

■ CLUB CULTURE ■ BERLIN



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This study was carried out on behalf of Berlin's Senate Department for Economics, Energy and Public Enterprises.

Senatsverwaltung
für Wirtschaft, Energie
und Betriebe

be  Berlin

 projektzukunft
Berliner Senat für Wirtschaft, Energie und Betriebe

 EUROPÄISCHE UNION
Europäischer Fonds für
regionale Entwicklung

Berlin has a pioneering role to play due to its position as the home to a diverse and extremely lively club culture landscape that is known the world over. The influence of club culture on other cultural, social and economic areas is unmistakable. Within this context, a comprehensive qualitative and quantitative study of the various dimensions of club culture has been conducted in cooperation with academic partners in order to facilitate a clearer, fuller evaluation of the importance of club culture for Berlin as a location for economic and cultural activity. The aim is that the findings of this study will help to strengthen Berlin as a location for clubs in the long term, which will in turn be beneficial for other sectors, for other areas of art and culture, and for civil society in the city.

INITIAL SITUATION

Over the last 30 years, a phenomenon has developed in Berlin that has thrived on making a virtue out of necessity. The Second World War caused significant damage to the city's building stock, and after this the division of city into east and west hindered both the rebuilding of the many undeveloped sites and the systematic redensification of the city. Even back when the city was still divided, artists and other creative people had already started to adopt these undeveloped spaces for various cultural uses. After the Berlin Wall came down, waves of people looking for something different from life came here from all over the world and revived Berlin's reputation as an 'unfinished city' that offers infinite scope for creative activities.^[1]

[1] cf. Heilmeier 2015

Today, Berlin is dealing with the same challenges as every other major city: an enormous influx of people combined with real estate speculation has led to shortages of space and drastic increases in rents and the general cost of living. Opera houses, theaters and museums funded by the state are not affected by this because they are located in publicly funded buildings. **Clubs, on the other hand, have to compete on the commercial rental market, making it increasingly difficult for them to obtain leases. Club culture is gradually being driven out of the city.**

Politicians have realized that club culture in Berlin plays a special role in the life of the city. Locals, newcomers and tourists alike go to clubs to listen to music, dance, socialize, have fun and be inspired. What brings people together in clubs? The answer is that they are fascinated by encounters outside of the confines of everyday life, physical experiences in a digitalized society, and a collective esthetic experience.

Club culture is also shaped by open-air events and festivals, alongside the clubs themselves. Aspiring new collectives are increasingly appropriating spaces that haven't been used for cultural purposes before, such as old basements in Kreuzberg, unused sites in Spandau or ruins in Zehlendorf. The outskirts of the city are becoming more attractive, but central Berlin remains the beating heart of the city's club culture. In a similar manner, theaters, museums, opera houses and other institutions are experimenting with moving further out into the suburbs, while knowing that their centrally located facilities still enjoy special protection. Denying a state-funded cultural institution its building and sending it to possible locations in the city's outskirts would be scandalous. In the same way, it should also be regarded as scandalous if a club is forced to shut down and is offered an alternative location in a remote part of the city.

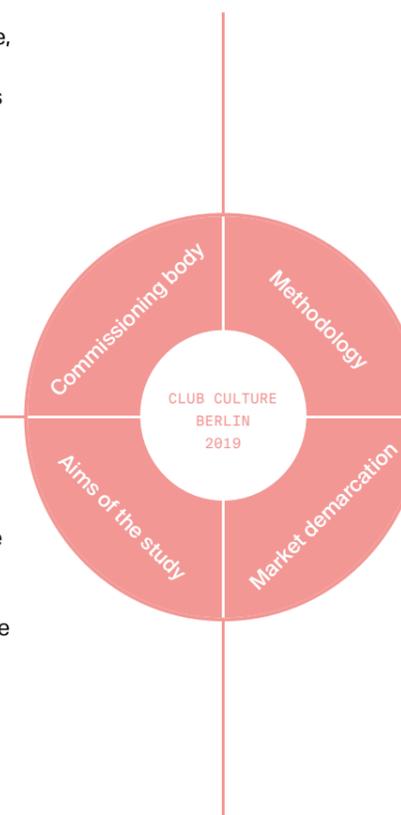
There is an urgent need for a strategy to preserve Berlin's club culture in the city center. This paper aims to outline an approach that does justice to the phenomenon of club culture in terms of its structures and also creates a foundation for political action in order to save the club scene in Berlin from a slow demise. There is still a very heterogeneous mix of people involved in creating club culture who are located all over Berlin and produce a broad spectrum of esthetic attitudes and cultural practices. We need to preserve this sensitive ecosystem.

The statistics reported here on the current state of Berlin's club scene are taken from empirical data collected by Goldmedia, a Berlin-based consulting and research group, in an online survey of club-owners and club-goers conducted between October 2018 and January 2019 in combination with telephone interviews with experts.

METHODOLOGY

COMMISSIONING BODY, AIMS OF THE STUDY, METHODOLOGY

- As part of the 'Projekt Zukunft' initiative, Clubcommission Berlin was given the task of carrying out a study of Berlin as a location for club culture by Berlin's Senate Department for Economics, Energy and Public Enterprises in 2018.
- The surveys were carried out by Goldmedia, a consulting and research group, between October 2018 and January 2019.



- **Survey of club and event-organizers** ^{ORG}: Online survey of Berlin club-owners and event-organizers (primary data collection)
- **Audience survey** ^{AUD}: Online survey of 500 club-goers in Berlin, incl. Berlin residents and tourists (primary data collection)
- **Expert interviews** with 12 stakeholders in Berlin club culture
- **Secondary data analysis**

- The objective of the study is to provide a comprehensive overview of the **club and event scene** in Berlin.
- The study aimed to identify and analyze the **economic, cultural and social (public value) importance** of this scene as well as its **significance from an urban-planning perspective**.

- The study covers all locations for club culture in Berlin for which **embedding in particular scenes and/or a particular profile in terms of musical programming can be identified**, and also considers the event-organizers and events themselves in this area.

DEMARCATION OF SURVEY POPULATION

Survey population:

- The following persons/locations were surveyed
- All event-organizers with or without their own venue who are members of Clubcommission Berlin
- All venues in Berlin with regular music programming and their own community

The survey population did not include

- Music bars without regular programming
- Pure event locations
- Pure concert event locations
- Purely commercial discotheques

Clubs and event-organizers identified in 2018:

We identified 280 active participants in club culture (226 of which had their own venue). The event-organizer scene is estimated to be significantly larger, particularly if the informal sector is included (e.g. free open airs). The scene is very fluid, and for this reason only series of events that take place regularly were considered.

KEY FACTS ON THE SURVEY OF EVENT-ORGANIZERS ^{ORG}

- **Clubs and event-organizers who were contactable:** 251 clubs and event-organizers with an active e-mail/telephone number
- **Response rate:** 75 clubs and event-organizers took part, which represents a response rate of 30 per cent
- **Survey period:** 23 October 2018 to 31 December 2018

SURVEY OF CLUB-GOERS ^{AUD}

- **Survey population:** People attending events in the Berlin club and event scene who reside in Berlin and outside of Berlin, aged older than 18
- **Surveying method:** Quantitative online survey, online representative based on age and gender, recruiting using panel providers
- **Survey period:** 4-14 December 2018
- **Sample size:** 504 panel participants

What is club culture? What are the framework conditions for its emergence? And what differentiates a club from other locations for 'night-time culture' (Peter Wicke)? What elements need to come together to bring a club to life? This section will present a model that describes the interactions between the three central dimensions of club culture – the economic, social and esthetic dimensions – and, at the same time, defines the dynamics that keep this complex phenomenon in motion.

PHENOMENON AND CONTEXT

Club culture initially flourishes in spaces where there is little state control. The enjoyment of loud music, dancing and a sense of community brings people together for concerts or other club events. Every event requires a space, and the more often a series of events takes place in a specific space, the more it becomes associated with this space. The space itself is often adapted in terms of its esthetic and functional aspects in order to meet the needs of the specific community. Space, however, has become rare and is regarded as a valuable commodity. The upgrading of neighborhoods and subsequent increase in rents (gentrification) pushes clubs out, as local crowds are price-sensitive. Without support from the state, club culture that is diverse and of a high standard probably cannot be maintained in the city center. In order to start this conversation, however, some questions need to be answered first: **What exactly is club culture? What are the standards used to evaluate the quality of club culture? How can club culture be facilitated and supported?**

An attempt is to be made here to define club culture: club culture is a phenomenon whereby people meet at events in a protected space to dance, listen to music and socialize. The exact way this plays out – e.g. what music is played, the people who make up the audience, the price structure – can be referred to as a **specific club culture**. A large number of reports and studies have been dedicated to identifying and classifying various specific club cultures.^[1]

However, this definition alone is not enough to evaluate the quality of a specific club culture; it merely delineates one phenomenon and differentiates it from others. The term club culture is often mistakenly used for certain styles of music (e.g. techno, house, dance music), but club culture is not the same as techno or EDM culture – even if the techno movement helped to turn club culture into a global phenomenon.^[2] To this day, electronic styles of music dominate club culture, but jazz, hip hop and other genres are also represented. The various scenes often overlap, as can be observed at festivals such as *Fusion* or the *X-Jazz Festival*.^[3]

Similarly, club culture should not be equated with 'nightlife', which is defined in the dictionary as "the activity of or entertainment provided for pleasure-seekers at night"^[4] – which also includes gambling and prostitution! Today, club culture often takes place during daytime. Nonetheless, the night remains an important symbol of the myth of club culture. Specific club cultures could also be described as "music scenes located within nightlife"^[5].

To evaluate the quality of a specific club culture, its context needs to be observed too. **The significance of club culture in the context of society can best be understood by looking at it in terms of three different dimensions: the economical dimension, social dimension and esthetic dimension.** Each of these three dimensions is characterized by different competing paradigms that can serve as a basis for judging individual standards of quality.

The term 'club culture' is often used synonymously with 'subculture', 'youth culture' and 'pop culture', so it is important to illustrate the differences at this point. However, delineation is essential in this context and is to be dealt with here in a pragmatic manner because subculture theory has become a broad interdisciplinary field with a resulting abundance of definitions. Without going into further detail, the concept of subculture as a social practice often entails a differentiation between 'underground' and 'mainstream' with regard to esthetic and stylistic elements as semiotic features to delineate these subcultures from the mainstream^[6]. Youth culture on the other hand can be defined as "the cultural activities and styles of adolescents within a shared culture scene"^[7]. This defines youth cultures as subcultures practiced predominantly by adolescents. The concept of youth culture does not seem fitting in the context of club culture because clubs don't allow admission to minors. As club culture is practiced in spaces protected

[1] cf. Thornton 1995, Goetz 1998, Garratt 1999, Nieswandt 2006, Rapp 2009, Hook 2012, Eberle 2013, Denk & von Thülen 2014

[2] cf. Mathei 2012, Denk & von Thülen 2014, Feser &

[3] cf. Kirchner 2011

[4] Merriam-Webster

[5] cf. Garcia 2014

[6] cf. Thornton 1995, Schwanhäuber 2010

[7] Wyneken 1914

from the general public – the mainstream – it can be considered a subculture, however specific club cultures may reproduce a subcultural mythology even when they have long since become part of the pop-culture mainstream themselves. Berghain, Watergate and Bar25 – just to name a few clubs in Berlin – have attracted large numbers of visitors from all over the world, but have also left their mark on musical styles, (club) architecture, fashion and lifestyle. What differentiates club culture from pop culture? The answer is the necessary involvement in specific communities and the importance of life encounters: “The club experience can't be translated into *one* huge event, *one* TV show or *single* tracks on the radio. It becomes *something else*.”^[8]

[8] Kühn 2017: 16-17

The following definitions of ‘clubs’ and ‘club culture’ will be used in the discussion below.

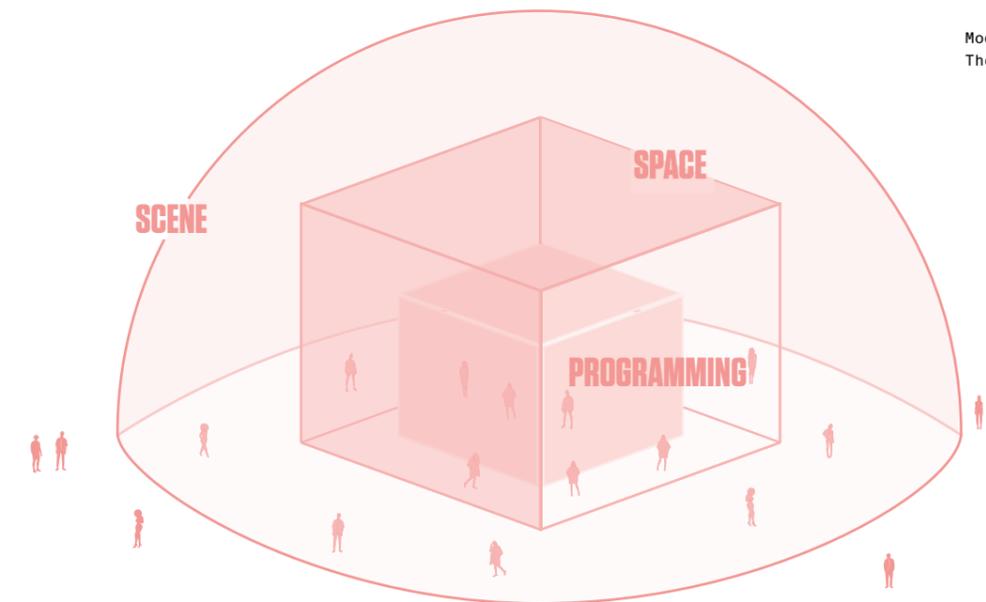
DEFINITION OF A ‘CLUB’

A club is a **venue** that is characterized by a **program** focused on live music, restricted access of a certain nature to create a protected space with its own rules, and a community that meets there to listen to **music**, dance and socialize.

DEFINITION OF ‘CLUB CULTURE’

Club culture describes the **phenomenon** of people meeting in clubs or in similar spaces (e.g. open-air concerts, warehouse raves or festivals) characterized by a program focused on music, restricted access of a certain nature to create a protected space with its own rules, and a community to listen to music, dance and socialize. Club culture is a subsector of the cultural economy in its own right.

ELEMENTS OF CLUB CULTURE



Model of club culture:
The three elements

SPACE

Club culture is characterized by a high intensity of bodily physicality. An event is always experienced in a physical space together with other people who are present in a very analog way. Virtual attendance of a club event is thus not a possible option. **Space is the primary essential resource for club events, which can take place indoors or outdoors. It just has to be ensured that the space is protected from unwanted outside influences for the duration of the event.** The result is a semi-public venue that suggests exclusivity and intimacy while still being permeable to the outside world. Accordingly, the membrane that regulates entrance plays an important role. This membrane is usually a door guarded by bouncers. That's why it is commonly referred to as “the door”. Admittance is managed using a door policy that is not explicitly formulated, but is implicitly defined by the bouncers' actions. There are also other, more subtle mechanisms to regulate attendance: a secret location for an event taking place at a time when few people are likely to randomly pass by can minimize the risk of unsolicited guests. This of course means that the event has to be communicated only through selected channels – especially if the event takes place in a public area where entry cannot be denied, e.g. in a park or out in a field. The program certainly influences the type of audience that is attracted too – this connection will be explored later in this report.

Several other typical areas can be found in almost all clubs: the cloakroom, bar, dance floor, stage and backstage, toilets and chillout area.^[1] The character of each area influences the perception of the club event as a whole. According to Gerhard Schulze, a club can be portrayed as a “backdrop for happiness”^[2]. A club is turned into a heterotopia, a concrete utopia, by employing various stylistic techniques derived from architecture, interior design, stage construction, sculpture,

[1] cf. Rapp 2009: 183

[2] Schulze 1999

decoration, lighting, video art, special effects etc.^[3] The nature of this utopian experience can point in various directions: motifs that are often encountered include the subcultural (“the basement”), the sacred (“the cathedral”), the maritime (“the boat”), the rustic (“the wooden hut”), the seedy (“the brothel”), the brash (“the amusement park”) or the psychedelic (“the jungle”).

[3] cf. Foucault 1967

The club space also functions as a means of socialization: the family home nurtures a family spirit among children, and a club space nurtures a family spirit as well, with family referring in the latter case to the club community.^[4] In fact, many clubs are reminiscent of a living room or – with regard to interior style – a nostalgic or futuristic version of a living room. For many urban dwellers, a club is effectively an ersatz living room.

[4] cf. Schmitz 2014: 63

Club culture takes place not just in clubs, but also at temporary locations. In this case, the community remains connected through the name of the series of events or collective – examples include warehouse raves, open airs and festivals.

SCENE

Every club has a community that is made up of three groups: the organizers, the artists and the audience. The organizers provide the framework for a club event. They procure all the relevant resources such as renting a space, supplying materials, deciding on and communicating the date of the event, etc. Everything artists and the audience need has to be taken care of – e.g. the bar, equipment or the toilets. The artists make an event unique: they define the look of the space through lighting, decoration, performances and, of course, music. Finally, all of this is put on for one group: the audience. The club-goers are at the center of it all – and everyone is part of the audience, including the organizers and artists. Gerhard Schulze defines an audience as “every collective of people characterized by the consumption of an experience on offer”^[5].

[5] Schulze 2000: 460

When members of a specific audience become regular visitors at a venue (in this case: clubs) for a common experience (in this case: club event), they form a group called the core audience^[6]. A network of *several* core audiences is called a scene^[7]. **Club culture is typically created by members of a scene for the scene.** The attendance rate of an event is an important criterion for measuring success. The club audience “demands an at least moderately attended event to feel comfortable”.^[8]

[6] Schulze 2000: 463

[7] *ibid.*

[8] Kühn 2017: 173-174

If a club event takes place in a prominent space or a series of events has reached a certain level of prominence, guests who are not familiar with the values of the specific scene are to be expected. This brings up the question of how to organize the process of familiarizing newcomers with the value system of a specific scene. Many clubs employ a door policy to regulate access for people that might dominate an event with aggressive behavior. **Bouncers guard the door to protect the club as a safe space for the scene.**

The exclusivity of access to a club plays a major role in the creation of myths around a specific club scene and increases the appeal of affiliation to a given scene. This so-called “seductive power” is important for the preservation and evolution of a scene.^[9] The knowledge of the codes necessary to get past the door and into a club can be seen as “subcultural capital”^[10] that is passed on from one person to another.

[9] Kühn 2017: 176

[10] Thornton 1995

PROGRAMMING

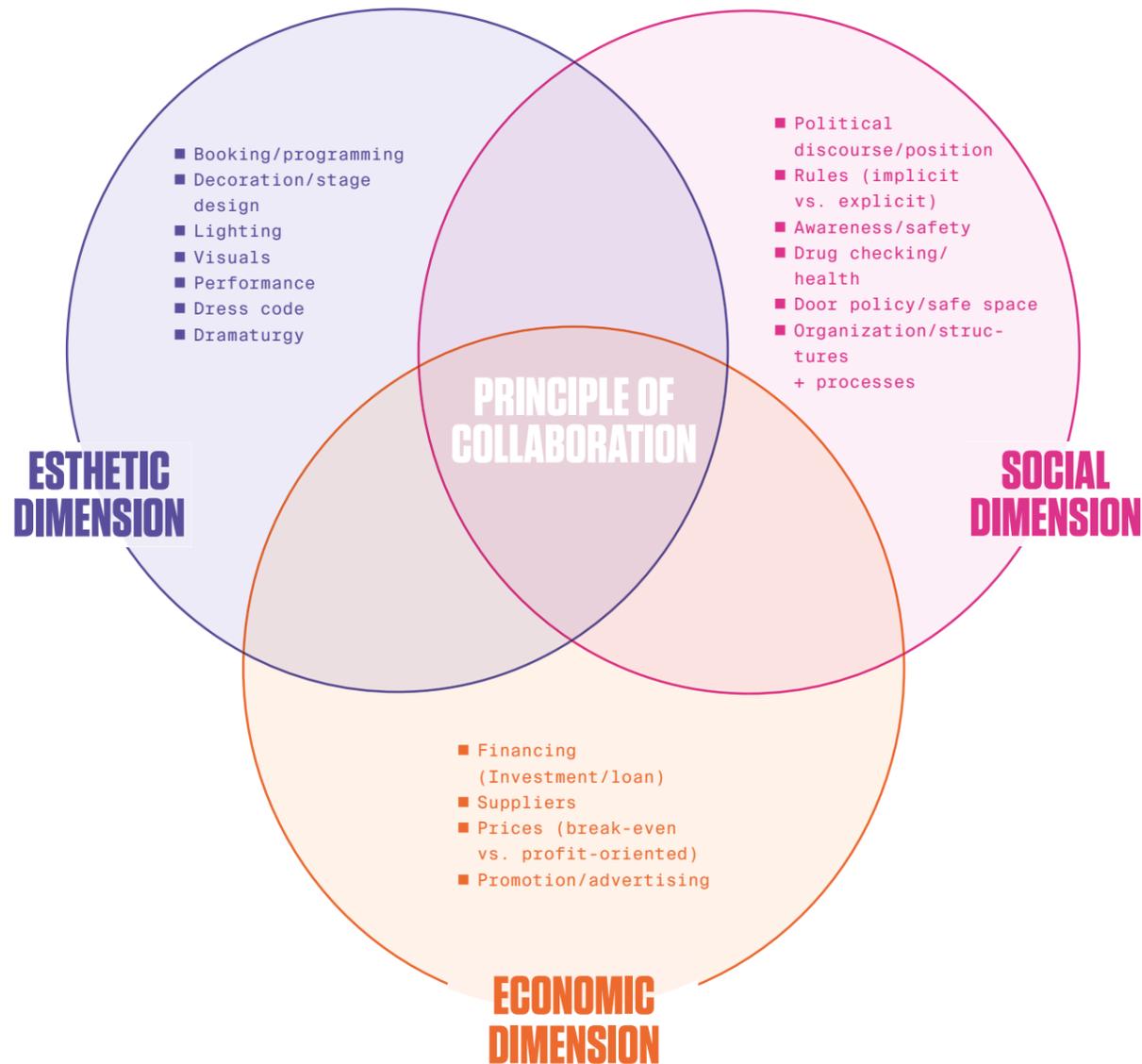
Programming refers to the part of the club that is planned in advance, i.e. primarily the music that will be heard. Some club events can have a concert-like character (e.g. label showcase), others have a thematic focus (e.g. fetish party) and sometimes there is a focus on a social or political issue (e.g. solidarity party). The program of an event will be published in some form, usually in advance of the event on a platform that is public to a greater or lesser degree. **The programming in a given club is an expression of the club’s artistic attitude. It can be regarded as a statement within the context of a discourse.** At the same time, the program has an influence on the composition of the audience. The quality of the program is an important indicator of a club’s societal significance: a challenging program targeted at a niche audience can be regarded as especially valuable. On the other hand, a big turnout is undeniably a symbol of successful programming. Both viewpoints should be taken into account when evaluating programming.

