

Creative
Footprint
Music

NEW YORK

MEASURING LIVE MUSIC
SPACE IN NEW YORK CITY

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NEW YORK

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FOREWORD

Creative Footprint NYC | Music (CFP NYC) is a unique document. The information in the report has been collated from nearly 500 active music venues, clubs, theaters and creative spaces that regularly program musical events in the central districts of New York City. CFP NYC was created after an extensive process of data collation and analysis using online data mining, on-the-ground research, focus group meetings and questionnaires.

Unlike many reports dealing with the creative industries, CFP NYC has been forged at street level and with a specific focus. Identifying live (popular) music as both the mainstay of and catalyst for New York's wider creative wellbeing, and a sector that is increasingly under threat due to venue closure, the report presents findings of a depth and breadth of detail never previously collated. The results also act as an open conversation between New York's music scene and the wider world. Inspired, created and shaped by hundreds of New Yorkers active in the music industry, CFP NYC accurately and intimately reflects their hopes, fears and plans for the future of their city's music scene.

“We are very happy to have worked alongside so many passionate people within the New York City nightlife community to conduct this study, and are looking forward to working further with the various stakeholders and decision makers to ensure that this data is harnessed for the good of the community.”

- Lutz Leichsenring, Creative Footprint.



ABSTRACT

Creative Footprint NYC | Music (CFP NYC) is a content-rich cultural impact study of the wellbeing of the current (live) music scene in New York City. Identifying music as a primary catalyst (for greater urban vibrancy, an agent for strong community identity that cuts across social boundaries, and a driver of ground-level economic initiatives), the report processes and evaluates an extensive and brand new dataset. This dataset is collated from nearly 500 venues and 150 stakeholders based in New York City, 15 data researchers and designers, and New Yorkers active and expert in the city's music industry. Over 25,000 data points were gathered. Using a methodology based upon 15 "venue-specific" criteria, the Creative Footprint provides an objective and holistic analysis of the city's musical wellbeing through examining each venue's programming, ability to be a host for different art forms (known as "design of space") and public-facing presentation. In doing so, the report asserts the essential importance of *affordable creative space* to a city centre's social and economic health.

- Findings highlight the uneven concentration of venue spread in the central districts,
- Differentials in programming policy related to district,
- And the vital role that good transport networks play.

The CFP NYC report takes the term "affordable space" to mean local musical spaces in a city center that can - due to low rents and proactive legislation - take creative risks and carry out socio-cultural initiatives in their programming. Affordable, maintainable cultural spaces that can afford to take such risks with programming (those delivering high creative scores in the CFP report, for example) can have tangible beneficial knock-on effects in a wider, communal sense. They can help strengthen a sense of local community and prevent cultural or local erasure, provide recreation, bridge social divides, define neighborhoods and benefit the city's cultural health at large. The report recommends therefore that affordable working creative spaces should be a vital component of all the boroughs throughout the city. They are enriching agents and sources of local empowerment that bring incalculable value to city center communities and are hard to replace once removed. The report was created by the Creative Footprint (VibeLab consultancy and experts and data scientists at Harvard University) A team from the University of Pennsylvania, led by Michael Fichman, conducted a demographic and spatial analysis of the data.

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REPORT FACT SHEET

REPORT TEAM + DETAILS:

- **Instigators:** VibeLab consultancy;
- **Data Team:** 15 NYC-based Data Researchers / 3 Designers of University of Pennsylvania;
- **Data Set:** 25,000 data points collated - using 15 (tested, rounded) venue-specific criteria;
- **NYC Partners:** 500 music venues, 150 stakeholders in NYC music scene (including many local music legends and experts).

PRINCIPAL FINDINGS:

- Young “marginal” venues are the risk takers and tastemakers;
- Areas with venues have younger populations + good transport networks;
- High rent rises in areas with music venues: with adverse socio-cultural and economic effects;
- Night-time regulations greatly affect NYC’s nightlife and music scene.

KEY TAKE AWAYS:

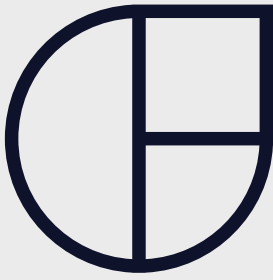
- Continual, flexible, affordable, “ground-level” creativity is vital for NYC’s socio-cultural health.
- Affordable spaces are sources of local empowerment that bring incalculable value to city center communities and are hard to replace once removed.
- Venues are, however, paying more for their public and their presence.
- Legislation needed to protect and nurture “young” and marginal venues.
- Nightlife Mayors / nighttime advocates are key allies and proactive legislation is needed.

DOCUMENT INFO:

- **Authors:** Richard Foster, Michael Fichman, Andreina Seijas J., Mehmet Dede, Joe Ahearn, Tatiana de la Torre Arnaiz, Ross Gardiner, Lutz Leichsenring, Mirik Milan.
- **Data Collection Lead:** Stefanie Butte, Jenny Arredondo.
- **Design:** Lynna Lorrany (report), Vinzent Britz (logo), Kevin Chao, Sean Danz & For Good Measure (website).



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MUSIC EXPERT MEETUP NYC

PART 1: INTRODUCTION

“Global cities evolve out of creative cities. Creative cities organically develop. We caution against the ‘real-estate’ model of city development.”

- *Creative City Index Report*

It is now a fact that the majority of the world’s population now lives in cities and developed urban centers, making humanity an urban species for the first time in its history. This urbanization is growing at a rapid pace, and now shaping civic policy in previously unforeseen ways. Over the last decade there has been a growing realization that affordable, central, well-connected creative spaces are essential to a city’s ongoing wellbeing and productivity. This realization has led to a gradual shift in policy focus; from traditional “top-down” approaches, where a city would adopt variations of “planner - provider - deliverer” models, to ones where civic policy reflects a more flexible role of “enabler - convener - catalyst - broker”. This latter approach also factors cultural imperatives alongside more traditional tenets; driven by social, economic and environmental concerns. Urban policy strategies often look to embrace the concept of “the whole city”, where communities are actively encouraged to be part of a decision making process. Further, there is the growing realization that retaining and fostering homegrown and newly arrived talent with up-to-date skills and outlooks is key to the ongoing success of any urban center. Many policy makers adopt the Florida “3 T’s” directive of what makes a city attractive to potential (creative) residents and workers (Talent, Technology and Tolerance). Much civic policy increasingly views a successful social contract as one that Provides Resources, Facilitates Partnerships and Enhances Communications.

Despite the many demonstrable, lasting benefits of having affordable and central creative space in a city, many policies pursuing Florida’s ideas of the “attractiveness” of a creative city have ironically delivered negative socio-economic effects for the creative classes and in some cases existing residents. Increasingly there is an enormous competition for central space; a rent-driven battle that creatives and artists often lose. The Creative Footprint is convinced that maintaining affordable creative space in our city centers is the key element in shaping how cities can continue to successfully function for future generations.

In the future, to remain economically competitive and maintain its stature as a global city, New York City must maintain the vibrancy that has helped to attract and retain generations of residents and workers; often in the face of quality-of-life challenges that may not be present in competitor cities. A financially sustainable, healthy live music ecosystem in a city center can give meaning and bring lasting socio-cultural and economic benefit to wider local communities. Nightlife venues are incubators of creativity and innovation. They bring new cultural ideas and forms to a city. Furthermore, local music venues serve all existing residents; specifically those facing pressure from gentrification, communities of color, and immigrant communities. The closure of traditional local venues can represent socio-cultural erasure and encourage migration from an area. This erasure also undermines the very factors of what makes a neighborhood attractive in the first place, namely its diversity and a sense of ongoing, ground-level innovation. Nightlife venues often provide informal gathering places for residents, celebrate (local) cultural pride, provide recreation, bridge social divides, and define neighborhoods and communities. The Creative Footprint believes in using rich, comprehensive datasets to measure the cultural and socio-economic benefits of affordable city center space; such as this study on New York City. This approach can ensure cities remain attractive and productive places for future generations. In short centers full of “complexity, friction and buzz”.



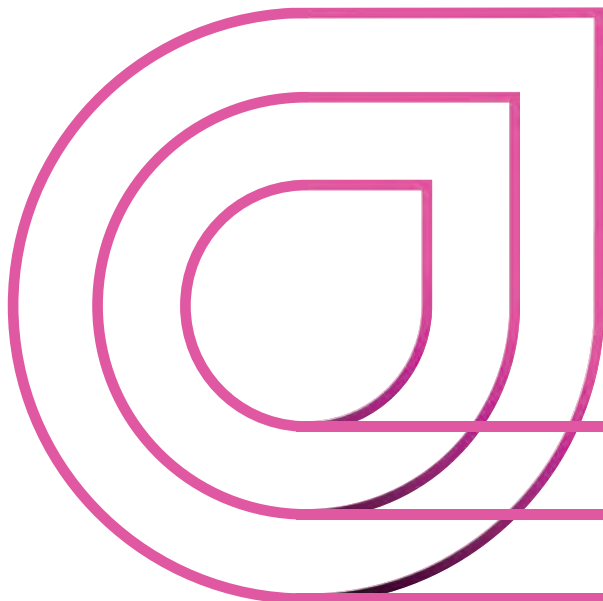
CFP MUSIC EXPERT
ERICA RUBEN HADZIC

ROLE/POSITION IN SCENE: Producer of Deep Space/ nightclub party promoter in search of creative journeys; former Executive Producer of Central Park SummerStage.

KIND OF MUSIC WITH: soulful house, dub, bass music, techno, disco, soul and funk love. Formerly: jazz, rock, punk, disco, funk, cajun, soul, New Wave, gospel and iconic and groundbreaking genres from around the world.

AREA: NYC - every enclave!

“I believe there needs to be less cultural and classist segregation between various forms of “high” and “popular” arts and how they are funded and marketed. All performing arts in clubs should be more accessible to a broader range of generations.”



WHY: creating + shaping future cities as attractive

HOW: providing affordable space

WHAT: use data to measure potential for affordable space.



PART 2: THE CREATIVE FOOTPRINT

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ABOUT

The Creative Footprint is an independent not-for-profit initiative that measures and indexes live music space. Berlin Clubcommission spokesperson Lutz Leichsenring set up the Creative Footprint in 2017. Lutz soon teamed up with Amsterdam Night Mayor Mirik Milan, whose pioneering work in government engagement for nightlife industries became a model for cities like London, New York and Paris. Working alongside local experts and teams of researchers, the Creative Footprint gathers data about a wide range of music venues in cities around the world and develops a rich cultural impact study of their live music scenes.

The Creative Footprint does not create an arbitrary ranking of music venues in a city. The evaluation is an objective analysis of each venue's programming, ability to be a host for different art forms (known as "design of space") and public-facing presentation.



MUSIC EXPERT MEETUP NYC

THE CREATIVE FOOTPRINT IS NOT A:

- _ Ranking of clubs and music venues
- _ Map indicating the "hottest" districts in a city
- _ Tool to empower opportunistic developers
- _ Publicly-available index open to potentially nefarious actors
- _ Device to "expose" underground promoters or DIY venues

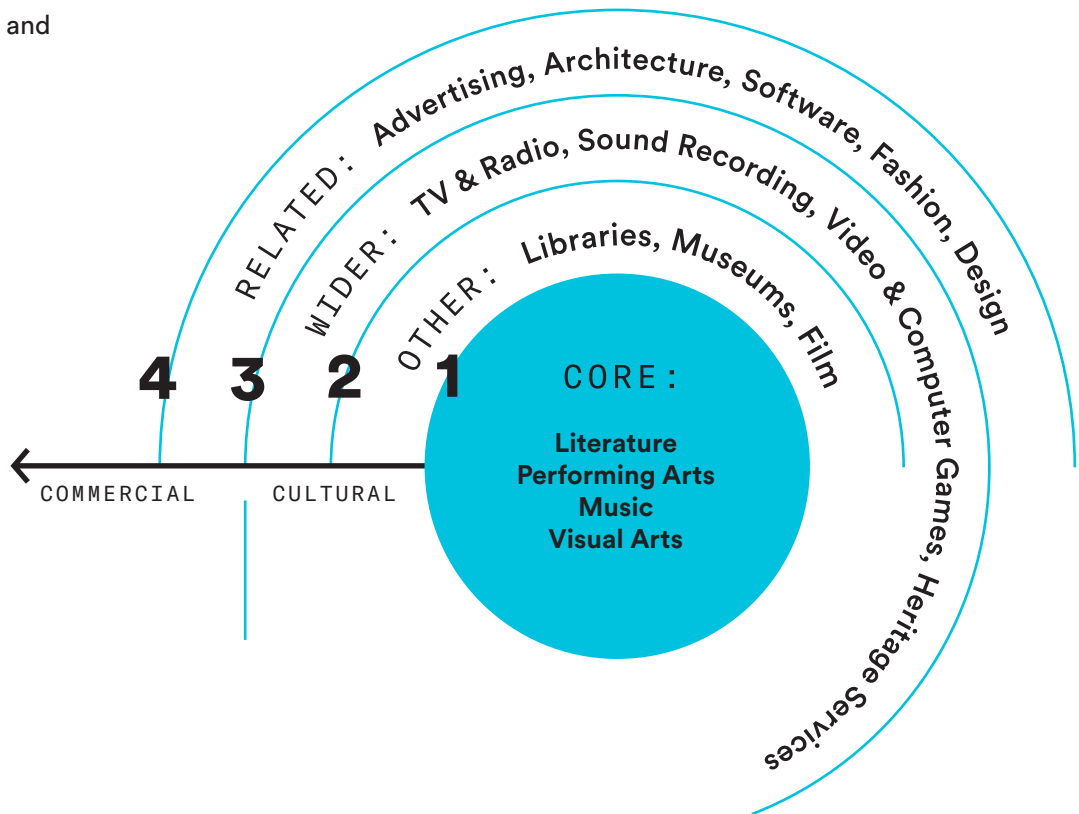
METHODOLOGY

The Creative Footprint's methodology was originally developed by Lutz Leichsenring in partnership with Prof. Daniel Polley and his team from Harvard University and in-depth exchanges with leading minds in creative civic planning; including Prof. Charles Landry, Dr. Shain Shapiro and Prof. Alexander Lange.

