

Theoretical framework of nightlife economy and practical implications for stakeholders and destination development

Igor Kovačević, Branislava Hristov Stančić

Abstract: Paper examines theoretical aspects of the nightlife economy, and the complex nature of the impact that nightlife creates on the destination economy and image, as well as on the stakeholder's management, including local residents. Although COVID-19 significantly slowed the nightlife industry, the economic effects, including GDP, GVA and employment, are showing an important economic push for destination development. In order for the destination to fully implement the nightlife economy, the paper researches management aspects of intangible experience and explains customer behaviour, and the change in lifestyle patterns and leisure time. Analysis of academic and professional resources shows that proper management of destination development understands implementation of various policies and cross-sector cooperation, and therefore paper analyses stakeholders in the nightlife economy, providing insights to the roles and responsibilities. In the final part, authors are providing discussion on the critical success factors from the perspective of nightlife as a destination development catalyst.

Keywords: *nightlife, nightlife economy, experience, urban development*

JEL classification: L82, L83

Rad dostavljen: 24.01.2026.

Rad prihvaćen za objavljivanje: 14.02.2026.

1. INTRODUCTION

Entertainment industry represents the most vibrant global industry, that is characterised by complexity mix of various sub-sectors of creative economy, including audio-visual sector (usually referred to as film industry), music industry, nightlife industry, performing arts industry and many others. Entertainment industry is an important and essential part of social-driven activities globally and of destinations development projects, in both urban and tourism related aspects. As that, it creates significant economic effect through various direct and indirect activities and is focused on various marketing segments. Nightlife industry is strong backbone of various destinations and cities, when it comes to the economy, but also from the branding and marketing aspects. Large number of global and local corporations, in the field of hospitality industry and beverage and food production, are looking at nightlife as the core market segment. Paper focuses on analysis and definition of the nightlife economy, its concept, market framework and practical development management policies.

2. UNDERSTANDING THE “NIGHTLIFE ECONOMY” TERM AND FRAMEWORK

Nightlife is often associated with the “realm of play, of socialization, of encounter and of evasion associated with the night-time” (Lovatt & O'Connor, 1995, p.130). Studies have confirmed that the nightlife economy, besides obvious economic impact on the local economy and up to 20% of cities employment (Mazierska & Rigg, 2021), generates important cultural impacts and creates social networks (Chatterton, 2002). Nightlife economy is also being named as “nocturnal” economy (Nofre, 2021) and “night-time” economy (Seočanac & Dimitrovski, 2022), as well as “the broad ecosystem of businesses operation between the hours of 6pm and

6am” (Mazierska & Rigg, 2021, p.73). Nightlife economy is driven by cities’ leisure and retail offer during the night (Graham & Homel, 2008; Huang & Wang, 2018) and by a social interaction need (Hendrie et al., 2009). The concept of nightlife (24-hour city, no-sleep city) is a result of major lifestyle change (Toubes & Vargas-Sánchez, 2021), that is characterized by flexible work hours, increase need for managing free and leisure time and preferences towards centralized, urban life in downtowns (Ghalehnoee & Tabatabae, 2020). Therefore, nightlife became a leading leisure and cultural choice for young Europeans (Brunn et al., 2021) and students 18-25 years old (Moss et al., 2009), with multiple health and wellbeing benefits (Mazierska & Rigg, 2021). Lifestyle, as most used concept in analysing clients and markets (Marinković et al., 2024), remains the key market differentiation filter for the companies looking at the in the nightlife as their market segment. It is important to note that the nightlife economy will always be “framed by contradictory aspects of economic development, law and order, creativity, and access for all” (Chatterton, 2002, p.25), and tendencies between regulation, deregulation and leisure time (Bannister & Fyfe, 2001). On the other side, nightlife has become a permanent socializing aspect of life, supported by increased economic development through consumption of cultural experiences (Hollands, 1995). Nightlife has been a subject of academic research and in most cases, focus is on a nightclub (an entertainment venue) from the wider social-behavioural and cultural context and management (Cardona & Sánchez-Fernández, 2017; Berrozpe et al., 2017) and its economic impact (Eldridge, 2019; Eldridge & Smith, 2019; Nofre, 2021).