Club culture does not function with linear programming alone; spontaneity and improvisation are always part of events.

DIMENSIONS OF CLUB CULTURE

Objective evaluation criteria are necessary in order to be able to evaluate the quality of a specific club culture objectively. **Club culture has an economic, cultural and social importance for society; as a result, justice can only be done to this phenomenon if the corresponding evaluation criteria and the underlying paradigms are taken into account.** Due to the multilayered nature and complexity of club culture, comprehensive dimensioning of this phenomenon is essential. These dimensions must be considered together in order to comprehend club culture in its entirety. Nevertheless, it can be useful to deconstruct the phenomenon first and take a more detailed look at its parts – also in order to make its relevance more visible for administrative areas and government departments.

Model of club culture:
The three dimensions



ECONOMIC DIMENSION

Club culture can act as a driver of a changing city that breathes life into empty sites and acts as a magnet for skilled professionals. Almost every job advertisement or careers webpage for companies in the New Economy mentions clubs as a component of the cultural diversity of Berlin that are a positive location factor. Taking the example of New York, the Creative Footprint initiative has identified a correlation between young, well-educated people and music venues: attractive residential areas generally have good infrastructural connections and a high density of clubs.^[1]

[1] cf. Creative Footprint 2018

Every event starts off with an entrepreneurial impetus: the core impulse is that of “doing something together”. Someone has to take the initiative and provide the initial input. Club culture always develops bottom-up. However, when an idea turns into an event, when an output is created, one can then speak of **value creation**: new value has been created from an idea through the interplay of various actors.

The consideration of value creation within club culture is useful if one wishes to understand where the limits of creative activity are from an economic viewpoint. Creativity, however, cannot be exploited like other resources – it cannot be grown like potatoes or mined like iron ore. Creativity is a form of thinking outside the box. If there is constant pressure for profit, there is no space left for creativity to flourish. **Club culture offers precisely such a refuge for creative thinking and creative practices.** The economic exploitation of creativity cannot be successful in club culture in the long term as long as there is enough space available for alternatives to existing offerings to be developed. For example, if a club charges high entry fees but pays its artists poorly, they will move to another event location if there is enough scope for alternatives. **Revenues from entrance fees and the bar allow clubs to cover costs for infrastructure and to realize their creative visions.**

A number of resources are needed to put a club event together. It all begins with a suitable space: this space can either be a room, a hall, an old warehouse or even an open-air area or a place in a public park. Secondly, there needs to be electricity to power instruments, playback equipment, amplifiers and speakers. People are needed to carry out organization and financing of the operation and to set up installations, etc. All these aspects can be characterized in the form of procurement markets. These are usually implicit markets, meaning one must already have access to the structures of the scene. This is also known as a **“scene economy”**^[2].

[2] Kühn 2017

The sales market for club culture is the event market. The market volume is relatively small compared to other sectors. If clubs make profits at all, these profits are generally small. Only a few institutions in major cities make big profit margins – and the gap between them and other actors is considerable. **However, the knock-on effects for other sectors are immense.** The main benefactor is tourism, and other sectors such as retail and transport enjoy positive effects too. When examining the figures in Berlin, 168 million euros of direct revenue can be compared with a staggering 1.48 billion euros for tourism (see p. 29-37). **In addition, club culture is a location factor and an indicator for the attractiveness of a city, especially for the creative classes**^[3].

[3] Florida 2003, Landry 2008

SOCIAL DIMENSION

What does a specific club culture mean for society or a societal group? Clubs offer the potential to create safe spaces for marginalized groups, so it is not surprising that the history of club culture is black and queer.^[1] **Breaking away from conventions and social norms has been an integral part of the emergence of specific club cultures.** Excess – meaning the deliberate denunciation of reason, partially aided by drugs – makes it easier to collectively turn away from societal norms and creates a state of ecstasy. This process can be turned into a ritual leading to a form of controlled loss of control. Schmitz describes this ecstasy as a situation, “[...] when you fully immerse yourself in something or are enraptured by it, be it in suspenseful fascination or relaxed devotion”^[2] – all while keeping your identity intact, i.e. while not becoming identical with these external factors. This is the basis for the innovative potential that is created by club culture.^[3]

An important function of clubs is providing a safe space for their communities.

Artists and the audience are two groups that benefit equally from this. For many artists, a club is an intimate location for experimentation: new tracks get tested, sometimes even a completely new style. A new stage performance can be tried out and the artist does not have to be afraid of being filmed and shown on social media. The club is at the intersection between the private and public spheres for artists. The informal setting is regarded as inspiring by many artists, and this in turn has an impact on their productions.^[4]

A club’s function as a safe space is equally important for the audience. Many people who do not feel comfortable expressing themselves in majority society need places to socialize and build their identity. Certain ways of living and expression are difficult in public, not only in countries with less liberal laws than those in place in the western world. Homophobia and transphobia are major problems in Germany even to this day. **Ideally, clubs are spaces where members of marginalized groups can move freely.** This protection can only be guaranteed as long as it is actively upheld. The *mentorship principle* facilitates exchange with the outside environment, the entry of new younger members of the scene, and the socialization of newcomers too: “sometimes the potential means of access can change drastically through mediation of a single person. [The mentors] assume responsibility for introducing new people into the community, spread important information about the scene and its values, provide access to their social and professional networks or lend support in other ways”.^[5]

For some people, clubs are also simply a place to meet others in an analog manner. The increasing density and intensity of cities is resulting in more stress in our everyday lives: city-dwellers encounter more and more people – on public transportation, for example – without really interacting with these people. Most people stare at their smartphones the whole time and are busy taking selfies and posting them on social media. Our interactions with our surroundings take place through an electronic filter. As a result, the digitally saturated public sphere is increasingly unsuitable as a space for interacting with others. **Clubs serve as an escape from this everyday urban life. They are screened off to the outside.** It has become broadly established that photos are not allowed to be taken in clubs – some clubs even ask guests to hand in their mobile devices at the cloakroom for the duration of their visit to the club. This simple measure makes visitors more open to others – something that has become more seldom in everyday urban life. In recent times, increasingly explicit rules for interacting with others have been formulated in club culture. The aim here is to foster an awareness that certain types of societal behavior are also reproduced in club culture and that privileges continue to exist, and ultimately to counteract these behaviors and privileges. **Everyone should feel comfortable and should respect everyone else – on equal terms, regardless of background or gender.**

[1] cf. Mühlenhöver 1999, Buckland 2002

[2] Schmitz 2014: 80

[3] cf. Garcia 2017: 72

[4] Lange & Bürkner 2010: 62

[5] Garcia 2016: 79-80

ESTHETIC DIMENSION

An esthetic consideration of club culture will of course first examine the music that is played in clubs. The history of club culture is one of the development of pop culture and is intimately connected with the emergence of a number of genres. Ultimately, there is not just one type of music that is played in clubs.^[1] **Each specific club culture is accompanied by its own musical discourse.** There are no pre-defined genres – every style of music is theoretically possible in a club context. This platform offers a range of media for musical discourses that are often carried out in the public domain.

Clubs are also a working environment for artists from other areas. In particular, clubs serve as a workshop, laboratory and presentation space for the visual arts. The artist Wolfgang Tillmans exhibits his work at the Berghain club and has said: “For me, going out in clubs, with their interplay of light, music, desire, social interaction and dance, has always touched on many things that are important to me as a person and artist who thinks about life [...] This was always extremely inspiring for me”.^[2] In this regard, he is part of a distinguished tradition: back in the 1980s in New York, clubbers danced in front of a large-scale mural by Keith Haring.^[3]

Club culture has also been the source of esthetic input into the areas of fashion and design, as illustrated in visual form by the Night Fever exhibition at the Vitra Design Museum in 2018. **The great importance of clubs as an arena for differing personalities, gender identities and sexual orientations make them an important space for experimentation in the fashion world.** In 1980s, the Antwerp Six had a decisive influence on a form of unisex streetwear that had its origins in the Belgian underground club scene and that later attracted major international attention.^[4] Clubs not only served as a source of inspiration in this regard, but also acted above all as a platform for new creations.

A fourth important area of esthetic interaction is the field of architecture: **clubs usually emerge in locations where architects and town planners have not been involved. Deserted warehouse halls, damaged buildings, empty sites and derelict areas in industrial estates offer ideal prerequisites for stimulating the visions and fantasies of pioneers in terms of locations for club culture.** In rare cases, clubs are built from scratch or integrated into new buildings. Berghain in Berlin is located in an old power plant building. The industrial esthetic and morbid charm of the club are the work of studio karhard, a successful architecture practice. The architects designed important parts of the building, and also include the toilets as a project on their website!

Finally, the performance esthetic of club culture is also noteworthy. **Interactions between artists and audiences are often part of the artistic process.** The close relationship between club culture and theater becomes evident in this context. Erika Fischer-Lichte describes theater as a performance that everybody present in the room participates in. Without the audience, the experience cannot take place. The audience thus becomes a creator in the art of theater^[5]. The same thing can be said of the club experience: it cannot be created without the club-goers themselves.

[1] cf. Mühlenhöver 1999, Poschardt 2015, Sub Opus 36 e.V. 2016

[2] Approximate translation of the German original in Berghain 2015: 32

[3] López Munuera 2018: 117

[4] cf. Serulus 2018: 283

[5] cf. Fischer-Lichte 2012: 20 borrowing from Max Hermann

COLLABORATION AS AN ECONOMIC, SOCIAL AND ESTHETIC PRACTICE

One of the main motivations for opening a club or establishing other event formats is that of “doing something together”. In this regard, collaboration means more than cooperation, for example, as the participants generally assume that they will go through a learning process together. Collaboration in the context of the model presented here is essentially the engine that provides the dynamism for the interactions between the three dimensions of club culture.

Within the framework of this model, collaboration is to be understood as a **practice of cooperation** that comes into play in each of the three dimensions of club culture described here and also has a direct impact on the levels of the elementary characteristics of clubs (community, programming). **This term makes it clear that a cultural undertaking – such as the example of club culture – can only result from the interactions and resolution of conflicts between various interests, stakeholders, resources and scopes for potential action.** The term describes creative-commercial exchange processes; at the same time, these exchange processes are also subject to significant dynamics of change, and may also be unproductive or contradictory between all stakeholders that are relevant for club culture (club-owners, staff, associated companies, audiences, decision-makers from local administration and government). It also brings together the spatial and temporal dimensions of these exchange processes at various levels of action and thus delineates the framework for a logical and pragmatic consideration of the phenomenon of club culture. **In addition, this term also incorporates self-organization and participation processes that are becoming ever more attractive in our society which is characterized by diversity and also by a loss of faith in the regulating forces of the state, and that are illustrated by increasing numbers of examples.**^[1]

[1] cf. Terkessidis
2015

The club landscape in Berlin continues to be very diverse and broadly based. Central Berlin is the location for the creative work of over 90% of stakeholders. The degree of fragmentation of the scene is reflected in the large number of events with less than 100 visitors.

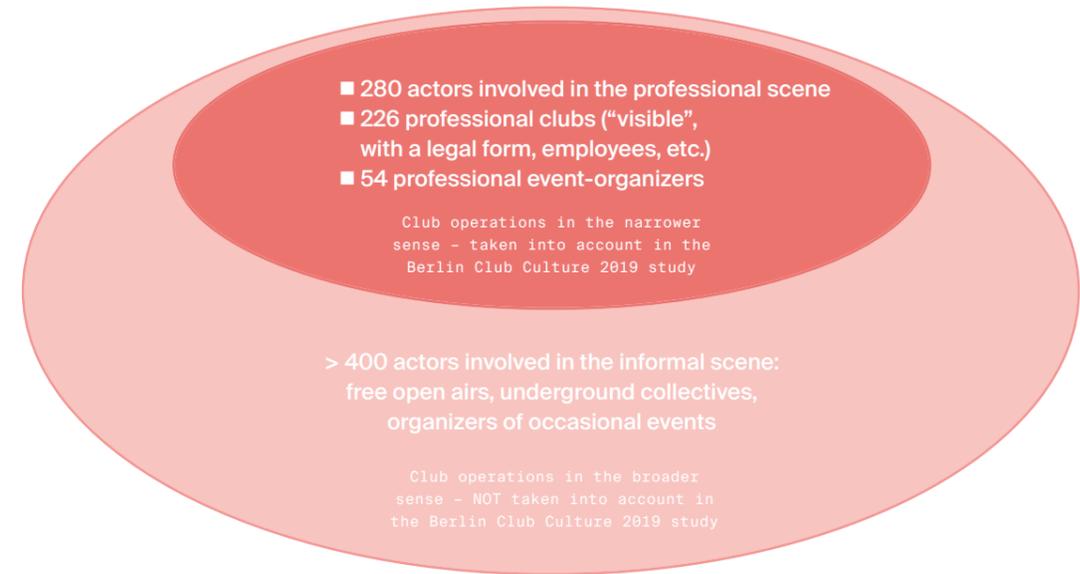
CLUB CULTURE IN BERLIN

STRUCTURE OF THE SCENE

At the end of 2018, a total of 280 professional clubs and event-organizers were active in Berlin – there are around 700 actors involved in the Berlin club and event scene.

Structure of the Berlin scene of clubs and event-organizers

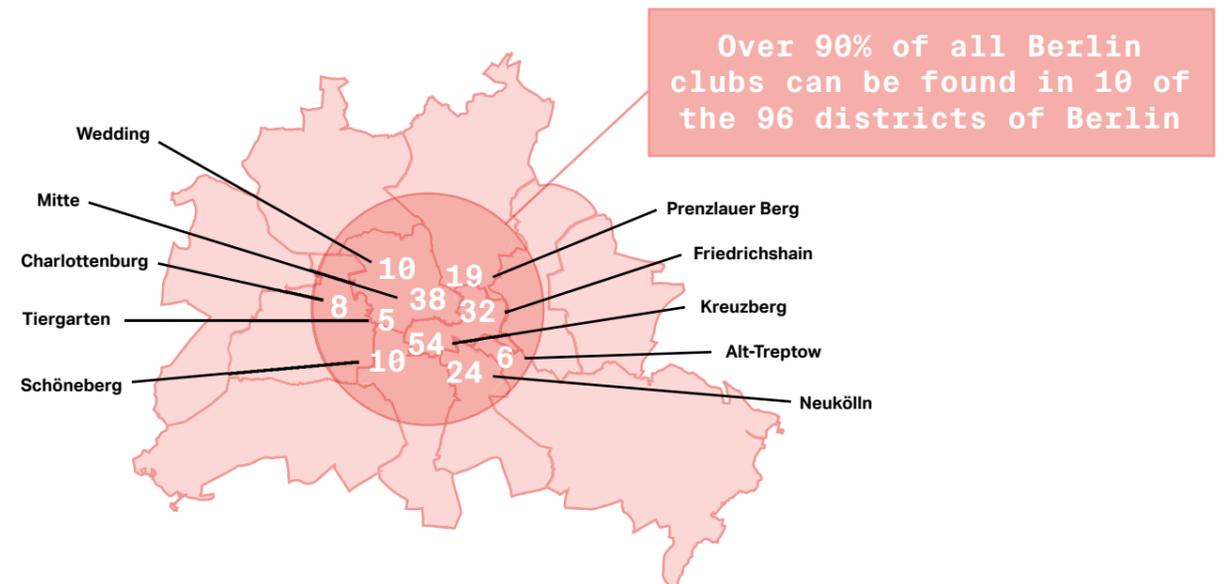
Not included: pure event locations, pure concert locations (performance venues), purely commercial discotheques and other club-like institutions that don't have their own musical programming



REGIONAL DISTRIBUTION OF CLUBS

The central focus of club culture is located inside the city's inner S-Bahn circle line.

Regional distribution of club culture in Berlin: Number of clubs per district



LOCATIONS FOR CLUB CULTURE

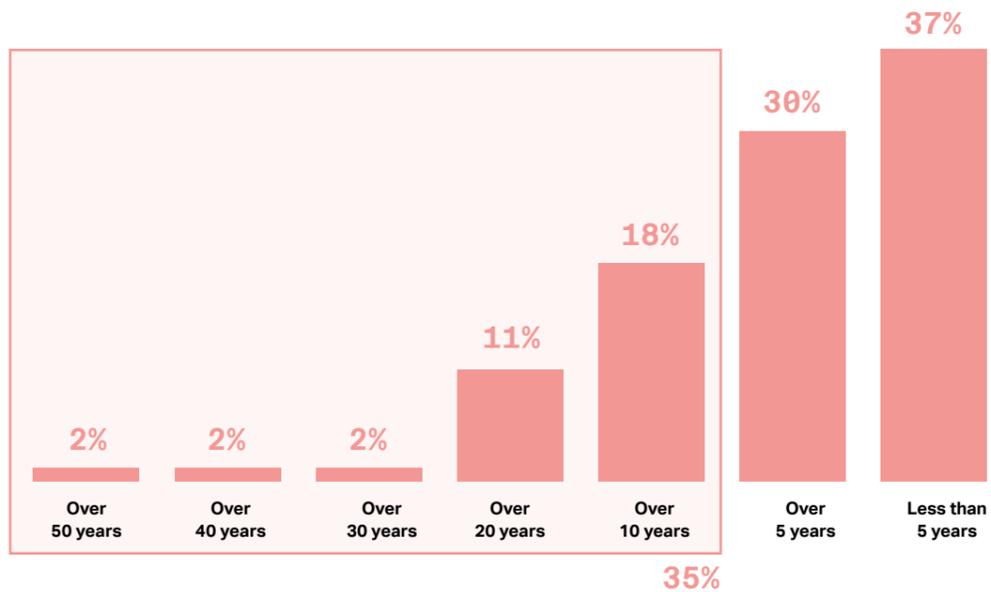
One third of clubs/series of events have been active at the same location for over ten years.

ORG

Since what year has your club/series of events been running...?

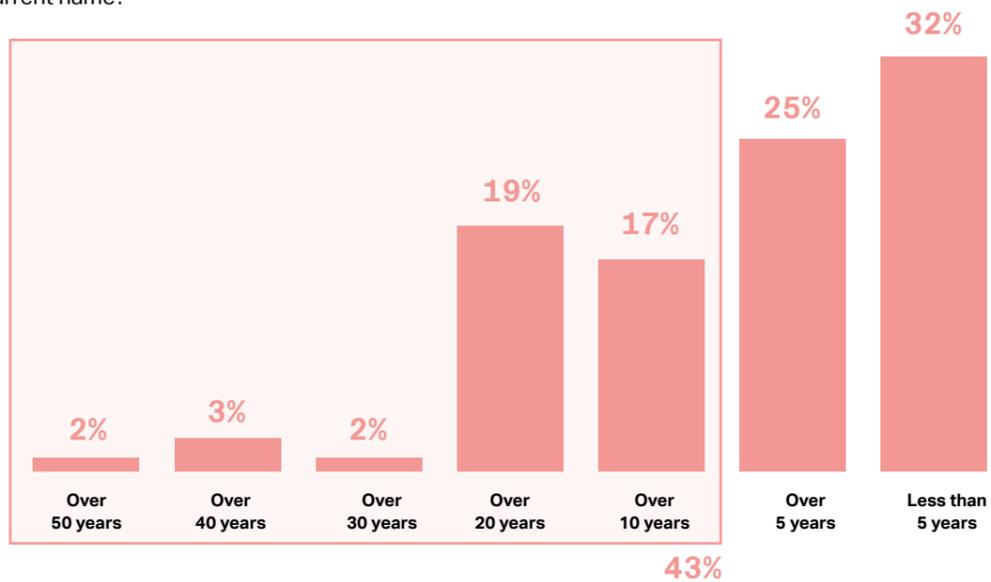
...at its current location?

Duration of club operation/event at current location and under current name, number of responses in %



40 per cent of clubs/series of events have been using their current name for over ten years.

...using its current name?