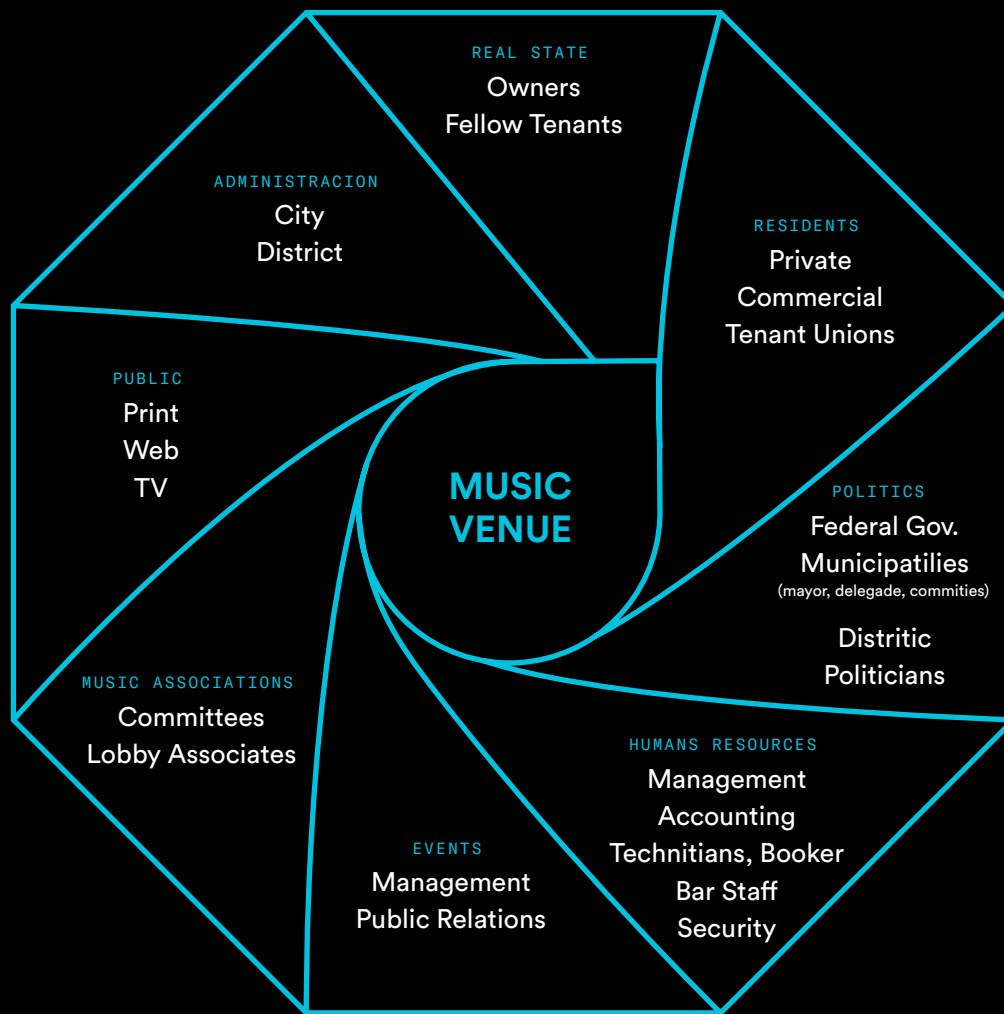
The methodology places emphasis upon content-rich evaluations of a music venue's original programming, and street-level insights about its cultural impact. The methodology does not rely solely economic impact assessments. Each music venue is analyzed by extracting 15 key data components in three distinct parameters: Space, Content, and Framework Conditions. A city's Creative Footprint - a score out of ten - is then calculated.

- WHY IS MUSIC CHOSEN AS THE SUBJECT OF CFP'S METHODOLOGY?

The Creative Footprint sees music as a core creative activity that drives, and / or generates other related economic and social activities.



STAKEHOLDER MAP



- WHY DOES CFP CENTER ITS STUDY ON MUSIC VENUES?

City center music venues often sit at the center of a web of interconnected civic and cultural stakeholders. Places that host or create music in city centers are increasingly under threat.

Without government support and grassroots organization, successful venues often become the authors of their demise, kickstarting neighborhood regeneration, and then being swept aside when the rent inevitably rises.

- HOW DOES CFP'S METHODOLOGY DEFINE A "MUSIC VENUE"?

The Creative Footprint defines a music space as any kind of indoor or outdoor venue with a regular music program which is advertised publicly. A venue should offer at least one music event per month. A shopping mall or a theater can be part of the Creative Footprint if they host a regular music program which is open to the public. The Creative Footprint does not factor in private or invite-only parties, such as weddings or birthday parties.

- HOW IS THE DATA GATHERED AND WHO DOES THE METHODOLOGY PROCESS INVOLVE?

A team of data researchers and local music experts gather data for the three parameters through a process of online research and focus groups meetings with other local music workers.

1 Quantitative data about the Space is gathered from different databases, such as Facebook, local event guides and reputable international guides like Resident Advisor.

2 Qualitative data to determine the Content of a venue is obtained from experts of a city's scene.

3 Data pertaining to city laws and regulations is used to determine the Framework Conditions.



WHAT ARE THE DATA CRITERIA?

As stated earlier, there are five data components to each of the three parameters:



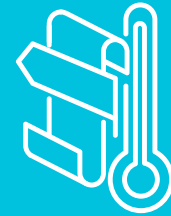
Space

- SIZE:.....
(displayed in sqm)
- REPUTATION:
(a venue's presence or visibility, and engagement, measured on Social Media)
- TIME OF OPERATION:.....
(how long has the space been in use as a venue?)
- LOCATION:.....
(are the venues in areas with high population density?)
- INTERDISCIPLINARITY:.....
(a term CFP gives to evaluate the diversity of programming)



Content

- EVENTS PER MONTH:.....
(how many musical events does the venue host each month?)
- METHODS OF PROMOTION:.....
(the kind, and the "quality" of PR visibility the venue has, digitally and at street level)
- ARTIST POPULARITY:.....
(are the artists well known/commercial, or cutting edge/as yet unknown?)
- STRENGTH OF CREATIVE OUTPUT:.....
(is the programming forward-thinking, original and/or culturally diverse and experimental?)
- "GRADE OF INNOVATION":.....
(does a venue have a reputation for taking creative risks?)



Framework Conditions

- FUNDING AND INFRASTRUCTURE:.....
(is government funding and civic infrastructure available for a venue and musicians?)
- VENUES PER INHABITANT:.....
(is a venue in an area where other venues are located?)
- OVERALL LAWS AND REGULATIONS:.....
(e.g. does the city have a 24 hour license?)
- ACCESS TO DECISION MAKERS:.....
(is there a good relationship with civic authorities? Is there a Night Mayor or Club Commission?)
- CULTURAL ACTIVITIES.....
IN A PUBLIC SPACE:
(can local music promoters easily obtain permission to use public space in a city?)

HOW IS THE DATA GROUPED AND EVALUATED?

The data components for two parameters, Framework Conditions and Content, are evaluated using a variation of a Likert Response Scale, where answers are scored along a range. These answers, known as categories, are grouped round four "evaluative responses" for two of the parameters. These are: "Very", "Somewhat", "Not Too.." and "Not At All". For the parameter, Space, a more quantitative judgement can be applied.

The answers - known as evaluations - capture information that is objective, or impersonal in nature (e.g. "size", "events per month"), or subjective responses (e.g. "strength of creative output", "reputation"). The responses - due to the framing of the questions - often form clear and fruitful patterns for analysis.

From analysis of these evaluations the Creative Footprint - the score out of ten - is calculated.



THE DATA EVALUATION PROCESS

The data is gathered following the three step process outlined above. It is then calculated and presented to a city and a set of further actions are advised, such as workshops, strategy development, activity planning, monitoring and consultation sessions with the CFP team.

CALCULATION



FOLLOW UP

WORKSHOPS
& SYMPOSIA

MONITORING

STRATEGY
DEVELOPMENT

ACTIVITY
PLANNING

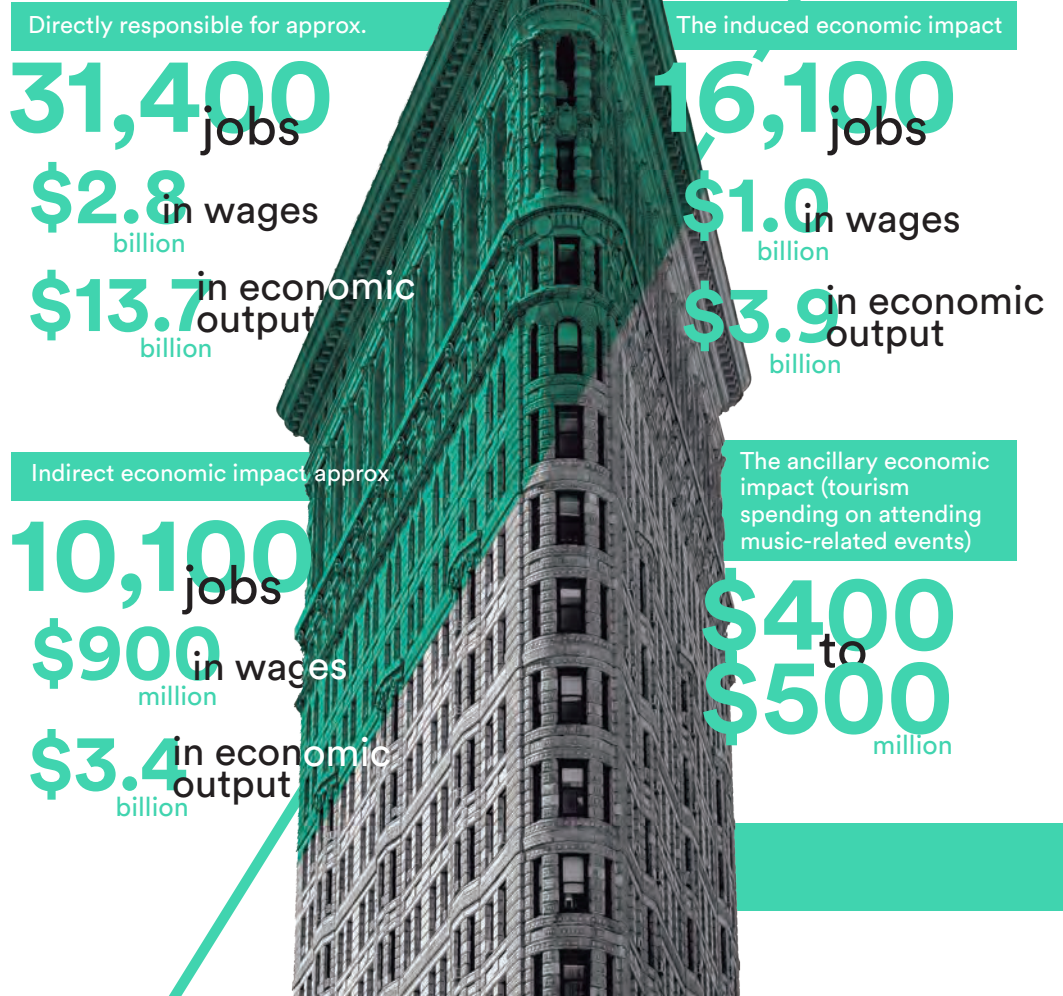
PART 3: INTRODUCTION NEW YORK CITY

“There has never been a better time to go out in NYC than right now.”

- Brendan Sullivan

New York City is inextricably linked with its music scene. The city that never sleeps boasts a music ecosystem that is an integral - and in some sectors underdeveloped - part of its cultural and economic capital. This is laid out in a recent report, Economic Impact, Trends, and Opportunities: Music in New York City, commissioned by New York City Mayor’s Office of Media and Entertainment (MOME) which emphasized the social, cultural and economic reputation - and impact - of New York’s ongoing musical legacy.

New York City is home to one of the world’s largest – if not the largest – and most influential music ecosystems, supporting nearly 60,000 jobs, accounting for roughly \$5 billion in wages, and generating a total economic output of \$21 billion (in business revenues and self-employment receipts). (Music in New York City, 4.)



The city's music scene is part of a strong and growing nightlife economy. In the 2017 press release commemorating the signing of legislation to create the Office of Nightlife for the city, the Mayor's Office of Media and Entertainment stated that: "(T)he city's nightlife industry is a key component of the overall economy [...] generating billions of dollars in economic benefits." The spectrum these nightlife-related occupations — from bartenders, to cooks, sound technicians, security guards, and artists — provides quality jobs for New Yorkers at all levels of educational attainment, expanding economic and cultural opportunity for all New Yorkers. The scale of this economic activity has only grown over the past decade and a half; a 2004 assessment found that nightlife supported 95,500 jobs and generated almost \$10 billion of economic activity."

CROSSROADS

There is plenty to celebrate, but currently New York's music scene is approaching a crossroads. Many of those actively working in the city's music scene see a tide of economic (and related) urban developments having an adverse if not ruinous effect on this creative success story.

With changes in urban living and development across the city in recent years, economic pressures and outdated regulations have altered the landscape of the nightlife industry and its relationship to New York City. In addition to higher labor and goods costs, spaces suitable for restaurants and bars in Manhattan and parts of Brooklyn can cost twice as much as in Los Angeles or San Francisco, pressures that have contributed to the closures of hundreds of small businesses and nightlife institutions.

In the last 15 years alone, over 20% of small live performance venues have closed, limiting a supply of critical cultural incubators. Real estate pressures and the rising cost of living have also constrained affordability for creatives, and creatives that once came to the Big Apple may

be seeking opportunity elsewhere. Increasing residential densification has at times positioned business owners and residents in conflict, including in a portion of the Lower East side where bars and clubs have proliferated, raising concerns about quality of life and safety. **Regulations that provide important measures to reduce harm and ensure patron safety can also make it difficult for smaller businesses to achieve success,** with cost implications associated with installing fire safety systems and other measures. And while the repeal of the outdated "cabaret law" was an important step in the right direction, outdated zoning and use designations still do not permit many establishments to allow dancing. (*Renee M. Barton, urban economics and policy advisor.*)

This summary mirrors empirical, first hand experiences and insights from those active in the industry who increasingly worry that the opportunities they had are not as widespread as they were, and are in fact rapidly disappearing. Dramatic increases in the cost of living have led to fears that communities and their cultural spaces will be displaced.

A full breakdown of these figures can be found in Appendix III of MOME Music Report

https://www1.nyc.gov/assets/mome/pdf/MOME_Music_Report_2017_DIGITAL.pdf

“Lady Gaga and I were able to create so much in such a short period of time because we had support and space in the Lower East Side scene. There has never been a better time to go out in NYC than right now. But the venues that are giving the most to the artistic scene are the ones that can least afford rent increases, fines and getting shut down. We need a system that works for all NYers.”



