increase to 1 million by 2024, more people are choosing to move to the city than ever before. And Stockholm's Creative and Cultural Industries (CCIs) are predicted to grow in tandem. In 2018, Stockholm's CCIs employed 64,000 work-

ers—accounting for 217 billion SEK in annual turnover.²² This figure considers different sectors from music, design and radio. While the lasting impact of the Covid-19 pandemic on Stockholm's CCIs is yet to be understood, this report offers a holistic insight into the current challenges faced by those operating in Stockholm's music and nightlife scenes.



FIGURE 1: MAP SHOWING THE BOUNDARIES OF STOCKHOLM MUNICIPALITY'S 13 DISTRICTS

QUICK FACTS ABOUT STOCKHOLM MUNICIPALITY AND SWEDEN²³:

- **Stockholm Municipality's population:**
960,000 people
- **Sweden's population:**
10.4 million people
- **Official language(s):**
Swedish (main language); and five official minority languages: **Sami, Finnish, Meänkieli** (Tornedalen Finnish), **Yiddish** and **Romani Chib**
- **Official currency:**
Swedish Krona (SEK)
- **Stockholm Municipality:**
Stockholm Municipality is divided into **13 districts** which are administered by district councils
- **Sweden's form of government:**
Constitutional monarchy, with **parliamentary democracy** – political power lies with the parliament and government; the monarch has ceremonial functions
- **Parliament:**
Called '**riksdag**' – 349 members of parliament in a single chamber

SECTION II: METHODOLOGY



2.0 UNDERSTANDING CREATIVE FOOTPRINT'S METHODOLOGY

Creative Footprint's methodology was originally developed in 2017 by Lutz Leichsenring in partnership with professors based at Harvard University and was further developed in collaboration with other leading academics and practitioners in urban planning at the University of Pennsylvania's PennPraxis.

In 2021, Creative Footprint employed its methodology to study Stockholm's music and nightlife scenes. Combining quantitative and qualitative research methods, Creative Footprint's approach yields a detailed snapshot of a city's creative and cultural nighttime infrastructure, as well as the issues, challenges and opportunities for music and nightlife in the city.

2.1 PROJECT TIMELINE AND RESEARCH STAGES

From July to November 2021, Creative Footprint's data scientists and researchers studied the key characteristics of Stockholm's creative and cultural nighttime infrastructure, as well as current issues, challenges and opportunities for the city's music and nightlife scenes.

2021					
July	August	September	October	November	December
					
STAGE 1	STAGE 2			STAGE 3	
Desk research	Online focus groups	In-person focus group	In-depth interviews	Data analysis and score calculation	Report write up

STAGE 1: DESK RESEARCH	<i>Developing a venue database</i>	CFP data scientists built a database of music and nightlife venues in Stockholm's 13 districts. ²⁴
	<i>Identifying key players</i>	CFP and Stockholm-based music and nightlife experts indexed key actors, stakeholders and decision makers related to the city's music and nightlife scenes.



STAGE 2: FOCUS GROUPS AND INTERVIEWS	Online focus groups: <i>Community analysis of space, community and content</i>	CFP hosted two online focus groups with 50+ Stockholm-based nightlife actors and stakeholders to gather data on <i>Space</i> and <i>Community and Content</i> characteristics of Stockholm music and nightlife venues.
	In-person focus group: <i>Community analysis of framework conditions</i>	CFP hosted an in-person focus group with 20+ stakeholders and decision makers to examine the <i>Framework Conditions</i> impacting Stockholm music and nightlife, at Gather Festival's Gather Inn conference.
	Interviews: <i>In-depth issue exploration</i>	CFP conducted 11 semi-structured interviews to further explore key issues, challenges and opportunities for music and nightlife in the city. The 12 interviewees reflected a cross-section of perspectives, from Stockholm's grassroots music and nightlife scenes to senior city councillors and politicians.



STAGE 3: DATA ANALYSIS AND SCORE CALCULATION	<i>Data analysis and score calculation</i>	CFP integrated venue data locations and characteristics with economic and geographic data from statistikdatabasen.scb.se and dataportalen.stockholm.se to understand the relationships between the urban environment and its populations, to CFP venues and their characteristics. To calculate the "score," CFP analysed primary and secondary data to determine and calculate a final score out of 10 for key criteria using proprietary algorithms.
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Creative Footprint focuses on venues because nightlife requires physical space to thrive—and because increasingly, urban places that host or create cultural activity are at risk. Mapping and assessing nightlife spaces affords insight into the health of a city’s cultural and nighttime ecosystem.

holm’s creative and cultural nighttime infrastructure. These spaces drive Stockholm’s CCIs. Stockholm’s venues serve as important anchors of the city’s NTE, and play a crucial role in shaping urban life after dark for Stockholmers and visitors alike.

Nightlife spaces facilitate the sharing of ideas, beliefs and customs between different people and communities, and through that exchange, have the potential to transcend social, cultural and political differences between the people and communities that make up the fabric of a city. Music and nightlife venues are the physical spaces that form Stock-

holm’s creative and cultural nighttime infrastructure. These spaces drive Stockholm’s CCIs. Stockholm’s venues serve as important anchors of the city’s NTE, and play a crucial role in shaping urban life after dark for Stockholmers and visitors alike.

Creative Footprint recognises that nightlife spaces are primarily interdisciplinary: they bring together different creative practices, which in turn foster cultural innovation across a range of fields from music, visual arts, fashion, dance, film, design—even cultural heritage. As such, Creative Footprint sees nightlife at the core of creative activities that influence and generate other related social, economic and cultural activities in the city:

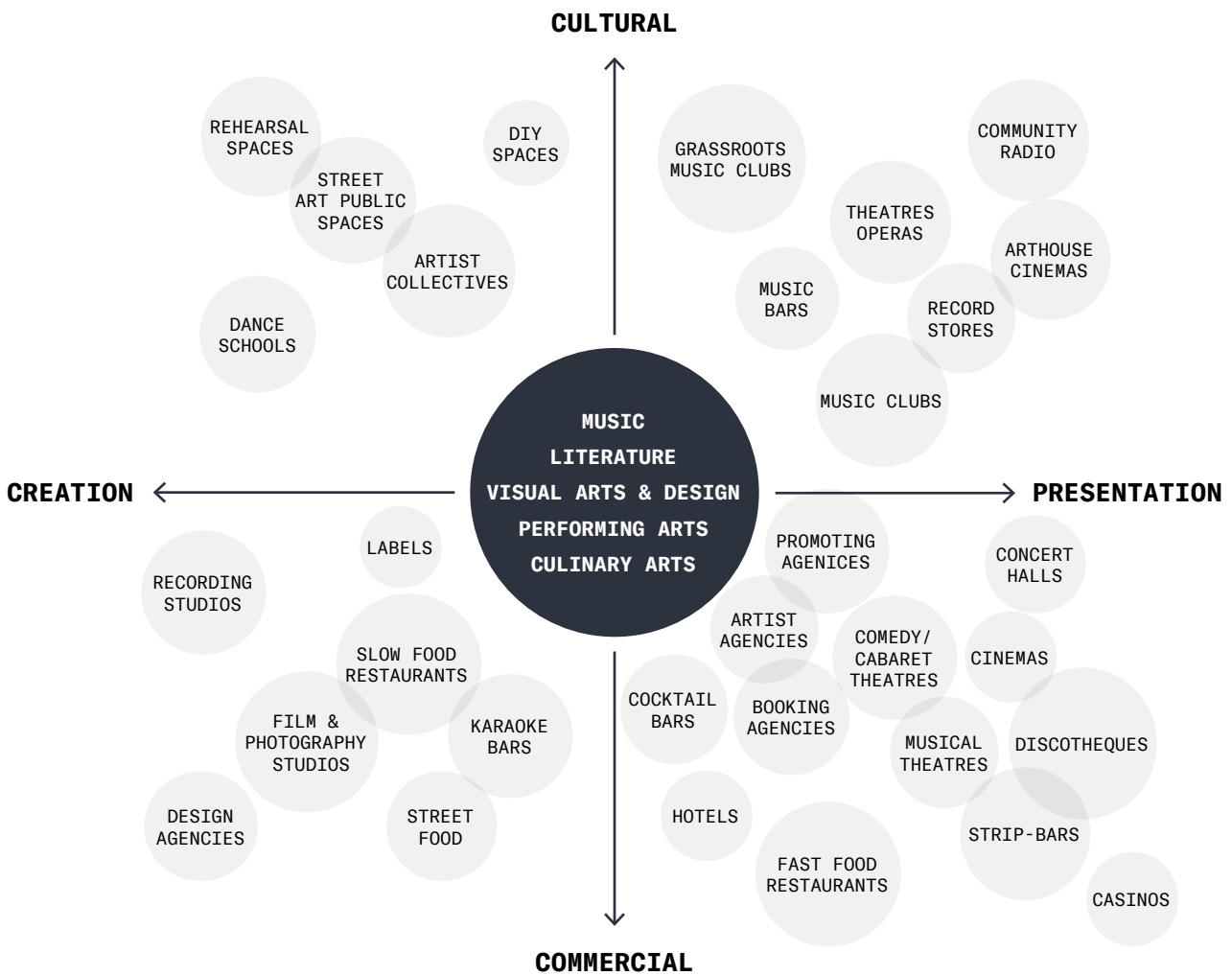


FIGURE 2: GRAPHIC VISUALISING INFLUENCE OF ARTISTIC FORMS ON THE NIGHTTIME ECOSYSTEM ACROSS DISCIPLINES

How does Creative Footprint’s methodology define a ‘music and nightlife venue’?

Music and nightlife venues are defined as venues that have regular music programming that is advertised publicly, and must host at least **one music event per month**. Our research included venues from dedicated live music venues, concert halls, and discotheques to restaurants that host regular music-related events. It should be noted that Creative Footprint’s methodology does not factor in private venues or invite-only venues that host private events such as birthday parties or weddings.

What’s the difference between *nightlife* and the *nighttime economy*?

Creative Footprint defines **nightlife** as *social and creative culture traditionally expressed and experienced at night*. It is created by a broad range of creatives, supporting workers, stakeholders and consumers—together, they form the **nighttime community**. These individuals are part of the **nighttime economy or NTE**, which connotes all the activities, businesses and workers operating at night: nightlife, hospitality and leisure as well as night shift workers, late-night transportation, retail, and more.

The Creative Footprint also focuses strongly on nightlife by and for **grassroots communities**, including young people, marginalised communities, and non-commercial or informal activities. These nightlife spaces tend to be particularly powerful sites of innovation, interdisciplinarity, and experimentation. We see them as an essential part of this ecosystem.

2.3 UNDERSTANDING CREATIVE FOOTPRINT’S SCORE COMPOSITION

Creative Footprint employs 15 different criteria across three categories (*Framework Conditions*, *Space*, and *Community and Content*) to examine a city’s creative and cultural nighttime infrastructure. To assess a creative place, interviewees and

focus group participants respond to specific statements using a psychometric response scale (“Likert Scale”) indicating their level of agreement or disagreement or validity of the statement for the city.

FRAMEWORK CONDITIONS	COMMUNITY AND CONTENT	SPACE
<p>Framework Conditions are defined as the interconnected conditions that affect artistic, cultural and other nighttime activity. This includes relevant laws, regulations and policies; relationships between cultural actors and civic decision makers; the type of funding and support infrastructure available; and access to public and private space for cultural programming and activities.</p>	<p>Community and Content is defined as the interconnected factors surrounding the cultural value of creative and cultural nighttime infrastructure in the city. This concerns how venues promote and market themselves; if venues facilitate interdisciplinary artistic formats; how community-centred venues are; if venues foreground original creative content; and if venues promote experimental artistic formats.</p>	<p>Space is defined as the interconnected factors concerning the internal and external physical conditions surrounding creative and cultural nighttime infrastructure in the city. This includes venue size; how well connected venues are to nearby transportation hubs; how long venues have operated in the city, the multifunctionality of venues; and the reputation of venues.</p>

FRAMEWORK CONDITIONS	COMMUNITY AND CONTENT	SPACE
<p>Public transportation at night</p> <ul style="list-style-type: none"> Is the city's public transport available in high frequency after midnight? Are the main nightlife hotspots good to reach and well connected? Is public transport affordable for the artistic community and audiences? 	<p>Promotion</p> <ul style="list-style-type: none"> Is the promotion and marketing of this space focused on artistic content (artists, line-ups, performances)? Are musicians the main reason why people attend these venues, and if not, what: e.g. culinary offers? 	<p>Venue size</p> <ul style="list-style-type: none"> What size in m² is in use for music events and performances in the venue? (1 person = 1m²)
<p>Overall funding for music and nightlife</p> <ul style="list-style-type: none"> Does the government offer subsidies for infrastructure such as rehearsal studios, festivals and music venues? Is there sufficient government funding for the artistic community available, like artist residencies, funding for music albums or travel allowances? 	<p>Interdisciplinarity</p> <ul style="list-style-type: none"> Does the design of the space enable interdisciplinarity? Does the venue offer events for different art forms, such as visual art or performing art as well as panel discussions or film screenings? 	<p>Pedestrian frequency</p> <ul style="list-style-type: none"> Is the venue accessible for pedestrians via transit and other means?
<p>Overall policies and regulations</p> <ul style="list-style-type: none"> Does the city administration and law enforcement use discretionary power to regulate the music event industry (e.g. are 24-hour events offered or broadly tolerated)? How does law enforcement police music events (not imposing forceful raids or police operations)? 	<p>Community focus</p> <ul style="list-style-type: none"> Is the venue a consistent and regular platform for a niche genre and a stage for its emerging acts? Is it known as an inclusive space for the LGBTQ+ performers and audiences? Is it a hub for certain marginalised and underrepresented groups, scenes, milieus or is it a hot spot for the immediate neighbourhood to mingle? 	<p>Years operating</p> <ul style="list-style-type: none"> What is the length of time for creative usage? (Are both older and recently established operators present?)
<p>Access to local politicians and decision makers</p> <ul style="list-style-type: none"> Is there easy access to local politicians and decision makers when it comes to the nighttime economy? Is there a music representative/association/Night Mayor in dialogue with city officials that bridges the gap to the artistic community? Does the city have an open and collaborative approach to resolving issues? 	<p>Creative output</p> <ul style="list-style-type: none"> Do artists in this venue perform live sets and/or original works? If DJing, is it performed to a level of artistic merit? 	<p>Multifunctionality of spaces</p> <ul style="list-style-type: none"> How multifunctional are nightlife spaces? Do they offer multiple use possibilities, programming for different audiences, and access by both day and night?
<p>Public cultural activities</p> <ul style="list-style-type: none"> Is the city's public space administration open-minded for music events? Is public property easily accessible for events from local music promoters? Is it easy and affordable to rent a public venue or to receive a license for a music event in a public space? 	<p>Experimentation</p> <ul style="list-style-type: none"> Compared to other venues in the city: is this venue a platform for new and experimental trends, sounds and art forms? Is it a place for niche genres and experimental performers as well as extraordinary event concepts? 	<p>Reputation</p> <ul style="list-style-type: none"> Do nightlife spaces make themselves visible and legible via social media and other channels? How engaged are they with their public and the city?

Quantitative research:

Creative Footprint's data scientists examined 15 key data indicators related to each music and nightlife venue in the city (totalling an estimated 102 venues) across three distinct parameters: *Framework Conditions, Space, and Community and Content*. Primary data was gathered through two online focus groups with 50+ Stockholm-based music and nightlife stakeholders pertaining to each venue in Stockholm. This data was then related to economic, geographic, and demographic data²⁵ and the locations of critical transportation infrastructure. Using a custom software system built and maintained by Michael Fichman at the University of Pennsylvania, the CFP data team described the distribution of variables collected in the CFP data, and mined them for important trends and relationships. They integrated these data with those from other CFP cities to see how Stockholm compared. These data are also integrated with CFP's proprietary algorithms to calculate the CFP "score". In analysing the original content and programming of each of Stockholm's venues, this methodology evaluates the cultural and social impact of the city's creative and cultural nightlife, as opposed to solely its economic impact.

Qualitative research:

To accompany quantitative analysis, Creative Footprint conducted qualitative research including focus groups and in-depth interviews with stakeholders, in order to identify the key issues, challenges and opportunities for communities and creative spaces making up Stockholm's music and nightlife scenes.

Research participants:

Collectively, focus group and interview participants represented venue operators from independent spaces to large companies, event promoters and organisers, curators and programmers, bookers and label managers, DJs and musicians working across different genres and local scenes including Stockholm's jazz, hip hop, club and queer communities, as well as city councillors and public administrators working within Stockholms stad. Respondents represented a broad cross-section of different backgrounds, ranging in age from mid-20s to late-50s.

In this report, some quotations from participants are presented anonymously, per their individual preference. This convention allows stakeholders to convey hopes and aspirations as well as critiques and concerns as candidly as possible.



SBR. STOCKHOLM

SECTION III: PRESENTING STOCKHOLM'S CREATIVE FOOTPRINT SCORES



3.0 INTRODUCING CREATIVE FOOTPRINT'S FINDINGS

A city's nighttime ecosystem is made up of a complex interplay between physical infrastructure ('hardware'), its framework conditions ('software')²⁶, and its human capital and talent pool. Together, all the pieces of this ecosystem—a range of venues, local record labels, sound engineers, young emerging voices, spaces and policies enabling experimentation—enable or hinder nighttime and cultural activity in a city. Through its findings, Creative Footprint aims to both identify these individual factors and offer a snapshot of the whole.

In brief, Stockholm's overall score is similar to Tokyo's, and lower than both New York and Berlin. The city's higher *Space* score is balanced by comparatively lower scores for *Community and Content* and *Framework Conditions*, suggesting both assets and challenges in the city. As in other CFP cities, research shows a *positive* association between venue density and the density of transit, young adults in a particular area and rental costs, but an *inverse* relationship between artistic experimentation and rental costs—suggesting that while venues may tend to cluster in transit and young adult-dense areas, the higher costs associated with these areas can preclude artistic risks.

Additional key findings:

- This research only found venues in 6 of Stockholm's 13 districts, with highest densities in Norrmalm and Södermalm.
- Eleven venues have closed during the pandemic, without a clear pattern of location or type, but research participants generally identified key issues that predate Covid-19.
- Stockholm has the lowest artistic programming ratings in the CFP data set—but the city's multi-functional spaces have higher programming scores and are more numerous than in other cities.
- High costs for venue rental and operations and a restrictive permitting climate are seen as two major factors affecting Stockholm's overall nightlife climate. In particular, the requirement tying alcohol licensing to food service facilities has a significant impact on what kinds of spaces can exist in the city.

Research participants celebrated the city's energy and diversity, and potential for a vibrant and sustainable nightlife scene. But they also sounded an alarm, calling for urgent action to address difficulties including high operating costs, a restrictive licensing and permitting climate, systemic forms of social exclusion and an imbalanced "venue ladder" that limits opportunities for early-career artists, promoters and would-be venue operators. This section first provides an overview of Creative Footprint's research findings and quantitative scores, and then further details quantitative and qualitative findings across the three categories of *Framework Conditions*, *Space*, and *Community and Content*.