SIZE OF CLUBS

Club culture is fragmented and mainly takes place in small to medium-sized spaces.

ORG

How large is your (main) location in square meters?

Number of Berlin club and event locations by size in square meters, in %



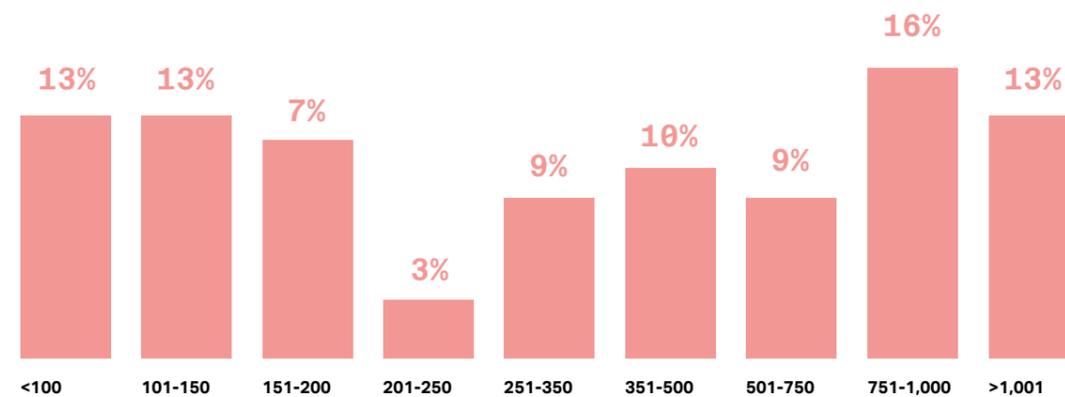
CAPACITY OF CLUBS

There are few clubs in the intermediate segment (capacity of around 200 persons)

ORG

How many people can attend your location at the same time (audience capacity)?

Number of Berlin clubs/events by attendance capacity, in %



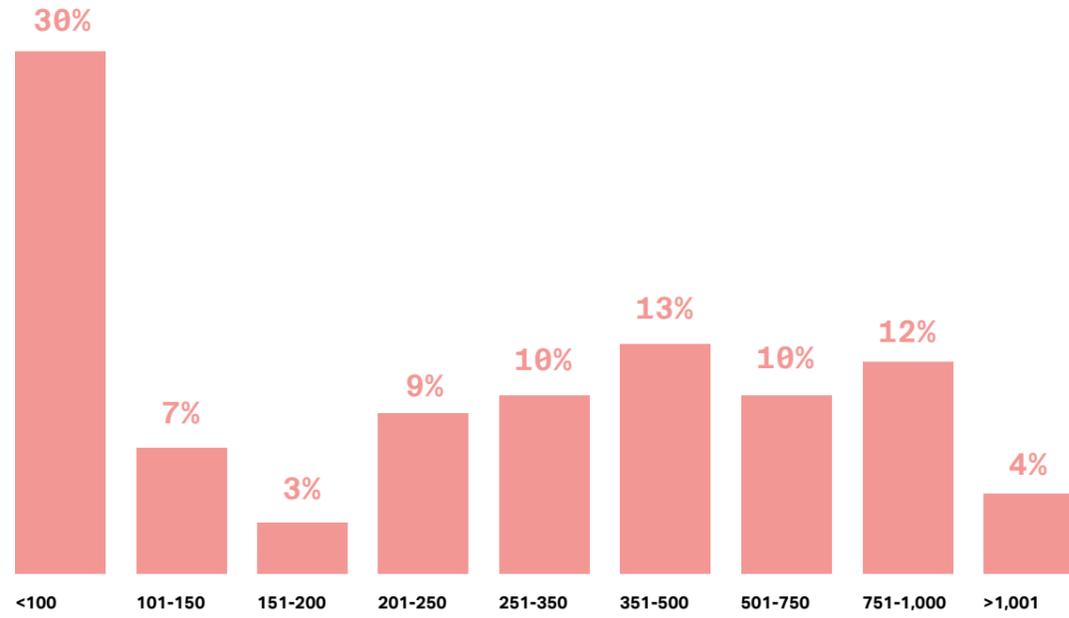
VISITORS PER EVENT

One third of events with less than 100 visitors.

ORG

How many people attend each event on average?

Number of Berlin clubs/events by attendance capacity, in %

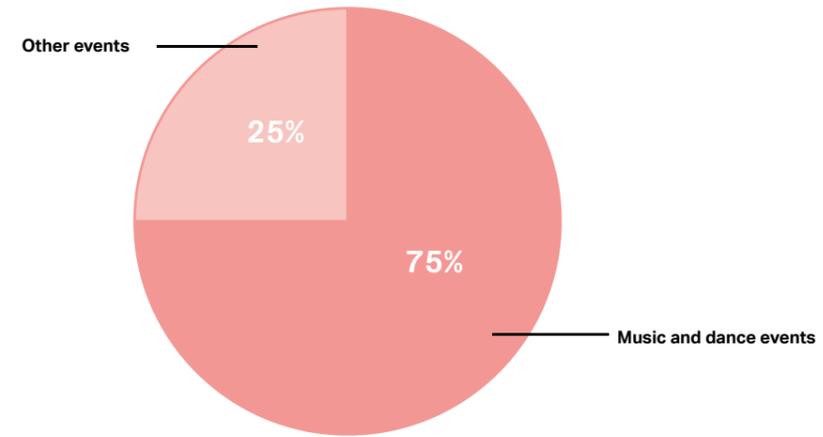


NUMBER OF EVENTS

Of the almost 58,000 events that are held each year in Berlin clubs, over 75% are music and dance events.

Basis: 57,830 events;
 (Ø) Around 17 each month per club/event-organizer;
 And around 70,700 artist performances

Calculated values:
 Number of events in the Berlin club/event scene per year

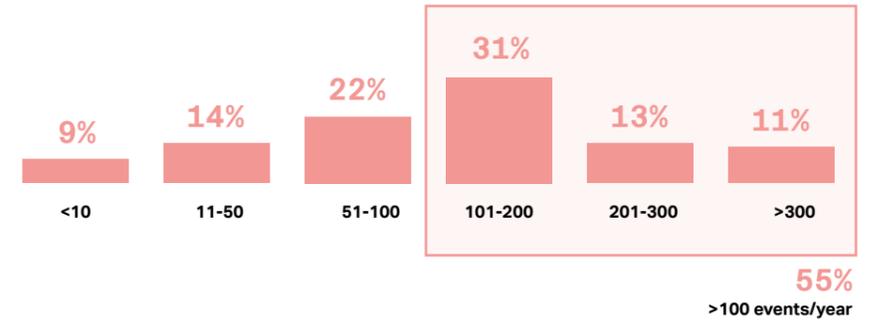


Over half of the clubs hold 100 music events or more each year.

ORG

How many music or dance events take place at your venue or are organized by you in a single year on average?

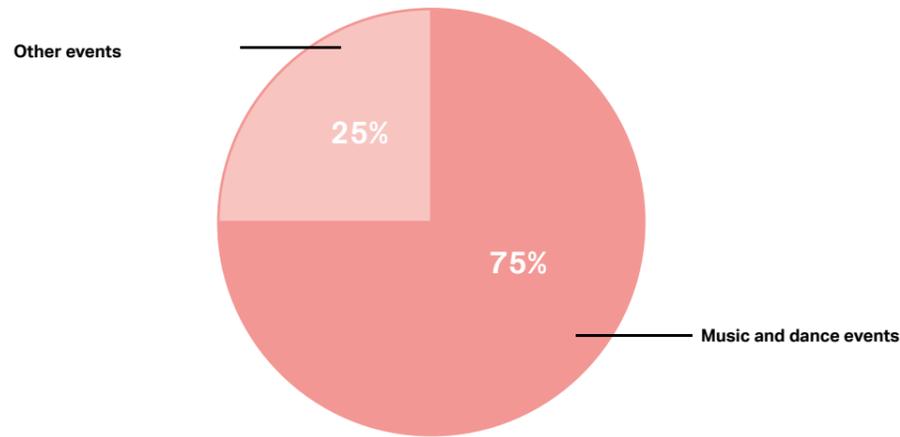
Number of music or dance events per club/event-organizer in one year, fraction in %



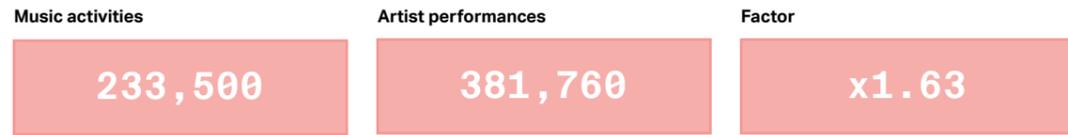
NUMBER OF ARTIST PERFORMANCES

Basis: 57,830 events;
 (ø) Around 17 each month per club/event-organizer;
 And around 70,700 artist performances

Calculated values:
 Number of events in
 the Berlin club/event
 scene per year



Factor/ratio of events to number of artist performances (based on Live DMA: The Survey, 2015) in Europe



Artist performances in Berlin clubs

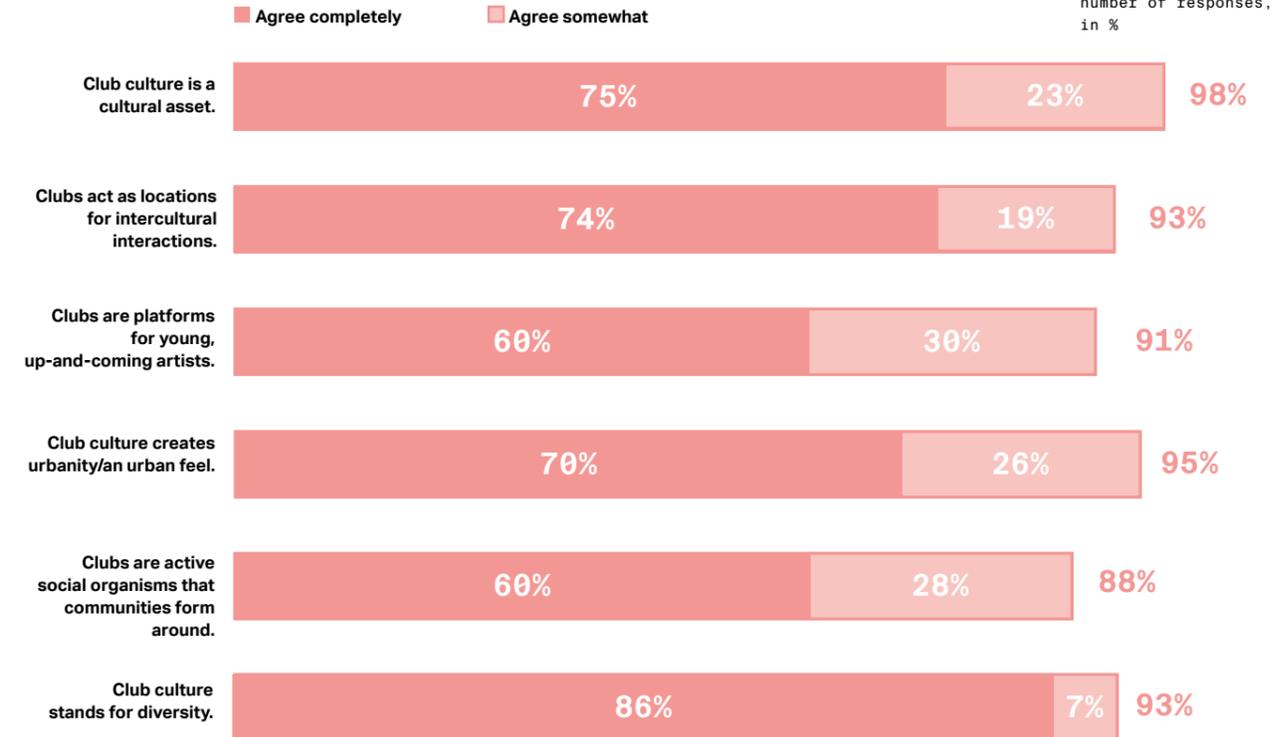
Estimate/calculated values for number of artist performances in Berlin clubs
 2018

CLUB CULTURE AS A CULTURAL ASSET

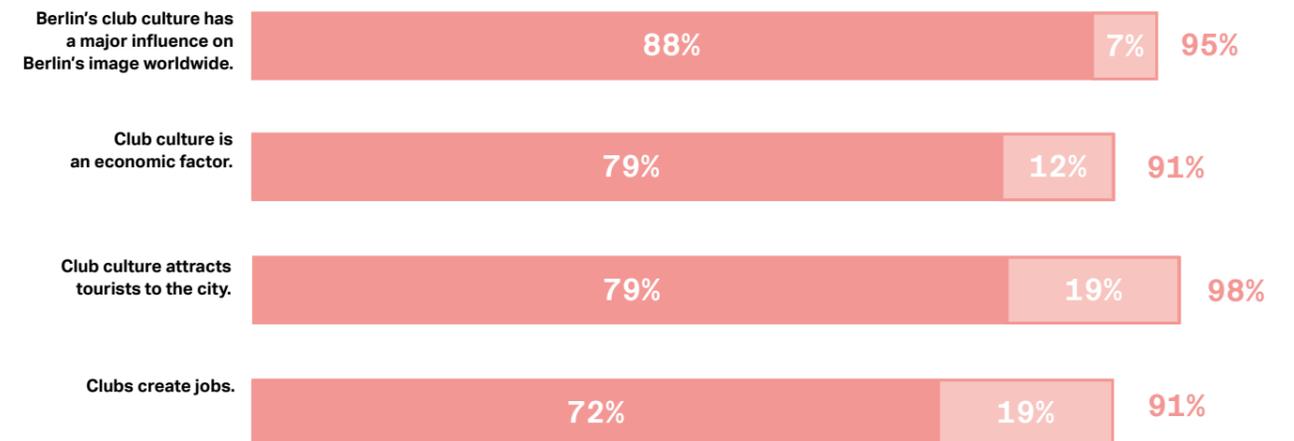
ORG

Please evaluate the following statements about the club and event scene in Berlin.

Evaluation of the Berlin club scene from the perspective of club-owners/event-organizers (1/2), number of responses, in %



CLUB CULTURE AS A STIMULUS AND ECONOMIC FACTOR



Club culture always starts with an entrepreneurial stimulus: the aim is “to do something together”. In other words, resources have to be organized and financed. Over the years, the club scene has become very professional and this is reflected in the statistics: in 2017, club tourism brought spending of EUR 1.48 billion to Berlin, which benefits other sectors too and generates tax revenue. There were 9,000 people employed in the club scene, and total turnover was EUR 168 million in 2017.

ECONOMIC DIMENSION

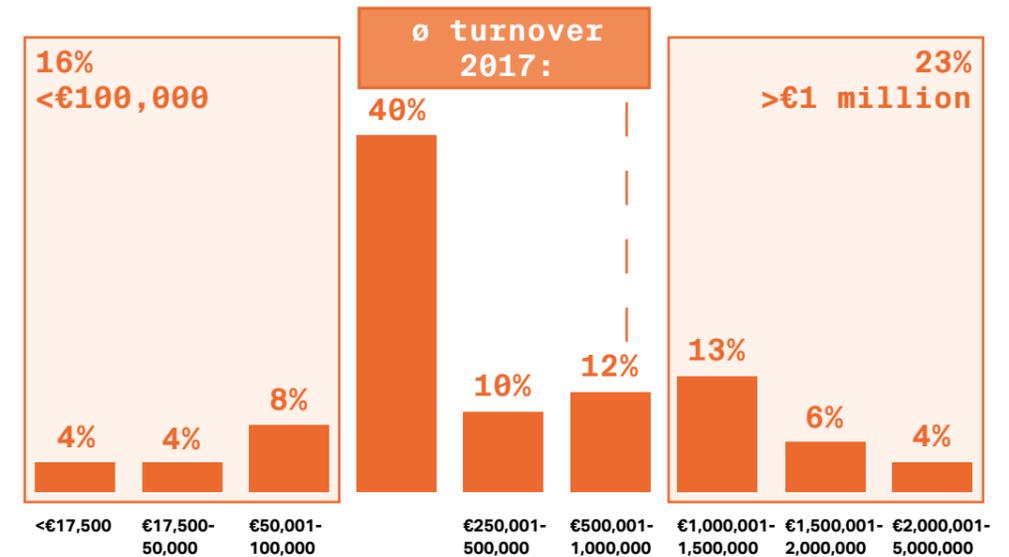
TURNOVER

168 million euros (gross) total turnover in 2017



How much was the total turnover (gross) generated by your company in 2017?

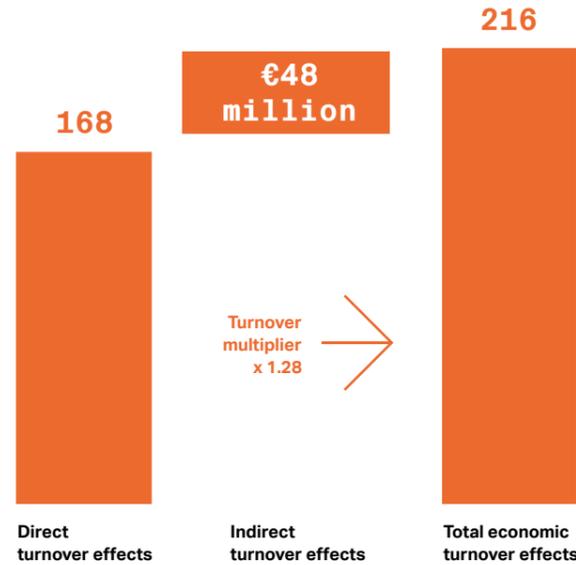
Classification of Berlin clubs/event-organizers by turnover ranges, fraction in %



€168 million (gross)
 Estimated total turnover of the Berlin club and event scene in 2017

TURNOVER IN UPSTREAM AND DOWNSTREAM MARKETS

Club culture generates overall economic turnover of EUR 216 million per annum when upstream and downstream markets are included.



Positive turnover effects of the Berlin club/event scene in 2017, in millions of euros

OVERALL ECONOMIC EFFECTS OF BERLIN CLUBS

- The Berlin club scene helps to generate demand in upstream/downstream markets, e.g. gastronomy, music business
- The turnover-related overall effect is around 1.3 times the direct turnover of the Berlin club scene
- These indirect effects lead to additional economic turnover of around 48 million euros
- As a result, the overall economic output of the club scene in Berlin is approximately 216 million euros in terms of turnover – of this amount, around 53 million euros go back to the federal government or the city-state of Berlin in the form of

SECTORS AFFECTED BY INDIRECT TURNOVER EFFECTS

- Music business
- Gastronomy and drinks
- Event service-providers
- Advertising sector
- Logistics
- Wholesale trade
- Real estate/construction sector
- Craft trades

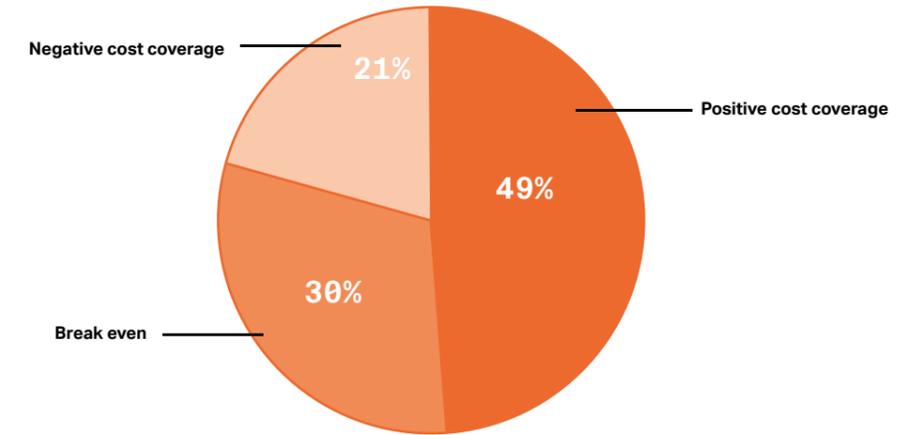
COST COVERAGE

Around 80% of club organizers either break even or generate a profit.

ORG

Did your company make a profit or fail to cover its costs in 2017?

Classification of Berlin clubs/event-organizers by cost coverage, in %



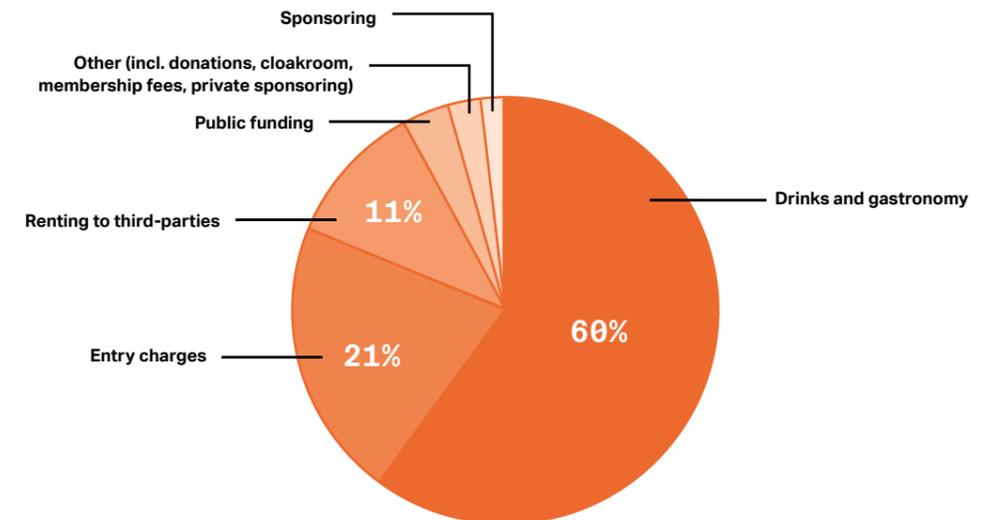
TURNOVER STRUCTURE

Turnover is generated mainly from the sale of drinks and from gastronomy.