3. NIGHTLIFE EXPERIENCES, CO-CREATION AND CONSUMER BEHAVIOUR

Lifestyle and social aspects of nightlife are often described through term “club culture” and understands nightlife as a platform for creating youth identity (Thornton, 1995), which has been part of the academic research of market segments, such as “ravers” (Luckman, 2001; Anderson & Kavanaugh, 2007), “pub crawlers” (Tutenges, 2015) and “hipsters” (Hae, 2011). Nightclubs are seen as venues in which final consumers communicate their identity and consume experiences (Rossi & Eisenbrand, 2018) at the same time emitting emotions, becoming more savage and adventure oriented (Tutenges, 2012), seeing that as the

behavioural investment (Calafat et al., 2010) into the universal life satisfaction (Adler & Seligman, 2016).

Consumers of nightlife are active consumers. They participate in experience through various social interactions and active engagement happening inside the entertainment venues, such as nightclubs, and they take position of the co-creator (Mandler, 2016) and co-producer of the space and experience (Demant, 2013). Interactivity within the nightclubs, among other options, can be achieved using following solutions such as audience-centered solutions, DJ/MC centered solutions, and solutions developed for interactions between customers and DJs (Gates et al., 2006). Through this active engagement, nightlife consumers behaviour, through dance and music, takes an important role in supporting throughout all stages of life (Sheppard & Broughton, 2020).

Nightclubs are often referred to as laboratories of social change (Mazierska & Rigg, 2021) and represent venues specifically designed for enjoyment and leisure (Demant, 2013). Intangible nature of the nightclub experiences and services limits the options for standardization and branding, since multi-unit clubs have challenges in delivering uniform customer experience (Skinner et al., 2005). When communicating intangible services and experiences (servicescape), customers try to rely on tangibles associates with experiences and services, to reduce uncertainty in making nightclub choices (Knowles & Howley, 2000). Nightclub experience is a mix-use of various aspects, including tangible (sound, vision, taste, smell) and intangible (memory, anticipation) (Edensor, 2012). In essence, nightclub management cannot have full control of the experience, since customers strongly impact it and are part of it (Tutenges & Bøhling, 2019). Therefore, nightclub servicescape becomes competitive and differentiating factor on the saturated market (Moss et al., 2009). However, since new generations, such as Gen Z, are looking at digital experiences, eWOM and information found online (Leković et al., 2025), nightclubs are facing challenged of how to promote and market their venue.

4. NIGHTLIFE AS AN URBAN AND DESTINATION DEVELOPMENT CATALYST

Nightlife is often seen as a catalyst for the revitalization of underdeveloped and distressed areas within a destination (Nofre & Garcia-Ruiz, 2023), and is a concept that is present in both urban and rural areas, and in both developed and developing economies (Song

et al., 2016; Buchakjian, 2015). Night-time economy is a key development factor for destinations and cities, and it supports development of year-round strong economic structures (Ghalehnoee & Tabatabae, 2020), involving interest of companies in the value chain, on one side, and the local community and residents, on the other side (Toubes & Vargas-Sánchez, 2021). Local and national authorities, through various politics, are supporting development of nightlife offers, in order to respond to change in cultural experience consumption and to reshape post-industrial areas (Berkley, 1999; Brown et al., 2000), making them more attractive not just for visitors, but for residents (Hae, 2011; Kolioulis, 2018). Cities that are experiencing post-industrial economic decline and rising unemployment, have introduced extended operating hours and expanded entertainment, leisure and retail offer, in order to stimulate economic growth through nightlife economic activities (Bianchini, 1995).

Commercial aspect of nightlife, measured through economic aspects, is often connected with the urban development and touristification (Hae, 2011; Mattson, 2015). Nightlife is seen as the hospitality industries and destinations development driver (Liu & Fang, 2016) and can be positioned as a main development strategy of post-industrial city districts and forgotten neighbourhoods (Bianchini, 1995; Lovatt & O'Connor, 1995; Hudson, 2006). Major sun and sea tourist destinations, such as Ibiza, have positioned nightlife as the key tourist attraction and "clubbing tourism" as a dominant tourism product (Cardona & Sánchez-Fernández, 2017). Nightlife is among top decision making factors for tourists to choose Spain (Toubes & Vargas-Sánchez, 2021), Ibiza (Berrozpe et al., 2017), as well as traditional city break destinations, such as Belgrade (Todorović & Bakir, 2005), where nightlife is an important part of tourism offer (Vujović et al., 2021), Berlin (Berkley, 1999; Drevenstedt, 2020; Lücke, 2020), London and Manchester (Sellars, 1998). Over 20% of day visits to the UK and 35% of overnight stays in Berlin are generated by tourists dominantly seeking nightlife experience (Sound Diplomacy & Seijas, 2019). Nightlife economy encharging tourism offer in destinations (Zmyslony & Pawlusinski, 2020; Toubes & Vargas-Sánchez, 2021) includes creative industries entities, like art and museum exhibitions, theatre (Rowe & Lynch, 2012), experience economies and performances of live music and arts (Carah et al., 2021), besides traditional value chain stakeholders, such as restaurants and event venues. Commercial and economic impact of nightlife influence its' strong and significant growth in various urban and non-ur-