CFP MUSIC EXPERT
BRENDAN SULLIVAN

ROLE/POSITION IN SCENE: DJ, Producer

MUSIC GENRE(S): Rock, Dance and Pop

AREA: Brooklyn

These potentially adverse developments are also noted in the MOME report. First confirming that the “four key pillars” of the city’s music ecosystem **included local artist communities** (alongside mass music consumption, the global record business, and infrastructure and support services), the MOME report advocated action (phrased as “key areas of opportunity”) via city government initiatives for the grass roots. This action would center on two policy directives:

“Support
and help to
build thriving
local artist
communities.”

“Create more
performance
opportunities
for local
artists.”

GONE FOREVER

Moreover, the MOME report stressed the importance of keeping small and experimental city center venues as “incubators of talent” for the continued health of wider industry and hinted that once gone, these city center venues and creative spaces were nigh on irreplaceable.

According to estimates from an experienced entrepreneur behind several venues in the city, “it costs upwards of \$1 million to open a 100- to 300-person venue in New York City and as much as \$5 million to open a 500- to 1,000-person venue, due to construction costs, license complexity, regulatory scrutiny, and the resources required to pass inspections.” (*Music in New York City, 17.*)

LACK OF UNDERSTANDING?

There is clear concern at city government level that the “local artist communities” and “performance opportunities” need protecting. But there is also a latent danger the spaces and venues in question are effectively excluded from the policy-making processes that affect them or corralled into top-down, one-size-fits-all policies that could be counterproductive.

This is traditionally due to a lack of detailed, or insightful data collected at grassroots level. Outside of an appreciation of such spaces as “incubators” of future talent - there is little documentation of the character, *modi operandi* and outlook of the city’s smaller and more progressive venues.



CFP MUSIC EXPERT

JENNY ARREDONDO

ROLE/POSITION IN SCENE: Event planner/promoter/podcast founder for 9 years at Twice as Proper and Feed The Raver, DJ/producer for 6 years. Dancer/raver for 21 years.

KIND OF MUSIC WITH: Deep/ambient techno, techno, ambient and electronica.

AREA: NY (Manhattan, Brooklyn), Detroit, Mexico City, Playa del Carmen, Barcelona and Amsterdam.

“Lack of support from the clubs, local promoters and venues, a small scene, scene politics, small budgets to support international artists, visa issues for international artists, venue owners disrespecting local artists by not respecting deals and schedules for events, DIY venues closing, lack of communication and trustful relationship with NYPD.”

PART 3

The Creative Footprint and New York City

KEY DATA FOR NEW YORK'S VENUES

Beginning November 2017, the Creative Footprint and a team from the University of Pennsylvania School of Design's PennPraxis actively worked with New York's music scene stakeholders, nightlife activists and governing bodies to provide key data that spotlights, defines and supports their local music scenes. This data is increasingly relevant as New York and its neighborhoods experience rapid economic change.

The study incorporated more than 150 NYC-based stakeholders and 15 data researchers and designers and countless nightlife enthusiasts to gather more than 25,000 data points from nearly 500 venues. The data was then translated into insights by the team at the University of Pennsylvania to highlight the relationships between venues and their cities and surrounding neighborhoods.



MUSIC EXPERT MEETUP NYC

CFP'S NYC DATA TEAM

The Creative Footprint's New York study worked alongside Michael Fichman, a lecturer and researcher at the University of Pennsylvania School of Design's PennPraxis, who conducted spatial analysis of the venue data and examined the relationships of the venue data set to demographic and economic data collected by the US Census Bureau. Additional analysis was conducted by Andreina Seijas of Harvard University.

NYC MUSIC EXPERTS

The study involved many music experts resident and active in New York City. These experts have first-hand, street-level knowledge about the locations, events, musicians and trends in their home city. They are skilled in spotting new developments and fashions and how these will play out in events programming, or related events; such as festivals and musical nightlife in general. Their expertise involves fact finding, problem solving and understanding of creative spaces for music. A number of "Music Expert Meetups" were held in Brooklyn, The Bronx, Manhattan and Queens.

NIGHTCAMP NYC

The Creative Footprint will host NightCamp NYC; a day-long open forum and workshop, on September 28, 2018. NightCamp NYC brings together stakeholders from New York's live music scene. The aim is to create a constructive and impactful dialogue about the future of nightlife culture in the city. The outcomes, ideas and perspectives derived from NightCamp's working groups will be compiled into a nightlife white paper alongside supporting data from the 'Creative Footprint NYC | Music' (CFP NYC) report.



CFP MUSIC EXPERT

JUAN CARLOS ESCOBAR

ROLE/POSITION IN SCENE: Music Consultant and Co-Creator and President of Empanada Agency.

KIND OF MUSIC WITH: WorldFunk, Techno, Acid House, Salsa, Brazilian Hip-Hop.

AREA: Bushwick, Gowanus, Williamsburg, Greenpoint, Manhattan, Afro-House.

“Increase the transparency between nightlife owners, venues, The Mayor's Office of Media and Entertainment (MOME) and the Community to create groundbreaking initiatives.”

THE CREATIVE FOOTPRINT NYC CRITERIA - CLARIFICATION

The Creative Footprint's 15 criteria
were applied to New York's venues
in the following form:

N



Content

NUMBER OF PUBLIC MUSIC EVENTS

| | |
|--------------|---|
| DESCRIPTION: | <p>A large number of events per month demonstrates entrepreneurial risk, attraction of space and added value for the music community.</p> <p>Q: What is the average number of public music events per month?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ 0 - 1 per month ■ 2 - 4 per month ■ 5 - 10 per month ■ More than 10 per month |

PROMOTING EVENTS

| | |
|--------------|--|
| DESCRIPTION: | <p>Venues that advertise with line-ups and artists attract a content-driven audience and contribute to a thriving local music culture. Venues that advertise with, for example, "ladies nights", are more likely to be considered entertainment.</p> <p>Q: Is the promotion/advertising of this space focused on artistic content (artists, lineups, performances)? Are musicians the main reason why people attend these venues, and not food/drink offers etc.?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very likely ■ Somewhat likely ■ Not too likely ■ Not at all likely |

POPULARITY OF ARTISTS

| | |
|--------------|---|
| DESCRIPTION: | <p>Popular artists play all over the world, and tickets are more likely to be expensive and not accessible for everybody. Emerging artists need local spaces to perform to build up their reputation. To keep a music scene vibrant, diverse and to have a unique local features, a mix of known and lesser known artists is extremely important.</p> <p>Q: Is the venue a consistent and regular platform for emerging acts, or is it predominantly driven by international or well-known acts?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Only emerging artists ■ More emerging artists ■ 50% emerging / 50% well-known artists ■ More well-known artists ■ Only well-known artists |

Y

C

| | |
|--------------|---|
| | |
| DESCRIPTION: | <p>Music scenes need space for experimentation and new sounds. Here, live artists are the “best” watermark for musical performance. If DJs are playing other artists’ works, then is it with a sense of curation and skilled mixing, or merely “pressing play” on Top 40 hits?</p> <p>Q: Do artists in this venue perform live sets and/or original works? If DJing, is it performed to a level of artistic merit?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very likely ■ Somewhat likely ■ Not too likely ■ Not at all likely |

EXPERIMENTATION & DIVERSITY

| | |
|--------------|--|
| DESCRIPTION: | <p>Experimental venues are artistic laboratories where cultural innovation takes place. These spaces become particularly valuable when they also foster diversity (e.g female performers, PoC, LGBTQ etc.) in audience and performance.</p> <p>Q: From your perspective on NYC’s music scene: Is this venue a platform for new and experimental trends, sounds and art forms? And is it accessible to diverse performers and audiences?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very experimental and/or diverse ■ Somewhat experimental and/or diverse ■ Not too experimental and/or diverse ■ Not at all experimental and/or diverse |



Framework Conditions

| | |
|---------------------------------------|--|
| NUMBER OF MUSIC VENUES PER INHABITANT | |
| DESCRIPTION: | <p>To be attractive for artists and audiences, a borough needs a critical mass of music venues.</p> <p>Q: How many music venues are there in each borough in relation to the population?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ 1 venue up to 10.000 inhabitants ■ 1 venue per 10.000-30.000 inhabitants ■ 1 venue per 30.000-50.000 inhabitants ■ 1 venue per 50.000-100.000 inhabitants ■ 1 venue per 100.000 and more inhabitants |

| OVERALL LAWS & REGULATIONS | |
|-------------------------------------|---|
| DESCRIPTION: | <p>Music venues are cultural hubs and need a degree of tolerance/ administrative discretion, alongside laws that enable socio-cultural and creative risk taking by the programmers and production.</p> <p>Q: Are the city and law enforcement strict with regulating the live music industry? (e.g. are 24hr events tolerated?)</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very strict ■ Somewhat strict ■ Not too strict ■ Not at all strict |
| CULTURAL ACTIVITIES IN PUBLIC SPACE | |
| DESCRIPTION: | <p>Cultural vibrancy is best obtained with a visible, accessible presence in public space. Cities need to find way to give agency to urban communities who want music and art in public space.</p> <p>Q: Is NYC's public space year round open for music? Is public space easily accessible for events from local music promoters? How difficult is the process to receive a license for a music event in public space?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very strict ■ Somewhat strict ■ Not too strict ■ Not at all strict |
| FUNDING & INFRASTRUCTURE | |
| DESCRIPTION: | <p>Experimental, creative work made at grassroots level is hardly ever complaisant with the demands of a market economy. Such work needs artistic, or project funding, as well as affordable space for its production and rehearsal.</p> <p>Q: Does NYC offer a good infrastructure for musicians such as rehearsal studios and music space? Is there government funding for contemporary music (venues or artists) available?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very likely ■ Somewhat likely ■ Not too likely ■ Not at all likely |
| ACCESS TO DECISION MAKERS | |
| DESCRIPTION: | <p>Policy and decision makers need insights into, and understanding of, the needs and challenges of the fragile ecosystem of creative scenes. Governments and administrations need to be accessible for individual needs of the artistic community</p> <p>Q: Is there easy access to government? Is there a music representative / association / Night Mayor which is in a constant dialogue with city officials? Does the city have an open and collaborative approach to solving issues?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very likely ■ Somewhat likely ■ Not too likely ■ Not at all likely |



| TIME OF OPERATION | |
|-------------------|--|
| DESCRIPTION: | <p>Access to new space and transformations of spaces releases a high degree of innovative capacity and potential for unconventional concepts of programs and design of space.</p> <p>Q: What is the length of time for creative usage? (overall time/not just a recent operator)?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ 0 - 3 years ■ 3 - 10 years ■ 10 - 20 years ■ more than 20 years |

| SIZE | |
|--------------|---|
| DESCRIPTION: | <p>In small spaces only a few people can participate and financing artist bookings through ticket or beverage sales is limited. Due to high opening costs, large spaces can often afford only well-known artists and consequently suffer a lack of local artistic identification.</p> <p>Q: What is the size in sqm which is in use for music events and performances?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ 0 - 80 m² ■ 81 - 300 m² ■ 301 - 800 m² ■ 801 + m² |

| SOCIAL REPUTATION | |
|-------------------|--|
| DESCRIPTION: | <p>High numbers, and a high degree of social interaction on a venue's social media platforms implies a high public reputation and engagement.</p> <p>Q: What is the level of reputation / engagement with the venue on social media (Instagram, Twitter, Facebook)?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ High ■ Medium ■ Low |

| LOCATION | |
|--------------|---|
| DESCRIPTION: | <p>A music venue is a positive boost to the overall cultural vibrancy of a city and needs to be easily accessible through the public transport network.</p> <p>Q: Is the venue located in an area where venues are agglomerated and do a high frequency of people enjoy good access to public transport?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ A-Area ■ B-Area ■ C-Area |

| DESIGN AND INTERDISCIPLINARITY OF SPACE | |
|---|--|
| DESCRIPTION: | <p>Spaces that are limited in their programming of different art forms are less (cross) innovative. Cities profit if spaces have an interdisciplinary approach and offer all kind of use possibilities, room sizes and access to new technologies.</p> <p>Q: Does the design of the space enable interdisciplinarity? Does the venue offer events for different art forms, such visual art or performing art as well as panel discussions or film screenings?</p> |
| CATEGORIES: | <ul style="list-style-type: none"> ■ Very likely ■ Somewhat likely ■ Not too likely ■ Not at all likely |

THE CREATIVE FOOTPRINT | MUSIC OF NEW YORK CITY

The 'Creative Footprint NYC | Music' (CFP NYC) report can now reveal the scores of the NYC venues covered by this study. A selected overview of the dataset that generated the scores is given in Part 3.



| | NYC (495 VENUES) | BROOKLYN (171 VENUES) | MANHATTAN (260 VENUES) | THE BRONX (37 VENUES) | QUEENS (19 VENUES) | STATE ISLAND (6 VENUES) |
|---------------|---------------------|--------------------------|---------------------------|--------------------------|-----------------------|----------------------------|
| SPACE SCORE | 8.59 | 8.61 | 8.62 | 8.48 | 8.40 | 8.23 |
| CONTENT SCORE | 6.92 | 7.44 | 6.60 | 6.99 | 6.77 | 5.82 |
| FRAMEWORK | 6.35 | 6.21 | 6.63 | 5.11 | 5.11 | 5.11 |
| OVERALL | 7.29 | 7.42 | 7.28 | 6.86 | 6.76 | 6.39 |

PART 4: THE CREATIVE FOOTPRINT - NYC DATA FINDINGS

28

The Creative Footprint is convinced that maintaining affordable creative space in city centers is the key element in ensuring cities can successfully function for future generations.

FACTS AND FIGURES - OFFICIAL DATA

The Creative Footprint NYC | Music (CFP NYC) report covered 5 boroughs in New York City, Brooklyn, The Bronx, Manhattan, Staten Island and Queens. The boroughs' resident populations numbers totaled 8,537,673. In terms of income the wealthiest is Manhattan, where the median household income is roughly \$77,500 per year. The median household income city-wide is approximately \$58,800. Tourism numbers in the 5 boroughs totaled 60.5 million visitors in 2016, generating \$43 billion in visitor spending. Among these visitors, nightlife attracts participation from 15% of all international visitors to the city.