ORG

What was the approximate composition of your company turnover in 2017? ___ % of our turnover came from...?

Average turnover structure of Berlin clubs/event-organizers, in %

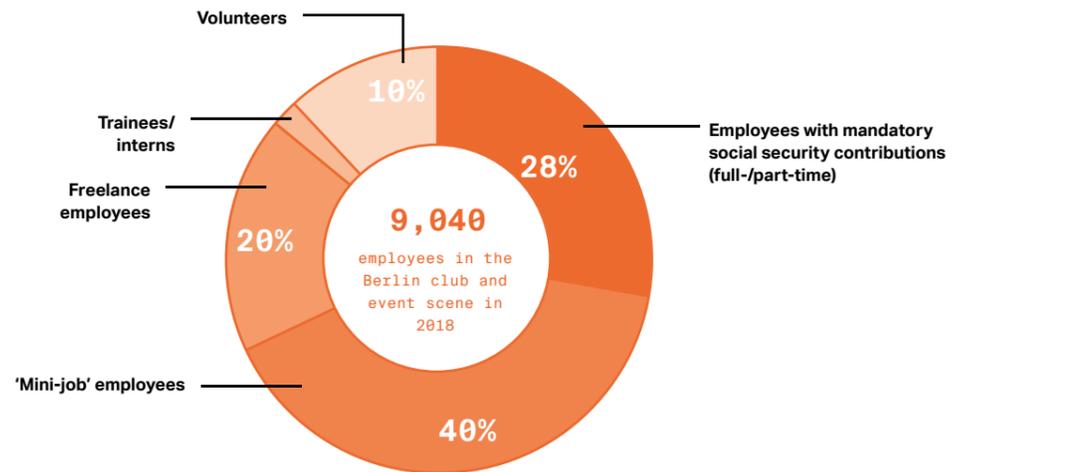


EMPLOYMENT STATISTICS

Over 9,000 people are employed in club culture in Berlin.

ORG

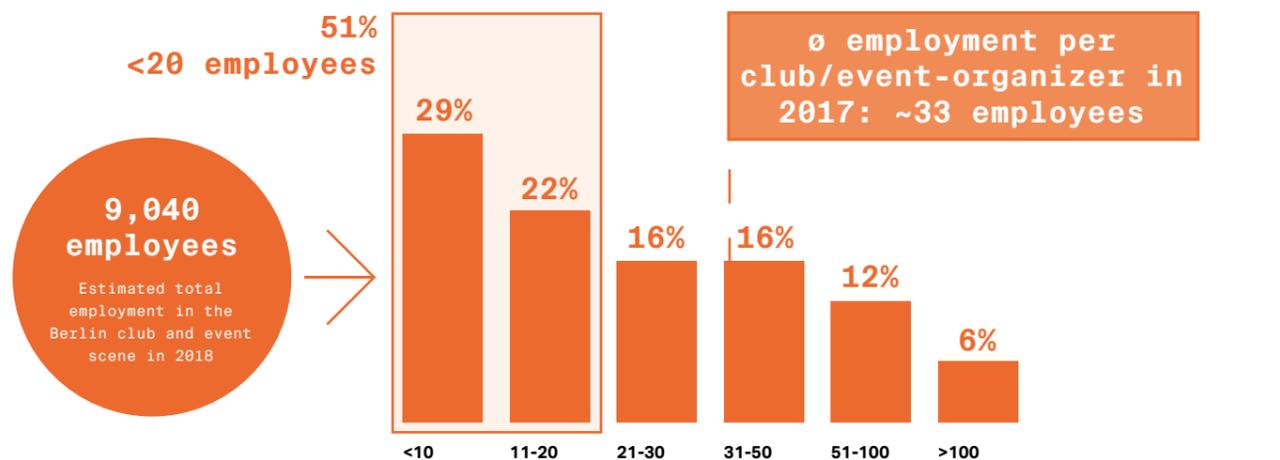
How many people do you employ?



On average, each Berlin club/event-organizer employs approximately 33 people.

ORG

How many people do you employ?

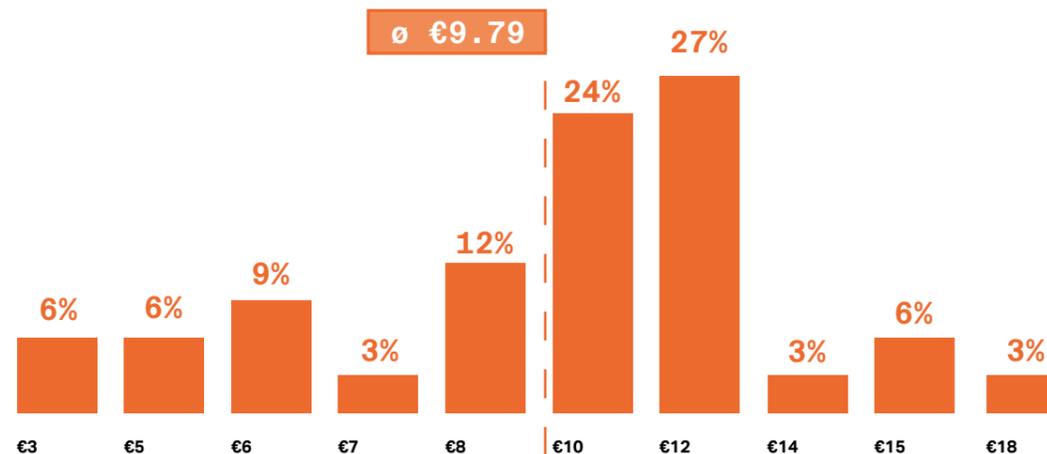


TURNOVER FROM TICKET SALES

The average turnover from ticket sales is €9.79 per guest.

ORG

How much is the average gross price of an entry ticket for one of your own events?



TURNOVER FROM GASTRONOMY

Average turnover from gastronomy is €10.93 per guest.

ORG

Can you estimate how much an average guest spends on drinks and food at one of your events?

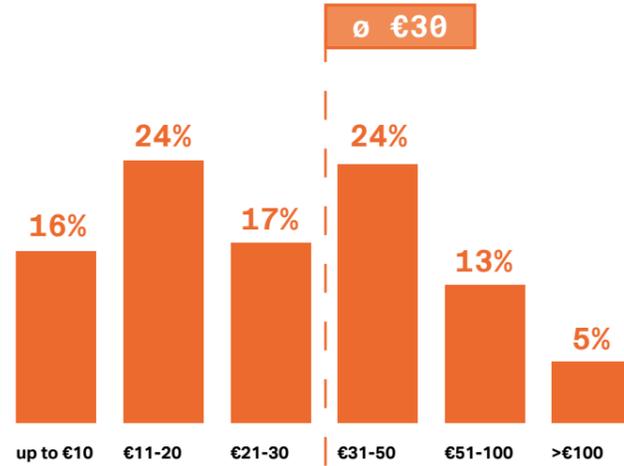


SPENDING IN A CLUB

Guests spend around €30 on drinks, cloakroom etc. in clubs.

AUD

How much money do you spend on average in a club on other things (e.g. food, drink, cloakroom) apart from the entrance charge?

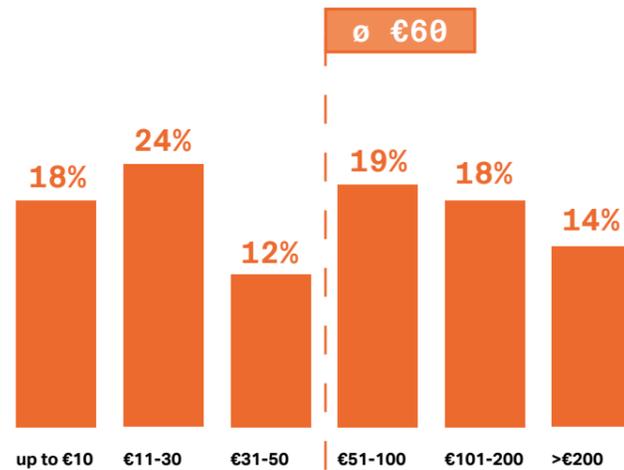


SPENDING DURING A STAY IN BERLIN

Club tourists spend another €60 outside of the club.

AUD

How much money do you spend on average for your club visits? Please include costs for travel to and from Berlin, accommodation and other spending in Berlin.



Average spending on drinks, food etc. inside a club, number of responses in %

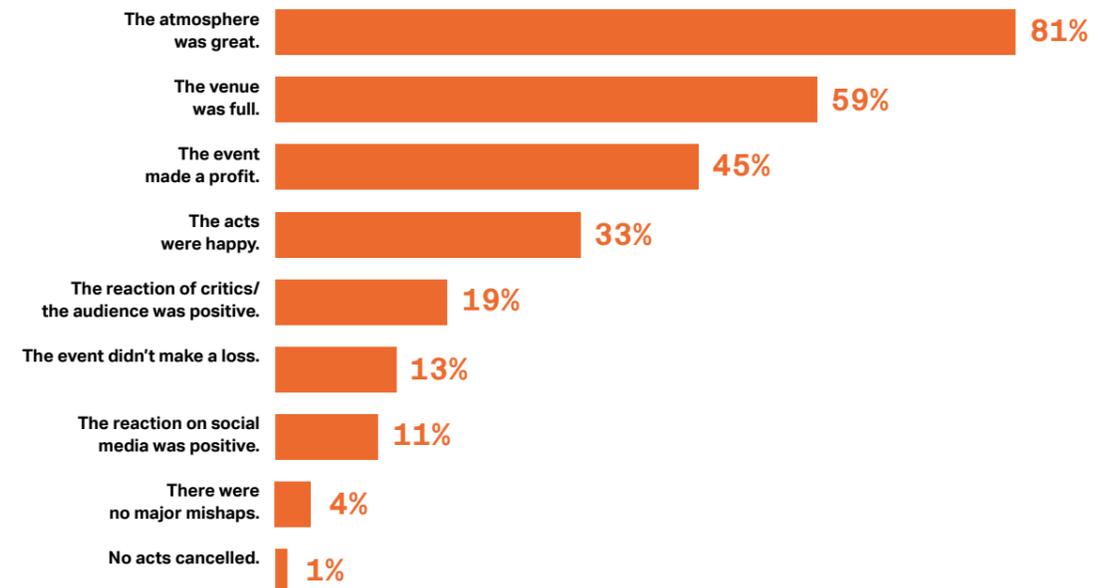
Other costs in Berlin (travel, accommodation etc.) for club-goers from outside of Berlin (tourists), in %

SUCCESS FACTORS FOR CLUB ORGANIZERS

The atmosphere and attendance are the most important success factors by some distance.

ORG

How do you as an event-organizer define success?



Applicable definitions of success and the importance of these in the opinion of Berlin club-owners/event-organizers, evaluation in ranking lists and number of responses in %

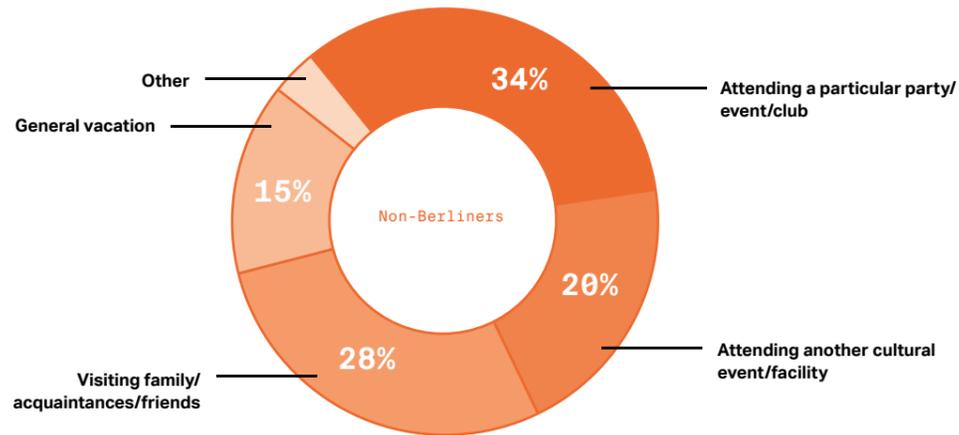
CLUB TOURISM

Over one third of surveyed visitors to Berlin come here because of the city's club culture.

AUD

What was the reason for your Berlin visit?

Reasons for club-goers from outside of Berlin to visit Berlin, fractions in %



OVERALL ECONOMIC TURNOVER EFFECTS OF CLUB TOURISM

Indirect spending of €1.48 billion for transport, gastronomy, and the hotel and catering sector



Estimate of the induced economic effects of tourists who travel to Berlin for reasons that include nightlife, 2017

* Tourists according to the "Wirtschaftsfaktor Tourismus 2016" study who included clubbing and Berlin's nightlife as reasons for their trip, rounding differences are possible;

Source: Clubkultur Berlin 2019; VisitBerlin: Wirtschaftsfaktor 2016 für Berlin, VisitBerlin: Halbjahres-Bilanz 2018, dwif: Qualitätsmonitor Deutschland-Tourismus 2017/2018, Statistical Office for Berlin-Brandenburg

ECONOMIC SECTORS WITH TURNOVER EFFECTS DUE TO "CLUB TOURISTS"*:

TRAVEL	ACCOMMODATION	GASTRONOMY	TRANSPORT	OTHER
<ul style="list-style-type: none"> ■ Airplane ■ Train ■ Coach 	<ul style="list-style-type: none"> ■ Hotels ■ Hostels ■ Guesthouses ■ Holiday apartments 	<ul style="list-style-type: none"> ■ Restaurants ■ Bar ■ Snack bars 	<ul style="list-style-type: none"> ■ Taxi ■ Public transportation ■ Car and bike sharing 	<ul style="list-style-type: none"> ■ Shopping ■ Arts/culture ■ Sports events ■ Sightseeing etc.

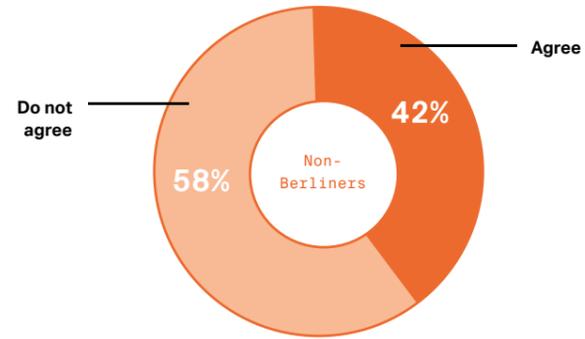
CLUB CULTURE AS A MAGNET

42% of visitors could imagine moving to Berlin in the long term because of the city's club scene.

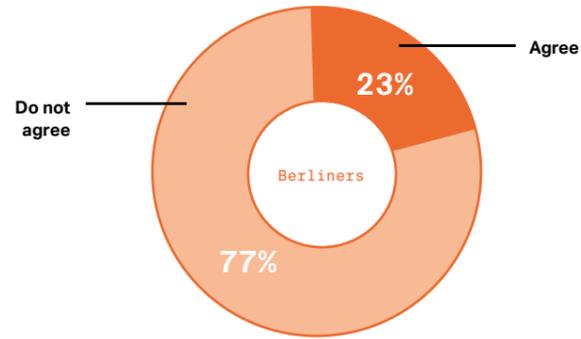
AUD

To what extent do you agree with the following statements?

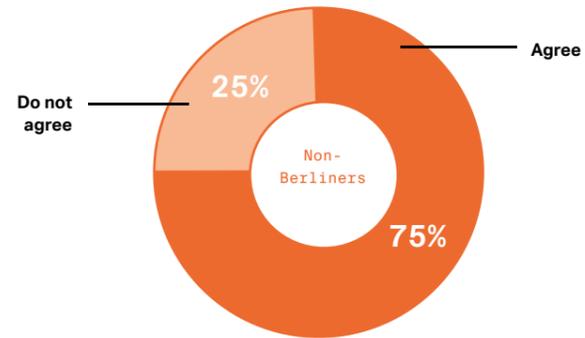
Evaluation of the Berlin club scene from the perspective of club-goers, number of responses in %



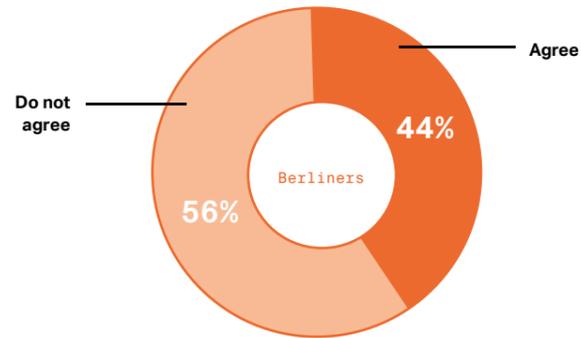
"The Berlin club and event scene would be a reason for me to move to Berlin."



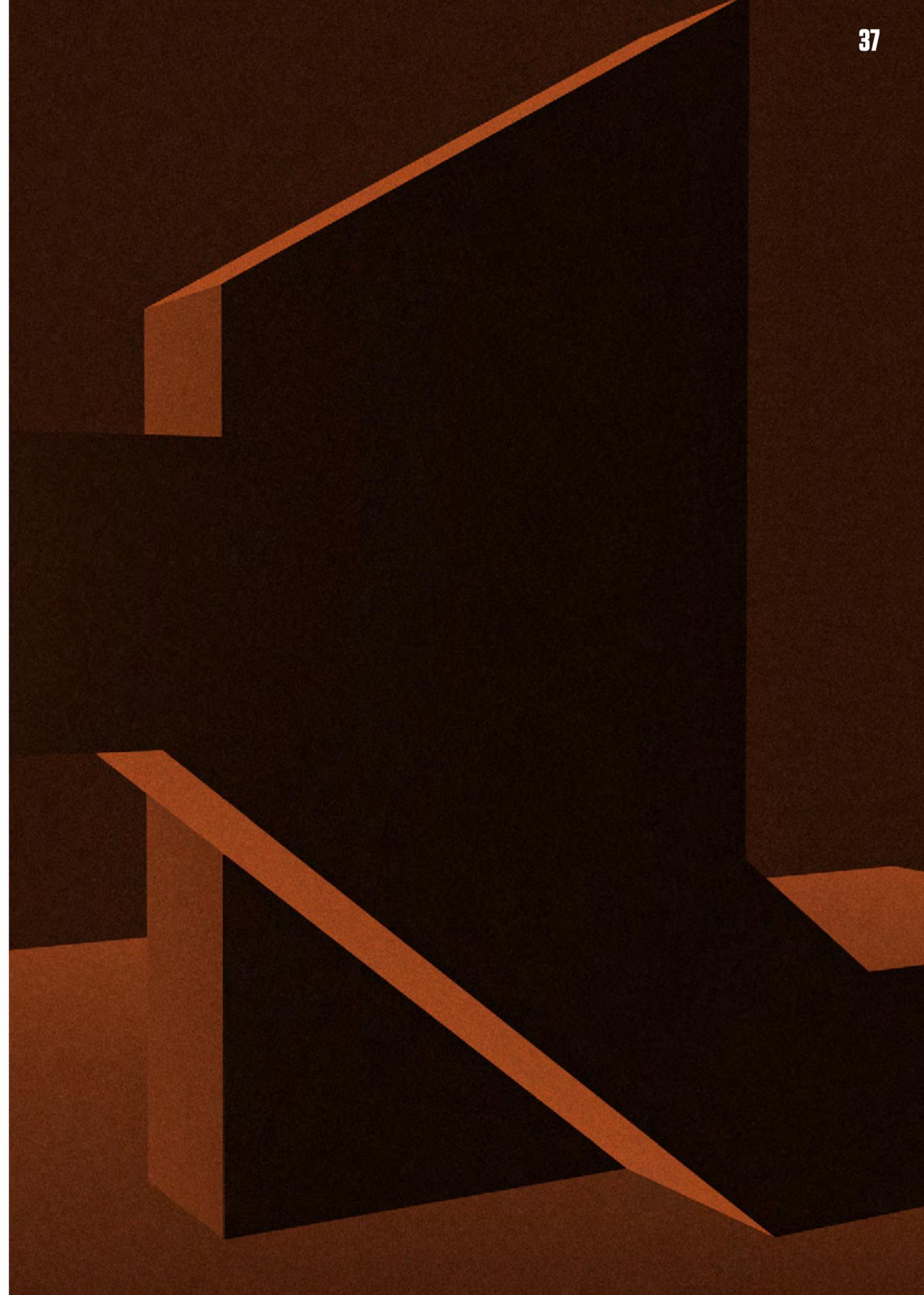
"The Berlin club and event scene was a reason for me to move to Berlin."



"The Berlin club and event scene is a reason for me to travel to Berlin."



"The Berlin club and event scene is a reason for me to stay living in Berlin."