ban travel destinations (Sönmez et al., 2013), creating the image of vibrant destination (Lovatt & O'Connor, 1995) and of unique tourism opportunity (Jiang & Hong, 2023).

5. NIGHTLIFE ECONOMY STAKEHOLDERS

Nightlife economy is an important driver of the job creation and income creation for national and local economies (Eja & Eneyo, 2018). It has important impact on UK national and cities economies by generating 1.3 million jobs and £66 billion in revenue, while for every £10 spend in the nightlife entertainment venue, additional £17 is spent in the local community (Mazierska & Rigg, 2021; NTIA, 2024). In pre-Covid years, nightlife economy generated 1.64% of UK GDP (NTIA, 2023). It is expected that only London nightlife economy will grow to total of £2 billion pounds annually by 2026 (Sound Diplomacy & Seijas, 2019) with over 140,000 visitor each night only in the city centre (GLA, 2024). Nightlife economy in Atlanta, USA, has generated nearly \$5.1 billion of revenue, directly supported 41,000 jobs, 10,000 indirect jobs, and has generated total economic impact nearly \$8.5 billion in 2024, which is 4.4% of citywide economy, as well \$67 million of annual tax revenue (City of Atlanta, 2025). In the city of Washington DS, nightlife industry directly generates \$5.3 billion in annual revenue, indirectly \$1.2 billion, and \$0.5 billion in induced spending, though 2,437 business entities involved, supported 64,980 jobs in 2019 (MONC, 2020). In Australia in 2024, nightlife economy is generated through 133,680 business entities, accounts directly 1.1 million employees with a total generated revenue of \$188 billion (Edwards & License, 2025).

COVID-19 restrictions, implemented on local, regional, national and global level, through various aspects such as lockdowns, social distancing, vaccination certificates, and many others, have created obvious negative impacts on the nightlife (Christou et al., 2022). "Nocturnal" aspects of everyday life have shown its importance during the COVID-19 pandemic, meaning that people, facing the strict free-move barriers, have understood the importance of social, cultural and economic impact of nightlife (Nofre & Garcia-Ruiz, 2023), since local socio-community aspects and local emotional well-being has also been affected (Nofre, 2023). However, due to lack of economic activities in the night hours, reduction of waste, light and absence of noise pollution, have been noted

Table 1: Nightlife economy stakeholders

Stakeholder group	Stakeholder sub-group	Stakeholders	Activities
Policy owners, management and policy implementation	Licensing bodies	Police, fire safety, health service, security industry, environmental health, social service professionals, city authorities, sanitary inspections, market and tax inspections, waste management	Defining and implementing national regulations and laws
	Local government		Quality and quantity implementation on local level of defined politics and laws
	Police and inspection		Control, restriction, prevention
Business stakeholders	Nightclub operators	Licensor premises owners, bartenders, security guards, creative industries employees, public transport workers, hospitality employees, late night workers, taxis, food and beverage logistics. Full-service restaurants, limited-service restaurants, fast food and food trucks. Performance venues (i.e. concert halls, arenas), performing art companies (theatres), independent artists and performers, movie theatres	Business goals and profits
	Nightclub workforce		Creative workforce and operations management
	Restaurants		
	Performing arts venues, promoters and productions		
Visitors and tourists	Casinos and live gaming	Concert-goers, clubbers, those who eat out, theatre-goers, taxis passengers, night time sports, late night gyms	Identity seekers, creativity, escapism, hedonism, fun
	Social clubs and clubs in hotels		
	Customers (consumers)		
Local community	Residents		Acceptance of gentrification, seek leisure time, balance with quality of life

Source: Chatterton, 2002; Sound Diplomacy & Seijas, 2019, p.7; City of Atlanta, 2025; NTIA, 2023, p.10

as positive effects of pandemic restrictions of nightlife economy on local society (EEA, 2020).