(Note: The term *NTA* seen in some report graphics refers to Neighborhood Tabulation Area: the *geographic* unit used by the city to broadly describe neighborhoods.)

KEY TAKEAWAYS

1. Young “marginal” venues are the risk takers and the tastemakers
Manhattan has the majority of the city’s largest and oldest venues. Manhattan venues have a range of types and qualities of content, but least likely to program experimental content. Venues in Brooklyn tend to be younger than 10 years old and mid-sized. Venues in neighborhoods adjacent to Williamsburg such as (Bushwick, Stuyvesant Heights and Ridgewood (Queens)) were rated higher than average for experimental content by the CFP researchers.

2. “Agglomeration”

The venues analyzed in the ‘Creative Footprint NYC | Music’ (CFP NYC) report tend to be clustered in ways that are consistent with the concept of “agglomeration”. Agglomeration is the name for the economic phenomenon where people and businesses cluster in space to be closer to amenities, transit and each other. In New York we observe venues clustering in neighborhoods with good transit access, often adjacent to established clusters of venues.



3. High rent rises in areas with music venues

The demand for space can be expressed in dollar terms as “rents”. The numbers show that New Yorkers value areas that have cultural amenities. The data team found that most areas of the city with high residential rents and the highest recent rent increases (since 2010) are areas that have venues. Areas of New York with high rents tend to have a lower proportion of minority residents than the city as a whole. The areas with the highest density of CFP venues tend to be amongst the least diverse in the city, with a few notable exceptions (as displayed in this report’s “Zoom In” section on Lower Manhattan and Brooklyn, below).

4. Areas with venues have younger populations

Areas with venues have, on average, a higher density of public transport transit points and a higher density of 18-34 year old residents than areas without.

5. Competition for “Attractive Space” involves many related phenomena

Our data team found that the presence of venues tends to coincide with high and rising rents, young residents, available mass transit and that high concentrations of venues are associated with below-average levels of racial diversity. This study doesn’t suggest which of these phenomena cause one another, but merely observes that they are related.

CONCLUSIONS

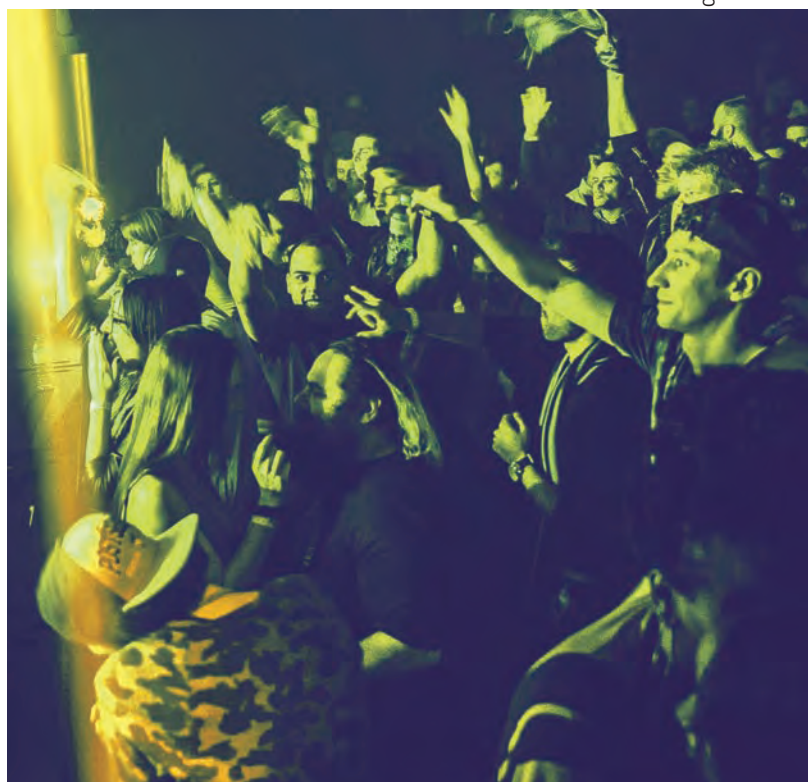
1). VENUES ARE PAYING MORE FOR THEIR PUBLIC AND THEIR PRESENCE

The future direction of these relationships cannot, of course be wholly predicted. And the data cannot reveal whether people value venues or transit points, or value the other things that tend to locate near transit points like new apartments or commercial zoning with attractive retail opportunities. But people are paying to be close to both, and venues are paying increasing rents to be close to both.

2). FUTURE AND COMPARATIVE USES FOR THE RESEARCH DATA

The report data provides a baseline that can be used to track changes in NYC into the future (using multiple points to detect a trend) and can be currently be used to compare with other cities in a point-in-time comparison. This allows flexibility in any decision making process.

PHOTOGRAPHY BY TIM SANDIK, DED AGENCY



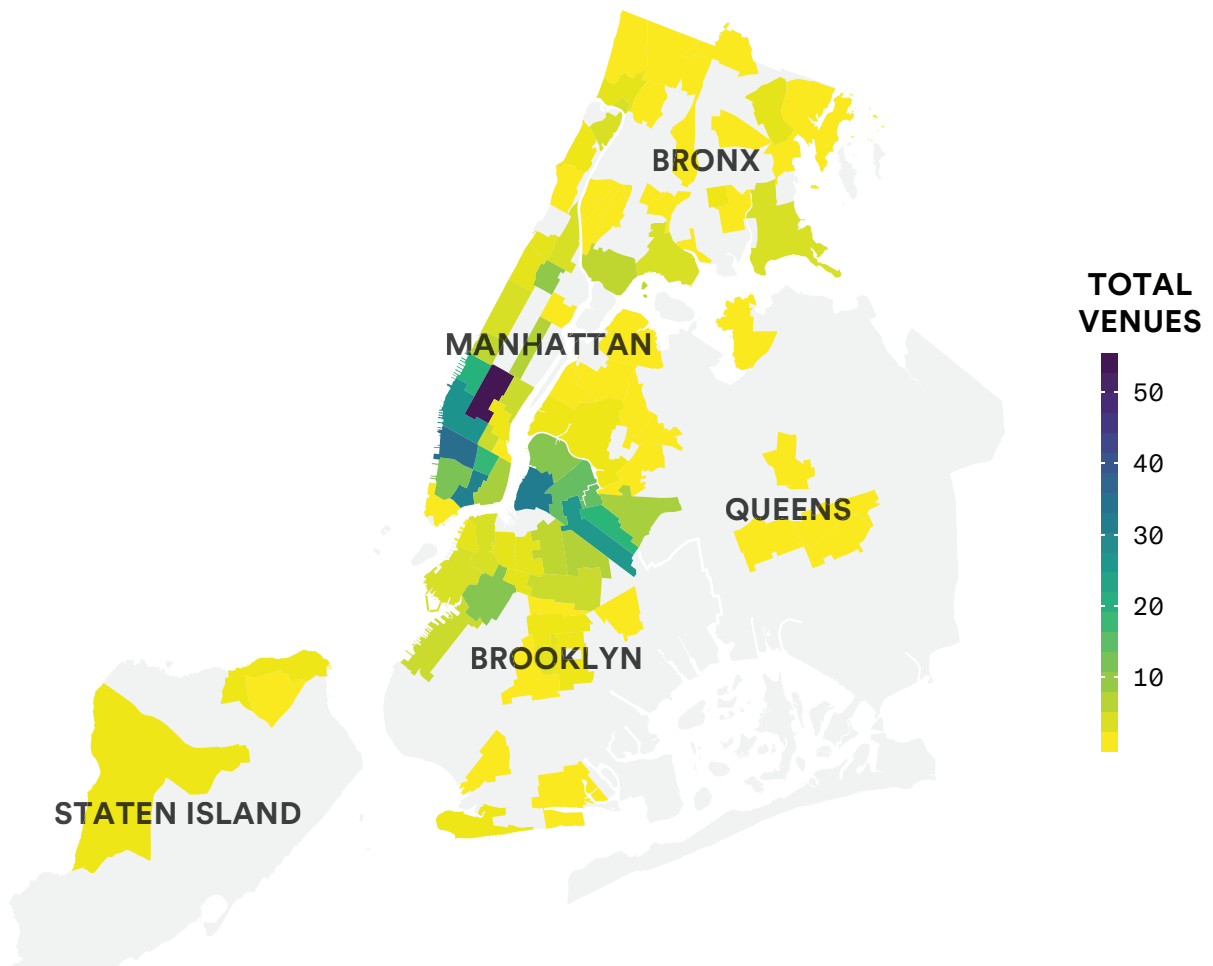
NYC VENUES - CFP REPORT ANALYSIS

CFP VENUES

Venues included in the CFP sample are concentrated in Midtown and Lower Manhattan and in areas of Brooklyn adjacent to Lower Manhattan, radiating outward. Venues are scattered throughout Queens, Upper Manhattan and The Bronx - mostly on commercial corridors. Very few are in Staten Island.

CREATIVE FOOTPRINT VENUES, NEW YORK CITY, 2018

TOTAL VENUES PER NEIGHBORHOOD TABULATION AREA



“ZOOM IN”: SELECTED NYC NEIGHBORHOODS

The Creative Footprint NYC | Music (CFP NYC) report found a wide variety of different neighborhood “types” hosting venues within the city: venues in experimental areas where there is rapid economic change; in areas of older institutional venues; in areas which were once “hot” and no longer seen as such; and in areas which are primarily residential with only a few entertainment options.

These neighborhood “types” can also show other socio-economic or cultural factors at play. Here in the Zoom In, we can see Lower/Midtown Manhattan and adjacent areas of Brooklyn showing the richness of data the report collated in these varying neighborhoods across the city.

| NEIGHBORHOOD | BOROUGH | VENUES | CLUBS | LIVE VENUES | MUSIC BARS | COMBINED SOCIAL MEDIA FOLLOWERS | MEDIAN VENUE SIZE (1-4) | EXPERIMENTAL OUTPUT SCORE (1-4) |
|--------------------------------------|-----------|--------|-------|-------------|------------|---------------------------------|-------------------------|---------------------------------|
| Bushwick South | BROOKLYN | 26 | 5 | 4 | 10 | 891,421 | 3 | 3 |
| Central Harlem South | MANHATTAN | 10 | 2 | 5 | 2 | 143,539 | 2 | 2 |
| Chinatown | MANHATTAN | 31 | 12 | 7 | 17 | 970,202 | 2 | 2 |
| East Village | MANHATTAN | 18 | 6 | 5 | 7 | 635,842 | 2 | 2 |
| Midtown-Midtown South | MANHATTAN | 54 | 5 | 4 | 7 | 4,545,075 | 4 | 1 |
| Mott Haven-Port Morris | THE BRONX | 6 | 1 | 0 | 2 | 92,817 | 2 | 2 |
| North Side-South Side (Williamsburg) | BROOKLYN | 32 | 11 | 8 | 12 | 3,540,396 | 2 | 2 |
| Ridgewood | QUEENS | 8 | 4 | 3 | 3 | 55,152 | 2 | 3.5 |
| Upper East Side-Carnegie Hill | MANHATTAN | 7 | 1 | 1 | 1 | 6,682,374 | 4 | 3 |

WWW.CREATIVE-FOOTPRINT.ORG

| % RESIDENTS IDENTIFYING AS WHITE | % RESIDENTS 18-34 YEARS OLD | PCT CHANGE IN RENT SINCE 2010 | MEDIAN RENT | MEDIAN HOUSEHOLD INCOME | SUBWAY STOPS | POPULATION/SQ MI | TOTAL POPULATION |
|----------------------------------|-----------------------------|-------------------------------|-------------|-------------------------|--------------|------------------|------------------|
| 37% | 36% | 22% | \$ 1,291 | \$ 44,950 | 8 | 52,054 | 75,003 |
| 25% | 29% | 26% | \$ 1,127 | \$ 54,933 | 6 | 96,720 | 50,095 |
| 25% | 30% | 22% | \$ 1,129 | \$ 44,953 | 5 | 86,312 | 44,898 |
| 74% | 52% | 20% | \$ 1,860 | \$ 80,653 | 2 | 110,096 | 43,022 |
| 69% | 43% | 43% | \$ 2,689 | \$ 127,908 | 22 | 25,680 | 27,811 |
| 14% | 28% | 14% | \$ 771 | \$ 24,223 | 7 | 36,646 | 55,080 |
| 72% | 41% | 35% | \$ 1,844 | \$ 75,999 | 2 | 52,464 | 54,330 |
| 80% | 29% | 16% | \$ 1,340 | \$ 56,539 | 5 | 40,283 | 72,964 |
| 90% | 17% | 18% | \$ 2,253 | \$ 166,428 | 7 | 81,408 | 58,593 |

KEY TAKEAWAYS FROM THE ZOOM IN

A neighborhood-level analysis allows for a more detailed understanding of the state of creative space in New York. By exploring the relationships between neighborhood demographics and economics and the characteristics of its creative spaces, we can see how different areas of the city have their own character and their own challenges. For example, Central Harlem South, represent historic elements of the city’s music scene. The Upper East Side showcases venues with institutional pedigree. Bushwick South represents not only the vanguard of new venues, but also highlights the complex relationship between artistic space and economic and demographic neighborhood change. The above table contains some detailed data for nine New York “Neighborhood Tabulation Areas” that are interesting examples.

THE CREATIVE FOOTPRINT

ANALYSIS BY ZOOM IN AREA: BREAK DOWN

The Zoom In focuses on presenting a cross section of neighborhoods: representing traditional and current “flagship” neighborhoods for cultural innovation, and areas that are currently innovative but potentially vulnerable to change. The findings presented in this Zoom In also give an indication of the extensive and rich nature of the data collated during the survey; some findings can initially seem conflicting or contradictory in nature.

UPPER EAST SIDE – CARNEGIE HILL – (MANHATTAN)

7 venues. The Upper East Side is home to many museums and institutions that host events. Older, wealthier area with high creative scores and primarily large venues with a combined 6 million social media followers.

MIDTOWN - MIDTOWN SOUTH

54 venues, Midtown has the most venues of any NTA in the data set. Most of Midtown’s venues are tourist-oriented theaters with repeat performances. Many venues are 20+ years old and in the lowest experimental category.

EAST VILLAGE (MANHATTAN)

18 Venues. The East Village is, historically, a very culturally important nightlife and culture hub. The area has lots of live venues and clubs, ranks low in experimental offering. The East Village is currently quite expensive, largely white (75%), and owing to the presence of universities, over 50% of its population is ages 18-34. Very stark difference from its neighbor in Chinatown.