The social dimension of club culture is concerned with political positions and discourses, protected spaces and door policies, implicit and explicit rules in clubs, and how these rules are negotiated and lived. The issues involved include awareness, dealing with discrimination, health, security and consumer competence, sustainability, organization, co-determination, participation, inclusion and exclusion.

SOCIAL DIMENSION

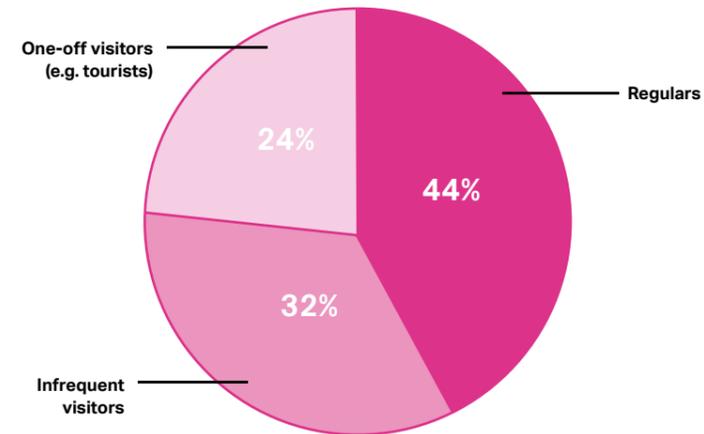
COMPOSITION OF THE AUDIENCE

Almost half of guests are regulars.

ORG

What is your estimate of the composition of your audience?

Estimates of the composition of club-goers by Berlin club-owners/event-organizers, in %



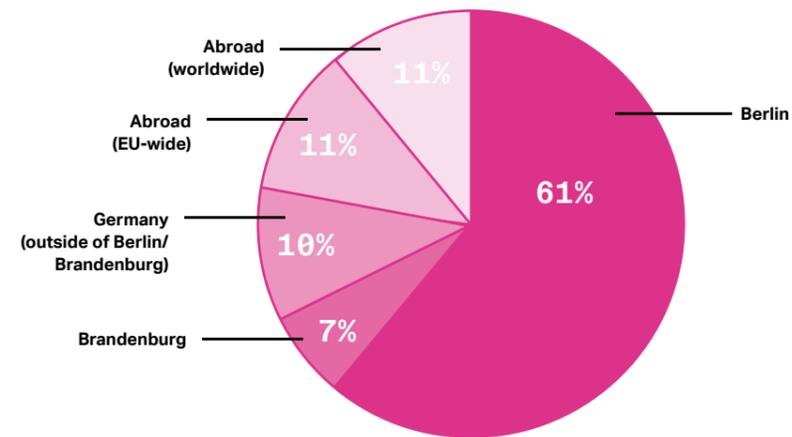
ORIGIN OF THE AUDIENCE

Almost two thirds of the audience lives in Berlin.

ORG

Please roughly estimate where your audience lives?

Estimate of place of residence of club-goers by Berlin club-owners/event-organizers, in %

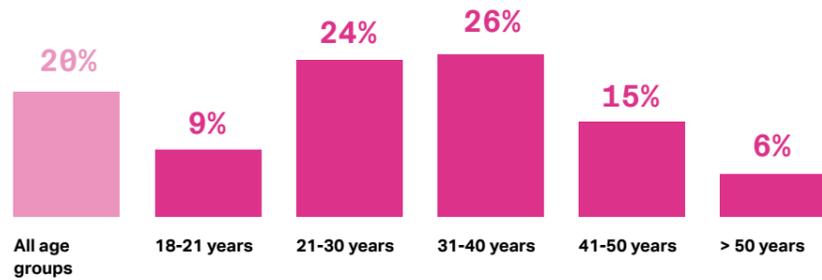


AGE OF THE AUDIENCE

Most of the club-goers are aged between 21 and 40.

ORG

Which age group(s) attend your events?

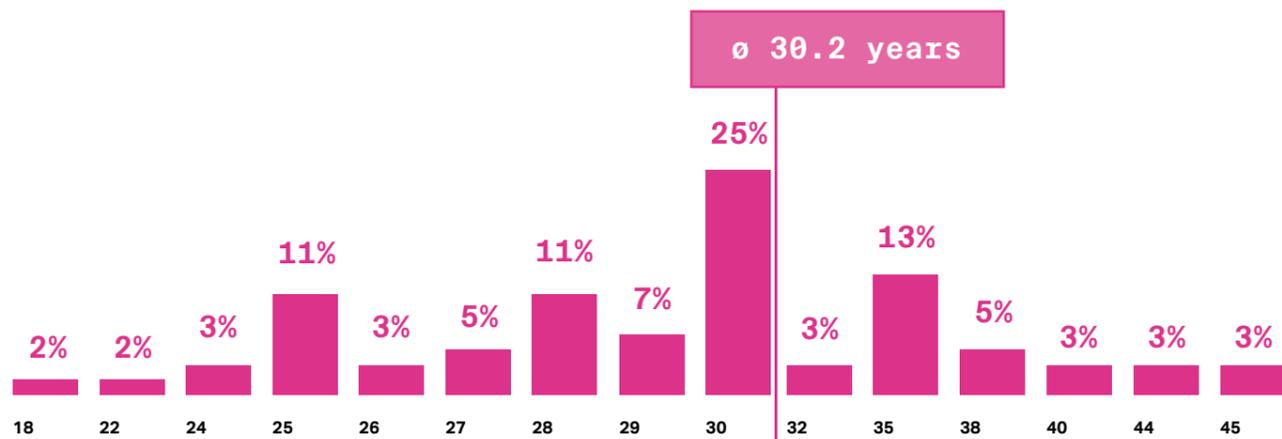


Estimates of the age make-up of club-goers by Berlin club-owners/event-organizers, in %

The average age is 30.2.

ORG

What do you estimate to be the average age of the audience at your events?



Estimates of the average age of club-goers by Berlin club-owners/event-organizers, in %

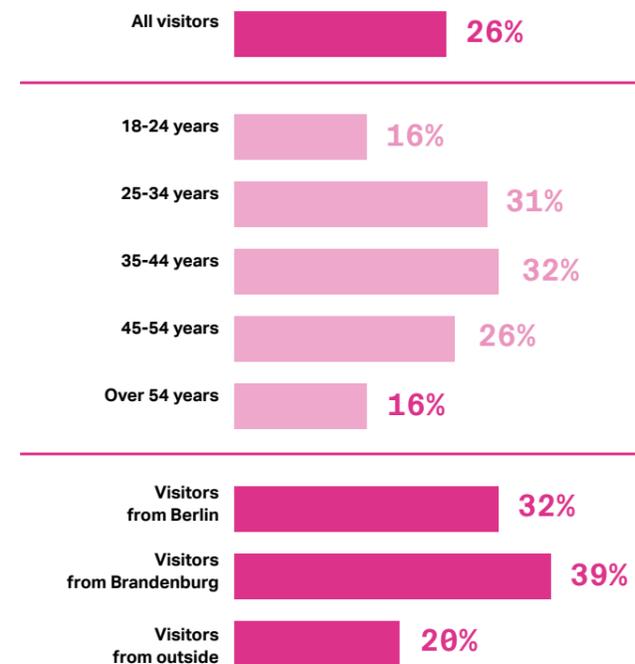
SCENE: REGULAR CLUB-GOERS AND REGULAR CLUBS

A quarter of the surveyed club-goers describe themselves as regulars.

AUD

Would you describe yourself as a regular at one or more Berlin clubs? – Answer: "Yes"

Number of club-goers who describe themselves as regulars, by age and place of residence



AUD

Would you describe yourself as a regular at a Berlin club? If yes, which club(s)?

Most commonly named regular clubs

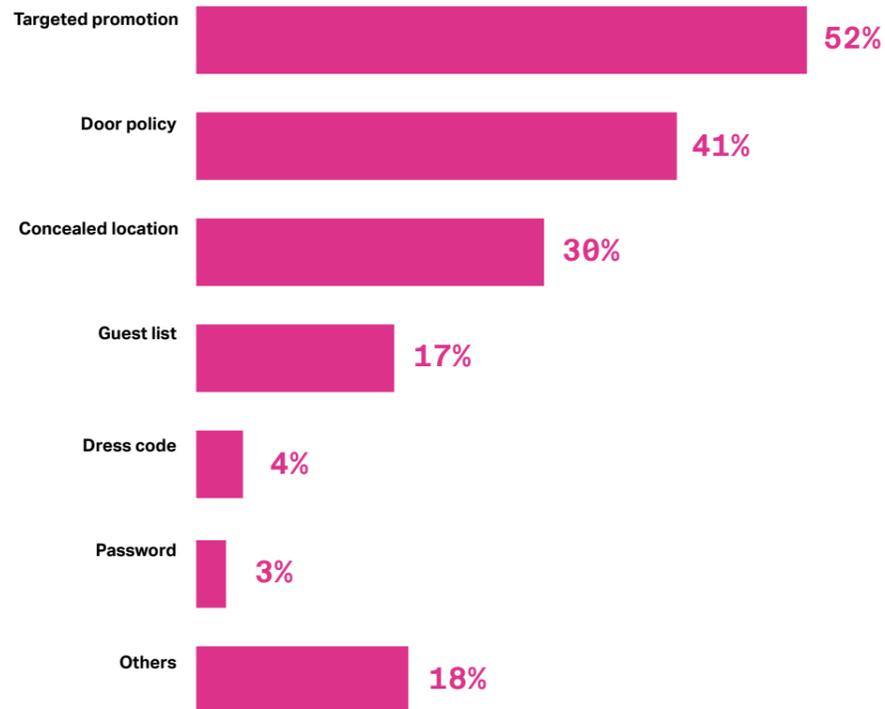


COMMUNICATING WITH AND SHAPING THE AUDIENCE

Over half of clubs influence the composition of their audience with targeted promotion and communication measures.

ORG

Which measures/rules do you use to influence the composition of your audience?



Measures to influence the composition of the audience at Berlin clubs/events, number of responses in %

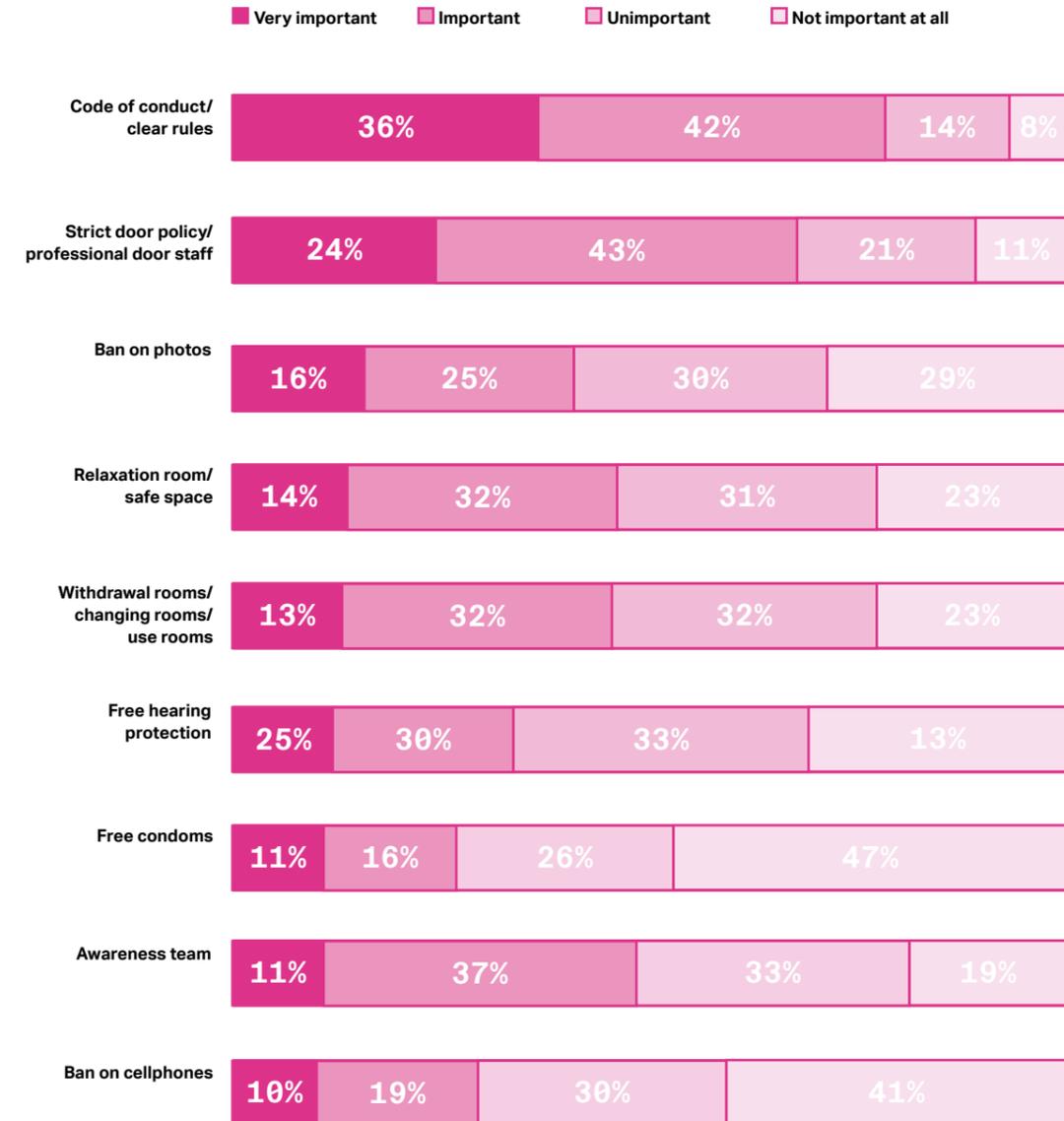
FEELING AT EASE IN A CLUB

A code of conduct is most important for the club-goers.

AUD

How important are the following issues for you to feel at ease in a club?

Opinion of club-goers on the importance of various measures for feeling at ease, fractions in %



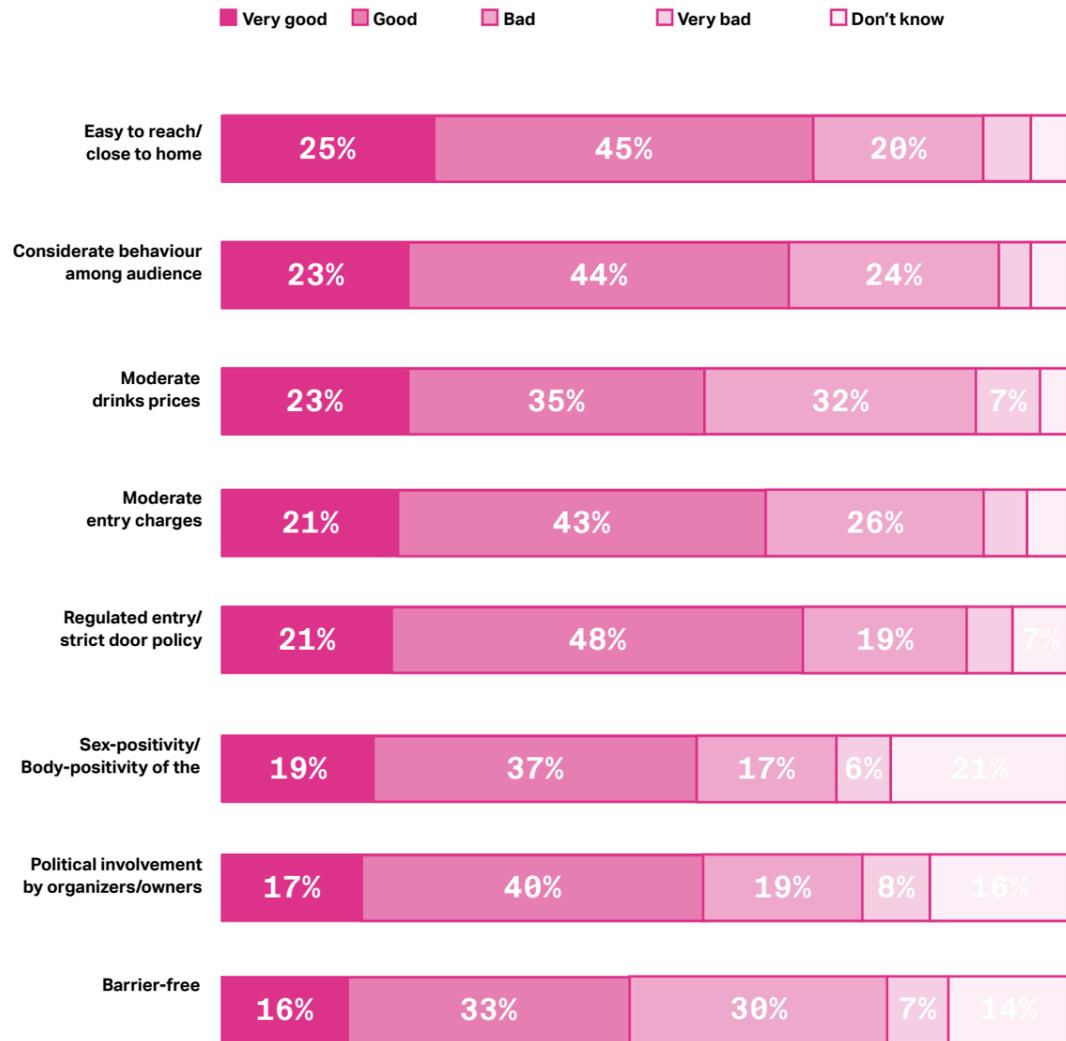
GENERAL ASPECTS FROM THE AUDIENCE'S VIEWPOINT

69% of club-goers value regulated entry to clubs.

AUD

How do you evaluate the following aspects of the Berlin club and event scene?

Opinion of club-goers on various aspects of the Berlin club and event scene, in %



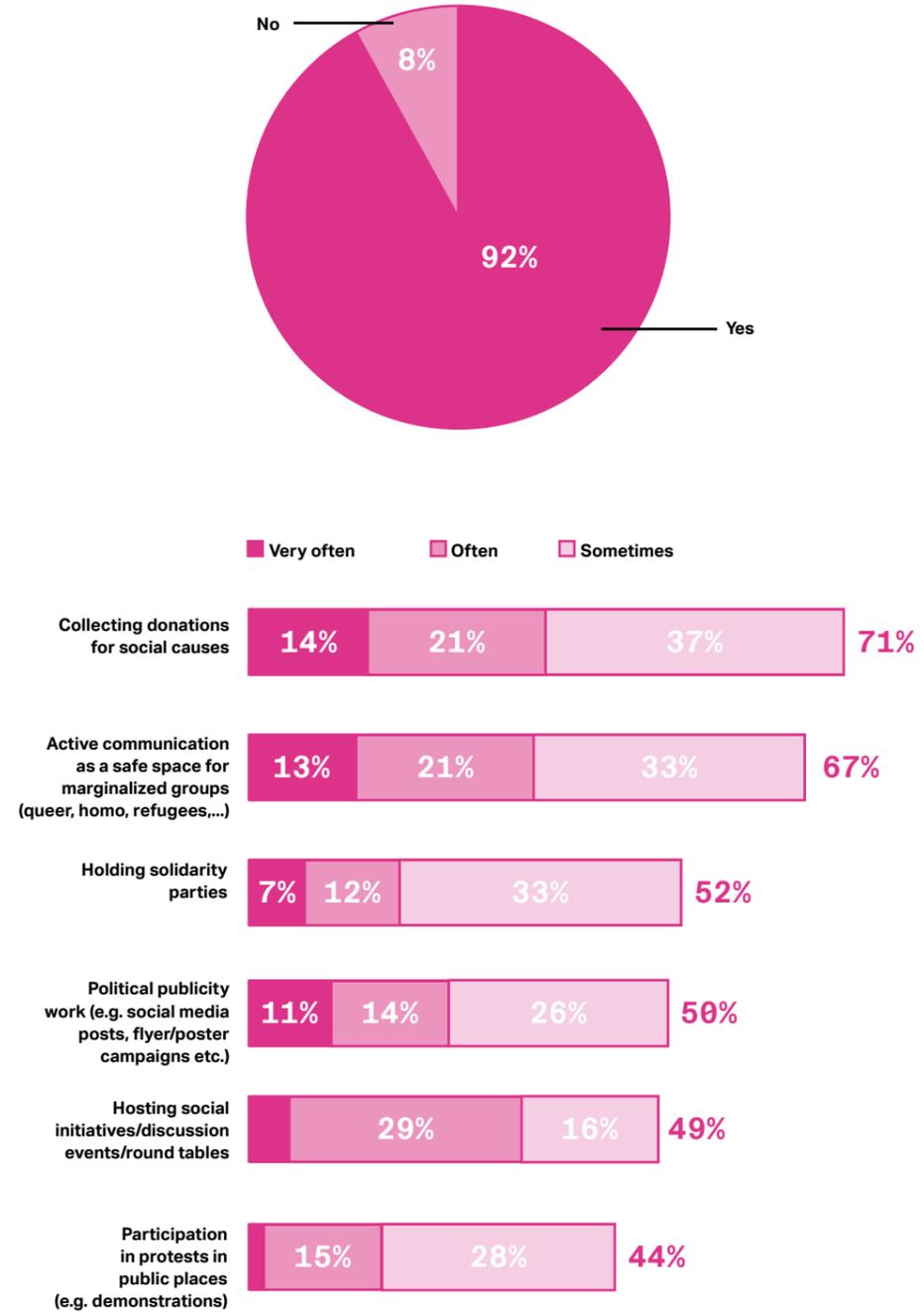
POLITICAL INVOLVEMENT

92% of clubs/organizers are politically active.