3.1 OVERALL SCORE

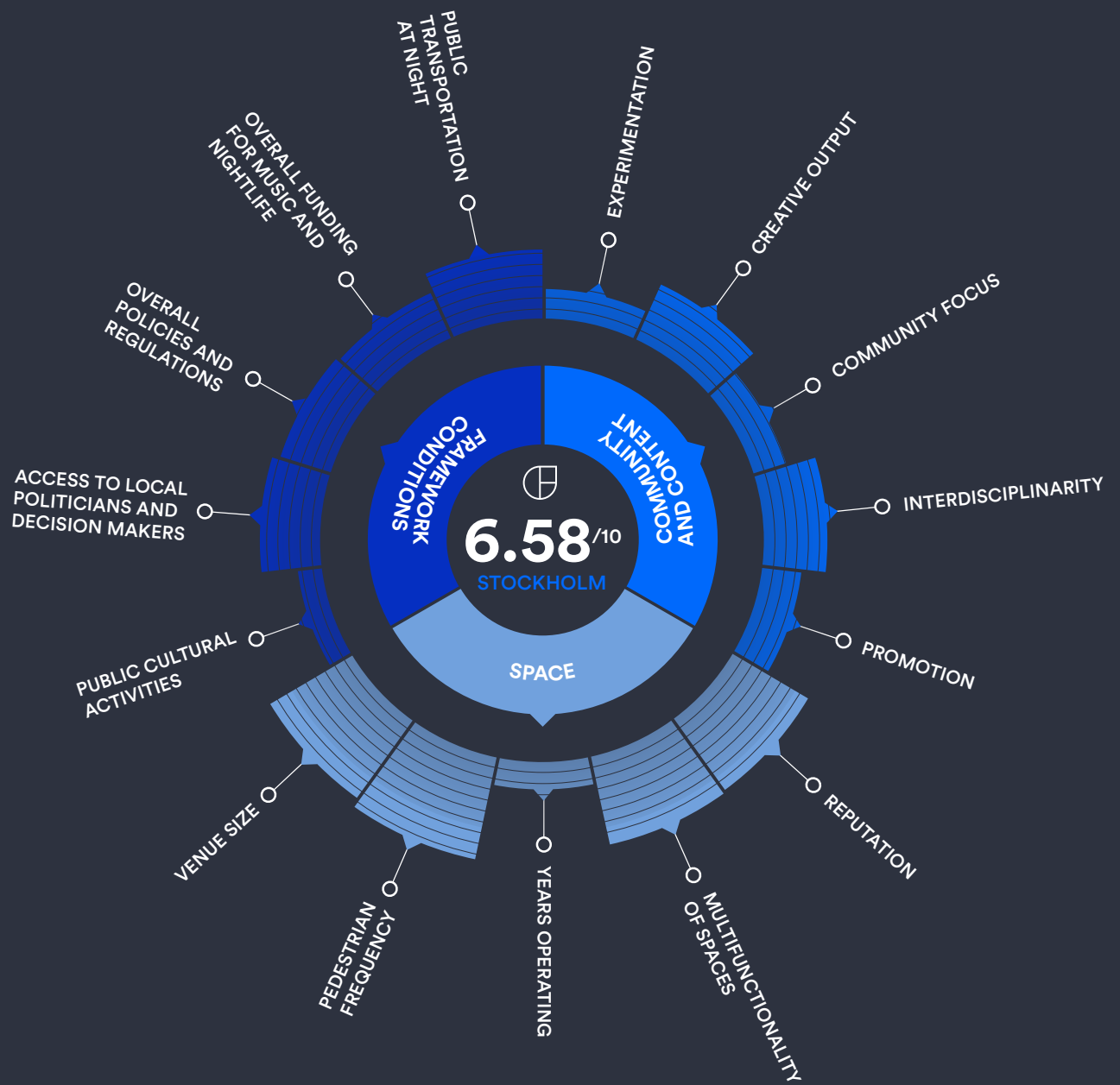
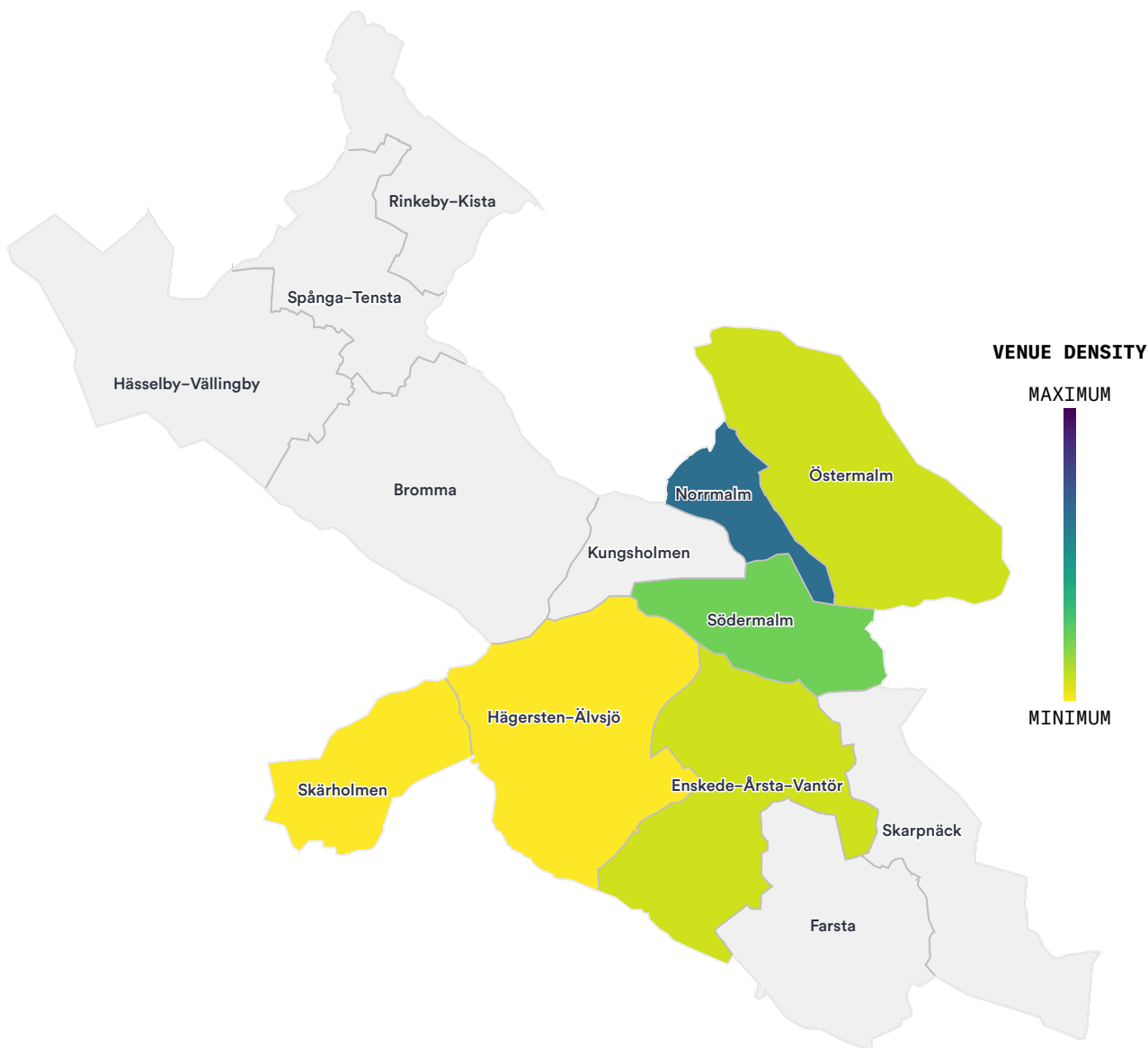


FIGURE 3: GRAPHIC SHOWING STOCKHOLM'S CREATIVE FOOTPRINT SCORE BREAKDOWN

FRAMEWORK CONDITIONS	COMMUNITY AND CONTENT	SPACE
Public transportation at night: 6.61/10.00	Promotion: <u>3.83</u> /10.00	Venue size: <u>9.09</u> /10.00
Overall funding for music and nightlife: 4.83/10.00	Interdisciplinarity: 6.00/10.00	Pedestrian frequency: <u>9.85</u> /10.00
Overall policies and regulations: 5.17/10.00	Community focus: <u>3.32</u> /10.00	Years operating: <u>2.54</u> /10.00
Access to local politicians and decision makers: 5.71/10.00	Creative output: 5.75/10.00	Multifunctionality: <u>8.40</u> /10.00
Public cultural activities: <u>2.40</u> /10.00	Experimentation: <u>2.88</u> /10.00	Reputation: <u>8.36</u> /10.00

VENUE DENSITY
STOCKHOLM, 2021



DATA: CFP, STATISTIKDATABASEN.SCB.SE

CREATIVE FOOTPRINT

FIGURE 4: MAP SHOWING DENSITY OF MUSIC AND NIGHTLIFE VENUES ACROSS STOCKHOLM'S 13 DISTRICTS

Music and nightlife venues in Stockholm are broadly located in busy, centrally located areas and benefit from high pedestrian frequency and good access to public transport. Two thirds of the venues are mid-sized, which offers advantages in operations: they are large enough to generate fees for artists and small enough to also provide emerging artists a stage. However, Stockholm still has potential for venues in the 500-1000m² range. Venues in Stockholm also understand how to engage with their audiences on social media platforms, which impacts public reputation and extends the city’s attractiveness. Venues in Stockholm are able to operate flexibly and multi-functionally, offering dance events, live concerts, exhibitions, literature events and workshops or serving food.

Music venues in Stockholm tend to have been around for many years. New impulses from new venues and up-and-coming operators are only sporadic. This can create a market saturated by established operators and venues, with no “way in”

for new entrants. Stockholm’s music venues’ web presence and digital ads tend *not* to market to their audiences through advertising high quality lineups and live artists. This suggests that Stockholm audiences’ recreational behaviour when going out in the city is less driven by music content.

Experimental venues are artistic laboratories where cultural innovation takes place. These spaces become particularly valuable when they also foster diversity (e.g. platforming marginalised and/or underrepresented groups, different communities of colour, LGBTQ+ artists, etc.) in audience and performance.

However, as seen in Figure 5 below, Stockholm’s music venues score very low in “Experimentation” and “Community Focus”. This implies that venues are more likely to target a broad audience with minimal focus on specific groups, instead of taking risks in experimenting with new sounds or interdisciplinary art projects.

DISTRIBUTION OF PROGRAMMING VARIABLES

1 IS LOWEST RANKING

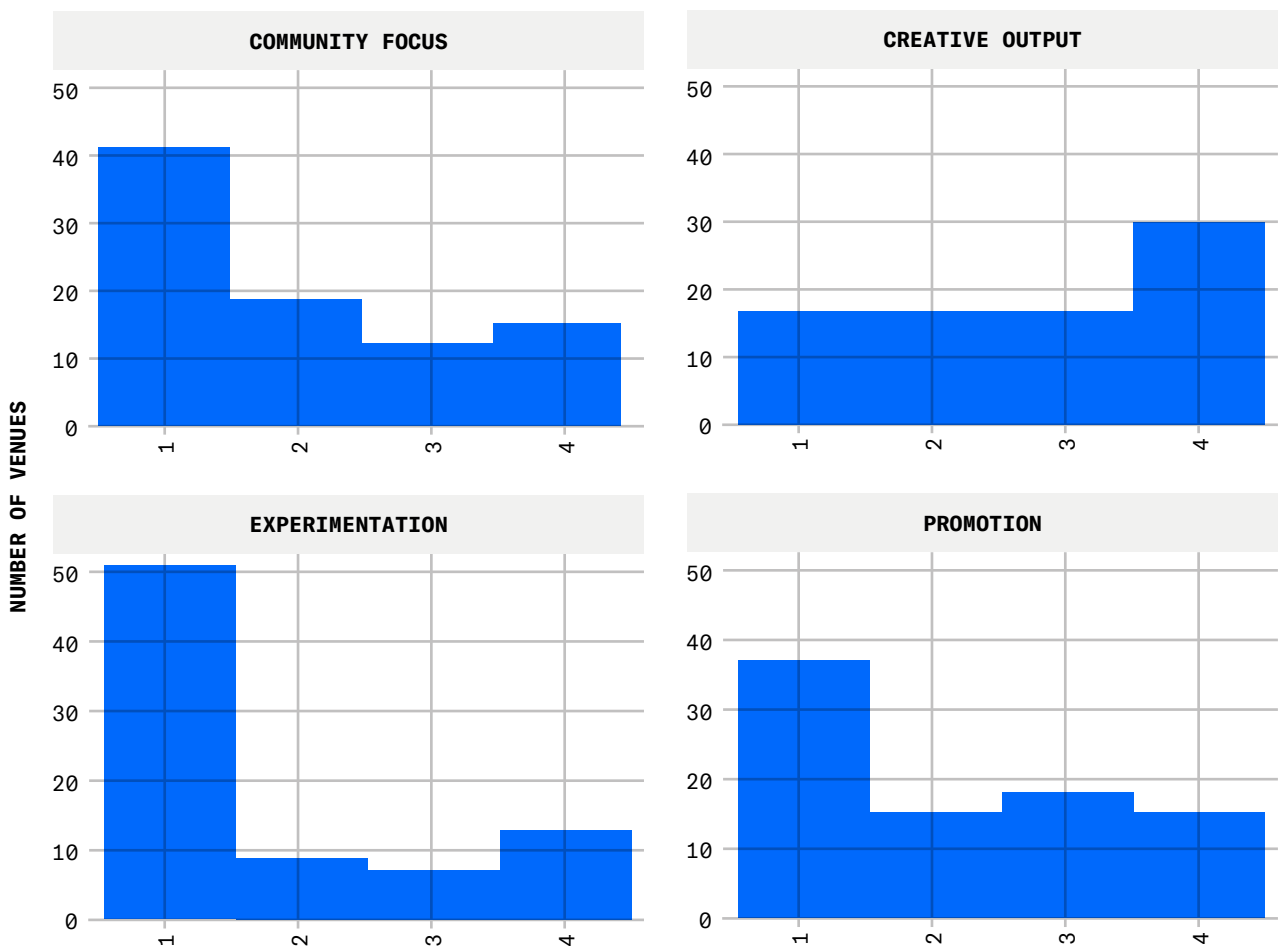


FIGURE 5: GRAPHS SHOWING THE DISTRIBUTION OF PROGRAMMING VARIABLES

3.2 COMPARING BERLIN, NEW YORK AND TOKYO WITH STOCKHOLM

STOCKHOLM 2021	BERLIN 2017	NEW YORK 2018	TOKYO 2019
6.58/10.00	8.02/10.00	7.29/10.00	6.51/10.00

Stockholm’s Creative Footprint score totalled 6.58/10.00. Comparing Stockholm’s total score to previous Creative Footprint studies in Berlin (2017), New York (2018), and Tokyo (2019) demonstrates that the Swedish capital fell short of New York’s 7.29/10.00—sitting just in front of Tokyo’s 6.51/10.00.

	FRAMEWORK CONDITIONS	COMMUNITY AND CONTENT	SPACE
STOCKHOLM 2021	5.06/10.00	6.27/10.00	8.40/10.00
BERLIN 2017	8.82/10.00	6.75/10.00	8.49/10.00
NEW YORK 2018	6.35/10.00	6.92/10.00	8.59/10.00
TOKYO 2019	4.48/10.00	6.96/10.00	8.08/10.00

Creative Footprint’s analysis of Stockholm’s creative and cultural nighttime infrastructure shows that Stockholm, at 5.06/10.00, performed lower than Berlin and New York in *Framework Conditions*. Similarly, our analysis of Stockholm’s venues demonstrates that Stockholm performed lowest of all four cities in *Community and Content* at 6.27/10.00—owing to the very few experimental and community-focused music and nightlife venues in the city. However, Stockholm performed well in *Space* with 8.40/10.00—owing to the many well-connected, mid-sized, multi-use venues in the city.

3.3 VISUALISING STOCKHOLM'S CREATIVE AND CULTURAL NIGHTTIME INFRASTRUCTURE

VENUE DENSITY
STOCKHOLM, 2021

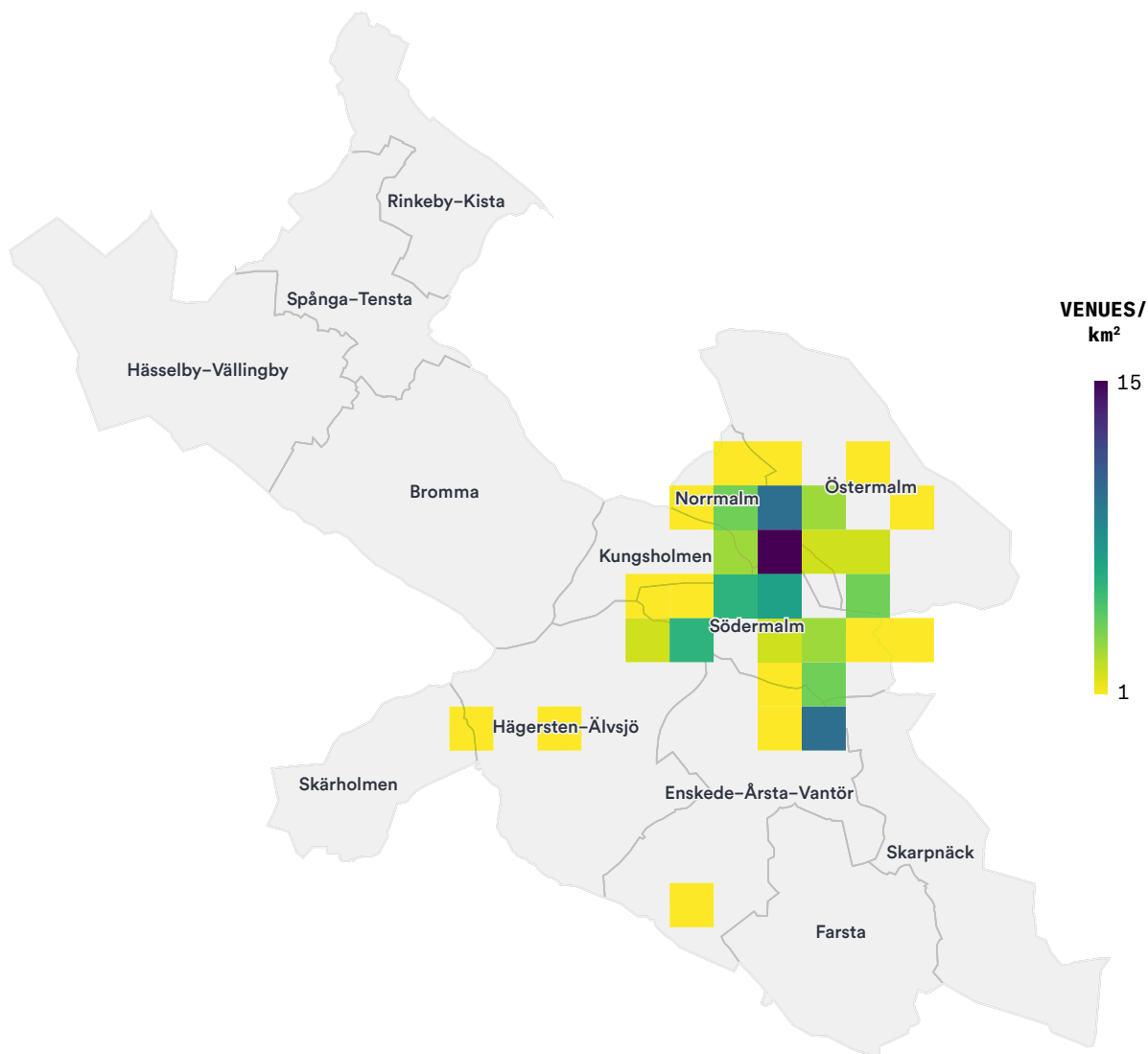


FIGURE 6: MAP SHOWING MUSIC AND VENUE DENSITY IN STOCKHOLM

Stockholm's creative and cultural nighttime infrastructure is centred in a small number of the city's thirteen districts. Our research yielded a total of 102 music and nightlife venues* in Stockholm, primarily in the central and inner-city districts of Södermalm, Norrmalm, Östermalm and Enskede-Årsta-Vantör. A small handful of venues appear in the outer districts of Hägersten-Älvsjö and Skärholmen.

(* Note: Creative Footprint's venue database was compiled with community input and best-available data, and strives to provide as accurate an estimate as possible. However, we recognise there is always a possibility of missing venues due to change over time, level of visibility or 'underground' status, or different knowledge possessed in different nightlife subgroups.