Nightlife economy understands engagement of various categories of stakeholders, both direct and indirect. Nightlife economy influence openings of new venues, businesses and new jobs, with nightclubs operators as the leader of development process (Jones et al., 2003). Nightlife entertainment venues, usually referred to as clubs, create direct and indirect economic effects and revenues (Mazierska & Rigg, 2021), and the strong competition for the market share among venues in the same part of the city is evident (Pratten, 2003). Studies show that direct business activity of the nightlife entertainment venues reaches relatively low direct revenue (Drevenstedt, 2020; Lukce, 2020), but on the other side indirect effect, through various upstream and downstream value chain stakeholder engagement, creates a significant economic effect, including nightlife entertainment venues such as clubs, pubs, bars, live music venues (APPG, 2021),

gastronomy entities, logistics, music industry and others (Mazierska & Rigg, 2021), especially through local community-based cultural and entrepreneurial stakeholders (Lovatt & O'Connor, 1995). Following tables (Table 1 and Table 2) provides further insights into the systematisation of the nightlife stakeholders.

6. KEY FACTORS FOR DEVELOPING NIGHTLIFE ECONOMY

Indicators for creating a successful urban nightlife economy understand: “variety of economic activities at different levels, diversity of potential events at night, diversity of nightlife activities, existence of identical places, existence of third place, time range uses, plaque flexibility in time, positive mental image, active urban wall, permeation into urban spaces, lighting and the level of monitoring space by organs” (Ghalehnoee & Tabatabae, 2020, p. 2).

Table 2: Nightlife direct stakeholders' categorisation

Category	Key attributes	Sub-category	Key attributes
Main nightlife premises	Macro nightclubs Venues with significant international prestige, strong influence on destination global image and provide direct visibility towards global market. Structured offer organized by international promoters. Present on international reference lists.	Global club	Large venues, capable to accommodate several thousand visitors. Exists very long on the market. Line up understands A-list performers. Usually managed by global entertainment and hospitality groups. Have the highest global visibility and recognition. Usually implements premium services and premium pricing. Innovator when it comes to the servicescape and experiences. Also recognized for own merch and other branded products.
		Big club	Large venues, usually managed by local or regional operators. Important but cannot compete with global clubs, when it comes to performers. However, they have international importance and relevance.
		New club	Large venues, but lower in maximum capacities, in comparison to global and big club. Due to limited space on major locations, operators tend to take over existing big or global club, and through the re-branding to increase market penetration and market share. Often, operators tend to bring the importance of the micro nightclubs to the level of new club on the global map, by entering new venues and through rebranding.
	Micro nightclubs Venues with dominant local importance, with small or no impact of destination global visibility, adds value only once the visitors arrived to a destination	Hard club	Smaller venues, managed by local company. Focused on creating own brand on the local market, with occasional international performers. They are positioned as the added value to the macro clubs, and offer great alternative. Focused on the season and days in which global clubs are either not operating or have low flow of visitors.
		Soft club	Relatively small venues, with no specific and no extraordinary investment in experience, servicescape and experience. Offer is basic and often are focused on locals.
		Ambient clubs	Small venues, with focus on market niche, offering very narrow experience, when it comes to performers.
		Afterhours club	Relatively small venues, focusing on delivering basic experience and servicescape in the off time of macro clubs. Line up of artists and performers is not international. Usually dislocated from the central nightlife zone, due to noise restrictions, or are located within underground levels of buildings.
Complimentary nightlife premises	Waterfront premises (and beach clubs for sea side destinations) and other nightlife options Venues are focused on the experiences preceding nightclub visit. Music is an important part of their servicescape and experience offered, but it is a added value to the main business, usually restaurant-type business based on food and beverage service.	Luxury club	Premium level of service, premium pricing, strong brand on the international and local market. Often are applying paid access, either on the top of the spending or including minim spending per visitor.
		Classic club	More traditional in offer, with basic or limited offer of food and drinks. Often operators and brands are changing from season to season, from year to year.
		Sunset club	Typical for seaside resorts and winter resorts, and offer premium view over the sunset, as the key selling point. Peak visitation is during the sunset hours.
		Lounge	Premises are relatively small. Music is not key experience moment, but rather a part of the atmosphere. Visitors are focused on socialization over the launch and dinner time with friends. There is a very thin line in comparison to traditional restaurants. Also operates daily.
		Disco pub	Understands typical pub premises, that upgrade the offer and service by providing special performers, usually in the night hours.
		Hotel club	Venues located inside the hotels. Typically, are organized on the pool area or on the top of the hotels. Big risk for hotel, due to interaction among hotel guests and walk-in guests.
		Cabaret	Venues that combine restaurant with cabaret inspired experience and performance. Focus is on creating an unforgettable experience from a dinner.
		Party boat	Boat organized excursions, that are limited in duration and offer for the visitors. The cruise on the river or on the sea is the selling point.