ORG

Are you politically involved as part of your organization and, if so, in what form?

Number of Berlin club-owners/organizers committed to political causes and frequency of activities, in %



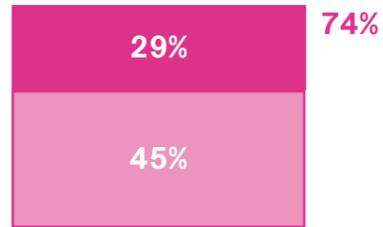
CLUBS AS PROTECTED SPACES

Three quarters of clubs regard themselves as safe spaces for marginalized groups in society.

ORG

Please evaluate the following statements about club culture in Berlin.

Agree somewhat Agree completely



Clubs are safe spaces for marginalized groups.

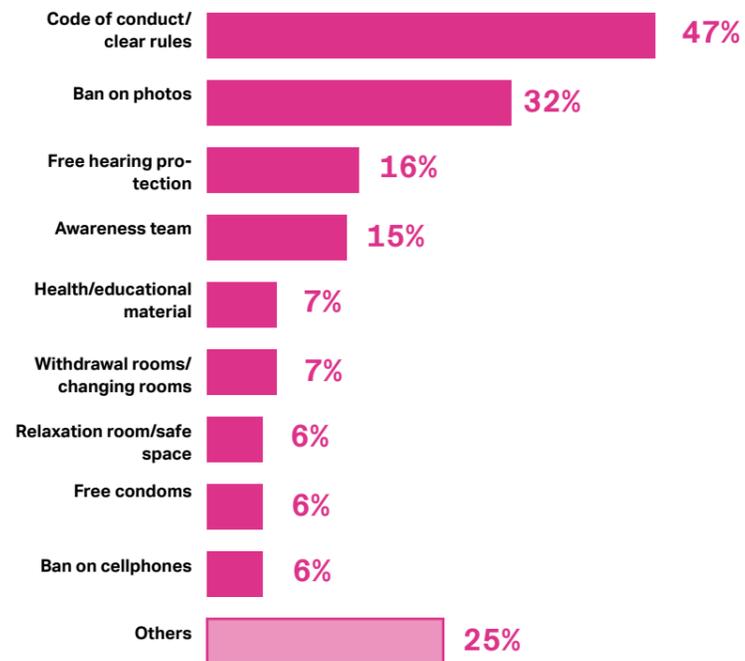
One third of clubs do not allow photos to be taken so as to make the audience feel more at ease.

Agreement of Berlin club-owners/event-organizers with statements, in %

ORG

Which measures/rules do you use to ensure your audience feels comfortable?

Measures to ensure the audience feels comfortable at Berlin clubs/events, number of responses in %



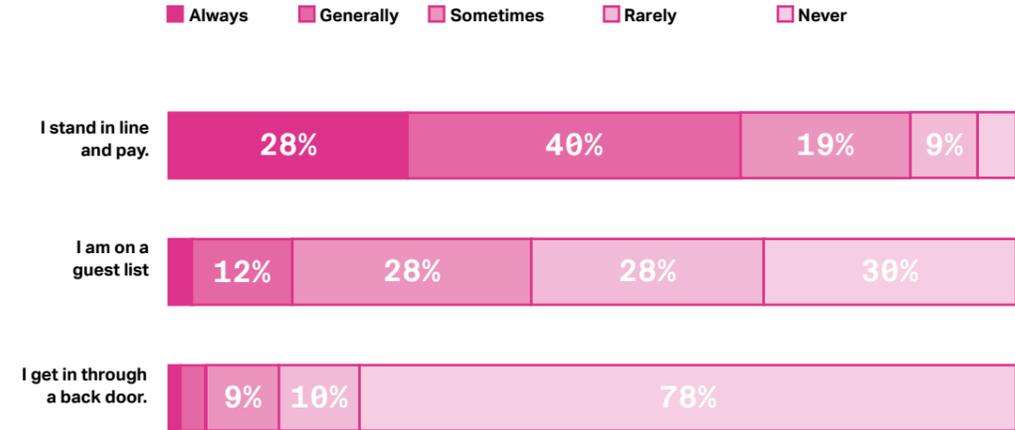
ENTRY

Almost half of club-goers have been on the guest list of a club at least once.

AUD

How do you get into clubs?

Number of club-goers in Berlin by type of gaining entry, fractions in %



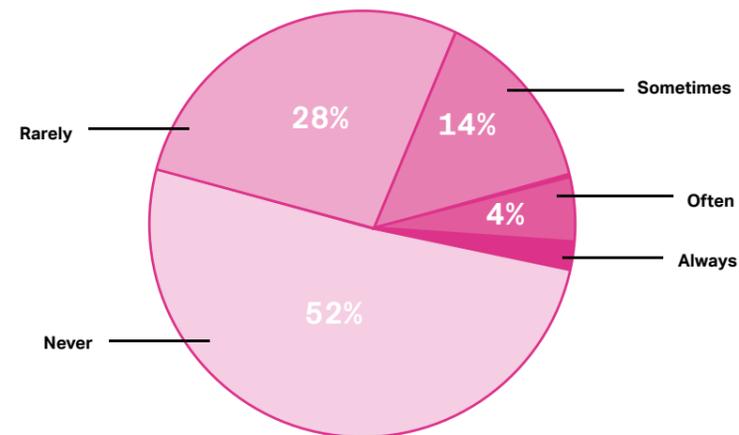
EXPERIENCE WITH BEING REFUSED ENTRY

Almost half of club-goers have been refused entry at least once.

AUD

Have you ever been refused entry to a club or event at the door in Berlin and, if so, how often?

Number of club-goers in Berlin by frequency of being refused entry at the club door, in %



LEVELS OF COMMUNICATION BETWEEN CLUBS AND CLUB-GOERS

Word-of-mouth and social media are the most important media for communication in club culture.

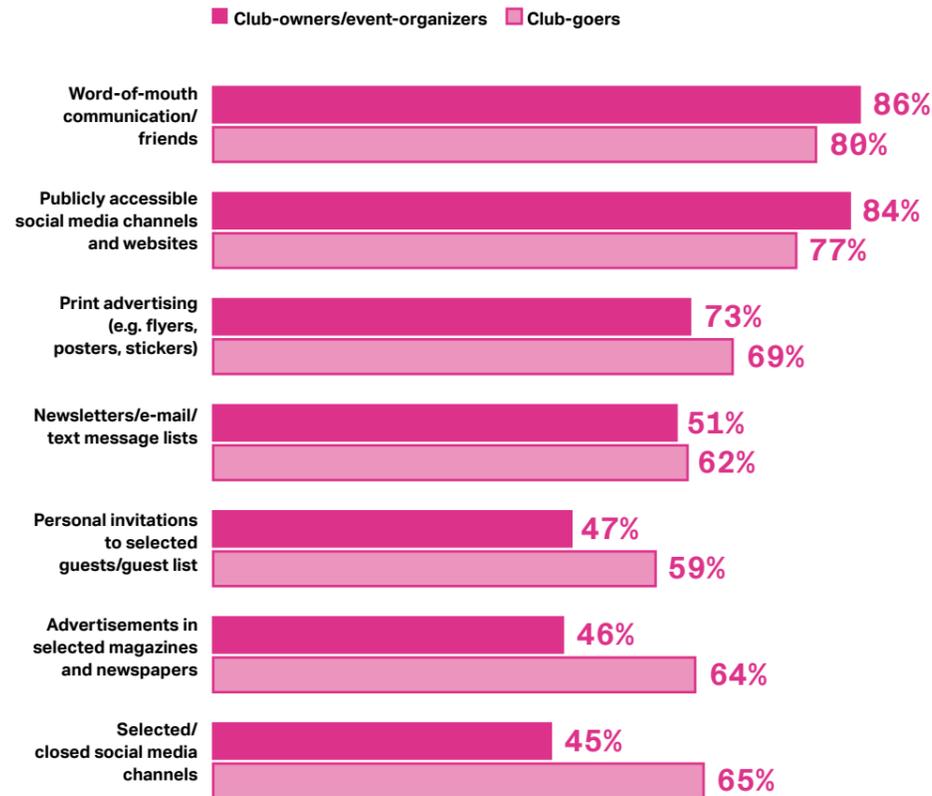
ORG

Which channels do you use to communicate your events?

AUD

How do you find out about upcoming events in Berlin clubs?
How do you plan your nights out in Berlin?

Measures used by Berlin club-owners/ event-organizers to communicate their events and sources of information used by club-goers in Berlin, number of responses in %



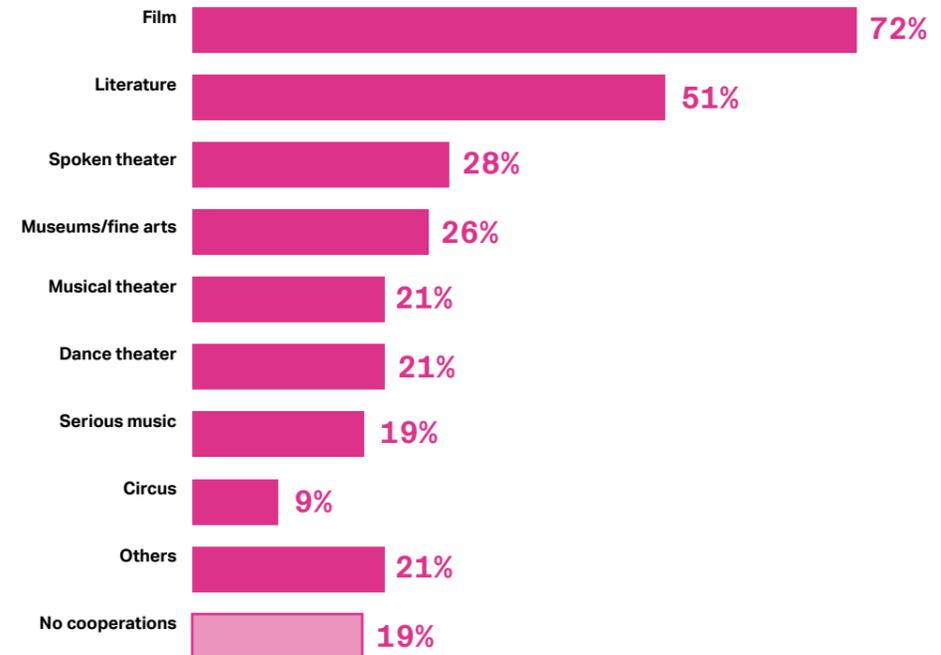
INTERDISCIPLINARY COOPERATIONS

Four out of five clubs/organizers have cooperated at least once with institutions from other artistic fields such as film, literature or theatre.

ORG

Has there been cooperation between your club/event and other fields in the past?

Fraction of Berlin clubs/event-organizers that have cooperated with institutions from other creative fields, in %



REASONS FOR GOING TO A CLUB

Experiencing music in an intense manner and meeting friends are the most commonly named reasons.

AUD

For what reasons do you go to clubs and what things are most important to you?

Reasons for going to a club from the perspective of Berlin club-goers, number of responses in %



Alongside the booking of artists and musical programming, the esthetic dimension of club culture also includes spatial disciplines such as architecture, interior design, scenography, stage design, decoration, lighting, visuals/video art, performances, overall event dramaturgy and, if applicable, the dress code for the event. These diverse esthetic concepts and disciplines typically follow a collaborative approach and come together to form a whole when experienced together.

ESTHETIC DIMENSION

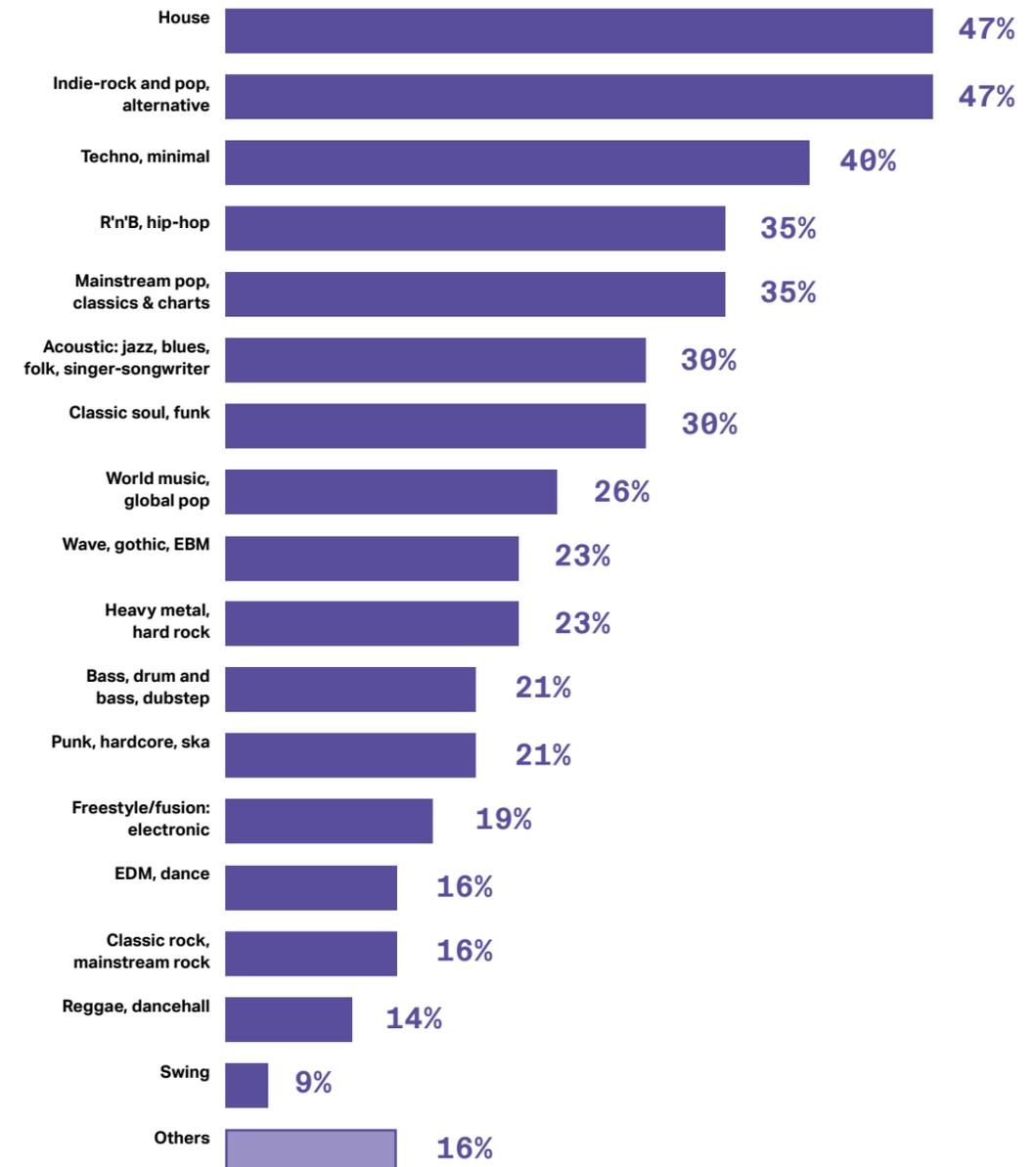
MUSICAL SPECTRUM

All musical genres can be heard in Berlin clubs.

ORG

Which musical genres are mainly played at your events?

Musical genres played at Berlin clubs/events, number of responses in %

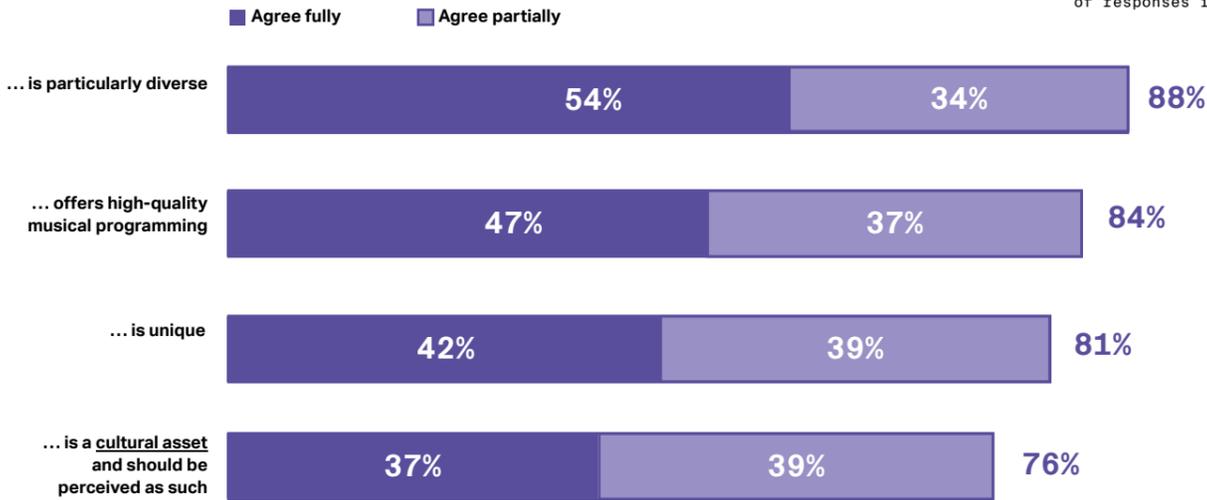


DIVERSE, HIGH-QUALITY PROGRAMMING

AUD

To what extent do you agree with the following statements?
The Berlin club and event scene...?

Evaluation of the Berlin club scene from the perspective of club-goers, number of responses in %



CLUB CULTURE AS A SECTOR OF CULTURAL ACTIVITY (PERSPECTIVE OF ORGANIZERS)

ORG

Please evaluate the following statements about club culture in Berlin.

Agreement of Berlin club-owners/event-organizers with statement, in %

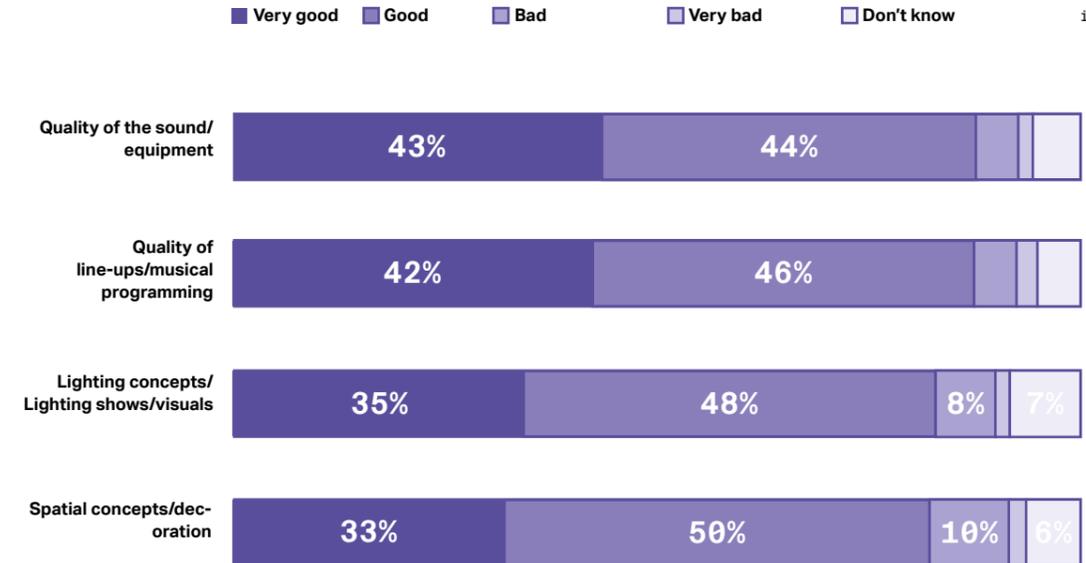


CLUB CULTURE AS A SECTOR OF CULTURAL ACTIVITY (PERSPECTIVE OF CLUB-GOERS)

AUD

How do you evaluate the following aspects of the Berlin club and event scene?

Assessment by club-goers of the Berlin club and event scene based on various aspects, fractions in %

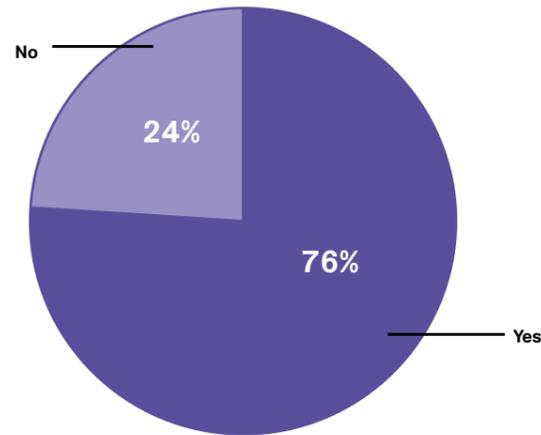


ARTISTIC CONCEPT

Three quarters of clubs follow an artistic concept.
 71% of clubs have their own specialists for booking.
 95% place an emphasis on the quality of the music when booking

ORG

Do you follow an artistic concept?