VENUES BY DISTRICT

STOCKHOLM, 2021

SEVEN DISTRICTS HAVE NO REPORTED VENUES

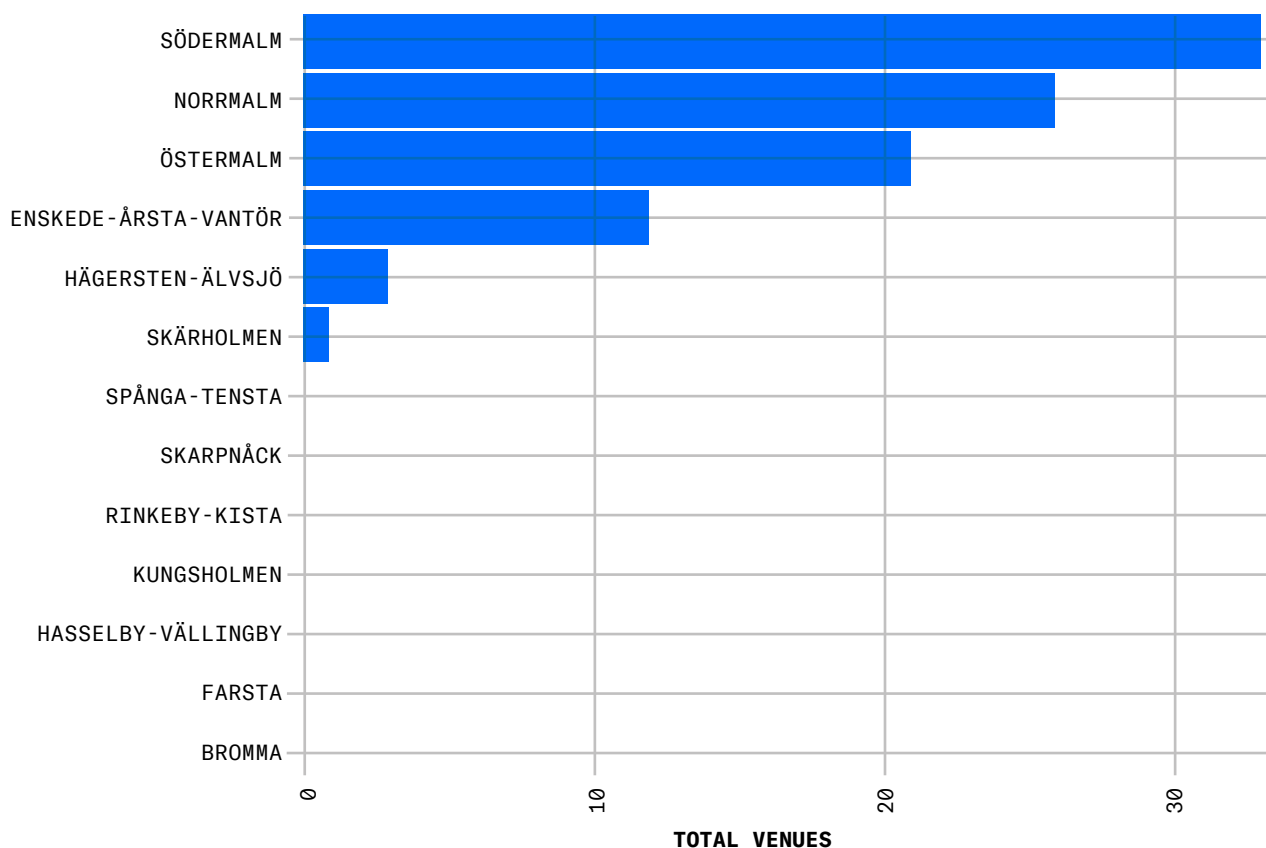


FIGURE 7: GRAPH SHOWING NUMBER OF MUSIC AND NIGHTLIFE VENUES PER DISTRICT IN STOCKHOLM

The greatest number of music and nightlife venues are in the districts of Södermalm, Norrmalm and Östermalm, which account for over three-quarters of the total number of venues studied in Stockholm. Seven out of Stockholm's thirteen districts are reported to have no venues.

SÖDERMALM (33 venues)

The district of Södermalm has the greatest density of music and nightlife venues in Stockholm (33 in total), owing to the clusters of venues in Gamla Stan, on and around Hornsgatan and Götgatan, the embankments of Söder Mälarstrand, and Skanstull.

NORRMALM (26 venues)

The district of Norrmalm has Stockholm's second greatest density of music and nightlife venues (26 in total), owing to the clusters of venues on nearby streets around Kungsgatan and Sveavägen, and surrounding Hötorget metro station.

ÖSTERMALM (21 venues)

The district of Östermalm has Stockholm's third largest density of music and nightlife venues, particularly on and around Stureplan square and the intersecting Birger Jarlsgatan.

ENSKEDE-ÅRSTA-VANTÖR (12 venues)

The district of Enskede-Årsta-Vantör is home to Stockholm's fourth largest density of music and nightlife venues (12 in total), owing to the cluster of clubs in Johanneshov's Slakthusområdet and a smaller cluster of venues surrounding Hammarbyverket.

HÄGERSTEN-ÄLVSJÖ (3 venues)

The district of Hägersten-Älvsjö has Stockholm's fifth largest density of music and nightlife venues (3 in total) that are disparately distributed around the district.

SKÄRHOLMEN (1 venue)

The district of Skärholmen is home to one venue in the Bredäng suburb.

3.4 STOCKHOLM'S VENUES AND THE CITY

The location and character of nightlife and cultural venues are related to the economic forces and regulations that shape the city. Venues locate in places where they are a) allowed, b) tolerated, and c) accessible to their audiences. We found that Stockholm's venues concentrate in a pattern consistent with what we have observed in Berlin, New York, and Tokyo. In order to locate near transit and markets,

venues must compete for high value real estate, and they appear to be sacrificing their programming.

Trends in venue location have emerged from previous CFP analyses, and Stockholm fits many of these tendencies. For example, there is a strong relationship between transit density and venue density, by district, across all four CFP cities.

VENUE DENSITY AND TRANSIT DENSITY GO TOGETHER

EACH POINT REPRESENTS A BOROUGH (NEW YORK CITY), WARD (TOKYO), DISTRICT (STOCKHOLM), OR DISTRICT (BERLIN). DOTTED LINE REPRESENTS BEST FIT TREND

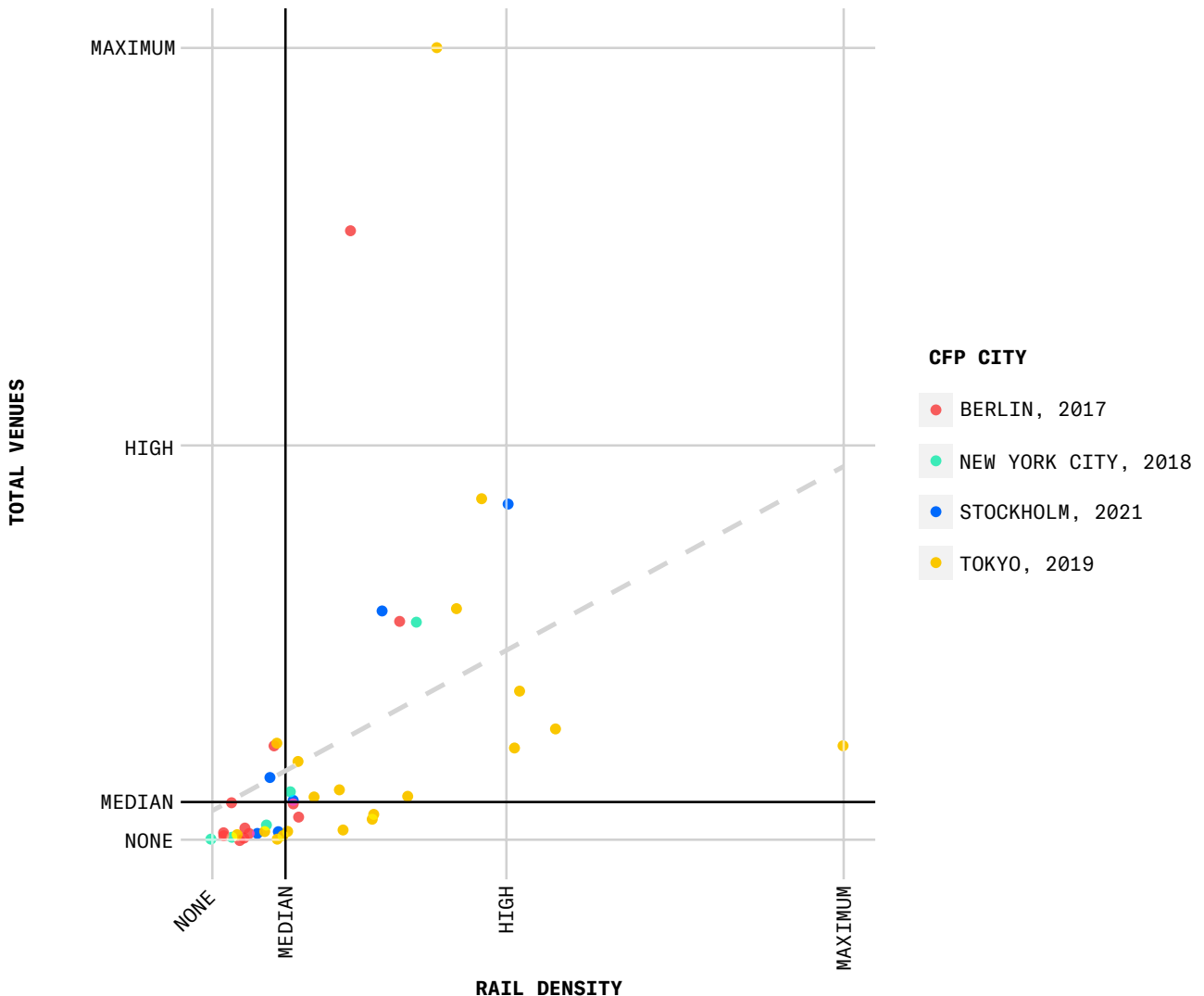


FIGURE 8: SCATTERPLOT SHOWING THE POSITIVE CORRELATION BETWEEN VENUE DENSITY AND TRANSIT DENSITY

VENUE DENSITY AS A FUNCTION OF URBAN VARIABLES

STOCKHOLM, 2021

EACH POINT REPRESENTS ONE OF THE SIX DISTRICTS IN STOCKHOLM WHICH HAS VENUES IN THE SURVEY

DATA: CFP, STATISTIKDATABASEN.SCB.SE

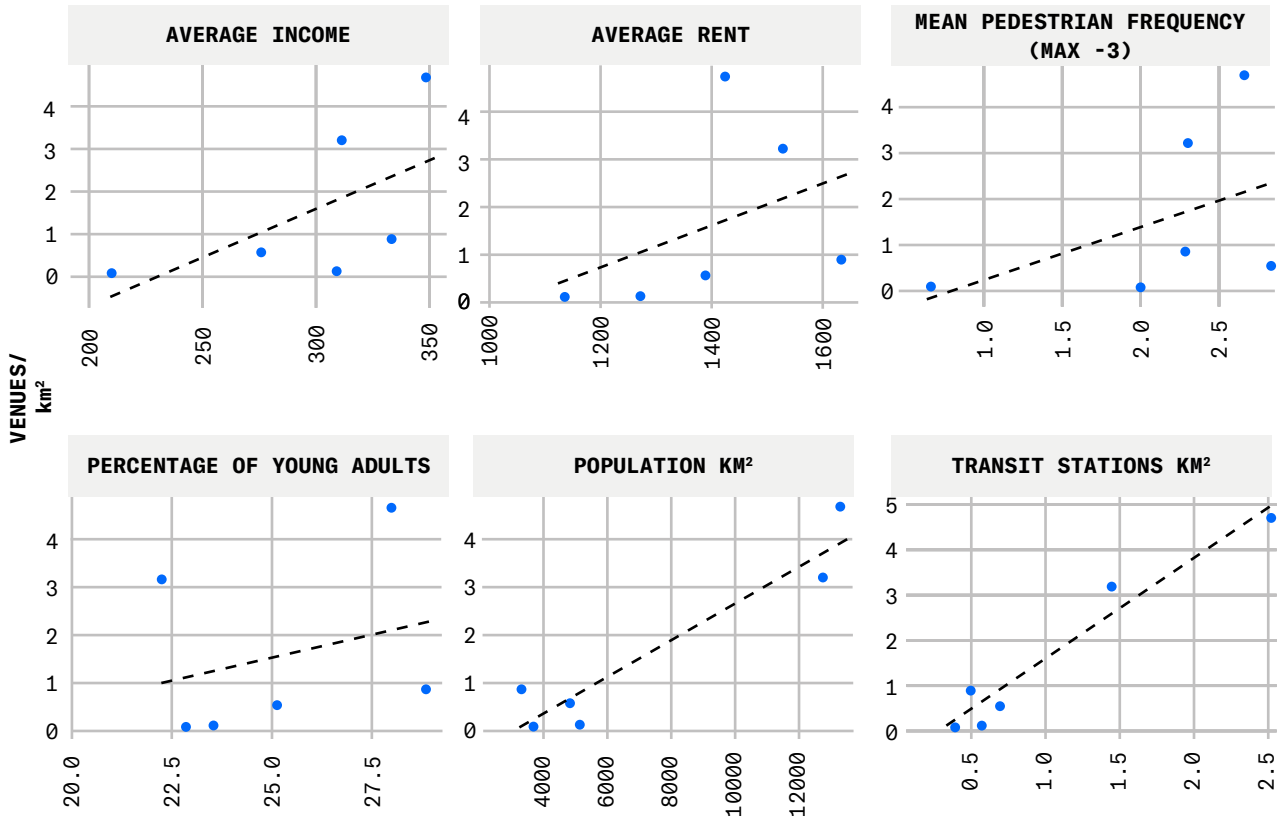


FIGURE 9: GRAPHIC SHOWING RELATIONSHIP BETWEEN THE CHARACTERISTICS OF STOCKHOLM'S DISTRICTS, AND THEIR CONCENTRATION OF VENUES. VENUE DENSITY IS POSITIVELY RELATED TO AVERAGE INCOMES, RENTS, PEDESTRIAN AND TRANSIT DENSITY, AND DENSITY OF YOUNG ADULTS.

The figure above illustrates the relationships between venue density and average incomes and rents, pedestrian and transit density, and density of young adults in each district where Stockholm has venues. As also seen in other CFP cities, there is a *positive* relationship (shown by the upward-trending lines) between venue density and these factors, suggesting that venues tend to locate in transit-dense and walkable areas and near their target audiences. However, these same areas are also desirable for other uses, and thus can be costly—as seen by the higher rent levels—creating further challenges.

CREATIVE FOOTPRINT VENUES

STOCKHOLM, 2021

ICONS REPRESENT TOTAL NUMBER OF VENUES PER DISTRICT. MAXIMUM = 33

DATA: CFP, STATISTIKDATABASEN.SCB.SE

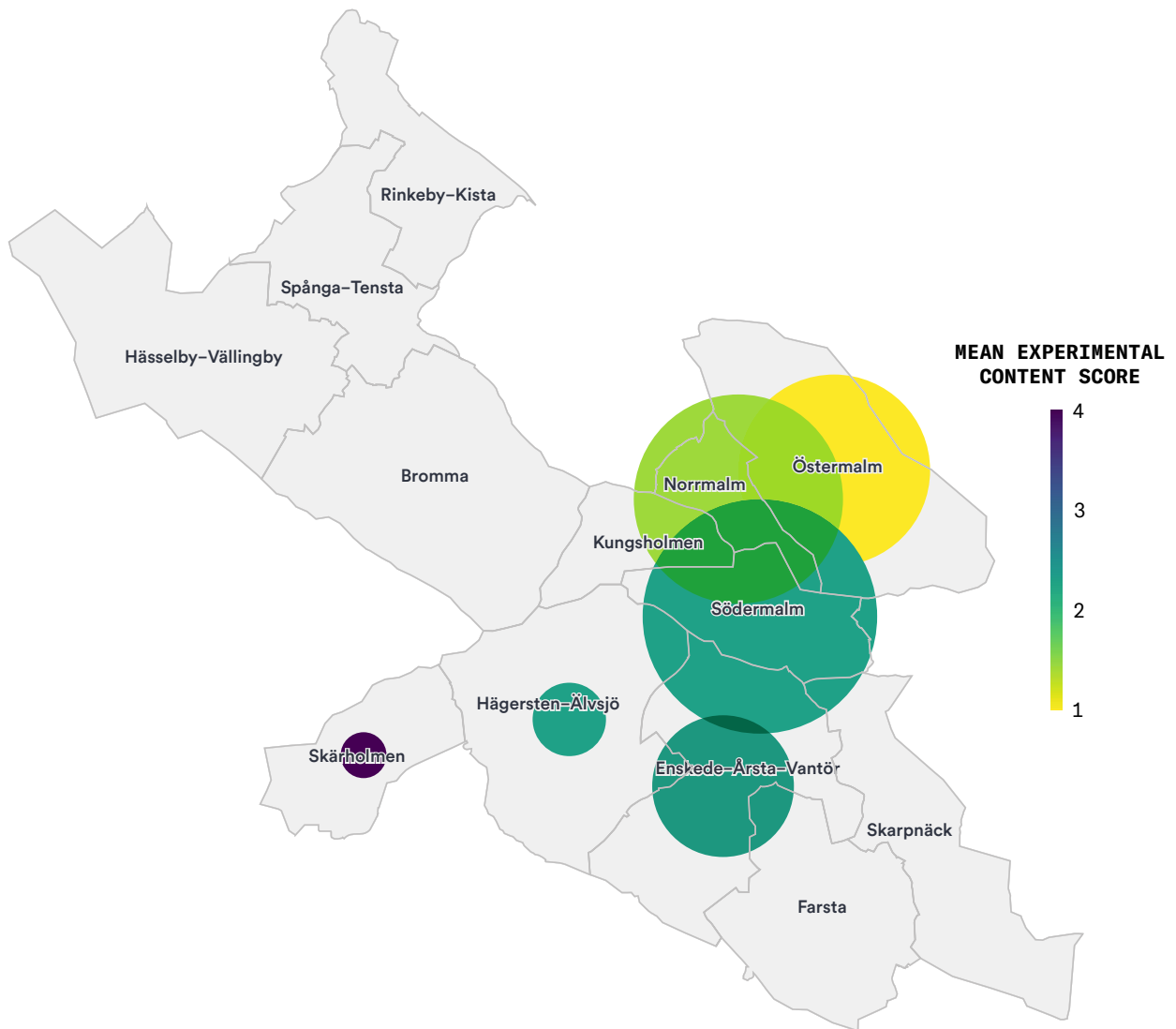


FIGURE 10: MAP SHOWING RELATIONSHIP BETWEEN GEOGRAPHIC DISTRIBUTION AND MEAN EXPERIMENTAL CONTENT SCORES FOR MUSIC AND NIGHTLIFE VENUES IN STOCKHOLM

CREATIVE FOOTPRINT

The graphic above illustrates the relationship between geographic distribution and mean experimental content scores for music and nightlife venues in Stockholm. While the district of Skärholmen scored highest with a mean experimental score of 4 (for its one recorded venue), the districts of Södermalm, Enskede-Årsta-Vantör, Hägersten-Älvsjö followed shortly, ranging between 2 and 3. The district of Östermalm performed lowest with 1.