CHINATOWN (MANHATTAN)

31 venues. The densest agglomeration of venues in the city- mostly clubs - is in Chinatown. This area is unusual in that it has some of the lowest rents and lowest white population in lower Manhattan. Most of the venues here are along the northern border with the East Village and Lower East Side. Chinatown NTA is not completely coterminous with what people think of as Chinatown proper.

MANHATTAN

BROOKLYN

BRONX

CENTRAL HARLEM SOUTH (MANHATTAN)

10 venues. Harlem has some of the city's most famous historically African American cultural venues including the Apollo. This area is characterized by older venues, high creative scores, low experimental scores and good transit access.

MOTT HAVEN – PORT MORRIS (BRONX)

6 venues. The Mott Haven - Port Morris NTA has the most CFP venues of any neighborhood in the Bronx – mostly event spaces and a couple clubs. This lower income area has some transit access, and is considered to be undergoing accelerating neighborhood change.

RIDGEWOOD (QUEENS)

8 venues. Ridgewood is adjacent to Bushwick. The neighborhood scored highest in experimental content amongst all neighborhoods. The area is relatively affordable by New York standards, low percentage of 18-34 year olds, good transit access.

QUEENS

BUSHWICK SOUTH (BROOKLYN)

26 venues. Bushwick is next door to North Side – South Side (colloquially known as Williamsburg). Most venues here opened in the last several years. These venues scored high for creative and experimental output, tended to be larger on average and dealt with emerging artists. The area's population is 65% minority, and rents are 2/3rds of those in nearby Williamsburg. Recent analyses by researchers point to increasing rents and decreasing diversity in Bushwick - a trend which follows that of Williamsburg.

NORTH SIDE - SOUTH SIDE (BROOKLYN)

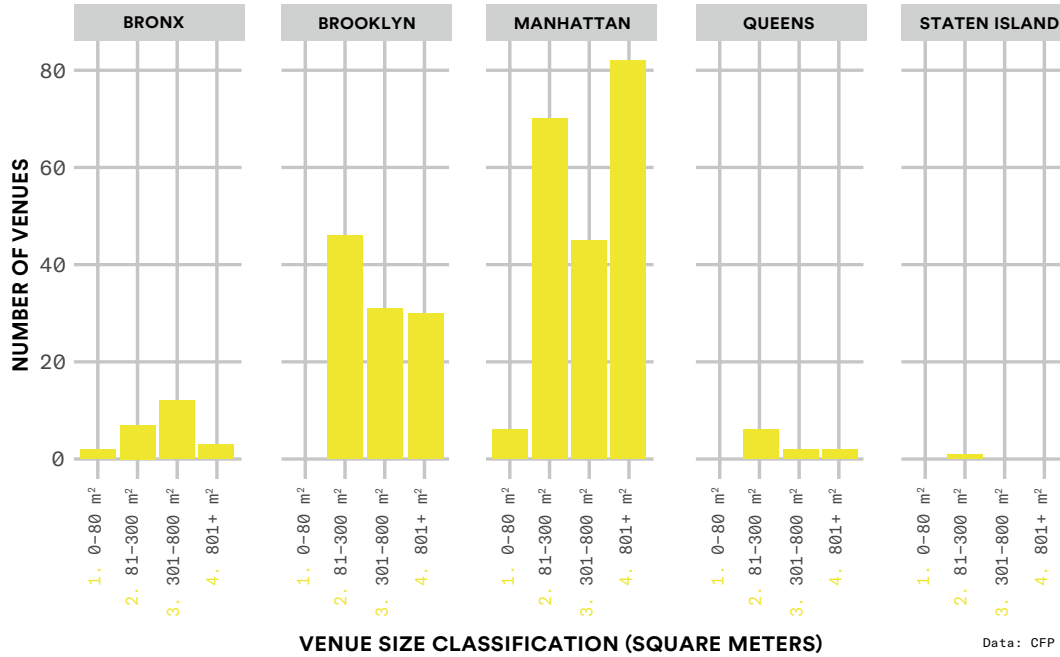
32 Venues. This NTA is more commonly known as Williamsburg (technically the name of the neighboring NTA). This area has a diversity of clubs and live venues in a range of size classifications. The fact that the neighborhood's venues have a huge amount of social media followers - 3.5 million in total - implies that it has a cultural impact that extends well beyond the city. The area's experimental program ranked relatively low on average. The Williamsburg area has experienced rapid change in the last 20 years and costs of living continue to rise - rents increased roughly 50% from 2010-2016.

CPF REPORT - GENERAL FINDINGS

Manhattan has most of the city's large venues, Brooklyn has mostly mid-sized venues with a few larger ones. The city as a whole lacks the smallest venue size classification.

VENUE SIZE BY BOROUGH

NEW YORK HAS VERY FEW SMALL VENUES, AND MANHATTAN IS HOST TO MOST OF THE CITY'S LARGEST VENUES.

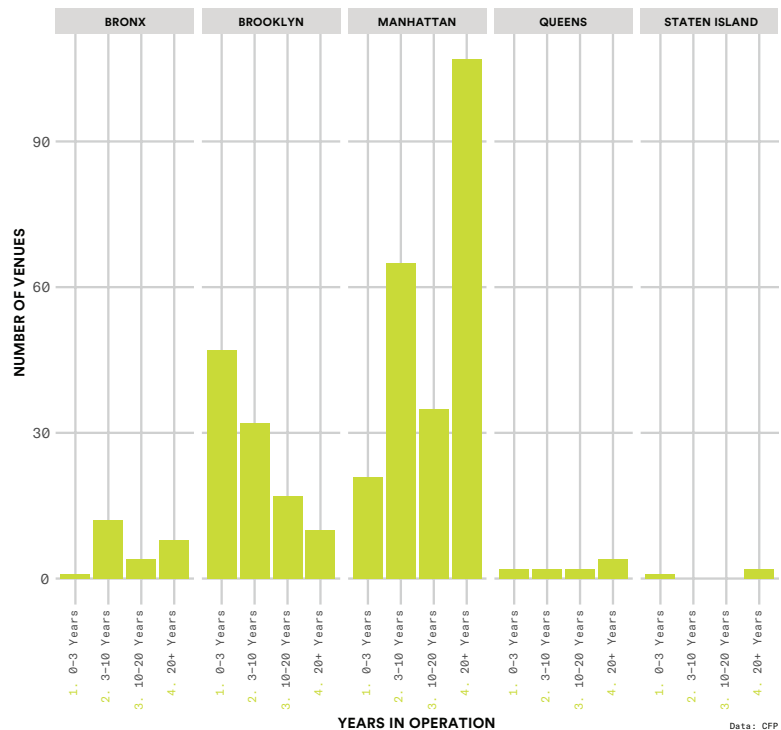


VENUE AGE

Venues in Manhattan tend to be either 10+ years old, with a minority having opened in the last 10 years. Brooklyn is dominated by younger venues. Other boroughs have a variety of ages, but samples are small.

YEARS IN OPERATION BY BOROUGH

VENUES IN MANHATTAN TEND TO BE EITHER 3-10 YEARS OLD OR 20+ YEARS OLD. BROOKLYN IS DOMINATED BY YOUNGER VENUES. N = 373 (122 DATA POINTS MISSING)

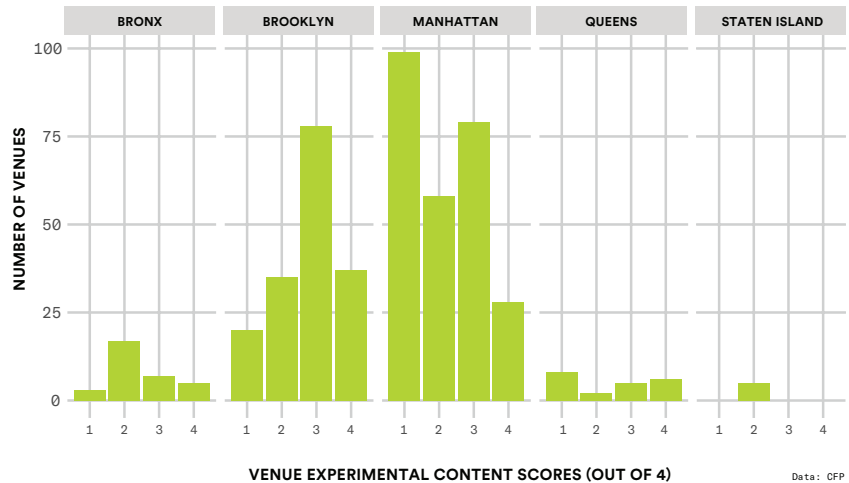


EXPERIMENTAL CONTENT SCORES

The scores vary by borough and across space. Manhattan has the overwhelming majority of the city's lowest rated venues in terms of experimental content presentation. Most of these venues are in Midtown. Brooklyn has as many "3" and "4" scores as Manhattan. Other boroughs are mixed, and samples are small. Areas of Brooklyn and Queens such as Stuyvesant Heights, Bushwick, Ridgewood have numerous highly rated venues.

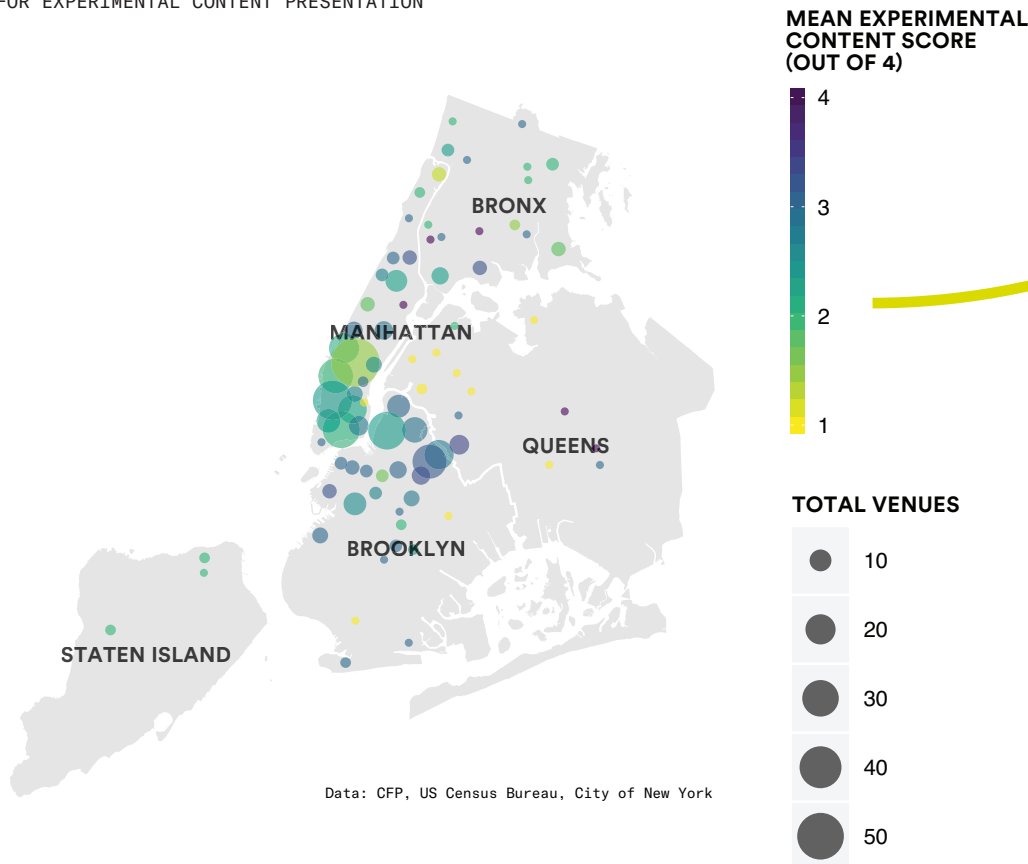
EXPERIMENTAL CONTENT SCORES VARY BY BOROUGH.

MANHATTAN HAS THE BULK OF THE CITY'S LOWEST RATED VENUES, AS WELL AS MANY HIGH RATED VENUES. BROOKLYN HAS SIMILAR NUMBERS OF 3 AND 4-SCORING VENUES. N = 495



WHERE IS THE MOST EXPERIMENTAL CONTENT BEING PRESENTED?

NEIGHBORHOODS IN BROOKLYN AND THE BRONX HAD SOME OF THE HIGHEST MEAN SCORES FOR EXPERIMENTAL CONTENT PRESENTATION



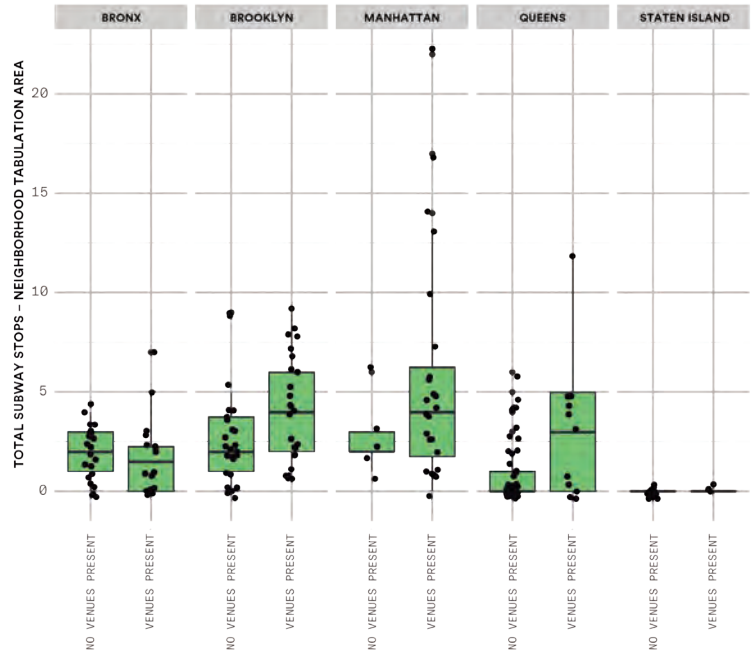
Data: CFP, US Census Bureau, City of New York

RELATIONSHIPS BETWEEN VENUE LOCATIONS AND SUBWAY TRANSIT

Venues and subway transit “co-locate”. The relationship is very strong. Areas with venues have, on average, a much higher density of subway stops than areas without. On average, areas in Manhattan, Brooklyn and Queens with venues have much more transit access than most areas of the city.