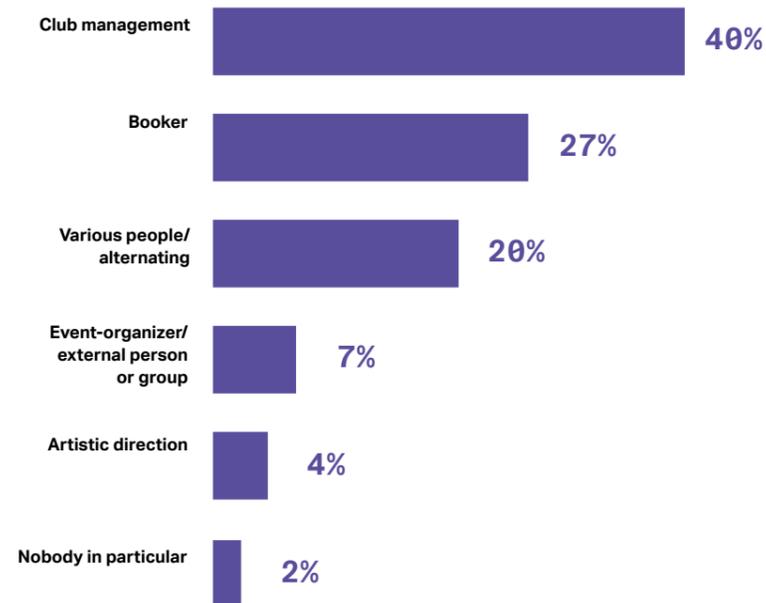


Fraction of Berlin clubs/events with an artistic concept, in %

The management and/or a booker is responsible for determining the programming in most clubs.

ORG

Who is generally responsible for booking at your club/event?



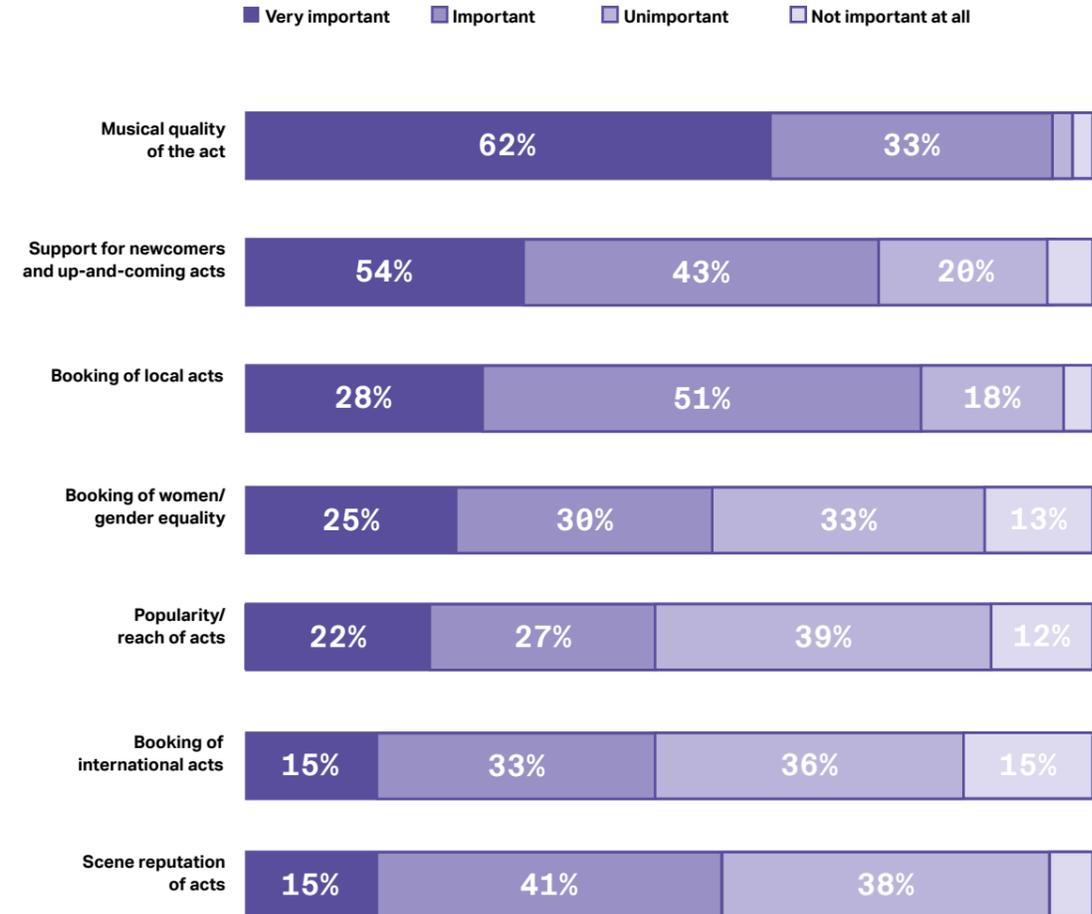
General responsibility for booking at Berlin clubs/events, number of responses in %

The quality of the music is the most important factor in booking.

ORG

How important are the following issues for you with regard to booking?

Assessment of the importance of certain aspects with regard to booking at Berlin clubs/events, number of responses in %

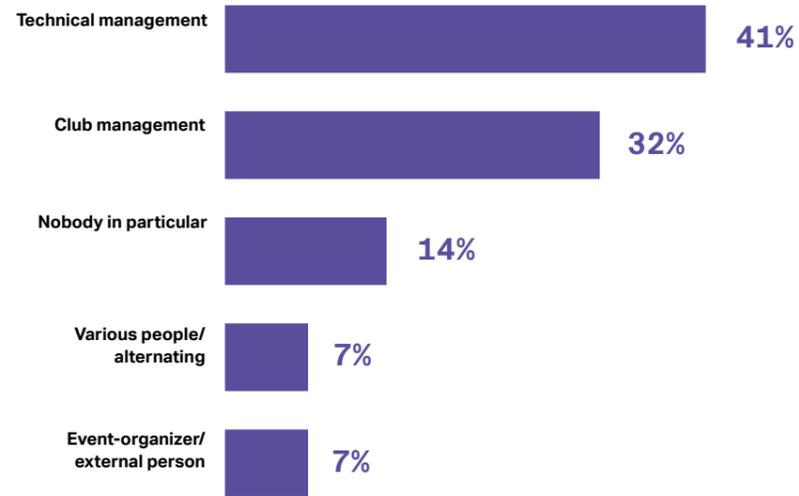


SOUND

The technical and/or club management is responsible for the sound in most clubs.

ORG

Who is generally responsible for the sound at your club/event?



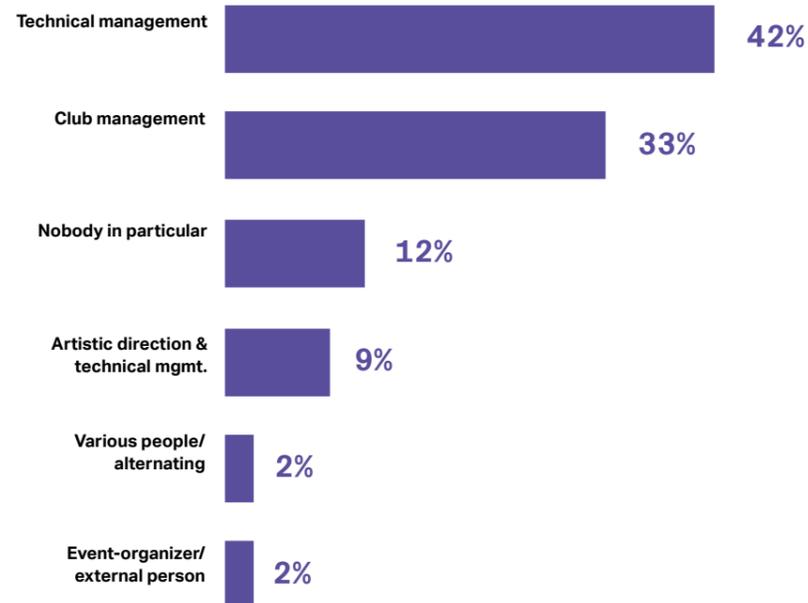
Responsibility for the sound at Berlin clubs/events, number of responses in %

LIGHTING

The technical and/or club management is responsible for the lighting in most clubs.

ORG

Who is generally responsible for the lighting at your club/event?



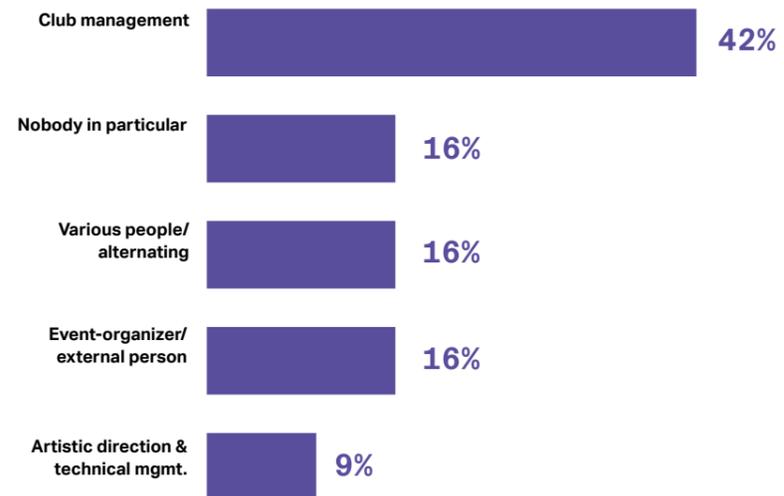
Responsibility for the lighting at Berlin clubs/events, number of responses in %

DECORATION

The technical and/or club management is responsible for decoration in most clubs.

ORG

Who is generally responsible for decoration/scenography at your club/event?



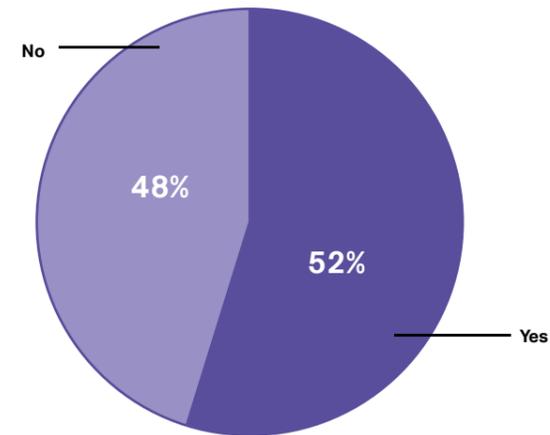
Responsibility for decoration/scenography at Berlin clubs/events, number of responses in %

ARCHIVE

Over half of clubs have their own archive.

ORG

Do you have your own archive?



Fraction of Berlin clubs/events with their own archive, in %

Club-goers in Berlin are environmentally conscious and are interested in the arts: 95% of them use public transportation and around 50% also go to museums and theaters once a month.

CLUB-GOERS IN BERLIN

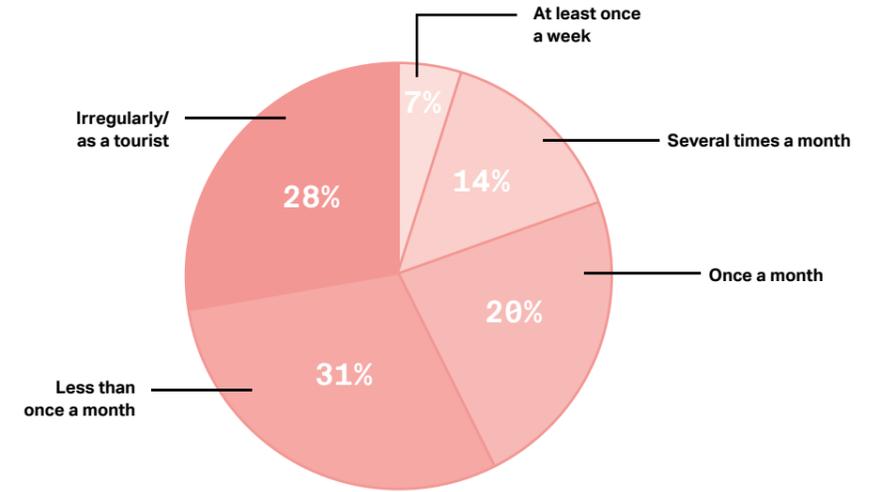
FREQUENCY OF NIGHTS OUT

Around 20% of club-goers go out a number of times each month.

AUD

How often do you generally go out in Berlin clubs?

Frequency of visits to clubs by Berlin club-goers, fractions in %



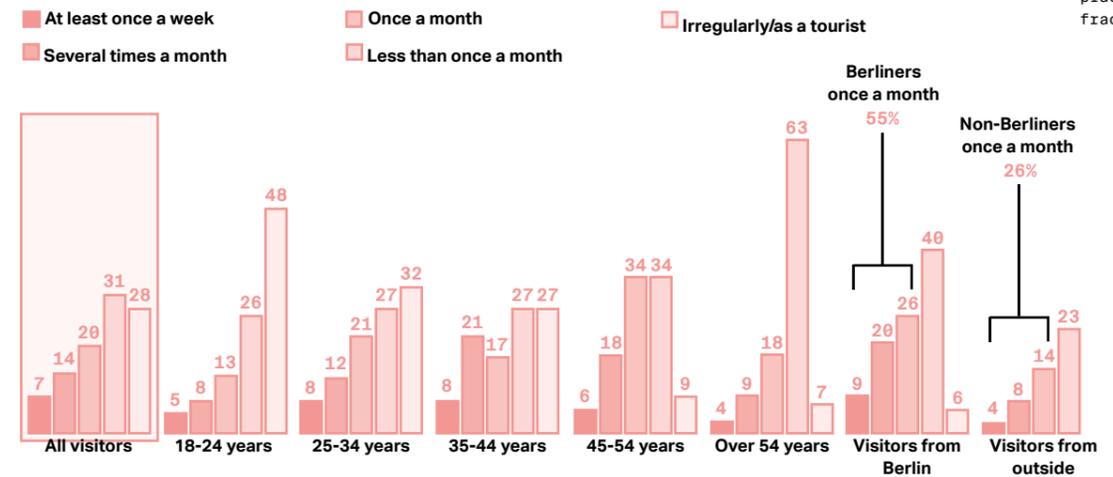
FREQUENCY OF NIGHTS OUT BY AGE AND ORIGIN

55% of Berlin club-goers go to a Berlin club at least once each month.

AUD

How often do you generally go out in Berlin clubs?

Frequency of visits to clubs by Berlin club-goers by age and place of residence, fractions in %

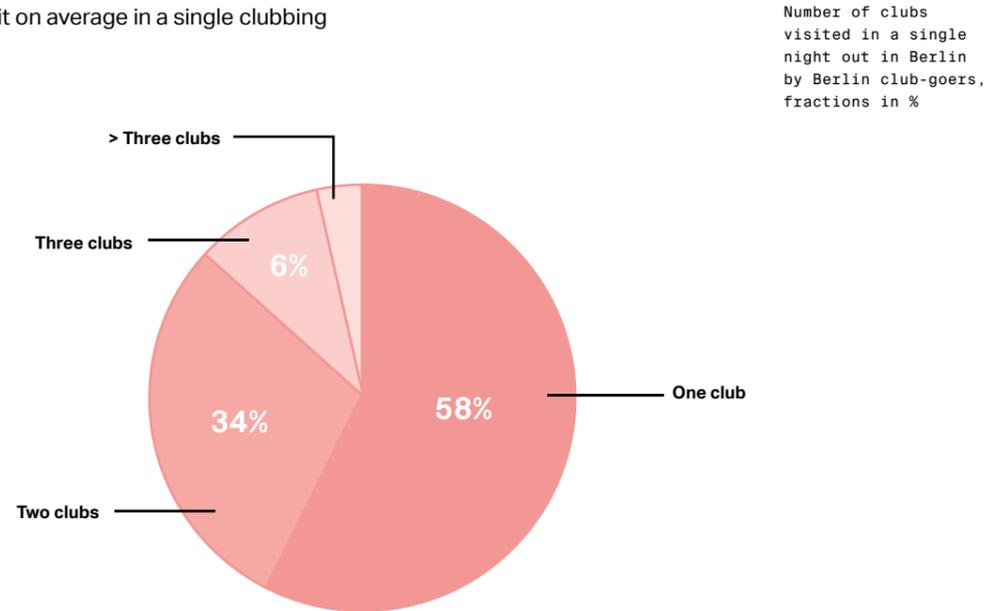


NUMBER OF CLUBS VISITED IN A SINGLE NIGHT OUT

Around 60% generally only visit one club on a night out.

AUD

How many clubs do you visit on average in a single clubbing night out in Berlin?



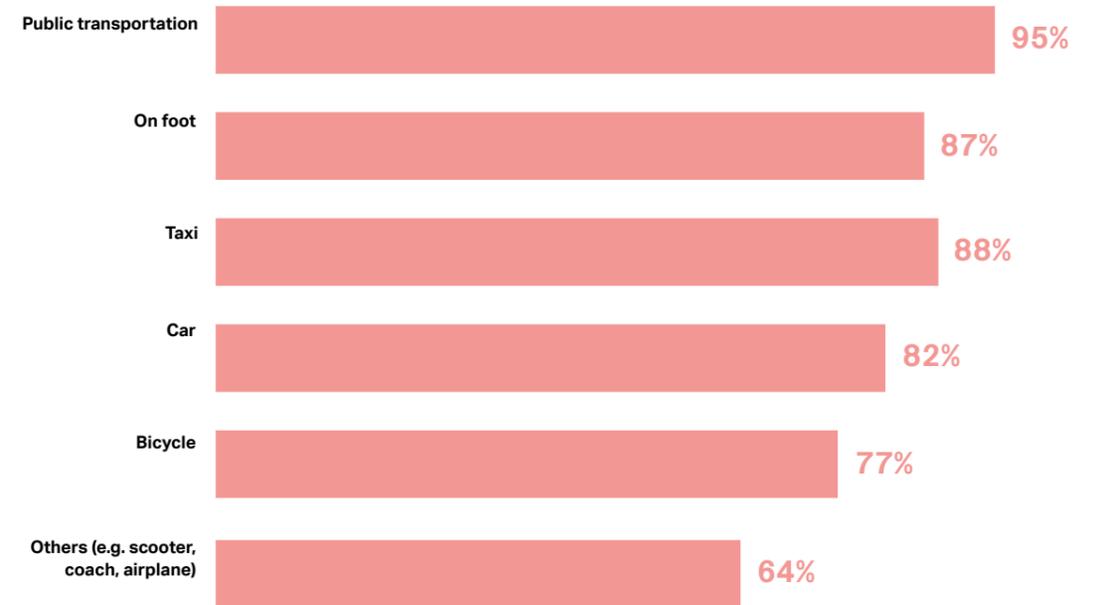
TRANSPORTATION

Almost all club-goers in Berlin use public transportation (95%), and this is the most important mode of transportation when going out.

AUD

How do you generally get to the club and get home again? Please select the modes of transport you use and place them in order of importance.

Modes of transport used by Berlin club-goers, number of responses in %



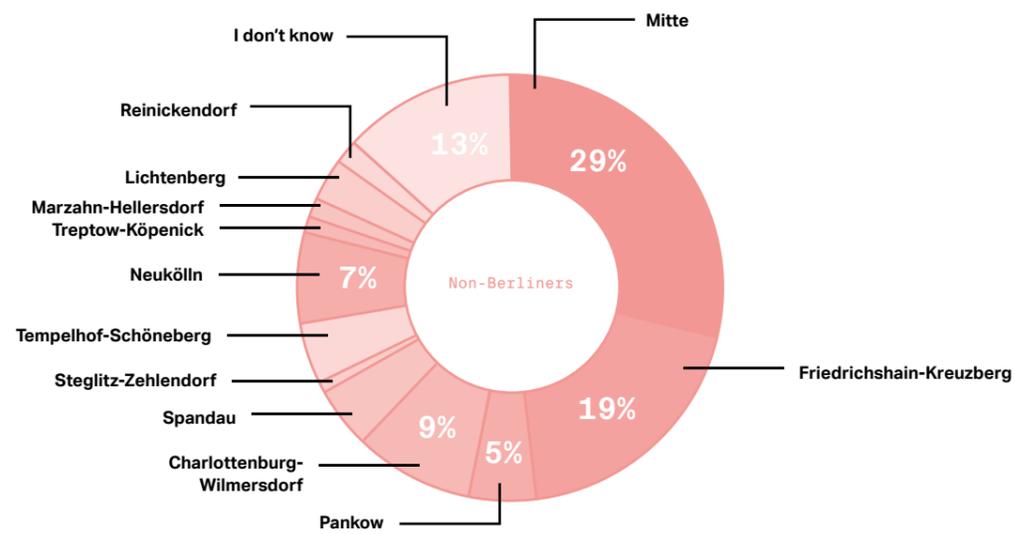
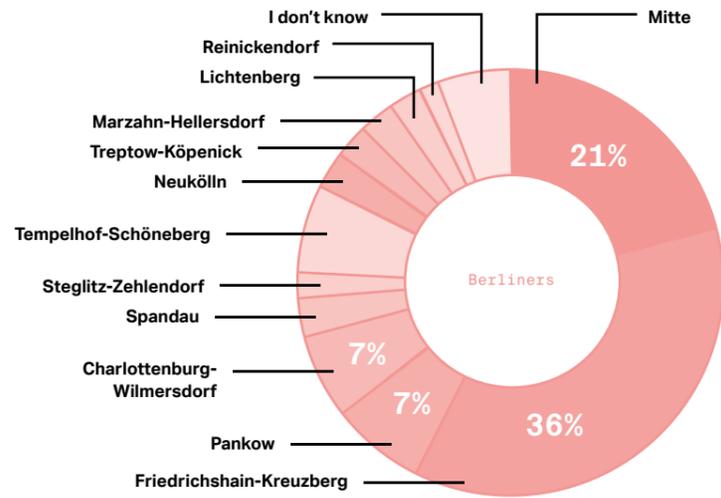
CITY DISTRICTS FOR CLUB CULTURE

Berliners prefer clubs in the district of Friedrichshain-Kreuzberg, whereas tourists go out mainly in Mitte.