DISTRICT VENUE CHARACTERISTICS

STOCKHOLM, 2021

ONLY DISTRICTS WITH VENUES IN THE SAMPLES ARE REPRESENTED

SKÄRHOLMEN ONLY HAS ONE VENUE IN THE SAMPLE

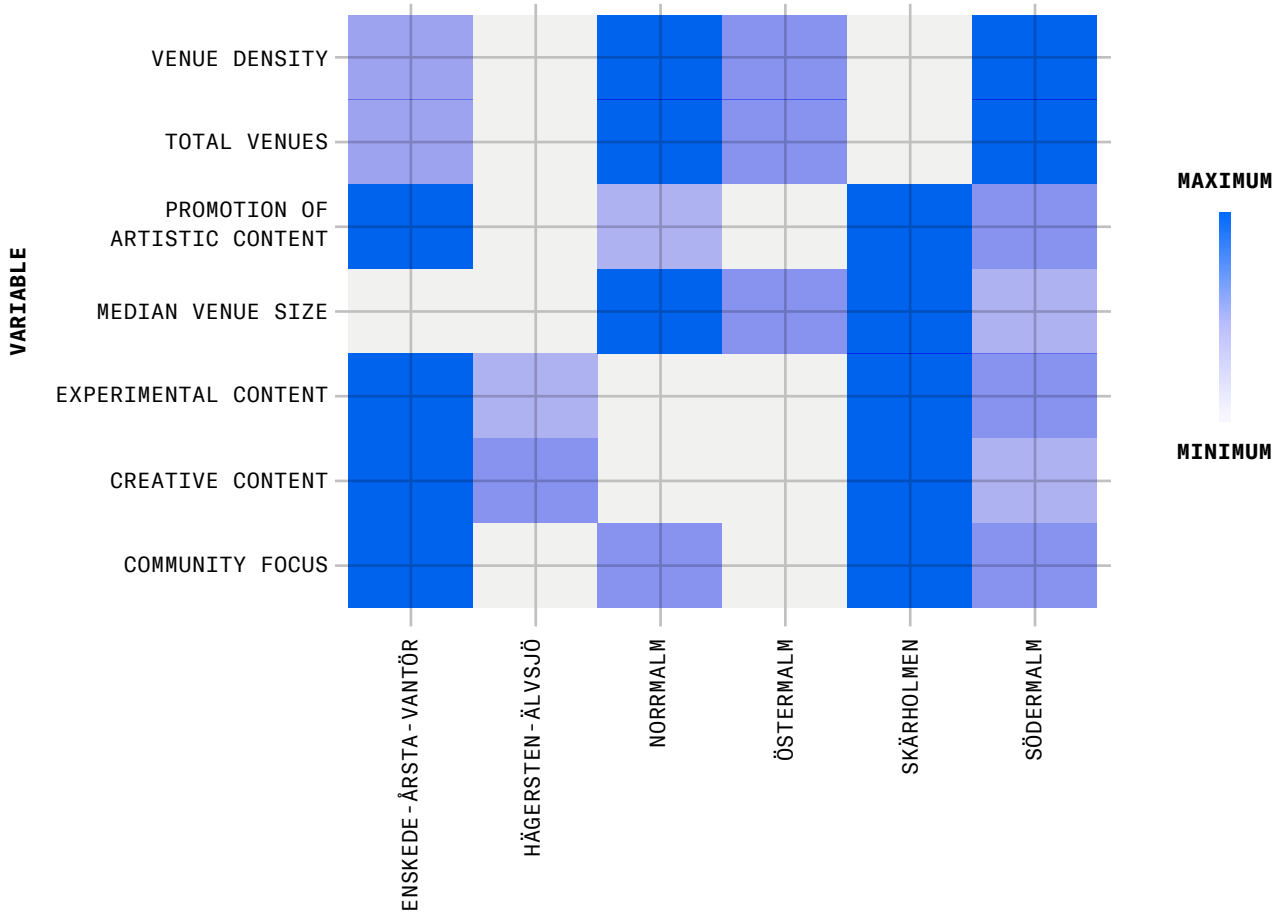


FIGURE 11: “HEATMAP” GRAPHIC PROFILING VENUE CHARACTERISTICS BY DISTRICT

The heatmap chart in Figure 11 offers a bit more insight into these relationships, showing not just how venue presence and experimental content interact, but how *many* of these factors come together, including venue density and number, plus scores for experimental content, community focus, and creative content by district. Darker blue bands represent higher scores, while light blue or white bands represent lower.

Notably, the more central districts score lower, despite having more and denser venues, while Enskede-Årsta-Vantör scores higher in experimentation and community focus despite having fewer venues (as well as Skärholmen’s one venue).

MEAN EXPERIMENTATION SCORE AS A FUNCTION OF URBAN VARIABLES

STOCKHOLM, 2021

EACH POINT REPRESENTS ONE OF THE SIX DISTRICTS IN STOCKHOLM WHICH HAS VENUES IN THE SURVEY

DATA: CFP, STATISTIKDATABASEN.SCB.SE

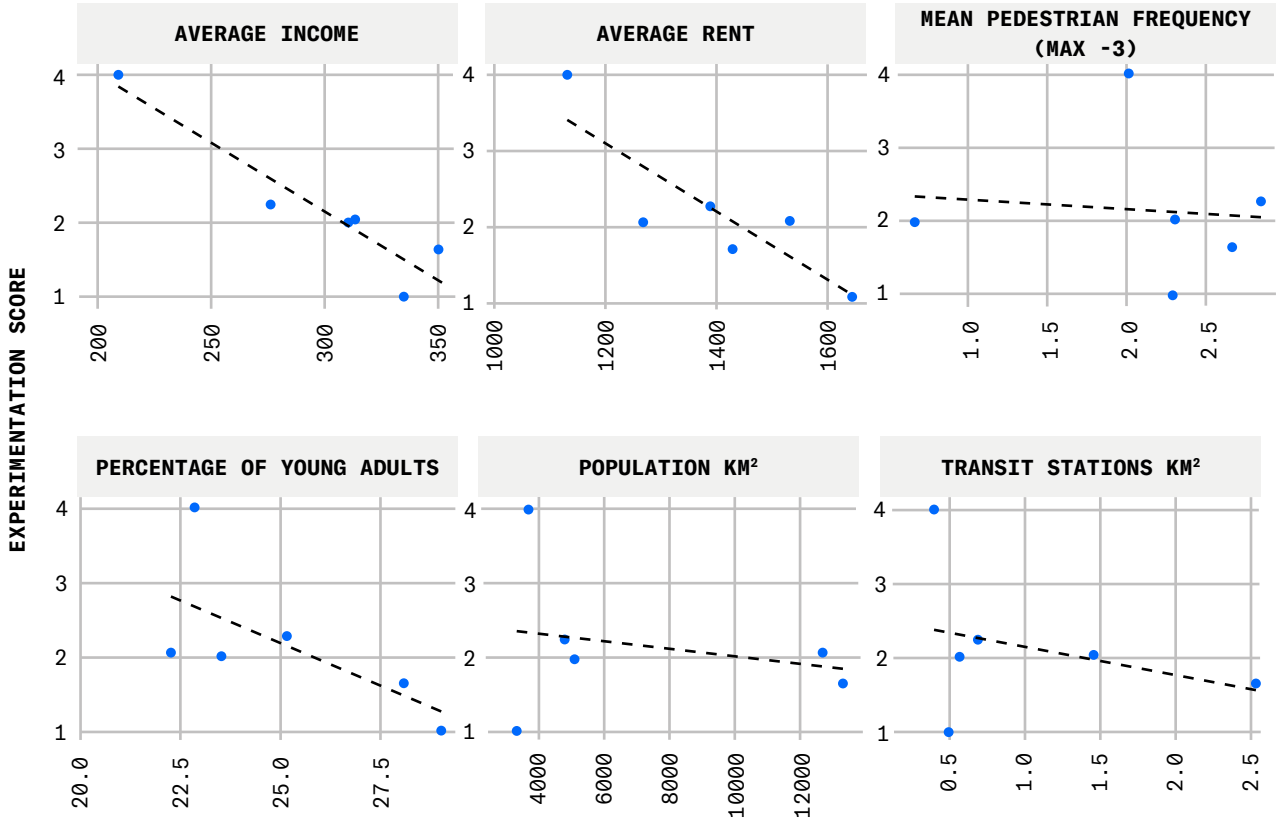


FIGURE 12: GRAPHIC SHOWING RELATIONSHIP BETWEEN DISTRICTS' MEAN ARTISTIC EXPERIMENTATION SCORES AND AVERAGE INCOMES, RENTS, PEDESTRIAN AND TRANSIT DENSITY, AND DENSITY OF YOUNG ADULTS

This graphic illustrates the relationships between artistic experimentation and average incomes and rents, pedestrian and transit density, and density of young adults in each district where Stockholm has venues. As also seen in other CFP cities, there is an *inverse* relationship (shown by the downward-trending lines) between artistic experimentation and these factors. As voiced by research participants, high rents and operating costs can severely limit experimentation and artistic innovation.

CREATIVE FOOTPRINT

SECTION IV: DISCUSSION



The Creative Footprint methodology defines *Framework Conditions* as the interconnected factors that affect artistic, cultural and other nighttime activity. This includes relevant laws, regulations and policies; relationships between cultural actors and civic decision makers; the type of funding and support infrastructure available; and access to public and private space for cultural activities. In this section, Stockholm scored highest on *public transportation at night* (6.61/10.00), slightly lower on forms of public support like *funding for nightlife*, *overall policies*, and *access to decision makers* (4.83, 5.17, and 5.71 respectively), but lowest of all on the presence of *public cultural activities* (2.40).

These findings were echoed in the sentiments of research participants, who offered deeper insights about how the strengths and weaknesses of Stockholm's framework conditions impacted their ability to work and create. This section details three major themes that merit discussion: how Stockholm's cost of living and permitting/licensing structures impact its nightlife and cultural scenes, as well as perceptions from administration and industry stakeholders on the relationship between Stockholm's stad and nightlife.

I. THE ECONOMICS OF CREATIVITY: NIGHTLIFE IN AN EXPENSIVE CITY

“As a promoter, it is more expensive to organise concerts in Stockholm than most cities in Europe, even in comparison to Oslo, which is a really expensive city as it is. Rent levels are much higher, which makes it hard to break even. The result is that few concert and club promoters can afford to take risks. It makes the creative climate poor, meaning that only large companies can take risks—even we [FKP Scorpio] have a thin profit margin.”

—Johanna Beckman, Music & Nightlife Promoter, Curator & Booker

“Cost, I have come to understand, is our biggest issue. Even more than tillstånd [permitting and licensing]. Stockholm is more expensive than the rest of Europe. It's not the venues' fault. They have to pay the same rents as H&M does.”

—Eric Birath, Music Venue Operator and Manager

“Rent is going so high for small communities or labels or collectives, they can't do anything. It's not a scene here.”

—Grassroots Curator & DJ

Stockholm is an expensive city. (The IMF's 2019 report notes Stockholm's housing price-to-income ratio as “nearly twice the [Swedish] average and among the highest worldwide”.²⁷ Swedish averages have only risen since then.²⁸) As voiced by research participants, the city's high cost of living—and especially the cost of operating events and venues—is an important factor to recognise when looking at the ‘big picture’ of Stockholm nightlife. Prohibitive operating cost (including but not limited to rent, permits, and mandated staffing such as *Ordningsvakter*) is a cross-cutting theme: it impacts what spaces can exist in Stockholm, the types of content they programme and the communities or audiences they reach out to.

As seen in Figure 9, social, economic and aesthetic dimensions of nightlife are tightly interwoven, and directly affect one another. The economic dimension of nightlife has a direct impact on both the social and aesthetic: high operating costs can limit artistic and cultural experimentation, forcing venues to “play it safe” in their programming. Higher costs can also push a venue to market themselves only to wealthier audiences, shutting out younger or economically-disadvantaged groups—a perception echoed by interviewees in this research.

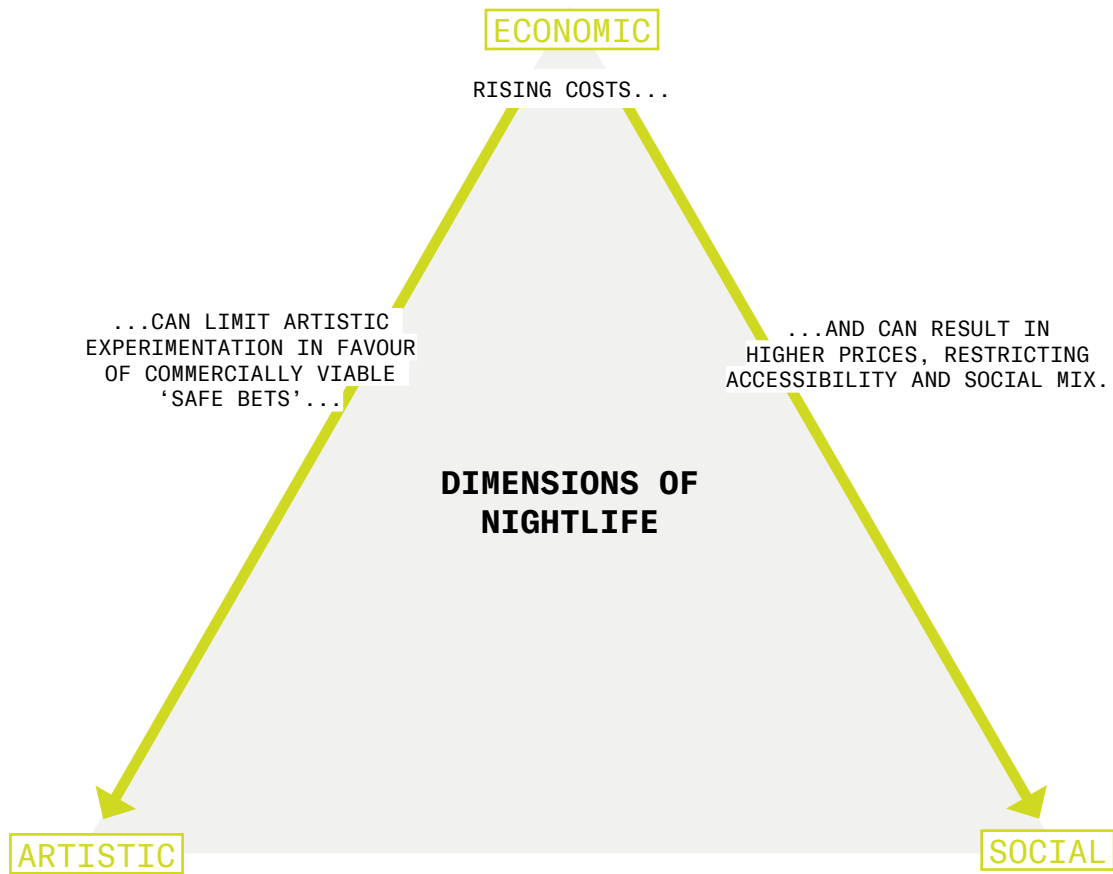


FIGURE 13: GRAPHIC SHOWING HOW CHANGES IN SOCIAL, ECONOMIC, OR AESTHETIC DIMENSIONS OF NIGHTLIFE CULTURE IMPACT ONE ANOTHER (WITH THANKS TO DAMM & DREVENSTEDT'S VISUALISATION OF 'DIMENSIONS OF CLUB CULTURE')²⁹

High costs of operation have major implications:

- It discourages young would-be venue operators from starting venues
- It limits current venue operators' diversity of programming and audience
- Event goers of varied financial situations don't see nightlife in the central city as "for them"
- At its extreme, only large chains or restaurant groups can afford to operate, leading to a continued "routinisation" and homogenisation of nightlife and culture.

While no one actor, public or private, ultimately has control over the city's cost of living and space, this is an essential framework condition to acknowledge when strategising and planning across all areas of nightlife.

“In order to sell alcohol you also have to be able to provide food. This is a system that’s not working - who has a full kitchen staff at 2am? ... There are things built into the system that make it impossible for a small hole in the wall bar to exist.”

—Eric Birath, Music Venue Operator and Manager

“It’s difficult for younger organisers to get access to the spaces that exist. It might have to do with age and experience. The initiatives I’ve seen from young queer people are more often doing collectives...I think it’s very difficult for a young queer person to start a club from nowhere.”

—George Chamoun, Art Mediator, Curator, Producer & DJ

The negative impacts of stringent licensing and permitting regulations was one of the biggest concerns raised by promoters, organisers, and others in the scene.

The cumulative impact of restrictions—the required full kitchen for alcohol permits, stringent alcohol licensing, limited operating hours, Ordningstider, Tillstånd and Danstillståndet—were described as a significant cost and operations burden. Nightlife stakeholders do recognise the necessity and good intent of many existing regulations, such as fire safety, security and staff that are well-trained to address issues that arise. Nonetheless, respondents confirmed that the current system poses real challenges to venues, and even deters would-be operators from starting businesses at all.

It’s encouraging that Stockholms stad recognises the challenges around securing these permits and is already working to implement measures to ease the red tape involved. In the words of one city administrator, obtaining these permits “*should be like ordering an airline ticket*”: straightforward and quick. But still, aside from *obtaining* the permits,

actual compliance with these measures can still be cost-prohibitive for grassroots organisers and venues.

This raises a thorny question: given that many of these regulations relate to alcohol, and thus require change on the national level, what can city stakeholders do? Promoters are clear-eyed about the fact that alcohol is still *the* major revenue stream for nightlife and culture in many locales. One German study found that food and drink sales made up the largest proportion of music clubs’ revenue—at 37.5%, more than ticket sales (28.3%) or state support (7%) combined.³⁰ In one venue operator’s perspective, “*Alcohol licensing is a huge barrier— that’s what powers Berlin. If Stockholm will keep it that way, we need to find an alternative ‘food chain’, ecosystem, or organic way.*”

Because culture and events are so often reliant on bar sales, it’s important to identify opportunities for national-level modernisation and reform, and on the city level, to ease restrictions where possible. But in addition, this challenge provides Stockholms stad an opportunity to innovate. Worldwide, nightlife advocates are considering what potential business models might look like beyond a focus on alcohol. As a city committed to sustainability, at the forefront of UN Agenda 2030 action and research³¹, Stockholm can take a leadership role in innovation, development and piloting of other approaches to thriving space at night. Ideally, a regulatory framework upholds safety—while still allowing for a healthy dose of spontaneity.

“It’s this bureaucratic system, with no conversation or discussion. There are many people out there who don’t really have the keys they need to open these gates because they’ve never been part of the grant application system...they don’t even know what grants they can apply for. It’s a very passive form of cultural policy. They need to open up to new actors... to be out there and actively looking for new talent.”

—Eric Birath, Music Venue Operator and Manager

Stockholms stad is aware of and working to address many of the structural issues also identified by stakeholders. These efforts are visible in the nightlife action plan³², the 2020 strategy for managing noise and sound conflicts³³, the 2019 examination of space for culture in the city³⁴. The expansion of the *Kulturlots* programme*, planning for Zone W** and moving of alcohol permitting to online e-services show a genuine desire to address the issues identified throughout this report.

But as in many cities, the reality as seen by policy makers is understood differently by those on the ground. Some respondents perceived the city administration as inaccessible to nightlife stakeholders—or that when the city administration is visible, it is, as one interviewee put it, as a “*Big Bad Wolf*,” enforcing noise complaints or shutting down spaces. As voiced above, there is a desire for the city to do more active outreach, especially for new talent. Particularly given the existing challenges around cost and permitting frameworks, it’s essential that Stockholms stad plays a more visible and active role as a cultural policymaker and advocate for emerging creative voices.

Developing more trust between communities and public administration helps communities to see the ‘backstage’ work Stockholms stad is doing, and also allows decision makers to better serve the needs of nightlife creators, opening the gates to a more inclusive form of cultural support and policymaking.