Source: Ramón-Cardona et al. (2022)

Table 3: Nightlife economy developing factors

Key factors	Descriptions
Inevitable inclusion in the city development projects, especially residential and multi-use development	Increase in real estate prices and construction, increased the operational costs and leading to several closures of night time establishments, due to noise complaints. Local policy makers cities should adopt policies that protect established venues by placing responsibility on developers to ensure soundproofing or resident awareness of existing noise conditions, allowing long-standing venues to operate without disruption.
Sustain, support and measure creative industries impacts	Development and implementation of the measurement tool that will clearly showcase, based on data and figures, impact of the creative industries as a part of nighttime economy. Tools should address both quantitative data, such as economic direct and indirect impact, but also qualitative data that relates on the other added values, such branding, cultural diplomacy, creative freedom and similar.
Responsibility in managing nighttime entertainment venues and employees in the nighttime economy	Development of the joint public-private initiative in order to mitigate negative externalities associated with the city's nighttime economy, and to promote responsible operations of entertainment venues. Implementation of code of practice in order to increase security and social benefits for workers in the industry. Introduction of industry professional organizations that will act as a "voice" of industry towards policy makers.
Safe and balance environment for residents and tourist	Policies adopted by the cities should balance tourist inflows with residents' needs by promoting safety, inclusivity, and respectful behavior.
Development and renewal of post-industrial districts and proper city zoning	Nighttime economy as a development driver of underdeveloped neighborhoods, and as a tool for renewing sense of belonging and identity. Proper zoning allows development of other industries as well, including shopping and retail and similar.

Source: Sound Diplomacy & Seijas, (2019); ECSC, 2025

7. DISCUSSION REGARDING NIGHTLIFE AS A DESTINATION DEVELOPMENT CATALYST

Nightlife, as a foundation of social and personal growth, provides an important boost to development of creative industries in the local community, and through total generated revenues has a strong economic impact on destination development. Destinations are trying to re-invent the experience-based products, putting subjective individual feeling and identity, as the leading element of marketing, branding an image creation. In that effort, nightlife experience represents an inevitable factor of overall destination development, as well as the differentiating factor of internal zones (parts of destinations and cities), through which a certain zone image and revenue is being achieved.

In that regard, every nightlife zone of a destination should be part of special destination management principles, that involve various public-private cooperation models among policy makers, policy implementors, direct and indirect business stakeholders. Of course, needs and wants of local community and its residents, should be taken care into the consideration,

in order not to limit local wellbeing. Therefore, destination management organisations need to balance existing tangible resources and intangible experiences among all stakeholders (Kovačević et al., 2020), in process of developing and marketing of destination zones.

Critical success factors from the perspective of nightlife as a destination development catalyst should include following:

- Development of a distinctive economic impact model for the nightlife economy, that will standardise measurement of direct and indirect stakeholder's activities, according to the official nomenclature based on the type of business and service provided. Model should be based on the available data for multiple years, in order to notice trends, including data that is available from the official available statistics offices. If possible, a separate part of the models should understand as the primary research done directly with businesses in the nightlife zone, based on the standardised qualitative and quantity research;
- Urban development strategies of the larger areas, such as cities, tourism destinations, and even re-

gions, should involve nightlife economy as the filter and criteria for future developments. Various models of nightlife development should be integrated, depending of the mix used purpose of the urban zones, desired economic volume, destination image impact and on the wellbeing of the local residents;

- Stakeholder management, including open communication, networking and education, is the vital element of economic and social sustainability of the nightlife zones in the larger urban areas. Process of standardisation of services based on the industry standards, should be implemented as the tool for increasing total quality of provided services, and creates opportunities for additional differentiation from other zones, and providing strategic competitive difference;
- Proper definition and implementation of policies, that are based on the true essence of the nightlife economy, rather than customisation of already existing rules and regulation from other (similar) fields. Policy owners should involve stakeholders in process of defining plans, procedures, special regulation and guides, in order to create supportive business environment.