NEIGHBORHOODS WITH VENUES TEND TO HAVE MORE SUBWAY SERVICE

IN BOTH MANHATTAN AND BROOKLYN, NEIGHBORHOODS WITH VENUES HAVE HIGHER TRANSIT DENSITIES THAN THOSE WITHOUT VENUES. THERE IS A SLIGHT DIFFERENCE IN QUEENS, AND ALMOST NONE IN THE BRONX OR STATEN ISLAND.



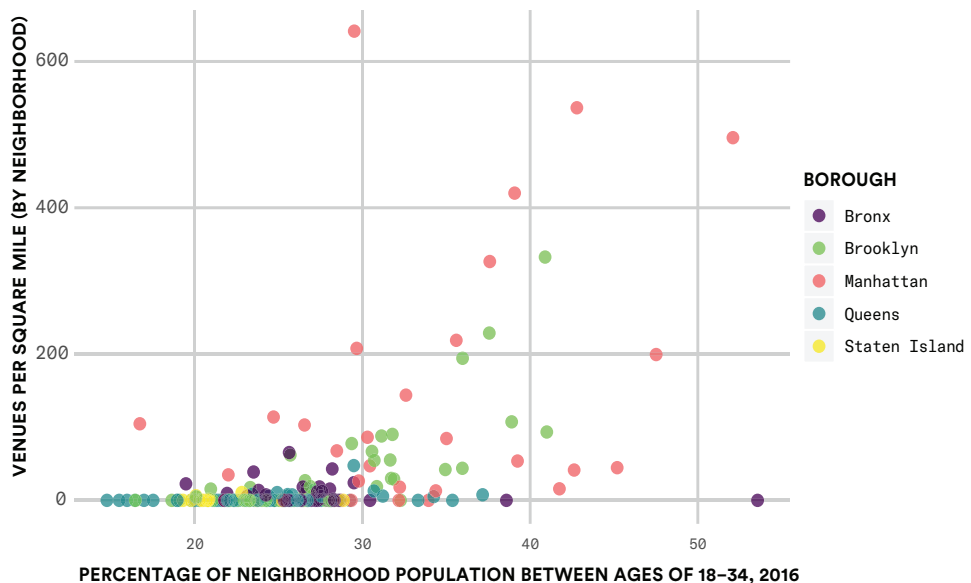
Data: CFP, City of New York, State of New York

YOUNG ADULTS AND VENUES

Venues and young adults tend to “co-locate”. The most venue-rich areas of the city are also the areas of the city with the highest population of 18-34 year old residents.

DO YOUNG ADULTS AND VENUES TEND TO CO-LOCATE?

NEIGHBORHOODS IN BROOKLYN AND MANHATTAN WITH HIGH VENUE DENSITY TEND TO HAVE A HIGH PROPORTION OF 18-34 YEAR-OLDS.



Data: CFP, US Census Bureau, City of New York

NOTABLE OUTLIERS:

- Upper East Side – Carnegie Hill (Manhattan) (140 venues/ square mile, less than 20% 18-34) – museums, older cultural venues like the 92nd St. Y and the Guggenheim;
- Chinatown (Manhattan) (600 venues/sq mile, 30% 18-34);
- Belmont (Bronx), Astoria and Old Astoria (Queens) have almost 40% 18-34 but one venue between the three of them.



CFP MUSIC EXPERT **BRYAN DURAN**

ROLE/POSITION IN SCENE: Data researcher for the Creative Footprint, lyricist/producer, impresario (Melissa Otero, Carol Borges, blk cadallac).

KIND OF MUSIC WITH: Independent Pop / Rock, Rap.

AREA: Bushwick, Gowanus, Williamsburg, Greenpoint, Manhattan, Afro-House.

“Regardless of the genre, musicians, promoters, venue owners, and fans must unite to save both the nightlife and music itself from forces like gentrification and strict laws that work against music’s vitality.”

RACIAL COMPOSITION OF VENUE-RICH AREAS

New York is a very diverse city, but the areas of very high venue density in Manhattan and Brooklyn tend to be much less diverse than the city as a whole. Chinatown, Central Harlem South and Bushwick represent outliers in the sense that they are majority minority areas with very high venue densities. Staten Island has almost no venues.

RENTAL COSTS AND TRENDS

Rental costs and trends differ in areas with venues and those without. Most of the highest rent areas of the city are areas with venues, and most of the areas with the highest increase in rents since 2010 are areas with venues.

ZONING AND LIQUOR LICENSES:

WHY NIGHT-TIME REGULATIONS ARE IMPORTANT TO NYC'S NIGHTLIFE AND MUSIC SCENE

by Andreina Seijas J.



“If the goal is to have more compact cities with mixed uses, how can we ensure quality of life for people who want to listen to live music, but also for those who want to sleep?”

ANDREINA SEIJAS J.

ROLE/POSITION: Researcher at the Harvard Graduate School of Design specializing in Night-Time Urban Planning and Policy.

New York City has a long history when it comes to zoning regulations. It was the first city in the U.S. to adopt a zoning ordinance in 1916, becoming a model for other cities in the world on how to distribute and establish limits on the use of land and building size, shape, height and density of development. This model was based on the idea of **single-use zoning**, where land uses were divided into residential, commercial and industrial areas in order to “promote an orderly pattern of development and to separate incompatible land uses, such as industrial uses and homes, to ensure a pleasant environment” (NYC Planning, 2018).

Today, however, single-use zoning is a thing of the past. Critics of this approach—including journalist and renowned activist Jane Jacobs—have argued that separating everyday uses from each other leads to issues such as increased traffic, sprawl and socio-economic segregation. Contemporary zoning approaches favor a less functionalist view of urban land distribution to allow for mixed and more flexible uses to emerge. This vision is in line with principles such as compact human settlements, efficient use of resources, the promotion of public transport and healthy living conditions, which are the pillars of the **New Urban Agenda**, the set of global standards adopted at the UN Conference on Housing and Sustainable Urban Development (Habitat III) for the next 20 years (United Nations, 2016).

HOW ARE MUSIC VENUES REGULATED IN NYC?

1.ZONING

According to the New York City Zoning Resolution, eating and drinking establishments can only be located in commercial and manufacturing districts. Within this zoning, there are several types of uses that are allowed as of right or by special permit. The most common of these uses refers to eating and drinking establishments that don't offer entertainment or dancing and have a small capacity (Group 6 establishments). If the capacity exceeds 75 people, the owner needs to obtain a Place of Assembly Permit from the NYC Department of Buildings. If capacity exceeds 200 people, then the establishment falls under Group 12 category, which is only allowed in certain commercial and manufacturing districts.

These larger venues allow 'any capacity for dancing' and were the most affected by the recently repealed Cabaret Law—a dancing ban enacted in 1926 during Prohibition to crack down on speakeasies, and later used by mayors like Rudy Giuliani to control the growth of the city's night-time economy. This 91-year-old restriction (that required a special license) was finally eliminated by Mayor Bill de Blasio in November 2017 (Correal, 2017a). The process to obtain a Cabaret License was so expensive and complicated that it didn't make much sense for venue owners to go through it unless their establishment was big enough to be profitable (Kohn Architects, 2018). Additionally, only businesses zoned for commercial and manufacturing were eligible to obtain the license. **By the time the law was repealed, only 97 out of approximately 25,000 eating and drinking establishments in the city had the license, which kept many venue owners** - "The Cabaret Law - Living in Fear" (Correal, 2017b). Though this was a pivotal step towards more inclusive planning and regulation of NYC's nightlife, the repeal did not revise the city's Zoning Resolution or Building Codes.

Group 6 Category and Venues

When it comes to music venues, many of them fall under the Group 6 category and are allowed as of right in most commercial districts and all manufacturing districts—even those that provide outdoor table service. However, this only applies to those venues in which there is no cover charge and no specified showtime. In other words, if there is a cover and a lineup, the venue must obtain a special permit. According to an article by Kohn Architects (2018), smaller music and entertainment venues have been able to operate under this category "if they stayed quiet and didn't attract the wrong crowd (...). However, many have been targeted by the authorities, slapped with code, zoning, health and fire safety violations that have made it extremely difficult and expensive to operate. Many have closed as a result of these crack downs." Music and live entertainment venues can also fall within the Use Group 10 category, which refers to hotels with restaurants or clubs that allow entertainment and/or dancing.

Special Zoning Districts: An Initiative to Break the Mold?

An attempt to escape the rigid tripartite—residential, commercial and industrial—segregation of uses and to re-evaluate their compatibility can be found in NYC’s Special Zoning Districts. These have been designated by the City Planning Commission since 1969 to achieve specific planning and design objectives in areas that have unique characteristics. This is the case of the Special 125th Street District which includes 24 blocks in Harlem and is part of a city initiative to transform this area into a relevant arts and entertainment destination (NYC Planning, 2018). However, music and entertainment venues that fall outside of these districts still face many restrictions to operate.

2. LIQUOR LICENSES

On-premise liquor licenses are issued by the New York State Liquor Authority under Section 64 of the Alcoholic Beverage Control Law. These allow liquor, wine, cider and beer to be sold for consumption at a restaurant, tavern, nightclub, theater or other facility. One important factor in obtaining this license is establishments must also serve food to get it. In other words, they require a kitchen or food preparation area to operate (NYC Business, 2018). The exception to this rule pertains to establishments with “special” on-premises licenses (section 64-a) such as nightclubs, bars, theaters and other entertainment facilities that primarily serve alcoholic beverages rather than food.

When it comes to hours of operation, state law establishes that no alcoholic beverages can be sold, offered for sale, or given away for on-premises consumption on Sundays from 4:00 am to 10:00 am, and any other day between 4:00 am and 8:00 am. This provision also establishes that on-premise alcohol consumption must end within 30 minutes before the start of the prohibited hours (New York State Liquor Authority, 2018).

License Agglomeration and the 500 Foot Law

As mentioned previously in this report, venues are clustered in ways consistent with the concept of “agglomeration,” based on their access to amenities, transit and to other venues. This is a common feature of nightlife establishments; which can seldom function in isolation. The night-time economy creates an ecosystem that requires a critical mass and the availability of certain public services (i.e. night-time public transportation) in order to survive. However, there are some restrictions to the agglomeration of licensed venues.

New York State Liquor License provisions establish that on-premise liquor licenses cannot be on the same street and within 200 feet of a school, church, synagogue or other place of worship—the so called “200’ foot law.” Additionally, establishments will not be able to obtain a license if they are located within 500 feet of three or more existing establishments—the so called “500’ foot law”. Under this law, the Licensing Authority must conduct a hearing to consult local community boards and neighborhood associations before granting a new license to determine if it would be “in the public interest” to approve the application (New York State Liquor Authority, no date).

These two rules are in place to prevent saturation, a common outcome of high density of liquor licenses, which is often associated to adverse impacts over public health and safety. To deal with this problem, some cities impose liquor license quotas. Though New York State doesn't have a quota, this is the case of 17 other states including Massachusetts, where the cap is one license per 2,000 residents; or Utah, where the cap is one license per 4,925 residents (Arlotta, 2018). Another way to control the number of licenses is the price, which varies significantly depending on the type of license, the application fees and the county where the premises will be located (New York Liquor License Consultants, 2016). **In New York City, license and filing fees to obtain an on-premise license for beer and wine can add up to \$2,000 while a full liquor license might be as expensive as \$6,000 (New York State Liquor Authority, 2016).**

The following table summarizes the ways in which zoning and liquor license regulations affect the Space, Content and Framework Conditions of music venues in New York City:

| PARAMETER | ZONING | LIQUOR LICENSES |
|------------------------------|--|--|
| SPACE | Existing zoning laws determine the size of the venues. Venues with capacity that exceeds 75 people need to obtain Place of Assembly Permit, and venues that hold more than 200 people (group 12) are restricted to specific zoning district. | Liquor licenses determine venues' hours of operation, as they must stop selling alcohol on premise at 4:00 am. On-premise alcohol consumption must end by 4:30 am. In order to obtain an on-premise liquor license, establishments must have a kitchen or food preparation area, which affects the size of the venue (exception: special license). |
| CONTENT | Existing zoning laws restrict music venues' content as they can only operate as of right if there is no cover charge and no specified show time. | No impact/ restrictions. |
| FRAMEWORKS CONDITIONS | Existing zoning laws determine the proximity of venues as music venues can only be located in commercial zoning. | Liquor licenses impact the number of venues in an area as most music venues need a liquor license to operate. Applicants for a liquor license cannot be on the same street and within 200 feet of a school or place of worship, nor 500 feet from three or more existing licensed establishments. |

RECOMMENDATIONS

New York City is not alone in seeking just and sustainable answers to the question of how to allow more flexible, affordable land uses while preserving a neighborhood's character and quality of life.

Over the past decade, cities like London, Sydney, Toronto and San Francisco have lost many of their traditional music venues as a result of issues such as inadequate licensing and zoning provisions, a lack of dialogue between citizens and nightlife operators, and gentrification. A common problem is that music venues don't have a place within existing zoning categories: either they behave as a restaurant, or they behave as a nightclub. In many cases, this forces them to operate under regulatory "gray" zones that put them in a vulnerable position when conflicts emerge. In the long run, this contributes to their disappearance.

In order to promote and maintain affordable creative space in the city of New York the following elements should be considered:

1. Zoning ordinances must be revised and updated to include different types of music and entertainment establishments.

This must include DIY or experimental venues. Regulations cannot be based solely on the venue's size but should also try to accommodate temporary uses. The goal is to give different types of businesses a place to exist legitimately while remaining authentic. This will hopefully encourage them to comply with health safety guidelines and prevent situations that can lead to tragedies such as Oakland's Ghost Ship fire in 2016.

2. The process of opening a music venue must be clear and straightforward.

A great resource to gauge NYC's process is the "NYC Starter Guide to Opening your Bar/Nightclub" developed by NYC Business. Though this guide includes valuable references and links to framework conditions, it could benefit from including more specific considerations regarding the space and content of the venues.

3. New development rights (particularly residential) should be approved considering existing nighttime uses and nightlife venues.