(*) Note: Kulturlots is a pilot programme by Stockholms stad that provides support to cultural practitioners, city departments, and organisations, as well as commercial actors such as private property owners who seek to contribute to the city’s cultural urban development. More on the programme can be read here (in Swedish): <https://foretagsservice.stockholm/radgivning-och-lots/kulturlots/>

(**) Note: Zone W” are zoned areas in Stockholm that can be used for public events where tax-free sales are permitted. More on Zone W can be read here (in Swedish): <https://tillstand.stockholm/tillstand-regler-och-tillsyn/anvanda-offentlig-plats/avgiftszoner-for-anvandning-av-offentlig-plats/>

IV. SPOTLIGHT: FASCHING

Fasching is a concert venue, restaurant, bar and music club in Stockholm's city centre.³⁵ Since 1977, it has become the largest and most diverse jazz venue in the city, hosting top international names and up-and-coming local artists alike. In addition to jazz performances, Fasching also hosts regular African and Latin music events, making it one of Stockholm's most multicultural venues.

One of the reasons for Fasching's longevity is due to consistent government funding and the business' *särskild vinstutdelningsbegränsning*³⁶ (SVB) operating model. According to Fasching CEO Eric Birath, the venue receives enough funding from the government municipality to cover its rent for the year. This financial support alleviates pressures on the venue, enabling them to host not only those artists that are deemed to raise the most revenue, but a diverse array of artists and genres. This SVB business model means any revenue generated stays within the company and is invested back into its business. This model has worked favourably not

only for Fasching but for many different kinds of social enterprises that operate using this business model.

In the case of Fasching, the financial infrastructure supporting the venue—a key framework condition—is a good example of existing practices in Stockholm that strengthen creative spaces and meet their unique needs. By being registered as an SVB company and receiving consistent government support, Fasching can offer performance space for a wide range of cultural activities, which is important for fostering a culturally vibrant city. Not only does this case show support for the SVB business model, but it also shows the pivotal role of government funding in creating a culturally vibrant city. With the right financial infrastructure, a little government funding can go a long way. By increasing government support for cultural institutions including nightlife and popular music venues, the government can show its long overdue support for the sector.



FASCHING. M. ANAGRIUS

“Often Stockholmers live in quite small apartments, so many people have their social lives outside their apartments. The restaurants, bars, cafes, nightclubs are the places where you meet up; meet your friends; have a good time.”

—Club Operator and Manager

The Creative Footprint methodology defines Space as the interconnected internal and external physical conditions surrounding creative and cultural nighttime infrastructure in the city. This includes venue size, how well connected venues are to nearby transportation hubs, how long venues have operated in the city, the multifunctionality of venues,

and the reputation and visibility of venues. Stockholm scored highly on *Venue Size* (9.09), *Pedestrian Frequency* (9.85), *Multifunctionality* (8.40), and *Reputation* (8.36), but very low on *Years Operating* (2.54), due to few new venues opening in the city. Many venues mapped in Stockholm are actually restaurants, contributing to this high multifunctionality score—but also creating the perception that Stockholm’s nightlife is lacking in truly purpose-built music and cultural venues. This section delves further into the intricacies of Stockholm’s “venue ladder” and geographic distribution to understand the city’s particular landscape, as well as the types of spaces that Stockholm nightlife stakeholders most hope to see more of in the coming years.

I. THE MISSING RUNGS ON STOCKHOLM’S VENUE LADDER

VENUE SIZE DISTRIBUTION STOCKHOLM (SQUARE METERS)

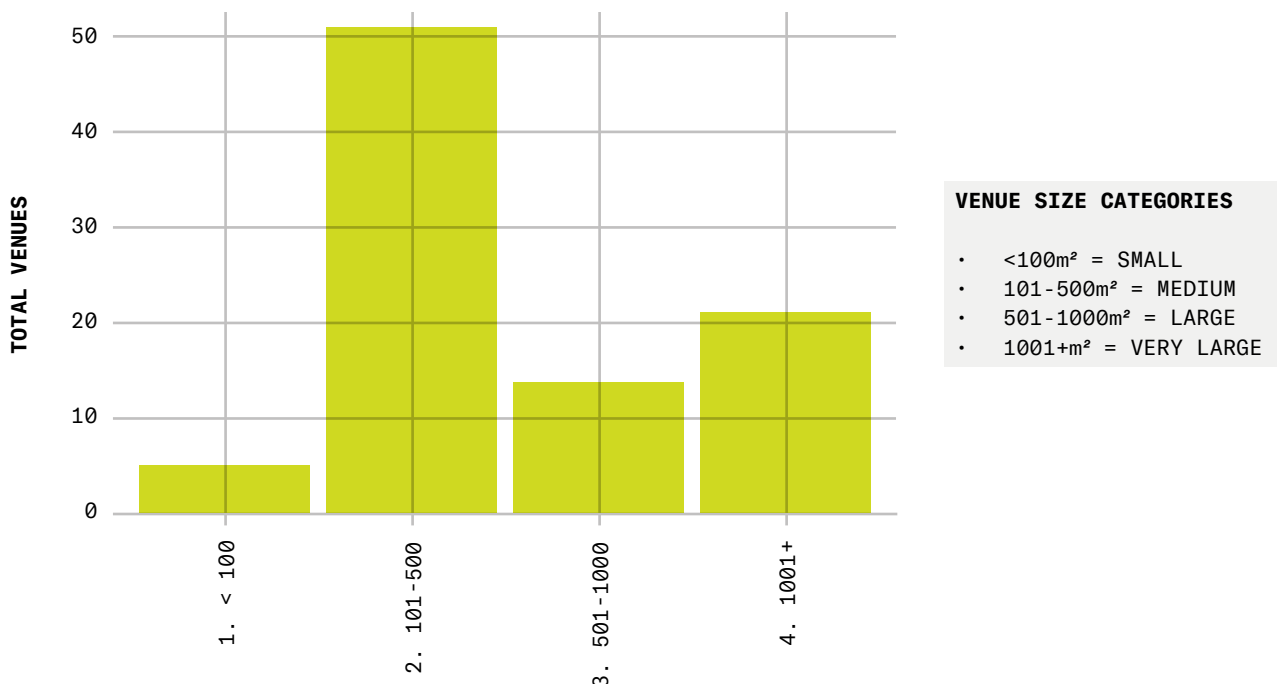


FIGURE 14: GRAPH SHOWING THE DISTRIBUTION OF STOCKHOLM’S DIFFERENT MUSIC AND NIGHTLIFE VENUE SIZE CATEGORIES

Stockholm has few music and nightlife venues, let alone venues with varying audience capacities. Existing venues in the city are under increasing pressure to compensate for the need for more dedicated spaces that offer a full range of capacities for music and nightlife programming. While these pressures have been further exacerbated by processes of *klubbödöden* [club death] in recent years³⁷, research participants underscored how the lack of small and large capacity venues presents a double burden: on one hand, limited smaller venues impact opportunities for up-and-coming grassroots artists and promoters, while a lack of affordable larger spaces constrain those who have established themselves in Stockholm’s music and nightlife scenes, as well as international touring artists.

“When bands are coming, they can’t come to Stockholm if they are up-and-coming, in the early stage. Let’s say you have 150 or 300 people, most. These bands have no music rooms to play in Stockholm. So they go to Copenhagen, Oslo, Gothenburg—they have scenes. But we don’t have a space in Stockholm where you can have 150-200 people.”

—Grassroots Curator & DJ

“There are several venue capacity sizes missing in Stockholm today. Debaser Medis and Kägelbanan have closed. Berns is not open for promoters to rent on all days of the week, and Vasateatern currently hosts dinner shows, planned for all of 2022. Here and in other cities, 800 to 1200-person capacity venues are the most-used capacities for concerts. Right now, we don’t have a circa 1000 person capacity venue, or even a 500-person capacity with reasonably affordable rent. In a big city like Stockholm, that’s a disgrace! Not being able to present offers by international artists will, in the end, leave Stockholm a culturally-poorer city.”

—Johanna Beckman, Music & Nightlife Promoter,
Curator & Booker

These missing rungs on Stockholm’s “venue ladder” impact the city’s music and nightlife scenes twofold. On the one hand, participants voiced how the lack of small capacity venues has amplified barriers to entering Stockholm’s music and nightlife scenes; there are few dedicated grassroots spaces in the city where early-career creatives can get a foot in the door. (Moreover, one participant

pointed out that even the small and medium sized venues are not true, dedicated music venues, but rather restaurants.) On the other hand, the lack of large capacity venues means established and/or artists touring Stockholm are limited to a ceiling of medium capacity venues in the city. At both ends, research participants emphasised how these missing rungs have stifled opportunities for Stockholm’s music and nightlife ecosystem on a whole. In some cases, the lack of spaces has worryingly pushed artists elsewhere to other cities in Sweden and regionally across other Nordic countries.

Different venues of different sizes for different programming purposes—this spectrum is fundamental to supporting all creative actors in Stockholm’s music and nightlife scenes. A thriving music and nightlife ecosystem relies partly on the existence of all rungs on Stockholm’s venue ladder to ensure that creatives can develop their practices and audiences, and scale-up on the continuum of small grassroots clubs to large arenas. In other words, this means ensuring there is a healthy balance of small, medium, large and very large venues throughout Stockholm. Bridging these imbalances in Stockholm would alleviate the contemporary pressures on existing venues in the city.

Plugging Stockholm’s missing rungs on the “venue ladder”, thereby creating new affordable spaces fit for music, nightlife and related cultural uses demands the cooperation of both public and private actors alike to ensure that:

- There is a greater provision of dedicated smaller sized music and nightlife spaces for grassroots creatives
- There is a greater provision of dedicated larger sized music and nightlife spaces for established creatives and artists touring Stockholm.

II. UNEQUAL DISTRIBUTION CREATES UNEQUAL ACCESS: NIGHTLIFE BEYOND STOCKHOLM'S TULLARNA

VENUE DENSITY STOCKHOLM, 2021

DATA: CFP, STATISTIKDATABASEN.SCB.SE

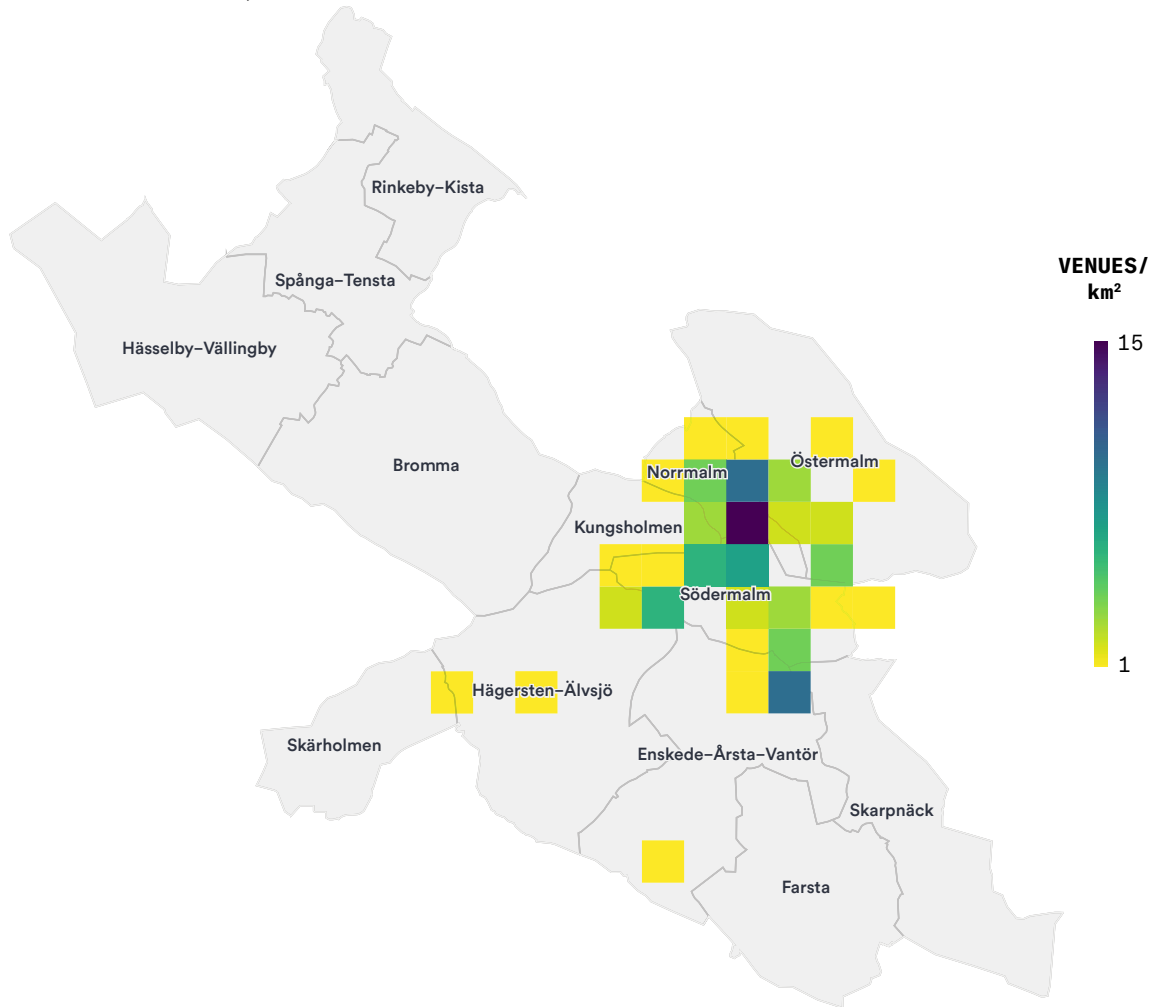


FIGURE 15: MAP SHOWING MUSIC AND VENUE DENSITY IN STOCKHOLM

The centralised distribution of creative and cultural nighttime infrastructure in Stockholm tells a startling story of how central districts like Södermalm benefit from an abundance of music and nightlife offerings, whereas suburban districts like Spånga-Tensta have no dedicated spaces for regular music and nightlife programming.

This centralised spatiality of music and nightlife activity is not unique to Stockholm alone. Indeed, previous Creative Footprint studies of other cities reveal a similar centralised concentration of music and nightlife venues, alongside public services and transport hubs. The question remains: what can Stockholms stad and other stakeholders do to counterbalance the centrality of music and nightlife activity in the city?

While the redevelopment of Johanneshov's Slak-

thusområdet as a music and nightlife cluster is a promising step forward, research participants were quick to voice that *more* needs to be done beyond Stockholm's *tullarna* [historic city gates] in redistributing new developments to nightlife-deprived suburban districts. Research participants voiced how this could address social inequities and barriers to participation to music and nightlife culture in the city:

“One of the things I am hoping for is that the nightlife scene will be decentralised, not so much focused on the inner city. Not that the focus should shift entirely, but I hope to see initiatives and venues opening specifically for queer people in the outskirts of Stockholm.”

—George Chamoun, Art Mediator, Curator, Producer & DJ

CREATIVE FOOTPRINT

As an incentive to redistribute music and nightlife spaces beyond the city's core, Stockholm has a thus-far underutilised resource of unique publicly owned spaces, both indoor and outdoor, that research participants are eager to activate for music, nightlife and related cultural uses. One research participant noted that numerous streets and public squares could be activated for temporary use. Just a few possibilities in more central districts include:

- Kungsträdgården (Norrmalm)
- Mariatorget (Södermalm)
- Norrmalmstorg (Norrmalm)
- Nytorget (Södermalm)
- Rörstrandsgatan (Norrmalm)
- Storgatan (Norrmalm)

Going forward: Stockholm's long summer days and existing open-air events are already a particular strength of the city. Playing to Stockholm's seasonality has the potential to support different types of interventions with the city's abundance of public parks, streets and squares. One research participant noted how Södermalm's Nytorgsfesten³⁸ is a prime example of how outdoor activations might work and how it could be replicated in other public spaces beyond the city's core. Building on these existing assets can lead to authentic and well integrated cultural activation all year round:

“Nytorgsfesten shows how things can come out of the grassroots. It's a prime example of how things could be done: criss-cross generations; criss-cross backgrounds; criss-cross suburbs and the inner-city.”

—Thomas Gylling, Producer & DJ

However, there is a need for *more spaces of all types*: indoor and outdoor spaces that emerging organisers can use temporarily, but also spaces that established creatives can use for larger or commercial music, nightlife and related cultural

events. In particular, there is an increasing need for permanent indoor spaces, not just for temporary or momentary use.

Stockholms stad is already laying the groundwork to identify more spaces fit for music, nightlife and related cultural uses³⁹ as evidenced in the city's new nightlife strategy and plans to expand on 'Zone W', as well as the *Kulturlots* programme. Research participants noted that:

- a. In order for events to be financially feasible, it must be possible to make a profit from open-air events hosted in Stockholm's public spaces
- b. While temporary use of public spaces is an important piece of the puzzle, this cannot take precedence over the need for investment in longer-term spaces in the city.

“Building a proper venue costs so much with the investments you have to make—they're much higher than any politicians or real estate owners truly understand. The ventilation. A proper kitchen. Technical equipment you have to buy or rent. You're not going to be able to make those investments if it's only in the short term. That means the quality of the space is not going to be as high. While the recent years of short term venues like Nobelberget and Fällan have saved the cultural life in Stockholm—it is not a feasible long term solution.”

—Johanna Beckman, Music & Nightlife Promoter, Curator & Booker

IV. SPOTLIGHT: Huset Under Bron

Huset Under Bron is a unique multidisciplinary creative space housed in several formerly abandoned buildings under Skanstull bridge in Södermalm. Since opening in 2003, Huset Under Bron has taken full advantage of Stockholm's seasonality with its outdoor and indoor club spaces, *Trädgården* (open during the summer months) and its second club space, *Under Bron* (open during the winter months). Huset Under Bron showcases a curated programme of Stockholm-based and global DJs, artists and creative acts, spanning many different music genres and creative formats. Huset Under Bron is further known for its record label, *Under Bron Recordings*; *Radio Skanstull*, a bar-radio-club all-in-one; *Verket*, an art gallery; *Växthuset*, a vegan restaurant; *Daytime Sessions*, a regular open-air party; and *Yard*—a homegrown music festival. For Stockholmers and visitors alike, Huset Under Bron has earned its reputation as one of Stockholm's

most exciting creative spaces, and was praised by research participants as a strong example of well programmed, culture-centric, multi-use space.

Huset Under Bron's key strength lies in its activation of otherwise-overlooked urban space fit for music, nightlife and related cultural uses. The venue's seasonal approach and use of spaces of varied sizes allows for multiple uses all year round, while offering clubgoers a range of experiences. Huset Under Bron's relevance speaks to its ability to fill some missing rungs in Stockholm's "venue ladder": it provides spaces for emerging talent, as well as established creative acts. Huset Under Bron alone does not fulfill the demand for new creative spaces in the city—no one venue can. But, its critical success shows it is a model worth emulating in responding to the challenges of *Space* explored in this section.



TRADGARDEN. UNDER BRON

4.2 COMMUNITY AND CONTENT

“Stockholm is one of the great music cities of the world in terms of artists, songwriters and producers who have been based in Stockholm or still are.”