AUD

In which Berlin district did you last go to a club?

Districts of the last club visited by Berlin club-goers by place of residence, fractions in %



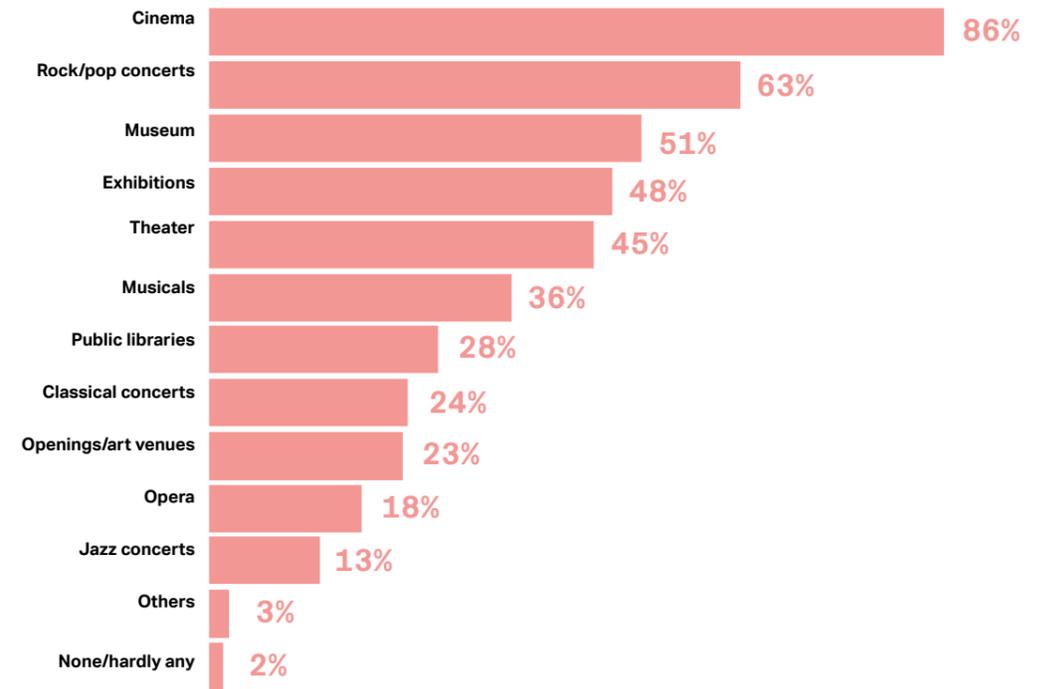
INTEREST IN THE ARTS

57% of club-goers attend other cultural events and offerings at least once a month.

AUD

What other cultural events and offerings do you visit?

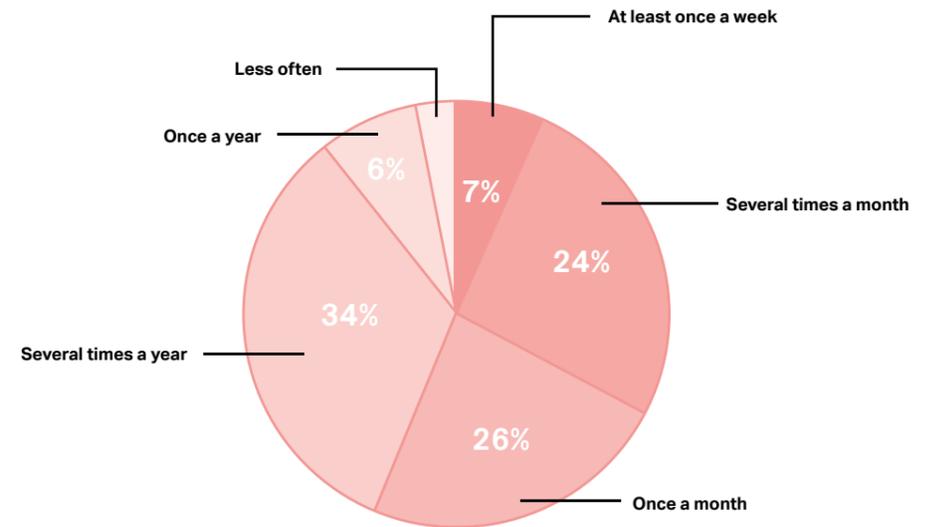
Other cultural offerings attended by club-goers in Berlin, fraction in %



AUD

How often do you attend other cultural events on average?

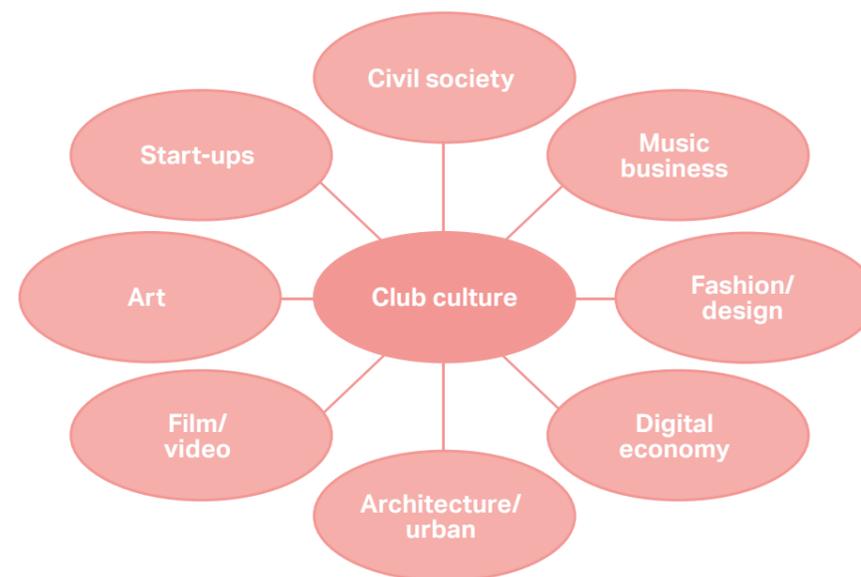
Frequency of use of other cultural offerings by Berlin club-goers, in %



The societal importance of the phenomenon of club culture has economic, social and cultural components, and for this reason various areas of policy are involved. Alongside arts and economic policy, the area of urban development policy also has a particularly significant role to play.

CONCLUSIONS

CLUBS AS SOURCES OF STIMULI AND AS CREATIVE LABORATORIES



"Berlin's club culture is known worldwide and is a defining characteristic of our city. In recent years, it has developed to become a strong economic factor and a magnet for tourism."

– Ramona Pop, Berlin's Minister for Economics, Energy and Public Enterprises

"A lot of things that have been created in the last 15 years that contribute to the unique image and economic development of Berlin are based on the attractiveness of the city after the sun goes down."

– Christian Goiny, Member of Berlin's House of Representatives

"For me, going out in clubs, with their interplay of light, music, desire, social interaction and dance, has always touched on many things [...] This was always extremely inspiring for me."

– Wolfgang Tillmans, photographer

"A company like Native Instruments could only have been started in Berlin, as we benefited from Berlin's club culture right from the very start."

– Tom Kurth, Native Instruments

"Club culture is an important economic factor for Berlin. For this reason, we as a coalition have decided that there will be protection for existing clubs in the future so that conflicts in neighborhoods don't begin in the first place."

– Dr. Clara West, Member of Berlin's House of Representatives

"Clubs are also spaces to escape from everyday life, and this is an essential part of our demanding working lives. [...] A tough door policy is annoying for people who want to go out and see something new. But once you've been involved a while, you come to appreciate this tough door policy."

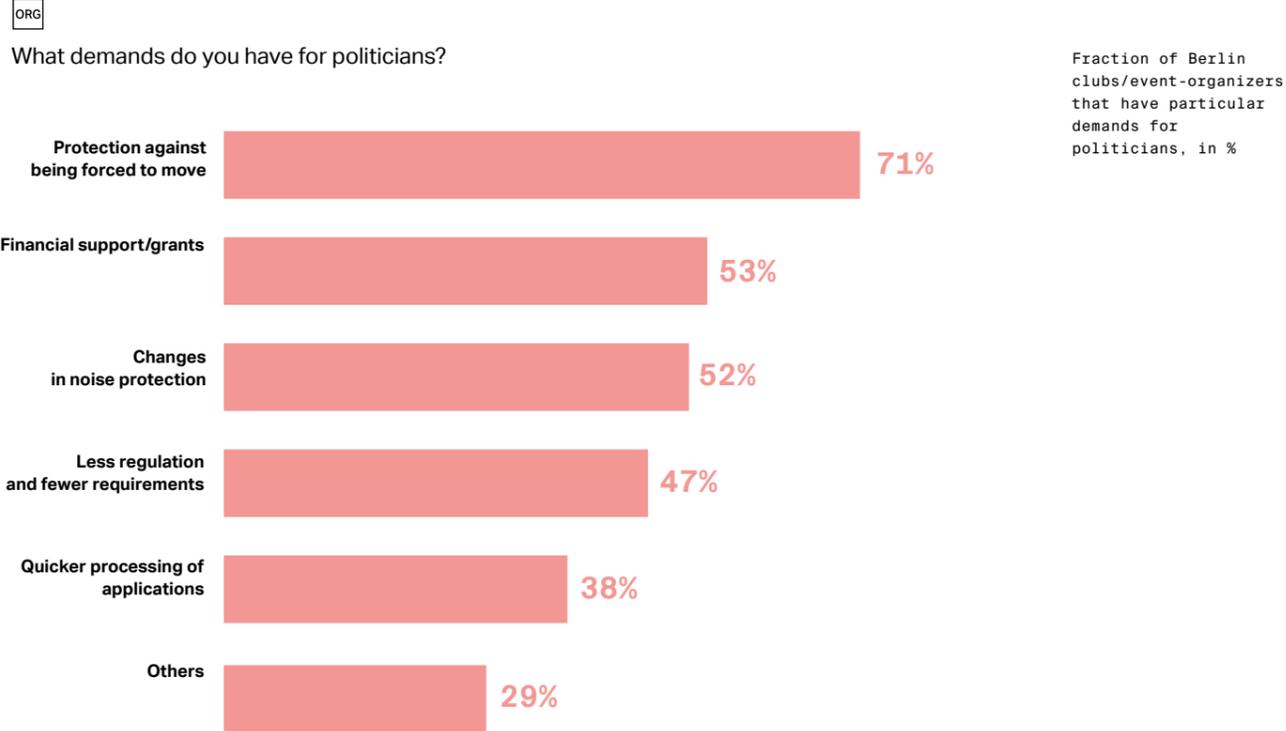
– Katalin Gennburg, Member of Berlin's House of Representatives

"In my opinion, techno has given so much to Berlin that we should support the preservation of club culture with public funds. [...] After all, a pulsating rhythm is the heartbeat of the city. Let's make sure that this doesn't fall silent."

– Georg Kössler, Member of Berlin's House of Representatives

AREAS OF POLICY ACTION

The most important concern for club-organizers is protection against being forced out of their locations.



47% demand fewer regulations, particularly with regard to issues such as noise protection, changes in building law, non-smoker protection and outdoor areas at events.

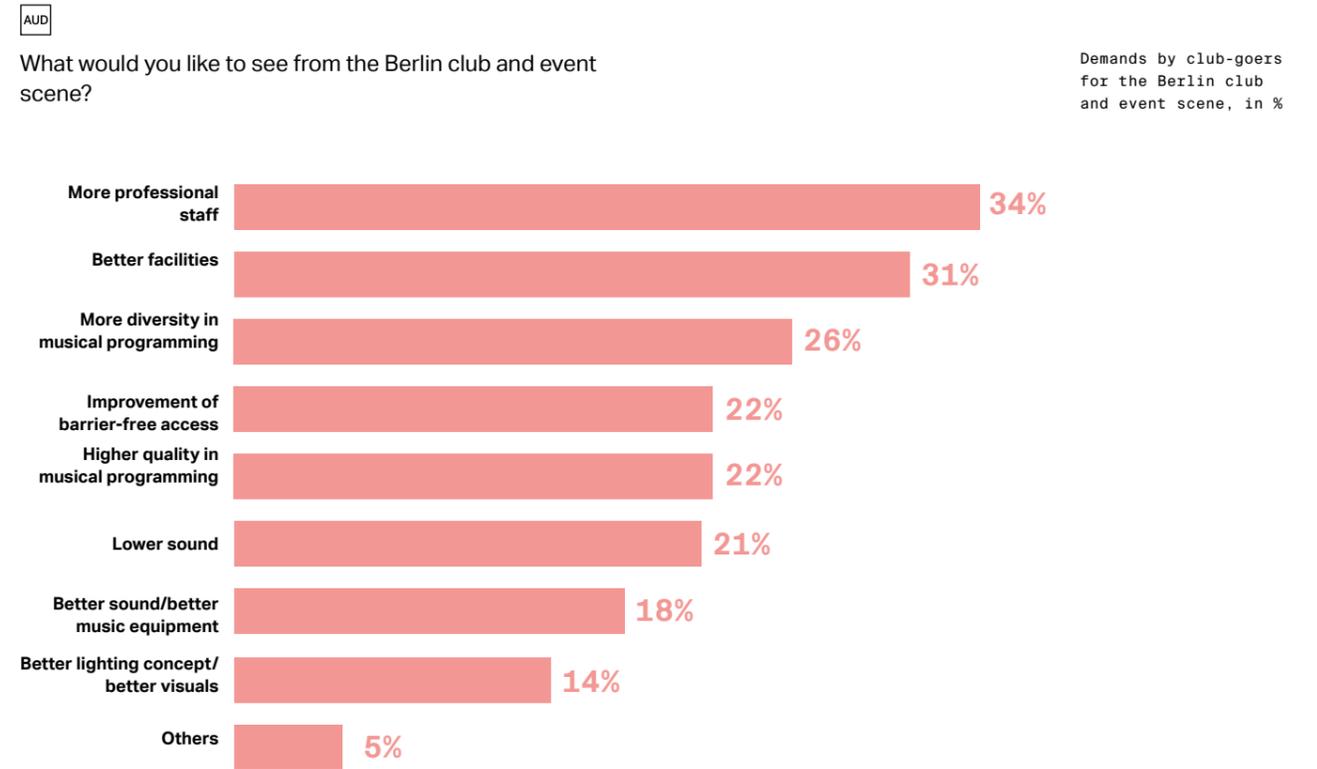
ORG

In which areas would you like to see fewer regulations and requirements? (Open question)



WISHES OF CLUB-GOERS

Club-goers would mainly like to see more professional staff and better facilities from the Berlin club and event scene.



CLUBS AS CULTURAL INSTITUTIONS AND ENTERPRISES

ESTHETIC STIMULI FROM THE CLUB SCENE

- Curation of sophisticated musical programming
- Innovations in the area of lighting design
- Innovations in the area of interior design and architecture

OPPORTUNITIES FOR ARTISTS AND OTHER CREATIVE PEOPLE TO EXPERIMENT

- Support for young artists, musicians and DJs

CULTURAL EXPERIENCES AND THEIR IMPORTANCE FOR CLUB-GOERS

- Experiencing new and contemporary forms of music and spatial installations
- Opportunities for cultural (personal) experiences
- Inspiration and exchange within the scene
- Classification as "places of enjoyment" is not adequate, these are cultural venues!

CLUBS ARE EMPLOYEES AND TAXPAYERS

- Clubs employ thousands of contracted and freelance staff
- Clubs pay normal taxes and rent for their locations
- Clubs are actors in an open market and operate at their own risk
- Clubs as cultural venues compete on the open market with offices, retailers etc. for locations

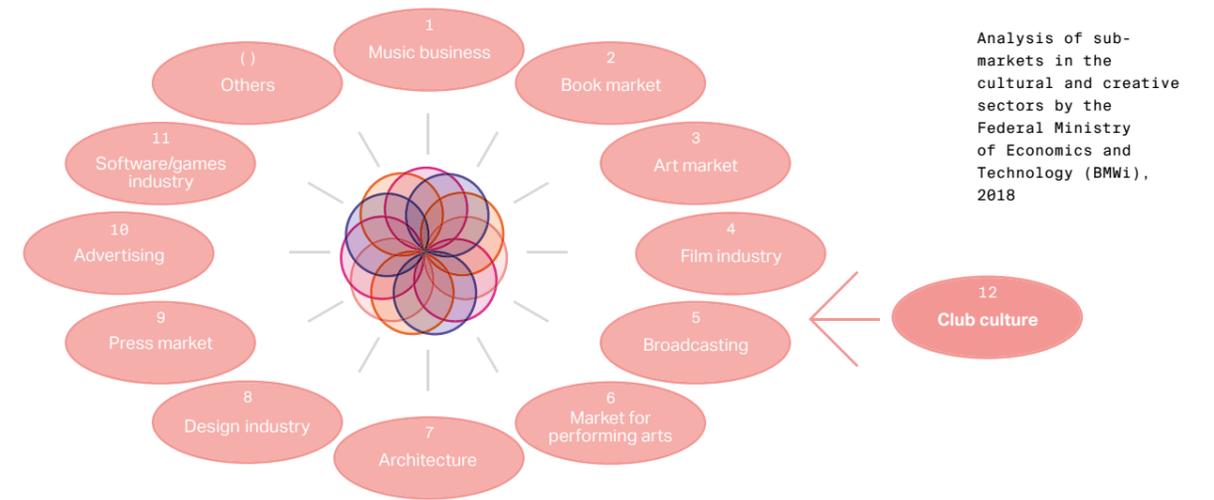
CLUB CULTURE HAS A POSITIVE IMPACT ON THE OVERALL ECONOMY

- Clubs have indirect impacts on the economy (highly qualified specialists, transport, gastronomy, hotel sector etc.)
- Clubs purchase goods and services from upstream and downstream markets (music, drinks, event services, cleaning etc.)
- Great importance for the city's image, start-ups, creative industry, tourism, etc.

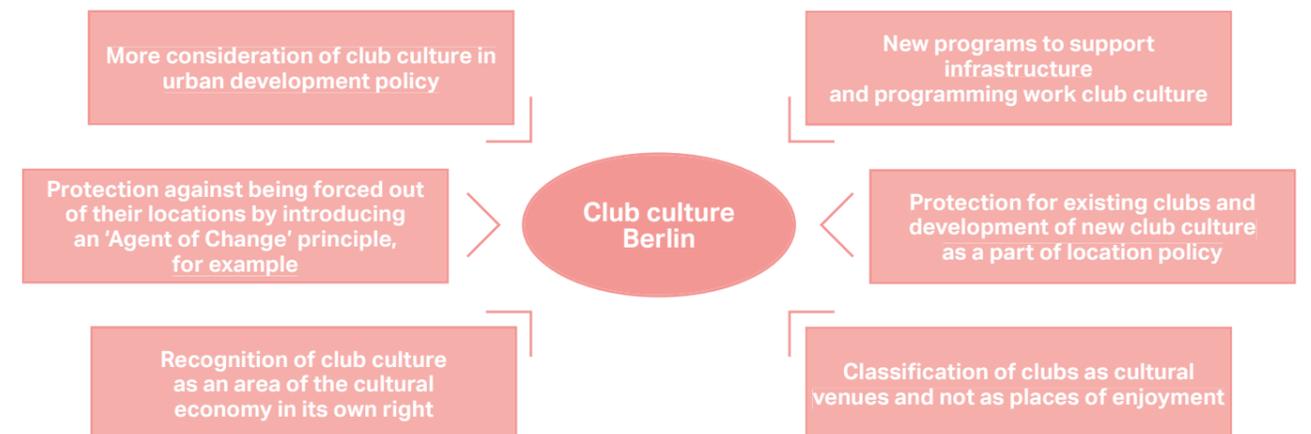
CLUB CULTURE AS AN AREA OF THE CULTURAL ECONOMY IN ITS OWN RIGHT

According to the definition of the Conference of State Ministers for Economic Affairs, creative people in the cultural and creative economy are members of the so-called 'free' professions and small and micro-enterprises that ... "are principally focused on profit-based economic activity and deal with the creation, production, distribution and/or media-based distribution of cultural/creative goods and services."

Club culture is an area of the cultural economy in its own right alongside sectors such as the music business, film industry and design sector.



RECOMMENDATIONS FOR ACTION BY POLITICIANS



LIST OF SOURCES

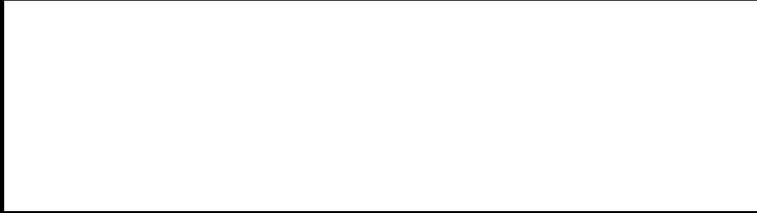
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NOTES



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