8. CONCLUSION

All aspects of “nightlife” have been part of numerous academic studies covering various fields, including economics and management, behavior, and urban planning. Literature review clearly showed the complex nature of the nightlife as the economic and social component of individual, market and society life. In the process of planning and monitoring nightlife development, impact and influence, multiple direct and indirect stakeholders should be involved, but always having in mind the local residents. Economic effects are important, as well as marketing spillover effects of nightlife to the destination brand and development. Destinations should balance among various stakeholders, making sure that the implemented policies create positive business and social environment for current and future development.

Paper identifies business environment consisted of numerous categories of stakeholders. For reach-

ing supporting environment for creating sustainable nightlife economy, a destination needs to find balance among goals and aspirations of various stakeholders. No matter if we speak about tourist destination, or an urban zone within larger city, the sustainability of the local community (i.e. local wellbeing, quality of life, noise, pollution, jobs, economic prosperity, housing) remains the most important topic, having in mind that in search for the wider economic effects, might be under the pressure. Interestingly, case studies show that with increased development of nightlife economy, destinations are becoming more and more popular residential areas, experiencing in the same time the change in lifestyle and population behaviour patterns.

Business framework of nightlife economy offer is very diverse, and not just following the changes in the consumers behaviour, but also influence the change. Business owners are changing business models, in terms of combination of tangible and intangible services and experiences, to reach certain market share. With change on the side of business stakeholders, destinations also change in order to position as the nightlife destinations. However, policy owners (i.e. destination developers and destination management organisations, city authorities, local tourism boards) that also manage marketing of destinations, are not in the position to fully control customer experience, customer expectations and image customers have. The reason for this is that in the nightlife economy, the business eco-system is composed of independent business owners, each looking at own business results, and that customers have their subjective feeling and view over the experience and image, which cannot be controlled. In that sense, development of destinations under the umbrella of nightlife economy is not fully controlled and might create unwanted impact of destination developers and destinations managers.

Future research should focus on developing economic impact model of nightlife economy, that in the further research can be adopted and tested to multiple destinations. Special focus should be on researching marketing and branding effect of zones within a destination on the global destination image, and if those is user-generated or controlled by destination managers. Also, future research should include behaviour analyses, in terms of customer experience, attitude research and similar.