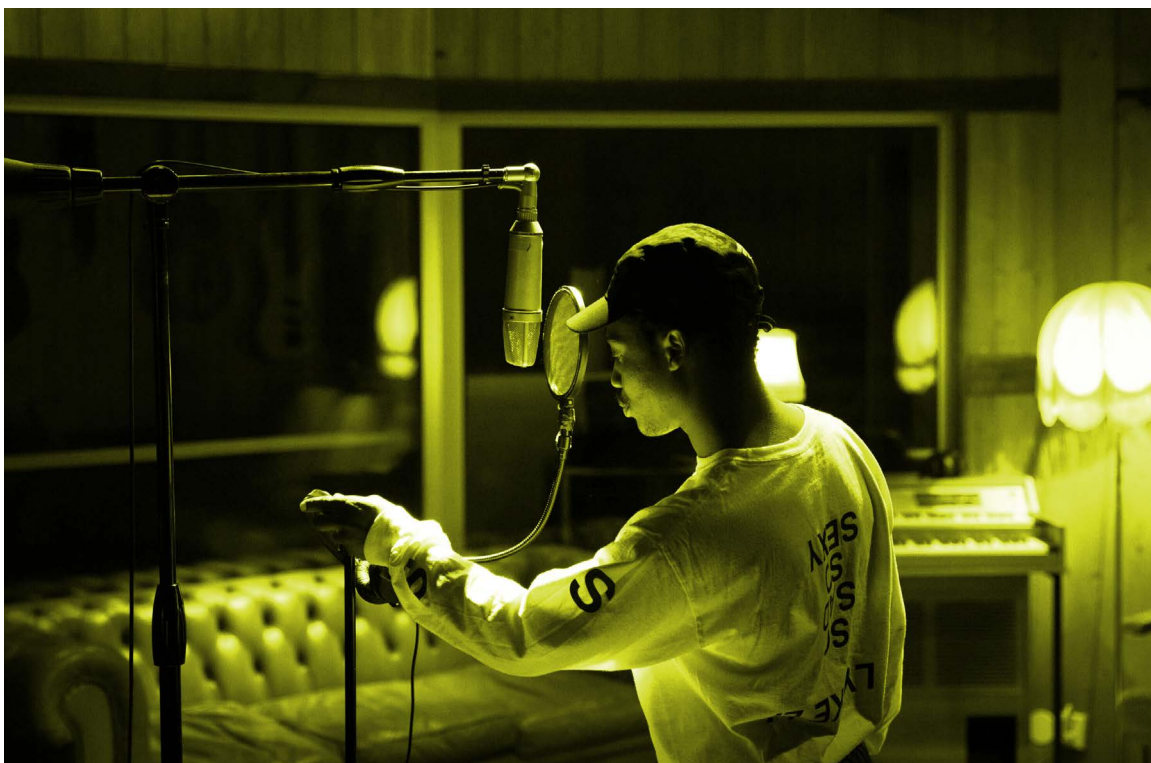
—Jan Jönsson, Vice Mayor for Social Affairs,
Stockholms stad

The Creative Footprint methodology defines *Community and Content* as interconnected metrics focused on the cultural value of creative and cultural nighttime infrastructure. These metrics look to creative venues’ interdisciplinarity, originality and experimentation, and the value they place on community building.

Creative Footprint’s quantitative analysis revealed a *Community and Content* score (just) slightly lower than New York City, Berlin and Tokyo: all scored between a 6 and 7 on CFP’s 10-point scale. But within that, there is significant variation in the

sub-scores: *Interdisciplinarity* and *Creative output* ran a bit higher (6.00 and 5.75/10.00) than *Promotion*, *Community Focus*, and *Experimentation* (3.83, 3.32, 2.88/10.00, respectively).

A variety of factors influence these findings. As noted in *Framework Conditions*, the city’s high cost and restrictive permits climate can hinder artistic experimentation, or dissuade an ambitious event organiser from starting their own venue. And as covered in *Space*, a lack of small spaces can limit opportunities for early-career artists and promoters, while nightlife’s concentration in just a few city-centre districts can limit accessibility to a wide range of communities. This section describes a few additional factors that layer upon those already identified: subtle but systemic forms of exclusion and discrimination in Stockholm nightlife, the “leaky pipeline” of emerging talent, and potential assets for greater visibility and connection.



CREATINGMUSIC. STOCKHOLM

Stockholmers reported exclusion and segregation as persistent issues in the city’s nightlife scenes. In our research, this was characterised primarily in unspoken policies that exclude particular genres and communities of colour, and a particular lack of nightlife spaces for LGBTQ+ communities and young people.

Unspoken policies excluding particular genres and communities:

“Stockholm has a lot of “under the radar” racism... some venues on purpose exclude certain music genres, DJs and subcultures, thereby signaling that their place is not for everybody.”

—Thomas Gylling, Producer & DJ

“Some places have an unspoken policy of not doing hip-hop, Afrobeat and similar genres—it is prejudice and pure racism.”

—Johanna Beckman, Music & Nightlife Promoter, Curator & Booker

Research participants across generations, genders, and backgrounds noted systemic barriers to participation in Stockholm’s nightlife based upon prejudices related to ethnicity—or, as a proxy, musical genre such as rap, Afrobeat, hip-hop and (to a lesser extent) punk and rock. These barriers were not just identified in venues’ exclusion of particular genres or communities in programming, but also at the club door. As one interviewee put it, “If you’re not the typical blonde Swede, it’s hard.”

Participants described tacit community knowledge of which clubs’ staff discriminate at the door, and even making decisions not to go out in certain neighbourhoods due to the assumption they will not be welcomed. This is not an issue unique to Stockholm. Other nightlife cities have also grappled with policies or practices that discriminate against nightlife creators or audiences of colour, such as New York City’s cabaret law, London’s Form 696, or Berlin’s public discussion of ensuring non-discriminatory selection at the door.

Lack of LGBTQ+ and youth space: While nightlife is often a haven for various marginalised groups, it has a long history as key social infrastructure for LGBTQ+ communities in particular. However, these spaces may be less commercially lucrative, and may be more susceptible to closure during processes of urban gentrification and change.⁴⁰ One interviewee observed that, like in many other cities, LGBTQ+ organisers were far more likely to start a collective or event rather than a physical club space—but that lack of tangible permanence can make it difficult for these communities to stay connected over time. Similarly, interviewees also noted the shortage of 18+ venues in the city: the significance of this is discussed in the next section.

Stockholm is diversifying, and many of its most innovative voices are young or LGBTQ+ people, people of colour coming from multicultural and immigrant communities, and/or residents living outside of the city centre. To stay relevant, its nightlife must actively welcome these voices as creators, organisers, and audiences.

“I know there is a void. I’ve been doing this 20 years and it’s still the same people in the music industry as when I started out 20 years ago. Same promoters, same club people, same DJs. Some new blood is coming in, but it’s not huge. Where are the new promoters, kids running festivals...? ... Probably because it’s difficult, expensive, arduous?”

—Eric Birath, Music Venue Operator and Manager

“Stockholm has a vibrant underground culture, which makes it a super creative city. But the gap between the underground and establishment is way too big—which means that established actors lose out on that potential. The establishment does not understand the underground. Stockholm (and Sweden) is very different from other big cities in that sense. There is a lot of untapped potential for established venues and the established parts of the city. But it comes down to difficulties with permissions in Sweden and how the government looks at opening times, with limits of 3 or 5am. It’s much easier to do something [host an event] at an open-air or in an industrial space.”

—Johanna Beckman, Music & Nightlife Promoter, Curator & Booker

“Young creatives who are 21, 22...don’t have any room, any scene where they can have their own club night, exhibition. It’s nowhere. These people are only using their social media platforms to showcase something, but they don’t have any physical space. It’s a very big barrier to connect young people doing a new label or clothing brand to their own space or showcase for their art, any place in Stockholm.”

—Grassroots Curator & DJ

As mentioned in the prior section, it’s not that Stockholm is lacking in creativity or talent. But too often, the framework conditions and spatial factors explored in the previous section, combined with forces of social exclusion as described above, keep creative communities away from Stockholm’s stages and disconnected from their audiences. This dynamic is especially pronounced for younger and emerging artists. On one side, research partic-

ipants in the established cultural scene described a void: where are the young people? On the other side, younger participants described a barrier to entry: unable to connect to existing spaces, younger creatives resort to either digital space or unofficial events.

While the scope of this research did not include free open-air or unofficial events, this report does acknowledge that these events are a major presence in Stockholm. The combination of high costs, difficulty in permitting and licensing, and perceptions of exclusivity incentivises young event organisers and promoters to work outside the system, instead of within it.

Through this phenomenon, what talents and opportunities does the city’s nightlife miss? One research participant described it as the “*pipe leaking index*”: a quantitative measurement of the creative opportunities and revenue lost by the formal nightlife business and cultural spheres. If this trend continues, another participant foresaw a risk of a city of a mass-produced “monopolisation of the nightlife and the restaurant life”:

“It’s impossible for people to open up their own little space, play good music, and serve up good drinks—no, you need a couple of million behind you to be able to do that. Instead, it becomes ‘streamline everything,’ with everyone serving the same stuff.”

(*) Note: With special thanks to Thomas Gylling, whose neat framing is adapted here.

III. THERE IS RICHNESS AND INNOVATION IN STOCKHOLM'S NIGHTLIFE—BUT IT NEEDS PLATFORMS AND RESOURCES TO THRIVE

“Stockholm has such a number of untapped possibilities!”

—Thomas Gylling, Producer & DJ

“Beyond the one ‘popping’ artist, who journalists will want to interview...there’s also a need to help other artists get seen in platforms they don’t usually have access to. To be ‘out’ everywhere in the country.”

—Sulekha Daar, Marketing & PR Manager

“We need a powerful platform. Stockholm never had pirate radio—in the UK, that led to legal radio stations and later quite large web platforms. It’s a missed opportunity for new sounds and genres coming from places like Colombia, Accra, London or Berlin. It’s the bouillabaisse of different music genres that contributes to the urban feel of Stockholm.”

—Thomas Gylling, Producer & DJ

“When I go abroad, the first thing I see is signs at the airport promoting the nightlife scene as an attraction. This is something that would give value to guests coming to Sweden and Stockholm. That’s the major thing. If you’re coming now to Stockholm, if you’ve never been before, you have to Google. ...It could be so much bigger and more attractive for people to come here.”

—Club Operator and Manager

Despite these issues impacting Stockholm’s nightlife scene, interview participants were quick to point out that the city is truly rich in talent, creativity, and untapped possibilities. A rich range of press, media, and social platforms and resources are essential to showcase that richness, connect communities and generate a sense of local pride and belonging.

In many cities, publicly-supported events and venues play a key role in providing space to young and emerging artists, as well as the resources to realise musical and technological visions. In a high cost-of-living city, where small or easily accessible spaces are limited, the city can be instrumen-

tal in filling in gaps in a “venue ladder” or nightlife ecosystem. Well-curated and genuinely community-responsive *Kulturhus* [arts and cultural centres] can provide space for young people to print posters, access high-quality equipment, or showcase a clothing line or artist label.

Furthermore, Stockholm’s nightlife struggles with *legibility*: the possibility, for both visitors and locals, to know what’s on tonight or this weekend. In addition to simply publicising the city’s nightlife as a cultural value, interviewees envisioned better platforms for both locals and visitors to access event listings and learn about new artists—affirming the important role that a city’s cultural journalism and social media play in a nightlife ecosystem. Suggestions and good practices from other cities are further discussed in the *Recommendations* section of this report.

These kinds of visible city support and consciously-inclusive cultural policy can lead to a higher degree of social cohesion and belonging in the city. As one promoter put it, “*positive cultural events can create a feeling that the city belongs to all of us.*” Seeing nightlife culture as culture, just as valid as “fine” or state-supported art, can have powerful effects everywhere from individual perceptions of belonging to public policy at state and even national levels. In the words of one research participant:

“Don’t see the nightlife as a threat. Start seeing it as the most important part of the cultural society. Don’t be scared. If we can manage those things, it’s gonna be good.”

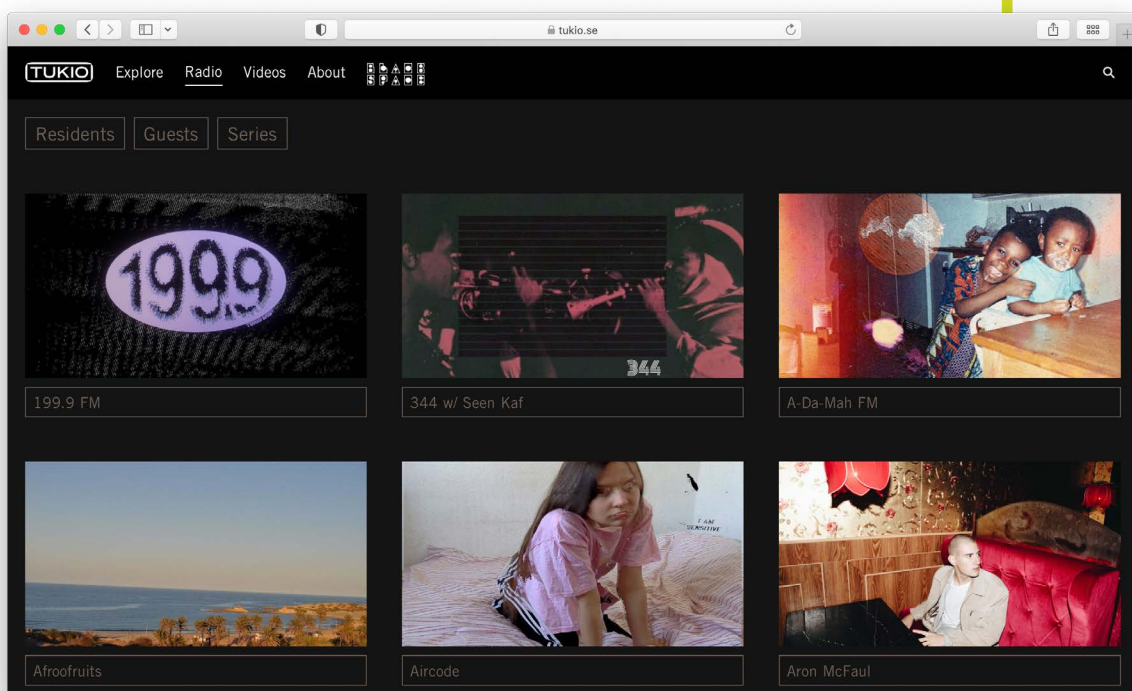
IV. SPOTLIGHT: TUKIO

TUKIO is a cultural platform and a creative agency co-founded by Stockholm-based Nino El Khoury and Ibrahim Handulleh. Based in Johanneshov's Slakthusområdet, TUKIO explores the 'evolution and fragmentation of Scandinavian youth culture.'⁴¹ Since its founding in 2018, TUKIO has become an important touchstone for different marginalised and/or underrepresented communities embedded within Stockholm's music and nightlife scenes—locally, regionally and globally. In their own words, co-founder Nino El Khoury set out to establish TUKIO because *"there were no Scandinavian platforms that promote the culture we participate in. Either there was no platform, or there was no interest in elevating our cultures."*⁴²

TUKIO truly embraces different creative mediums through its multidisciplinary approach and many cultural initiatives: its online community radio station connects listeners to a range of genres and showcases local talent including young Stockholm-based DJs. The platform's open access video content (via YouTube⁴³) features interviews, music features interviews, music videos and talks. Since 2019, TUKIO has initiated and curated *Black Space*

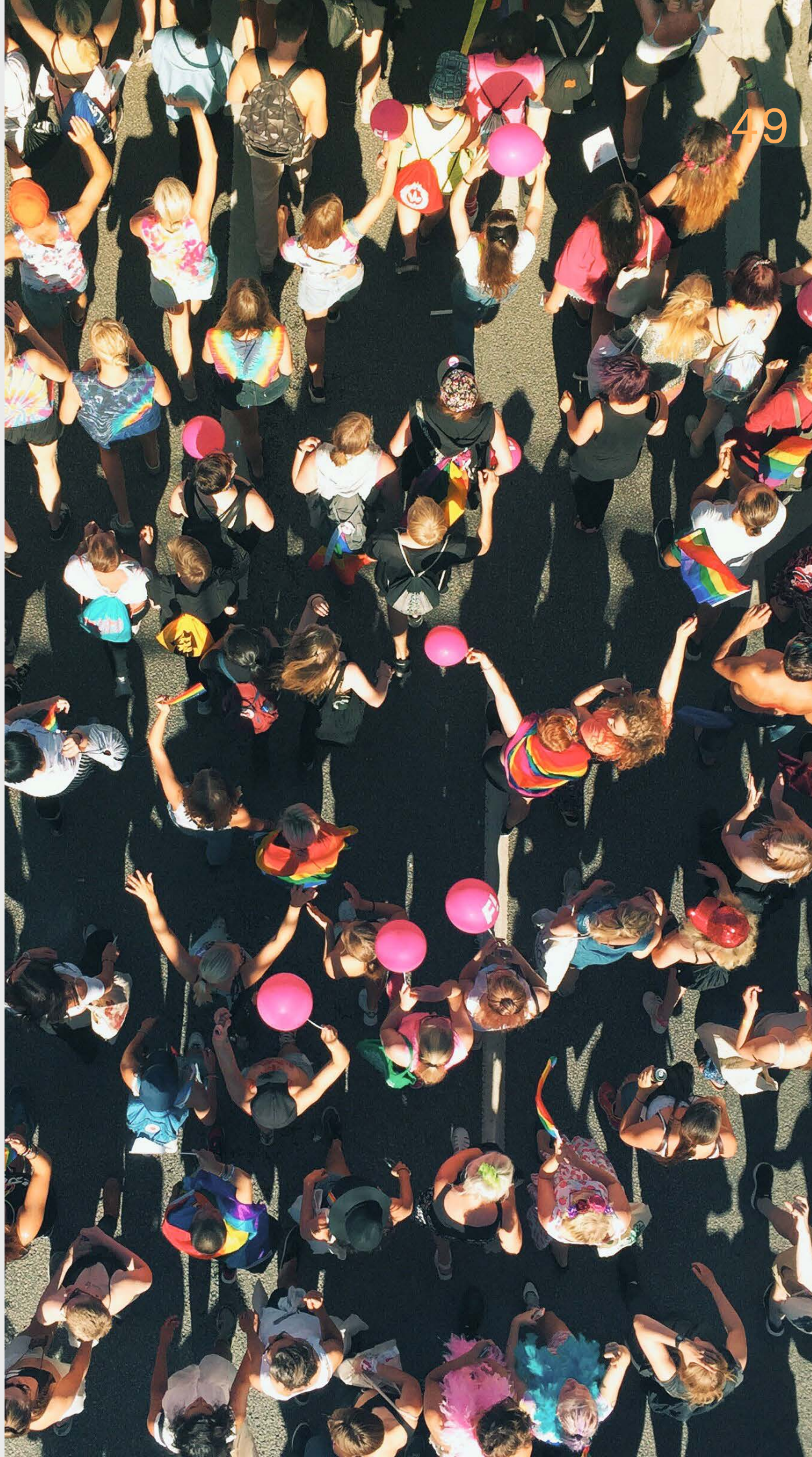
*Festival*⁴⁴—a community-driven digital festival that platforms Black voices based in Sweden and abroad, in an effort to 'raise awareness of pan-African cultures around the world' through engaging music performance, film screenings, and panel discussions.

Cultural journalism, new-media platforms and social media all serve to define a city's culture, and are essential in showcasing the individuals, events and spaces that make up a vibrant scene. TUKIO's different creative endeavours are financially backed in part by Stockholm's stad and the Swedish Arts Council⁴⁵—it is an exemplary example of *how far* cultural funding can go when channeled to Stockholm-based grassroots creatives already working to address the issues they see in their city. TUKIO has laid the groundwork to a) bridge social disconnects, b) address barriers to participation, and c) lift up the cultural richness and innovation in Stockholm's music and nightlife scenes—however, TUKIO alone cannot address these issues singlehandedly. Simply put: Stockholm needs *more* platforms going forward.



TUKIO. 2022. RETRIEVED FROM [HTTP://WWW.TUKIO.SE](http://www.tukio.se)

SECTION V: RECOMMENDATIONS



5.0 GOING FORWARD: WHY TAKE ACTION NOW?

“If action is not taken within 3 to 4 years, it’s gonna be a lovely summer city, but else it’s gonna be dead space.”

—Thomas Gylling, Producer & DJ

“They’ve said it for 20 years now: “Stockholm is gonna be like Berlin”—but doing everything to keep it from becoming Berlin.”

—Musician and Industry Advocate

“Young people in Stockholm shouldn’t have to look at Copenhagen or Berlin or even Malmö as places that have proper nightlife. We should be able to have more fun (with respect for each other, of course).”

—David Ekstrand, Political Advisor

“People just travel, let loose in other big cities, other than Stockholm.”

—Sulekha Daar, Marketing & PR Manager

“If we kill Stockholm, which we probably could, then we will kill the Swedish musical wonder.”