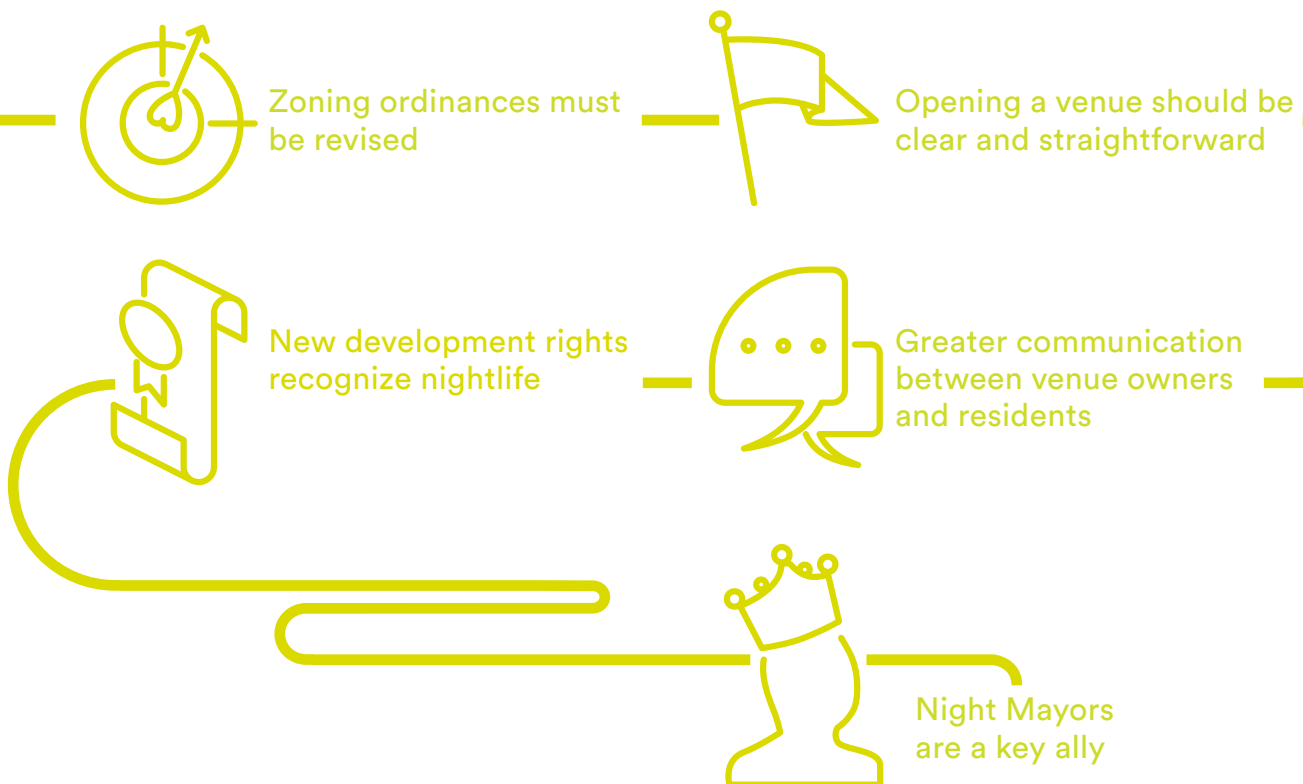
This is also known as the "Agent of Change principle," whereby new housing developments have to adapt to existing businesses in the area by bearing the costs of soundproofing (either the development or the venue). This principle was first coined in Melbourne, Australia over a decade ago and is now being observed by many other cities to avoid future conflicts with neighbors over issues such as noise, safety and public health.

4. Greater communication between venue owners and residents is needed to improve the distribution of liquor licenses in the city.

Neighborhood associations and community boards have a significant influence over a venue's capacity to obtain a liquor license, as new licenses must be "in the public interest" in order to be approved. Neighbors play a key role in identifying issues such as the saturation of licenses. However, this requires awareness campaigns such as Open Club Day (an initiative that invites live music venues and clubs all over Europe to open their doors during the daytime) in order to strengthen the connection between venues and the communities where they operate (Open Club Day, 2018).

5. Night Mayors are a key ally in making these changes happen.

NYC's Executive Director of the Office for Nightlife and her 14-member Nightlife Advisory Board are key actors in identifying regulatory bottlenecks and blind spots, as well as ensuring multi-stakeholder and multi-agency coordination.



Although by no means an exhaustive list, these recommendations can serve as a starting point in creating safer, more inclusive and productive spaces for work, rest and leisure in the years to come.

SCENE FOCUS

AN INSIDER'S VIEW OF A MUSIC (A)VENUE IN THE EAST VILLAGE:

by Mehmet Dede
Director of Programming at Drom NYC

It's no secret that New York's uniquely creative environment produced music styles and subcultures that have changed the course of music history in the 20th century. Yet before it hit commercial theaters and arenas, the City's spirit of experimentation and creation had started in the streets and the parks, in community centers and in smaller clubs.

In the last twenty years, two major business trends left their mark in New York music and nightlife: The corporatization of the live industry that took over larger music spaces, and the emergence of Brooklyn as a viable, alternative market for shows and concerts in Manhattan's backyard. As the volume of events increased, national promoters grew, agencies merged, and it became critical for underground scenes to redefine themselves in a new context to continue serving NY's diverse audiences with non-commercial art forms.

When Drom opened in 2007 in the East Village, I came to understand, and see for myself, the vital importance of such underground scenes and spaces to the greater music ecosystem.

Started by Turkish immigrants, Drom's identity is informed by the global travels and experiences of its founders. (In the Romani/Gypsy language, "drom" means *path* or *journey*.) Located in an area with deep punk roots, rock clubs and singer-songwriter cafes, Drom offers something a little different. With over five-hundred shows year-round, it acts as an incubator of artists performing in niche genres like Balkan brass, Cuban jazz, NOLA funk, Russian pop, Haitian folk, even Mongolian throat singing, while at the same time hosting myriad interdisciplinary arts from burlesque to fringe theater.

Early on, kindled by this rich hodgepodge, smaller communities started to form around the venue. Indeed, Drom has become a physical meeting point for both locals and nomads whose travels (and enthusiasms) continue to take them to Avenue A. To that end, we constantly scour the world's festivals and showcases for new sounds and artists to share with our dedicated audiences.

The East Village of today hardly resembles that of a decade ago – luxury glass buildings have risen from the ground, while 24-hour gyms and cafe-barbershop hybrids have become common sights in Alphabet City. Many businesses have come and gone over the years in this surging, changing neighborhood, but Drom has been able to thrive precisely *because* our community of fans reflects the area's diversity, spirit of change, and youthful flexibility.

Throughout our first decade, we managed to survive economic downturns (the Great Recession of 2008-09), natural disasters (Hurricane Sandy shut us down for a month in 2012), and the ripple effects of US-administration policies (for example, the difficulties of securing visas for international performers). Through all that, Drom carried on, sharing with New Yorkers sounds from alternate universes. After a decade at the same address, we continue to create jobs and opportunities. We strive to contribute to the spirit of experimentation and creativity that has long made New York a catalyst for music all over the world.

Yet no business can survive without the support and recognition of its parent city. The launch of the Mayor's Office of Media and Entertainment, the appointment of our first night mayor, and the repeal of the cabaret law (unthinkable until only recently) are all significant and welcome first steps towards change and the creation of a discussion platform for live-music issues. It was high time for a comprehensive study like the Creative Footprint report, which advocates the importance of these conversations. It demonstrates that artistic spaces and venues with grassroots communities, including Drom, need continued support and incentives from the City in the form of financial assistance, tax breaks, and/or subsidies.

As an independently run venue and small business, our wish is for the City to recognize the existence and cultural relevance of such spaces in New York's nightlife and music. Only then can NY ensure a future of vitality and continued musical innovation.



MEHMET DEDE

ROLE/POSITION IN SCENE: Director of Programming at Drom NYC since 2010

KIND OF MUSIC WITH: Indie-soul, electronic, funk, world, multi-disciplinary, local & international talent

ATREA: East Village, Manhattan

- “
1. The lack of a network among local venues and an open forum to discuss common issues
 2. Not enough support for non-commercial yet vital cultural programming
 3. Visa and tax challenges for international acts touring the US.
- ”

THE PROBLEMS OF OPENING DIY SPACES IN NEW YORK CITY

by Joe Ahearn - COO & Cofounder of Withfriends



JOE AHEARN

ROLE/POSITION IN SCENE: Career-long arts organizer, Chief Operations Officer at Withfriends

KIND OF MUSIC WITH: Experimental, Noise, Pop punk, Hip-Hop, Techno, Drone

AREA: Bushwick

One of the most critical components of the creative ecosystem of New York City is the landscape of small arts spaces. I'm referring specifically to 100-300 capacity, artist-focused spaces, free from any kind of corporate sponsorship, with regular performance events. These spaces are now called DIY venues, but they share a long history with jazz lofts in Harlem, punk squats in the Lower East Side, underground hip-hop venues in the South Bronx. They have always been birthplaces for the culture that defines a city, and celebrate the participatory environment that is necessary for creativity. The Creative Footprint sees these "marginal" venues as the risk-takers and tastemakers for New York, but for the communities that need them the most, it has never seemed more difficult to start one, or keep one open.

Affordability is the clear issue here. A "DIY space" typically costs a million dollars to open; but the urgency to create spaces pushes people to open them for far less; cutting corners for survival, or saddling themselves with debt. Short leases and rapidly raising rents exacerbate this issue. The artists and organizers are poorly compensated - with thin profit margins dedicated to financing or regulatory requirements - and have trouble covering their own rents as they rise. The city must find ways to alleviate these pressures; commercial rent control for community board approved spaces might be one direction. Accessible funding sources for spaces that are essentially mission-driven small businesses, not nonprofits, is another potential solution. Corporate sponsorship is not the answer. That only undermines the grassroots value in supporting a community's autonomy.

Then there are issues of regulation. These spaces, run by younger populations, struggle to understand a complex and confusing web of laws that attempt to conform a space to simple ventures, instead of supporting the multidisciplinary nature of creative communities. Even when the proper codes and requirements have been deciphered, the question of affordability hinders spaces' ability to implement such

changes. Heavily regulated industries, like running a bar, are pursued by spaces as solutions to these affordability issues. By helping to relieve these issues, the city can help these spaces do what they do best, which is programming. Education should be the city's focus, not enforcement. The last issue is one of visibility. Because of tight budgets and a lack of education around regulation, many of the most vital venues in New York operate with almost zero visibility, even within their own neighborhood. Despite this lack of visibility, the impact they have on the larger artistic communities is considerable. The city could do a lot in simply validating the importance of these spaces and the role they play. I'm struck by how dismal this report's score is for the Cultural Activities in Public Spaces, and I see a correlation; by not assisting in bringing the creative output of these spaces into the streets and parks, you can't resolve the existing tensions between disconnected residents and overwhelmed venue owners. It limits accessibility, and lessens the impact that grassroots cultural organizing can have.

The creative ecosystem of New York is dependent on a vibrant landscape of small cultural organizations. To maintain that, the city needs to resolve affordability issues for these spaces and the artist and audience communities around them, through rent control and accessible funding sources. The city needs to change its policies around regulation, focusing on education instead of enforcement, and must use its platforms and public spaces to raise the visibility of these grassroots venues. Every New Yorker is capable of making art, but for it to be valuable to their community, they need a place to share it.

For a comparative study on how European cities deal with affordable space, please see Appendix 1

PART 5: SUMMARY

“Creative talent is the lifeblood of the record industry – music businesses will gravitate towards wherever creative talent is located.”

- Senior Record Label Exec.
(*Economic Impact, Trends, and Opportunities Music in New York City*, 25)

CONCLUSION

The 2018 ‘Creative Footprint NYC | Music’ (CFP NYC) report identified popular music venues as an essential catalyst for an area’s ongoing creative and financial wellbeing. Working with 150 NYC-based stakeholders, 15 data researchers and designers, and countless nightlife enthusiasts, the report gathered and processed more than 25,000 data points from nearly 500 venues. Each music venue was analyzed by the Creative Footprint team by extracting 15 key data components in three distinct parameters: Space, Content, and Framework Conditions. NYC’s Creative Footprint - a score out of ten - was calculated.

AFFORDABLE SPACE

In generating NYC’s creative footprint, the CFP NYC report asserts the essential importance of affordable, maintainable creative space in a city center. In identifying “affordable space” as a key concept, the report focuses on essential socio-economic and cultural considerations that tend to get overlooked, or set aside, when a city center’s social and economic health is assessed. The report asserts that the affordable creative spaces that take risks with programming have tangible beneficial knock-on effects in the wider community. They can help strengthen a sense of local community and prevent cultural or local erasure, provide recreation, bridge social divides, and define neighborhoods and benefit the city’s cultural health at large. They are enriching agents and sources of local empowerment that bring incalculable value to city center communities and are hard to replace once removed.

Key findings included the uneven concentration of venue spread, differentials in programming policy related to district and the vital role that good transport networks play. The CFP NYC report also found that people and economic interests cluster in space to be closer to amenities, transit and each other and that issues of race, class, willingness to pay for real estate and amenities are all related to this race to live in “attractive space”. Further, areas with venues often have young and mobile populations. And that “young” or “marginal” venues

are the risk takers and the tastemakers. The areas these venues are situated in are often the ones that experienced the highest rent rises. The report concludes that inner city venues are increasingly paying more for access to their public and their presence in a center. And the report recommends that affordable working creative spaces should be supported as a vital social and cultural component of all the boroughs throughout the city.

“CITY CENTER FLEXIBILITY”

If New York City wishes to remain economically competitive and maintain its stature as a global city, it must maintain the vibrancy that has helped to attract and retain generations of residents and workers; often in the face of quality-of-life challenges that may not be present in competitor cities. To sustain this prospect, the report wishes to highlight the idea of “city center flexibility” as key. This term encompasses a flexibility to act and to create, and a flexibility in terms of a choosing from a framework of opportunities and services on offer. These in turn generate another form of flexibility; seen in programming and creating music projects that sidestep purely economically driven *modi operandi*. The idea of “city center flexibility” is intrinsically linked to the report’s findings that high venue scores are linked to a quality of transience. The report can point to high percentages of populations aged 18 - 34 (yet to settle down); population mobility (benefitting from good transport links); and creative transience (seen in boldness in programming creative ideas within venues). This transience is the key quality that - due to affordable and available creative space - can afford to develop artistically to the benefit of the wider community. The report data provides a flexibility for decision makers too, in that it creates a baseline that can be used to track changes in NYC into the future (using multiple points to detect a trend) and can be currently be used to compare with other cities in a point-in-time comparison.