—Musician and Industry Advocate

The time is now. Research participants emphasised that while Stockholm has real riches in its talented creative community, there is also a need for action to address urgent challenges in Stockholm’s nightlife. While many of these concerns prior to Covid-19, the impact of the pandemic brought them further to light and exacerbated issues already faced by nightlife actors.

What’s at stake? In interviewees’ eyes, nothing less than the city’s appeal as a thriving creative centre. Interviewees were quick to name other European cities and destinations like Barcelona, Berlin, Copenhagen, Georgia, Lisbon, London, Malmö and Ukraine, where Stockholmers are either visiting temporarily to partake in thriving nightlife—or relocating permanently to pursue richer creative opportunities. Covid-19, too, has accelerated the

development of more virtual and remote-friendly forms of work, enabling more workers to rethink where they choose to live. At this moment, it’s essential to take steps to foster the health of Stockholm’s creative ecosystem: it is a delicate thing that, once dismantled, is difficult to rebuild.

It is an encouraging sign that Stockholm’s stad has already adopted its own nightlife action plan, which lays out tangible steps to improve permitting processes, activate more city-owned space for nightlife and expand the *Kulturlots* programme to nightlife. Our *Recommendations* build upon those proposals to deepen relationships between nightlife stakeholders, and experiment with new approaches to nighttime governance in smart, grounded ways.

5.1 RECOMMENDATIONS

This report has taken a holistic look at the state of Stockholm’s nightlife. But progress happens one action step at a time. This section offers recommendations for initial steps in two focused areas: *relationship and capacity building* between nightlife stakeholders, and a *pilot programme* approach for innovative nightlife spaces and policies in Stockholm. Action in these two areas can have meaningful impact in precisely the areas where Stockholm’s scores are weakest, such as the presence of public cultural activities, community and experimentation-centred programmes, availability of funding, structural support and promotion of nightlife.

Why? Creative Footprint’s theory of change works from three key assumptions: first, that both qualitative and quantitative data is essential to understand the existing assets, needs and potential opportunities in a city’s nightlife culture—as has been articulated thus far in this report.


Second, cross-sector working relationships, especially when accompanied by good self-organ-

sation in the nightlife scene, provides the crucial foundation of all further collaborative work in a city’s nightlife. As CFP co-founder and long-time Berlin Clubcommission board member Lutz Leichsenring sees it, “*trust and good communication are, more than anything else, the backbone of effective governance in nightlife...this cannot be built exclusively on volunteerism and therefore requires resources.*”

Third, Creative Footprint emphasises the utility of pilot programmes in making lasting change: they provide the flexibility for small, smart experiments in service of bigger changes in future, build trust between community members and stakeholders, and yield initial data for evidence-based policymaking.


The following table lays out incremental key steps and connects them to existing examples of good practice from other cities that can provide inspiration. Read more about each step in depth on the following pages, alongside programmes, policies and points of inspiration from elsewhere.

Community and Content: Build capacity and trusting working relationships between nightlife stakeholders, including grassroots and young creatives.



A1 Convene the conversation: Invite the community to the table —grassroots and established actors alike	A2 Support self-organisation in the nightlife scene	A3 Enhance <i>Kulturlots</i> model to provide active, accessible community support	A4 Strengthen nightlife’s legitimacy to locals and visitors
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Pilot Approach (Space and Framework Conditions): Activate one area in Stockholm that can serve as a short- to medium-term experimentation ground for alternative approaches to nightlife.



B1 Pilot a series of one-off open-air events in selected green or public spaces, and gather and analyse data to identify potential issues for a future round of test events.	B2 Implement lessons learned from Phase 1 in a “model phase” of expanded events; gather and compare data.	B3 Link local learning and international good practice into nightlife activation of a selected focus area.	B4 Following data analysis, expand successful practices citywide.
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STRATEGY A:

CAPACITY AND RELATIONSHIP BUILDING

Objective: Build capacity, trust and collaboration between nightlife stakeholders (especially grassroots and young creatives) as well as audiences.

This workstream involves stakeholders from all perspectives of Stockholm nightlife and builds sequentially from initial convening to self-organisa-

tion, to developing new sustainable structures for support of nightlife. By implementing these steps by the end of 2023, Stockholm stakeholders will address key areas where Stockholm scored lowest, such as promotion of cultural activities and a focus on local community.

A1

Convene the conversation: invite the community to the table —grassroots and established actors alike.

Action step: *Immediately following this report's release, hold a meeting with nightlife stakeholders to put subsequent steps in motion.*

Timeframe: *Spring 2022.*

One interviewee described it as creating “a synergy for us to carry the torch”: following this report's publication, invite a wide range of stakeholders to the table not just to discuss findings, but also to discuss next steps in bringing recommendations to life. It's important that this step engages not only veteran leaders and representatives of established businesses, but also young people, emerging organisers, and diverse voices. Developing relationships and dialogue across ages, backgrounds, districts, and communities helps to align different perceptions of issues and assets in nightlife, to develop open lines of communication and trust between community and administration, and to build a foundation for deeper collaboration. But it's important not to get stuck in the discussion phase; ensure that every gathering has a clear purpose to move action forward. This foundational step builds momentum for those following.

In preparing for these meetings, the Creative Footprint team urges Stockholm to think outside the box: in order to meet communities where they are, consider unconventional time, place, and/or meeting formats, as in the Good Practices below. Alongside large town-hall formats, informal or small-

er-group breakouts can yield even more valuable insights. Reach out to public and cultural stakeholders (particularly youth and emerging actors). But also consider involving university or research institution actors who can provide input around policy change, help to document the process, and gather data for further policymaking.

Key players: Venue operators, event collectives or promoters, community stakeholders, real estate actors, public officials and administrators, public safety/police, neighbours of key areas, university/research partner(s)

Models: NYC listening tour, London “night surgeries”

Good Practice: “Night surgeries” and “listening tours” (London, UK & New York, USA)

Since her inception as London's Night Mayor, Amy Lamé has regularly engaged with the community in “night surgeries” ranging from visits to hospitals to clubs and bars, as well as public transport trips.⁴⁶ Similarly, New York City Office of Nightlife lead Ariel Palitz hosts “listening tours” across various districts of the city at night.⁴⁷ These practices create connection between stakeholders and nighttime economy actors, while giving communities a space to voice concerns at a place and time that's convenient to them.

A2

SUPPORT SELF-ORGANISATION IN THE NIGHTLIFE SCENE

Action steps: Provide encouragement and material support for nightlife actors, particularly grassroots creatives, to develop a (pilot) night advocacy/governance entity. Invite a wider range of players to existing forums like the Branschråd (industry/restaurant council).

Timeframe: Spring to Fall 2022.

A city with an organised nightlife scene strengthens the capacity to address issues, respond to unexpected events (such as Covid-19), and realise visions of a more sustainable nightlife future. Including scene actors in decision making processes can allow for more targeted and effective problem solving—and this is simplified through the presence of a club commission or civic organisation. While this process must take place within the scene and industry itself (and has been an ongoing conversation in Stockholm in recent years), a city administration or business can encourage self-organisation by indicating a willingness to listen to organised proposals, and better yet, can facilitate this process by actually providing resources such as meeting space or seed funding, as in the example of the Vienna Clubcommission.

In the meantime, Stockholms stad might also invite more stakeholders to existing forums like its restaurant/industry council (Branschråd), a periodic meeting between Stockholm public actors and hospitality businesses covering industry-relevant issues. While grassroots and emerging event organisers may have a smaller direct economic impact than more established businesses, their contributions are crucial to artistic innovation, experimentation, and the ongoing health of a city's nightlife scene. Thus, including smaller business owners, grassroots and non-commercial nightlife organisers, youth voices and/or perhaps a representative of an emerging nightlife organisation can foreground a wider range of needs and perspectives in exchange with decision makers.

Key players: Public administrators, cultural venues, nighttime businesses, artists, night workers, nightlife audiences and community residents, university/research partners

Models: Berlin Clubcommission, Vienna Clubcommission, MTL 24/24, NYC Nightlife United

Good Practice: Club Commission Pilot Program (Vienna, AT)

Following an initial report on the state of club culture in Vienna, a funded pilot phase for the Vienna Club Commission began in early 2020, designed to research the nightlife offerings in Vienna while developing a structure for self-organisation in the scene. Responding to the unexpected outbreak of Covid-19, the VCC pivoted to provide advice and support to nightlife actors on relief measures, subsidies and opening regulations, as well as developing relationships with scene actors and compiling best practice resources from international actors.⁴⁸ Vienna's city administration has now budgeted 1.5 million euros for the Club Commission's next five years.⁴⁹

A3

ENHANCE THE KULTURLOTS MODEL TO PROVIDE ACTIVE, ACCESSIBLE COMMUNITY SUPPORT TO THE COMMUNITY.

Action step: Build proactive and service-oriented nighttime cultural management practices that genuinely connect with the local nightlife community, from big business to grassroots.

Timeframe: 2022-2023.

A major research finding was the barriers for creatives to engage with city processes—or for creatives simply to know what kinds of resources exist for them. The proposed nightlife-*Kulturlots*⁵⁰ programme must go beyond simply streamlining bureaucracy or replicating existing offers from other industries.⁵¹ Instead, it must take a more proactive role of cultural policy, outreach and encouragement of youth and emerging culture makers.

This mindset and mission must be woven throughout the design and implementation of this role: consider appointing people *from* nightlife communities with fluency in both public and grassroots cultural realms. Ensure that *Kulturlots* are easily accessible via phone, email, website—even Facebook Messenger or Instagram DMs. Define clear metrics of success that prioritise outreach, such as: how many *new* or prospective organisers or entrepreneurs are engaged? How many first-time applications for funding result from initial consultations? How many field visits are made to grassroots or small-scale nightlife and cultural events, particularly outside of the core districts? Does the community perceive the programme as a genuinely helpful resource?

Particularly as Stockholm faces challenges of affordability, inclusion and limited space, such a programme can help to mitigate the most severe effects for creatives and nightlife actors. And in doing so, Stockholm also has the chance to set a global standard for public support of nightlife business and culture.

Key players: Public administration with advisory input from a range of nightlife actors (incl. grassroots + youth), university/research partners

Models: Clubconsult Berlin

Good Practice: Clubconsult (Berlin, DE)

Supported by the Berlin Clubcommission and funded by EU and city-level sources, Berlin Clubconsult acts as an advisory and contact point for the city's clubs and organisers. Clubconsult supports the actors of the club scene to improve their economic efficiency, infrastructure, and economic and ecological sustainability for a more secure and resilient club culture. Their staff offer free consultations via phone and email, and can link businesses directly to experts for inquiries including legal matters, sound management, energy and sustainability, diversity and inclusion and more.⁵² Such a model lowers entry barriers for grassroots collectives and promoters and connects scene actors to funding and advice, ultimately making for a more resilient and stable nightlife scene.

Action steps: Enable and incentivise existing cultural journalism and social media platforms to create more content and listings about what's on in Stockholm. Celebrate Stockholm's nightlife as culture via official and tourism channels.

Timeframe: 2022-2023.

Interviewees described the challenge for both locals and visitors of simply knowing what's on during a night out in Stockholm. In the words of one interviewee: "People just run around without knowing what's going to happen." Solid coverage in social media, traditional journalism and events listings platforms serve to define a city's nightlife, getting the word out about new voices and providing artists credibility and visibility at home and beyond. In short, they create a buzz.

To thrive, a city's nightlife must be *legible*: understandable and accessible to locals, visitors and would-be participants. Together, city and industry stakeholders must identify the gaps or missing pieces of a legible nightlife, and either leverage existing assets, or encourage new ones, to fill them.

What could this look like? First, conduct a landscape survey: what target groups, audiences and genres are being served by existing outlets—and which are not? Then, consider funding opportunities or partnerships for new and existing journalism, social media, and cultural-infrastructure platforms to expand and improve their nightlife coverage. Provide training and upskilling resources to venues, artists and organisers to improve their own marketing and visibility. Consider where city-operated platforms like VisitStockholm⁵³ ⁵⁴ or independent media outlets might feature local listings, produce additional nightlife coverage, or highlight local writers. Provide resources to local writers or tastemakers interested in launching independent channels to share their picks for the weekend or season ahead. No one platform will, or should be the last word on what's on. But wherever possible, make it unmistakable: in Stockholm, *nightlife is culture*.

Key players: Public administration, nightlife actors and artists, tourism / city marketing officers, traditional and social media outlets and influencers, start-up community

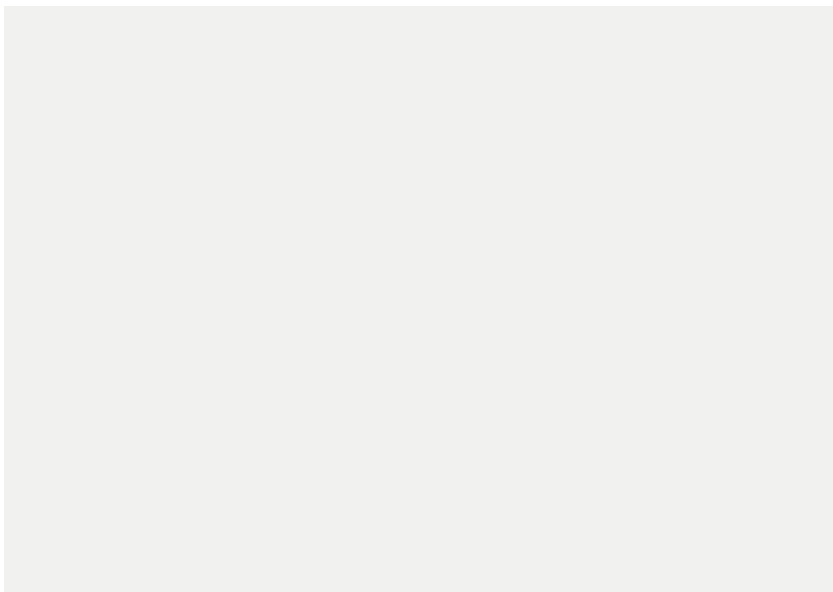
Models: nightlife content and listing platforms like Resident Advisor or TimeOut (international), Restless Nites (Los Angeles/NYC), DICE.fm (London), Sugarhigh (former Berlin)

STRATEGY B:
**PILOT PROGRAMME: NIGHTLIFE SPACE
 AND POLICY INNOVATION**

Objective: Activate one area in Stockholm that can serve as a short-to-medium term experimental base for alternative approaches to nightlife, which then informs citywide.

This workstream uses a flexible, experimental pilot approach and involves stakeholders from all perspectives of Stockholm nightlife. It builds through phases of one-off test events, to more extended

pilots of policy interventions, to longer term activation of a specific research area, and ultimately, to larger-scale implementation. By taking these steps first in the summer seasons of 2022 and 2023, while preparing for longer term implementation in late 2023 and beyond, Stockholm stakeholders can meaningfully address shortcomings in public cultural activities, experimentation and community-focused cultural offerings.



B1 PILOT PHASE: CO-PRODUCE OPEN-AIR EVENTS THROUGH A SEASON-LONG PILOT PROGRAMME.

Action step: Pilot a series of one-off open-air events in selected green or public spaces, (particularly showcasing youth, marginalised communities, and creatives without permanent spaces). Then gather and analyse data to identify potential issues for a future round of test events.

Timeframe: Implementation: Spring - Summer 2022; Analysis: Autumn 2022.

On the Creative Footprint analysis, Stockholm's scores for *public cultural activities* and *experimentation* were 2.40 and 2.88/10.00: two of the lowest scores of all. City actors can simultaneously address these weaknesses through providing new opportunities for young artists and event producers, in a flexible pilot model that builds upon itself with each summer season.

For the first round of test events, Stockholm might identify a few target public spaces (Zone W and beyond), then task the new nightlife-focused *Kulturlots* to develop a streamlined permit process that enables participation of a range of event producers, particularly early-career actors. In order to keep admission prices free or nominal, events may either be publicly funded, or the city may ensure a streamlined process for organisers to sell concessions to fund events.

During and after events, a research partner might survey users of public space and nearby residents to identify any issues, and resolve them in the subsequent year's test events. This programme not only yields data for future endeavours—but also provides a much-needed outlet beyond social media for young people to reach their community with creative projects like music, film, clothing brands and more.

Key players: City administrators (all related departments and/or districts), *Kulturlots*, event organizers and artists, local neighbourhood councils or groups, university/research entity.

Models: Model Space Project, Enter the Void, *Freiluftpartygesetz*, busking zones

Good Practices: Model Space Project (Berlin, DE) and Enter the Void (multi-city), Free Open Air Party Law (Bremen, DE), busking zones (London, UK)

Berlin's **Model Space Project** aims to simplify the legal and practical administrative framework for informal cultural uses in public open spaces, which prioritises small-scale, youth-cultural and music related uses.⁵⁵ Funded by MusicBoard Berlin and executed by the Berlin Clubcommission in conjunction with academic and public actors, such a model can help channel previously unpermitted events to designated spaces, thus reducing noise conflicts and burdens on regulatory authorities while also creating space for grassroots and young promoters to create.⁵⁶ Carried out in Amsterdam, Berlin, Budapest, Riga, Ramallah and beyond, **Enter the Void** also provides a further model for promoting dialogue between city decision makers and young people self-organising underground cultural and social events, with an eye to promoting young people's sense of democratic participation, agency and belonging.^{57 58}

With its **Freiluftparty-Gesetz (Free Open Air Party law)** the city of Bremen legalised non-commercial open air electronic music events in specific areas and under certain conditions, including registering the event with the Bremen Public Order Office at least 24 hours in advance⁵⁹ and pledging to follow guidelines around safety, quiet hours and clean up.

The **London Underground (LU) Busking Scheme** creates legal spaces and licensed tenders for musicians to perform in designated spaces on the London Underground. While busking can sometimes create conflicts with neighbours around unwanted noise, the designated zones are chosen in a way compatible with neighbours and local uses and artistic quality is ensured through an open audition process.⁶⁰ Such a programme can create an additional source of revenue for grassroots performers in Stockholm while also providing experience and visibility.

B2 MODEL PHASE: BASED ON PILOT-PHASE LEARNING, EXPAND OPEN-AIR EVENTS AND TEMPORARY ACTIVATIONS.

Action steps: Implement lessons learned from Phase 1 in a “model phase” of expanded events. Experiment with short-term activations addressing the biggest “pinch points” of regulation. Gather and compare data.

Timeframe: Preparation: Winter 2022; Implementation: Summer 2023; Analysis: Autumn 2023.

This “model phase” connects learning from the first step, into potentially more lasting forms of urban activation. First, this recommendation includes a second summer of open-air event activation (and accompanying data analysis). This provides the opportunity to address previously identified issues, to expand outreach to previously underserved districts in the city, and to develop potentially longer lasting or larger scale activations, such as a weekend-long festival or multi-week artistic curation residencies (Berlin’s *Draußenstadt* provides one example of this).

But this step also opens the door to addressing more systemic issues in Stockholm’s framework conditions. Across our research, restrictive policies and permitting were widely seen as major obstacles to creative space—but they don’t have to be. Might food trucks or shared kitchens fulfill the kitchen law for alcohol licensing? Can the cost of *Ordningsvakter* requirements be shared by neighbouring venues through an area security model like Amsterdam’s square hosts? We propose a hackathon for new solutions to these obstacles, with winning ideas receiving short-term pilot implementation at volunteer venues, followed by analysis and reporting.

Key players: City administrators (all related departments and/or districts), *Kulturlots*, event organizers and artists, venues, local neighbourhood councils or groups, university/research entities.

Models: Berlin *Draußenstadt* and *Tag der Clubkultur*, Amsterdam square hosts and Mannheim *Nachtschicht*, digital *Denkathon* (‘Thinkathon’)

Good Practices: *Draußenstadt* and *Tag der Clubkultur* (Berlin, DE), square hosts (Amsterdam, NL), *Nachtschicht* (Mannheim, DE), *Denkathon* (virtual, DE)

First initiated in 2021, *Draußenstadt* (‘outside city’) is a cultural project funded by Berlin’s Senate Department for Culture and Europe designed to showcase open-air urban culture in Berlin. Through season-long activations of selected open-air locations throughout the city, *Draußenstadt* brought together a wide array of urban players ranging from artists, urban researchers and activists to clubs, think tanks and local neighbourhood initiatives. The *Draußenstadt* project can be seen as a direct descendant from the earlier Free Open Air and Model Space Project initiatives.

In a similar spirit to *Draußenstadt*, *Tag der Clubkultur* (‘Day of Club Culture’) presents another flexible, effective means to promote grassroots culture and celebrate local artistic excellence. Funded by Berlin’s Senate Department for Culture and Europe and administered by a diverse five-member jury in both 2020 and 2021, *Tag der Clubkultur* awarded 10,000 EUR in unrestricted funds each to approximately 40 awardees, including emerging as well as established voices and particularly clubs and collectives centering marginalised communities.⁶¹ Not only does this send a strong signal of nightlife as valuable culture, but also provided substantial direct operating support to counter the effects of the pandemic.⁶²

Amsterdam’s “Square hosts” and Mannheim’s *Nachtschicht* (‘night shift’) provide two examples of alternative forms of mediation and community outreach that can be effectively deployed at night—in either a short-term pilot intervention, or longer term more permanent implementation. The “square hosts” of Amsterdam’s Rembrandtplein are younger workers trained in safety measures and conflict resolution, posi-

tioned to mitigate nuisance and conflict to improve the experience of night owls and local residents alike.⁶³ Similarly, in Jungbusch, Mannheim's busy nightlife district, mediators organised by the local community centre and night mayor help to manage noise and sound, trading in traditional policing models, and instead promoting social cohesion and consideration for the varied needs of the city at night.^{64 65}

Initiated by Jägermeister in response to Covid-19's impact on nightlife, 2021's two-day digital **Denkathon**⁶⁶ ('Thinkathon') crowdsourced creative solutions for the preservation of night culture, drawing upon diverse expertise from scientific, political, technological and the nightlife industry backgrounds. Such a model provides an accessible, flexible and engaging framework for public engagement and consultation for solving thorny problems in unexpected and collaborative ways.

B3 IMPLEMENTATION PHASE: INCORPORATE LOCAL LEARNING AND INTERNATIONAL GOOD PRACTICES INTO A FOCUS AREA'S LONGER-TERM NIGHTLIFE ACTIVATION.

Action step: Combining the learnings of B1 and B2 with international good practice, activate one selected area as a medium-term showcase of good nightlife practice.

Timeframe: *Vision:* 2022 - 2023. *Implementation:* Late 2023 - 2024. *Initial analysis:* late 2024.

The previous steps set precedents and built support for nighttime and cultural activation in area(s) compatible with nightlife activity. In this step, Stockholm develops longer term activation in a selected urban area or quarter (potentially, but not limited to, Slakthusområdet) where local learning and international good practice can be combined.

What might this showcase or ideal activation look like?:

- **Space:** Spaces are available for culture, and are flexible and mixed-use, at affordable or even symbolic rental rates and with long leases, which give entrepreneurs the stability to invest in high-quality equipment and settings for world-class cultural offerings. Soundproofing is incorporated from the start and a fund is made available as needed. Zoning and physical spaces enable a range of outdoor and indoor activities, including sidewalk dining and busking, daily or weekend-long open-air music events and year-round spaces well distributed across the "venue ladder".
- **Framework conditions:** Later nights or no curfew at all, perhaps in exchange for a higher

level of training or partnership (as in the Rembrandtplein model detailed in the previous phase). The area is deemed a cultural sound zone, minimising impact of noise complaints, where specific spaces are marked with cultural or "Asset of Community Value" status, to ensure that cultural spaces *remain* cultural spaces. Challenging permitting conditions are either waived, city-subsidised, or innovatively addressed through partnership solutions (e.g. two adjacent nightlife businesses split a kitchen with an early-morning bakery).

- **Community:** Community groups and venues work together to design a code of conduct for door and venue staff that promotes inclusivity and equity.
- **Data + Analysis:** Studies are run at multiple points of development and operation to gather data on metrics including cultural merit, financial sustainability, urban wellbeing, safety, inclusion, ecological sustainability.

Key players: City administration; real estate industry actors; nightlife stakeholders, artists and workers; grassroots and youth organisations; public safety; university/research entity.

Models: London's Night Time Enterprise Zone, RAW Gelände, Malmö publicly-supported venues and Amsterdam 24-hour cultural venues, UK Assets of Community Value and Agent of Change policies, Berlin sound protection fund, Malmö 'cultural sound zone'

Good Practices: Night Time Enterprise Zone (London, UK), RAW Gelände (Berlin, DE), Arena 305 and Inkonst (Malmö, SE), 24-hour cultural venues (Amsterdam, NL), Assets of Community Value and Agent of Change (UK), Schallschutzfonds (Berlin, DE), ‘cultural sound zone’ (Malmö, SE)

Dedicated nighttime districts:

London’s **Night Time Enterprise Zones** (NTEZs) are dedicated urban areas that allow for extended business operating hours, paired with implementation of specific frameworks. Established in 2019 by the Mayor of London, they aim to revive high streets at night by increasing post-6pm footfall, cultural and business activity and improving after-dark urban access; and to support local businesses by improving standards for night workers. After a successful pilot project in London’s Walthamstow High Street, the Mayor of London intends to expand NTEZs across the city.⁶⁷

In a former train repair station still owned by Deutsche Bahn, **RAW Gelände** has been repurposed into a centrally located hub of affordable creative spaces, housing clubs, art galleries, markets and bars for Berlin’s creative community, while utilising the existing infrastructure from before.⁶⁸ RAW Gelände demonstrates how effectively existing publicly-held spaces can be repurposed, and shows how gathering many creative spaces together in affordable, flexible space can yield a whole greater than the sum of its parts.

Publicly-supported venues:

Malmö’s Arena 305 and Inkonst offer examples of city-supported cultural hubs targeted at both young creators and public audiences. **Arena 305** is a music and culture house with stages, rehearsal rooms, dance and recording studios, DJ rooms, film technology and a café.⁶⁹ For a membership fee of SEK 305 a year, young people ages 15-25 have space to perform and practice—and more broadly, establish themselves and build an audience base with minimal cost and risk. Building upon this model, such a space can also be a powerful hub for young artists to access guidance on funding opportunities, professional development, and mentorship. Meanwhile, **Inkonst** is an 600 person capacity venue programming multigenre electronic music and art multiple times a week for a variety of audiences. Supported by a mixture of regional, national, city, and private sources, Inkonst’s funding support provides the financial base for significant artistic innovation

and risk-taking: it can programme experimentally without the full pressures of commercial viability.

Permitting later nights and preserving cultural space:

By the end of 2022, Amsterdam will have 17 **24-hour licensed venues** distributed around the city. The licensing process includes a cultural proposal assessed by a team of creative-industry experts, including the city’s night mayor and public officials.⁷⁰ Amsterdam has opted to distribute these licenses in outlying districts beyond the urban center. The program’s focus on outer districts helps to draw tourists, workers, students and businesses to districts beyond the urban core, creating a vibrant nightscape citywide.

Assets of Community Value: In England, land or property that has some significance to community value can be nominated as an “Asset of Community Value” which requires the owner to offer the asset to the community before selling it to anyone else.⁷¹ This can combat community spaces being torn down and replaced with flats without input from those that use the space. Communities have successfully used this framework to protect storied LGBTQ+ nightlife venues in London, such as the Joiners Arms and the Royal Vauxhall Tavern, when facing gentrification and redevelopment-related displacement⁷².

Managing nighttime noise and sound:

Three localities offer two potential approaches to deal with nighttime noise and sound in the city. On a policy level, the **Agent of Change** model requires that all planning policies and decisions around new developments ensure that pre-existing businesses and community facilities should not be unreasonably restricted as a result of later development. In 2018, the principle achieved national recognition in the UK through inclusion in the Government’s National Planning Policy Framework. This is important to protect community spaces and venues from gentrification and new developments that could cease their operations.⁷³

On a city level, Berlin’s **Schallschutzfonds (sound**

protection fund) makes one million euros available for sound mitigation measures at existing clubs. An independent jury assesses the urgency or intensity of the conflict situation and prioritises small independent venues, helping to reduce noise complaints from neighbouring residencies for venues and allowing venues to remain in their neighbourhoods.^{74 75}

And on a hyperlocal level, the “**cultural sound zone**” initiated in Malmö’s Sofielund district in

early 2021, aims to reserve the area for creative spaces (and sound!), rather than new residential construction.⁷⁶ This model seeks to mitigate the conflicts often occurring when new residential buildings are constructed too near to sound and bass-heavy nighttime activities. (Implementation note: this area of Malmö has more than 50% factories that are currently operating—other cities adopting this model may consider whether a selected district affords sufficient space for creative work.)

B4 POST-PILOT: FOLLOWING DATA ANALYSIS, EXPAND SUCCESSFUL PRACTICES CITYWIDE.

Action step: Based on research outcomes, select and implement new practices learned in previous steps (test and model events, as well as focus area implementation) across the city.

Timeframe: 2024 and beyond.

Following the incremental learning and capacity-building of the prior steps, Stockholms stad and private and civic stakeholders might consider pursuing more lasting policy change—not just in selected areas, but citywide. Quantitative and qualitative data from the prior three stages can form persuasive rationales for evidence-based policymaking in Stockholm—and also provide excellent examples of good practice to other cities worldwide who hope to borrow from Stockholm’s models.

Key players: City administration with input of private, civic and academic actors.

5.2 LOOKING AHEAD: BUILDING A SUSTAINABLE NIGHTLIFE

These two focus areas of relationship-building and piloting new approaches are an important starting point. However, the city's vision and strategy for nightlife must also continue to build on these steps in service of a longer-term vision: more venues of all sizes, opportunities across the “venue ladder” including for young people and emerging artists, and tangible steps towards both ecological sustainability and more inclusive, equitable nightlife.

Stockholm is already leading by example among cities working towards Agenda 2030, also known as the UN Sustainable Development Goals (SDGs).^{77 78} Many of these recommendations for the city's nightlife match that of the SDGs, but often, this synergy goes overlooked. Innovation in nightlife can bring the city closer to sustainable development in areas already identified in its 2021 SDG Voluntary Local Review⁷⁹ as well as other sustainability platforms for tourism and travel*:

		<p><i>Decent work and innovative infrastructure:</i> A thriving nightlife can provide good work and income to Stockholm residents (in cities like London, it provides 168,000 of the city's jobs).⁸⁰ And as echoed by many research participants, nightlife is a key aspect of being an interesting, desirable place to live that attracts new residents.</p>	
			<p><i>Equitable, inclusive, and just cities:</i> At its best, nightlife provides inclusive space for a variety of marginalised groups to build community, see themselves reflected onstage, and feel a sense of belonging and agency in their cities. Furthermore, as Stockholm addresses the ecological impact of its built environment, businesses like venues can make a meaningful difference in the city's carbon footprint—both in their own spaces and in influencing the values of their artists and visitors.</p>
			<p><i>Partnership:</i> This value underpins the entire Creative Footprint logic: partnership between public, private, and civil-society actors in Stockholm and exchange between nightlife cities around the world is essential to culturally-rich, inclusive and sustainable cities at night.</p>

The global nighttime-advocacy community is only just beginning to connect these ideas of nighttime innovation and sustainability. Stockholm has an opportunity to act as an international leader by demonstrating how nightlife can further Agenda 2030—here and in cities worldwide.

(*) Note: Stockholm's tourism and destination-management stakeholders are also working towards similar targets within the Global Destination Sustainability Movement, or GDSM, framework. Read more at <https://www.gds.earth/destination/Stockholm/2021/>

SECTION VI: CONCLUSION



In the study of complex challenges, leadership theorists distinguish between *adaptive* and *technical* challenges: where *technical* issues are easily identified, have clear answers and can be quickly addressed by experts (think: setting a broken arm⁸¹), *adaptive* challenges may be harder to identify, need input from people affected by the issue and might require lots of small, smart experiments and learning over time (think: treating a heart attack).^{82 83} A common mistake is addressing adaptive challenges with technical solutions. If problem solvers simply implement a programme here and there, without taking on the true work of changing beliefs and learning new ways of working—with the people who are closest to the problems—meaningful change won't occur.

Stockholm's nightlife falls into the category of *adaptive* challenge. Strengthening it requires not just new programmes or funding schemes, but embracing learning, experimentation and the participation of diverse people across sectors with different perspectives and experiences. In partnership with Stockholm stakeholders, Creative Footprint has diagnosed some of the issues in play—as well as some of the first steps and experiments to undertake in solving them. This moment calls not just for new programmes, but for a wholesale shift: valuing nightlife as culture in every layer of urban policy and programming, adjusting or creatively working with policies that constrict a flourishing scene and developing trusting working relationships between and within the administration, industry, and community.

Happily, people across sectors—elected officials and city administrators, promoters, artists, venue operators—already recognise the value of a thriving, inclusive nightlife for Stockholm. There is already work taking place to address the challenges articulated in this report. The city is well positioned to begin the necessary adaptive work to preserve and strengthen this complex weave of venues, regulations, infrastructure, advocates, artists and emerging and veteran organisers alike. This entire ecosystem is essential for a thriving, sustainable nightlife.

We asked participants to imagine a future where all this is put into play. They envisioned best-case scenarios for a future, thriving Stockholm: where the city's summer vibrance resonates year-round. Where communities and audiences from the suburbs are as valued and well served as the urban core. Where *all* Stockholmers feel invited and welcomed to take part in nightlife and see themselves represented on its stages. Where a healthy “venue ladder” offers space for everyone from young people to established touring acts to offer something to the city.

“Listen to the young people. They're doing and saying everything that should already be happening.”

—George Chamoun, Art Mediator, Curator, Producer & DJ

“The best case scenario is that the city will open two or three really good music venues that are catering to all kinds of music; I'd like to see young people get involved, curating their own spaces, their own festivals, and so on.”

—Eric Birath, Music Venue Operator and Manager

“I would say the best scenario would be that Stockholms stad have good collaborators in the grassroots community—real people who care about culture and have good ideas, and that these people have a bigger role in how to build a cultural space that’s owned by Stockholms stad.”

—Grassroots Curator & DJ

“My vision is that we have a more diverse nightlife scene, that many more stakeholders get involved in nightlife...with differently sized spaces and new venues opening up in the city, and that nightlife also blooms outside the city centre. I also hope we have venues that are able to open 24 hours—not clubbing 24 hours, but a business model working during the 24 hour cycle, with multiple uses of space and multiple incomes for nightlife venues. That we’re smart, and use venues in more hours of the day... both in the centre of the city and beyond. Stockholm will grow for many years ahead. We need to manage the city, allowing for multiple uses and multiple ways of looking at nightlife.”

—Jonas Naddebo, Vice Mayor of Culture and Urban Environment, Stockholms stad

Stockholm has the necessary ingredients—the key players, the desire for change, the world-leading commitment to sustainability—to develop its own distinctive approach to an economically, environmentally, and socially sustainable nightlife, which becomes a point of inspiration for other cities around the world. It’s in your hands now.



NIGHTLIFE STOCKHOLM. TOVE FREIJ

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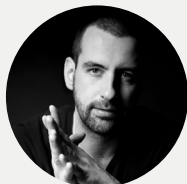
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Lutz Leichsenring is an entrepreneur and consultant in the Creative Industries. He is co-founder of VibeLab and initiator of the Creative Footprint. Since 2009 he is the spokesman and executive board member for the Berlin Clubcommission and since 2012 Board Member of the city's Berlin Musicboard and Chamber of Commerce. During the Covid-19 crisis, Lutz initiated "United We Stream", a global music streaming platform and donation campaign to create awareness about club culture affected by the epidemic.



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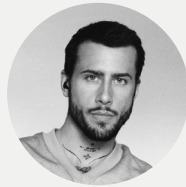
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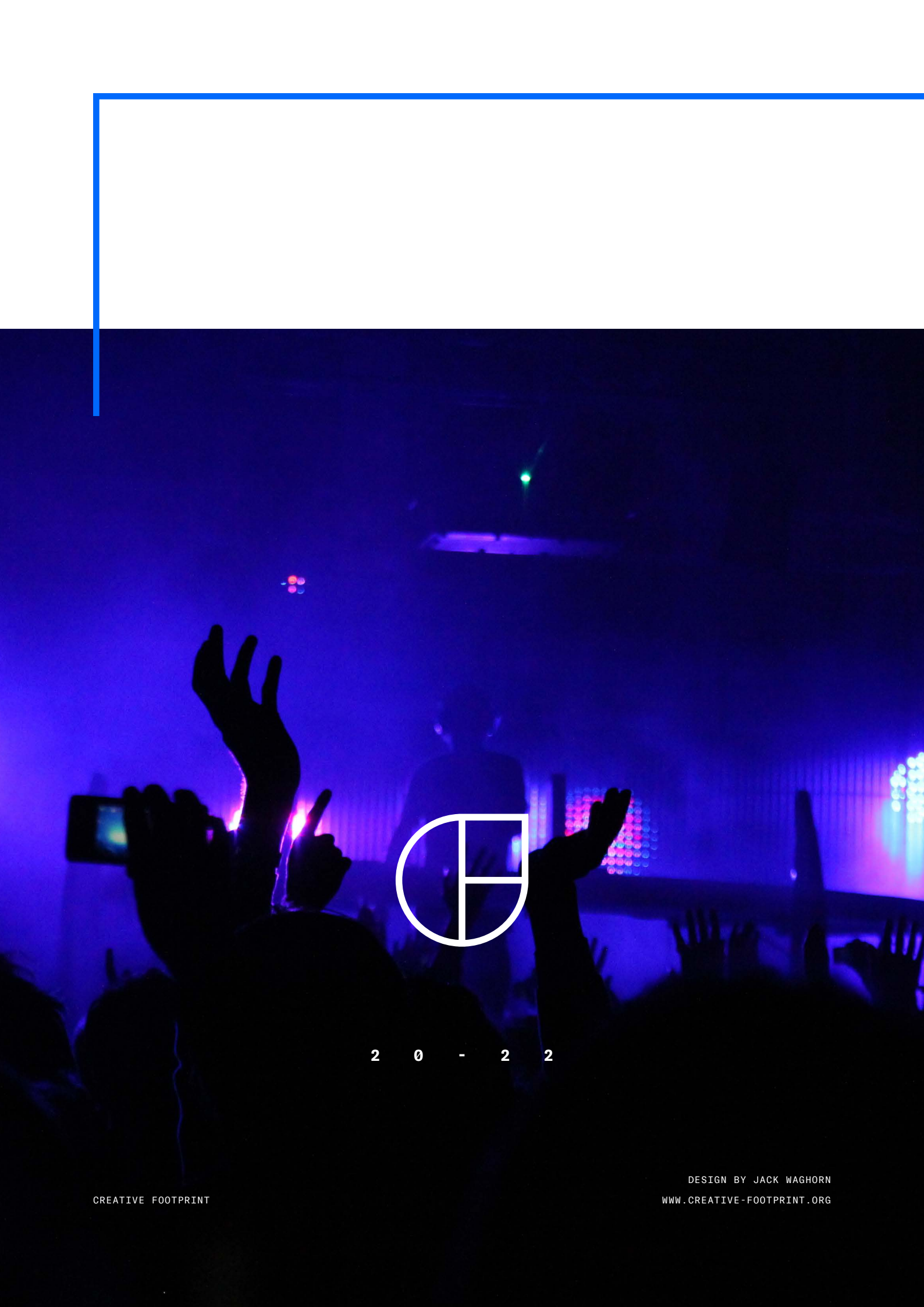


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