GOING FORWARD

The report recommends in the first instance that experimental, multidisciplinary and risk-taking live music - and specifically the city center venues that host such artforms - are valued by New York City as an integral part of its overall “cultural assets”. This sense of value should encompass proactive investments and collaborative approaches for new nightlife policies; in effect a top-down, bottom-up partnership with a broad range of stakeholders and structures in place to effect positive change.

This top-down, bottom-up partnership should recognize that, in any city, those various interests and needs that affect a wider demographic often meet in “small” often transitory spaces. And that a civic administration should look to collaborate closely with those groups working in these spaces and include them in problem discussion and problem solving.



MUSIC EXPERT MEETUP NYC

TO THIS END CFP ALSO RECOMMENDS:

- **PROVISION OF (PUBLIC) SPACE** -----

Green areas, squares, streets and other public spaces of public property should be assessed for temporary and long term use for the creative scene.
- **REGULATING THE REGULATIONS** -----

A review of current regulations and laws that restrict the work of music makers and cultural producers. In addition, subsidies, incentives and reductions in fees and taxes for these actors should be considered. Further recommendations could include:

 - Tax abatements for longstanding/culturally important venues:
 - Incentives for developers to include low-cost music venue space in planning
 - The provision of technical advisory services for small nightlife businesses
 - Tailoring existing Department of Small Business Services (SBS) programs to the specific needs of small operators of nightlife venues.
- **INCENTIVIZING REAL ESTATE COMPANIES WHO PROVIDE SPACE FOR CULTURE VENUES** -----

Encouraging the creation of new cultural spaces when new development occurs and make it easier to adapt existing buildings for new and existing cultural usage. Tax relief approaches have been major incentives for historic preservation for many years, and would be very helpful for cultural space preservation and creation.



- **SUPPORTING GRASSROOTS AS A PRIORITY** -----
Supporting and preserving existing cultural spaces in dynamic, growing neighborhoods. This would include interventions for the protection, conservation and maintenance of small grassroots venues and DIY spaces against closing. Further, ensuring and improving their chances to undertake experimental projects.

- **CONSIDERING REQUIREMENTS HOLISTICALLY** -----
Policies that support quality of life and opportunity for all New Yorkers will also help sustain the cultural vibrancy of the city (including affordable housing and job support), by ensuring creatives of all types can live here and thrive. Supporting small nightlife operators is a key issue in this regard. Small operators often run more experimental venues and venues serving low-income communities. Their needs are unique and they are vulnerable to external pressures: such as higher barriers to entry for opening new venues. Support for small venue operators has a beneficial, intersectional effect, one that can include other, local small business owners, who are the gatekeepers of culture in low-income, ethnically diverse, queer, and/or immigrant neighborhoods.



CPF is delighted to have worked with many movers and shakers in New York's music scene during the creation of this report. We pay thanks to all of them.

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PART 6: THANK YOU LIST

Keith Johnson
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 Kerian Cox
 Kevin Baltick
 Kevin Chao
 Khalid Livingston
 Khalil Lajmi
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 Laura Haykel
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 Laurice A. Fox
 Leni Schwendinger
 Lenora Thornton
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 Shanna Sabio
 Shawn Schwartz
 Simar Singh
 Solana Chehtman
 Sonny Martinez
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The Creative Footprint is an initiative by VibeLab.

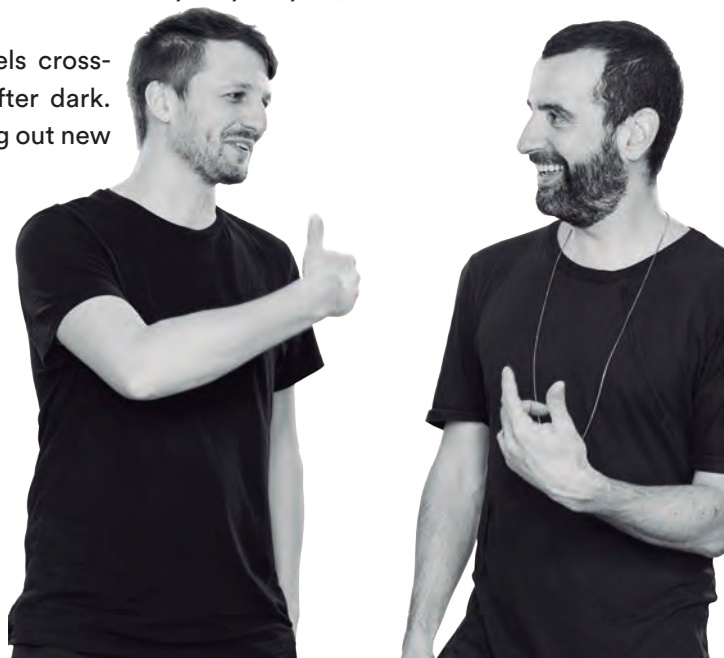
Founded 2018 by Berlin Clubcommissioner Lutz Leichsenring with Amsterdam's former Night Mayor Mirik Milan, VibeLab is an international consultancy which specializes in cultural vibrancy. VibeLab consults scene protagonists, develops innovative formats like Camps, Hackathons or Interventions, to work with the data, educate and create awareness. We are ambassadors of the nightlife scenes in Amsterdam and Berlin and internationally connected to more than 150 cities. We are invited by City Mayors, conferences and independent organizations to consult and collaborate.

VibeLab engages, connects, informs, promotes, and counsels cross-sector stakeholders to keep cities vibrant and flourishing after dark. Our expertise and international network helps all those seeking out new paths to make change.

VibeLab facilitates the exchange of ideas and provides tried and tested tools, formats and best practices to communities, institutions, government agencies and brands.

Contact: Lutz Leichsenring: lutz@vibe-lab.org
 Mirik Milan: mirik@vibe-lab.org

www.vibe-lab.org



LENI SCHWENDINGER

ROLE/POSITION: Creative Director
and Consultant, NightSeeing™ Leader,
International Nighttime Design Initiative

“The NightCamp and Creative Footprint projects are integral to an overarching view to night - the world’s “third place”.”



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PART 8: APPENDIX



TATIANA DE LA TORRE ARNAIZ

ROLE/POSITION IN SCENE: Research and strategy consulting for sustainable enterprises, focus creative industries.

CREATIVE SPACES AND ACCESS TO SPACE: EUROPEAN SOLUTIONS

by Tatiana de la Torre Arnaiz

Affordable spaces play a vital role in the creative economy and identity of cities, by hosting and presenting the development of (sub)cultural expression. Yet, as recognized by the Creative Footprint, they also constitute the most vulnerable pillar of the creative economy and can become increasingly challenging to access in urban areas. On the one hand, these spaces act as incubators for challenging ideas through the arts, which in turn make the ground for kickstarting and regenerating neighborhoods. They also bring positive impacts across a variety of industries, as well as overall welfare-improving effects. On the other hand, once a space generates value, they tend to be privately bought for speculative purposes. Over time, the benefits flow out from the communities that generate them and into private hands, and become ultimately perceived as the unwelcome architects of gentrification of the neighborhoods that they inhabit (or adopt). Not only does this dynamic inevitably force communities out of their spaces, it also suffocates the very same conditions that made value creation possible in the first place. What is more, this mode of operating leads to an absorption of wealth by mostly absentee corporate owners, who hold a lasting and exclusive ownership right to a wealth they did not help create.



Without comprehensive initiatives, guided by innovative data, these creative communities will continue to displace and be displaced, ultimately having detrimental impact on its otherwise socio-economic benefits. There are, however, various alternatives to the erosive dynamics affecting creative spaces, which have shown to be more equitable for all stakeholders involved and ones that can bring out the inherent potential. Here, we provide a brief introduction to our findings, demonstrating a series of more inclusive and sustainable ways that communities, governing bodies, urban developers and decision-makers can use to secure affordable spaces for creative purposes:

■ **Government Initiatives**

Empirical evidence shows that an encouragement and promotion of the cultural sector has versatile and fruitful side effects in the welfare production of a region and of society as a whole; including an increase in its regional attractiveness. This is particularly the case for cities whose main gross domestic product comes from culture production, who can then benefit largely from investing in cultural spaces. For instance, Berlin has redeemed the culture space “Radialsystem” - an old sewage pumping station converted into a cultural hub - from a private investor for an estimate of €15 million, after a sevenfold increase of its purchase price. Furthermore, the city is investing €2,5 million in 2000 new affordable artist ateliers in the city center throughout 2018/19. Another good example of this sort can be found in Amsterdam’s “Broedplaatsen” initiative, which consists of a government investment of €35 million into “art factories” over the last 10 years. This shows that public investment, government subsidies and cultural taxation can result in profitable returns and investment for the city in the future, and that this logic is transferable to other cities too.

■ **Land-Trust Foundation**

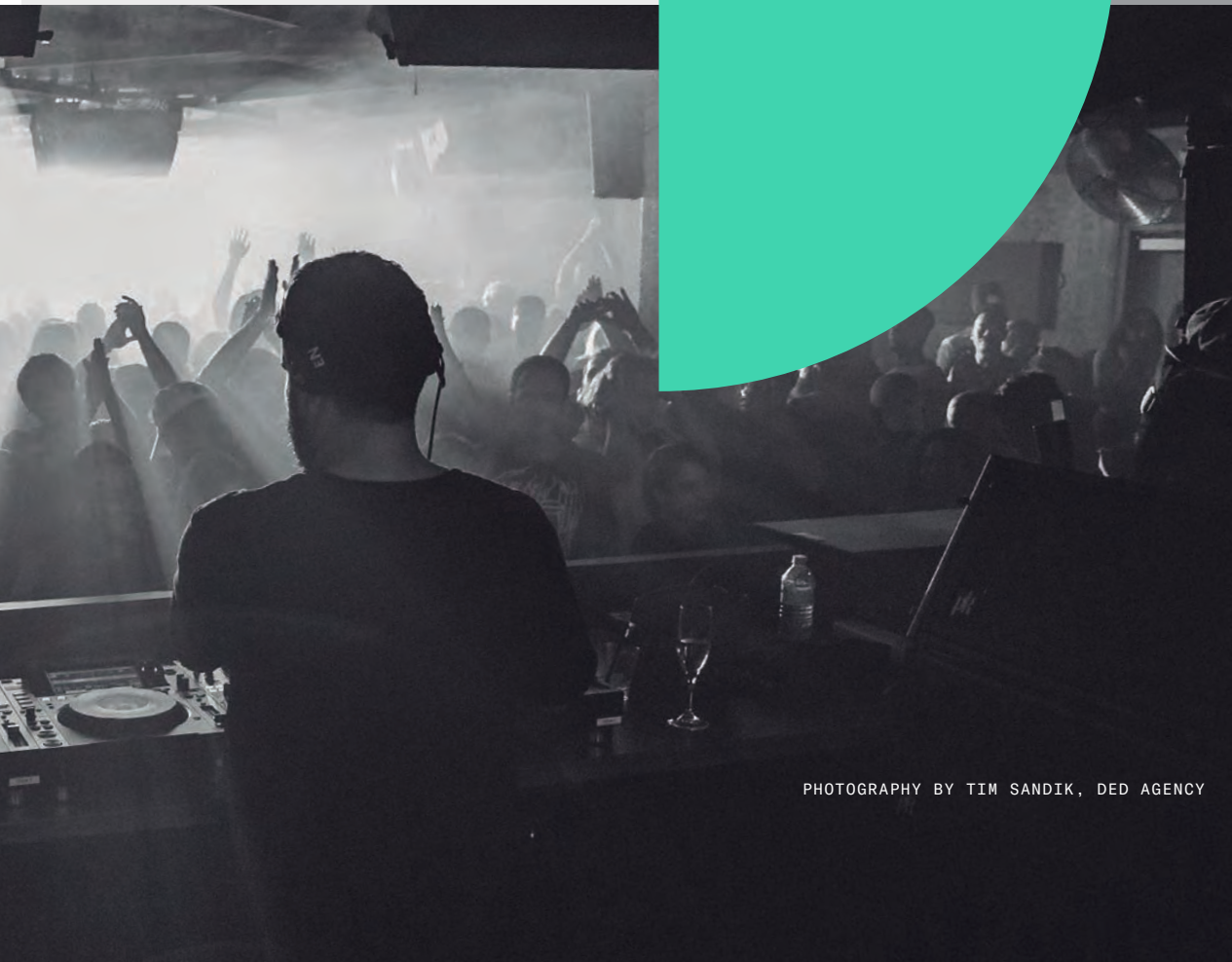
Another approach to acquiring cultural and/ or creative spaces can be found in the Edith Maryon foundation’s land-trust mode, which leases properties to projects for a small percentage of the price of the property on a long-term building lease basis. Through their efforts, properties are taken off the market and offered to causes that would otherwise be unable to access land. The Foundation has purchased more than 100 properties in Europe since 1990. By owning a large number of properties, they can leverage their financial resources to benefit community-based projects. This allows a focus on creating services, solutions and content that is not motivated by profit alone. Each of these projects contribute to the development of a society where value is not only defined by financial capital, but extended to encompass the social, cultural and reputational value that exists in communities.

■ Cooperative Land Banking

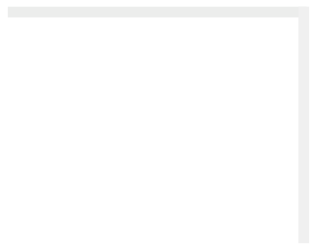
Other similar models stand out, such as the Cooperative Land Bank (CLB). Here, the idea is to understand that the ownership of the land is separate to the ownership of buildings. This way, the land belongs to a CLB, which captures the uplift in value that is generated by public investment in the infrastructure. The CLB can then lease out building spaces at affordable rates over time. This enables those who “create value” the chance to buy or rent the (building) space from the CLB through this lease, and shares are further distributed to residents pro-rata. As for investors, they retain ownership only until their investments are recovered, with the opportunity to obtain a competitive profit too. In this way, communities can enjoy the benefits of the sites they help create, and are further encouraged to maintain and improve them; as this dynamic model diverts wealth, ownership, responsibility and accountability to residents and to those who create value over time. Meanwhile, private investment is also rewarded. With the support of existing digital technologies, the CLB could offer a larger portfolio of properties, and could even self-fund new constructions or purchase additional stock to add to the cooperatively-owned property network.

All these approaches provide adaptable frameworks that have great potential not only for creative spaces in cities, but also for eco-villages, maker labs, coop-apartments, or co-working spaces; many of which are searching for alternative, sustainable ways to finance their projects and acquire access to affordable space.





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