References

- Adler, A., & Seligman, M.E.P. (2016). Using Wellbeing for Public Policy: Theory, Measurement, and Recommendations. *International Journal of Wellbeing*, 6(1), 1-35. <https://doi.org/10.5502/ijw.v6i1.429>
- APPG. (2021). *Covid-19 and UK nightlife*. London: APPG.
- Anderson, T. L., & Kavanaugh, P. R. (2007). A 'Rave' Review: Conceptual Interests and Analytical Shifts in Research on Rave Culture. *Sociology Compass*, 1(2), 499-519. <https://doi.org/10.1111/j.1751-9020.2007.00034.x>
- Bannister, J., & Fyfe, N. (2001). Introduction: Fear and the City. *Urban Studies*, 38(5-6), 807-13. <https://doi.org/10.1080/00420980123505>
- Berkley, B.J. (1999). Positive Nightclub Impacts on Entertainment Districts. *Economic Development Review*, 16(2), 11-14.
- Berrozpe, A., Campo, S., & Yagüe, M. J. (2017). Understanding the identity of Ibiza, Spain. *Journal of Travel and Tourism Marketing*, 34(8), 1033-1046. <https://doi.org/10.1080/10548408.2016.1272525>
- Bianchini, F. (1995). Night Cultures, Night Economies. *Planning Practice & Research*, 10(2), 121-126. <https://doi.org/10.1080/02697459550036667>
- Brown, A., O'Connor, J., & Cohen, S. (2000). Local music policies within a global music industry: cultural quarters in Manchester and Sheffield. *Geoforum*, 31(4), 437-451. [https://doi.org/10.1016/S0016-7185\(00\)00007-5](https://doi.org/10.1016/S0016-7185(00)00007-5)
- Brunn, J., Brunner, S., & Mutsch, M. (2021). Preventive Interventions for Young Adults in Nightlife: Coproduction for a Systematic Literature Assessment Followed by a Stakeholder Dialogue Process. *Systematic Review*, 27(5), 311-325. <https://doi.org/10.1159/000511191>
- Buchakjian, G. (2015). Beirut by Night: A Century of Nightlife Photography. *Middle East Journal of Culture & Communication*, 8(2-3), 256-281. <https://doi.org/10.1163/18739865-00802006>
- Calafat, A., Blay, N., Bellis, M., Hughes, K., Kokkevi, A., Mendes, F., Cibin, B., Lazarov, P., Bajcarova, L., Boyiadjis, G., Duch, M.A., Juan, M., Magalhães, C., Mendes, R., Pavlakakis, A., Siamou, I., Stamos, A., & Tripodi, S. (2010). *Tourism, nightlife and violence: a cross-cultural analysis and preventive recommendations*. Palma de Mallorca: IREFREA.
- Carah, N., Regan, S., Goold, L., Rangiah, L., Miller, P., & Jason, F. (2021). Original live music venues in hyper-commercialised nightlife precincts: exploring how venue owners and managers navigate cultural, commercial and regulatory forces. *International Journal of Cultural Policy*, 27(5), 621-635. <https://doi.org/10.1080/10286632.2020.1830979>
- Cardona, J.R., & Sánchez-Fernández, M.D. (2017). Nightlife sector from a gender point of view: The case of Ibiza. *European Journal of Tourism, Hospitality and Recreation*, 8(1), 51-64. <https://doi.org/10.1515/ejthr-2017-0005>
- Chatterton, P. (2002). Governing Nightlife: Profit, Fun and (Dis)Order in the Contemporary City. *Entertainment Law*, 1(2), 23-49. <https://doi.org/10.1080/14730980210001730411>
- Christou, P., Pericleous, K., & Papatheodorou, A. (2022). Dazzled by the strobe lights: Tourist experience and complexity in the night-economy. *Journal of Hospitality and Tourism Management*, 52, 452-458. <https://doi.org/10.1016/j.jhtm.2022.08.001>
- City of Atlanta. (2025). *Atlanta nightlife economy*. Atlanta, US: City of Atlanta.
- Demant, J. (2013). Affected in the nightclub. A case study of regular clubbers' conflictual practices in nightclubs. *International Journal of Drug Policy*, 24(3), 196-202. <https://doi.org/10.1016/j.drugpo.2013.04.005>
- Drevenstedt, L. (2020). Dimensions of Club Culture: Learning from Berlin. In A. Jóri, & M. Lücke (Eds.), *The New Age of Electronic Dance Music and Club Culture* (pp. 9-20). Cham: Springer.
- ECSC. (2025). *London's Night-Time Economy*. London, UK: Economy, Culture and Skills Committee (ESCS), London Assembly.
- Edensor, T. (2012). Illuminated atmospheres: Anticipating and reproducing the flow of affective experience in Blackpool. *Environment and Planning D: Society and Space*, 30(6), 1103-1122. <https://doi.org/10.1068/d12211>
- Edwards, A., & License, A. (2025). *Measuring the Australian Night-Time Economy 2025*. Canberra, Australia: Council of Capital City Lord Mayors (CCCLM).
- Eja, E., & Eneyo, V. B. (2018). Tourism support services as indicators for socio-economic development of Uyo in Akwa Ibom State, Nigeria. *International Journal of Human Resource Studies*, 8(3), 264-276. <https://doi.org/10.5296/ijhrs.v8i3.13497>
- Eldridge, A. (2019). Strangers in the night: nightlife studies and new urban tourism. *Journal of Policy Research in Tourism Leisure and Events*, 11(3), 422-435. <https://doi.org/10.1080/19407963.2019.1583666>
- Eldridge, A., & Smith, A. (2019). Tourism and the night: towards a broader understanding of nocturnal city destinations. *Journal of Policy Research in Tourism Leisure and Events*, 11(3), 371-379. <https://doi.org/10.1080/19407963.2019.1631519>
- EEA. (2020). *COVID-19 and Europe's Environment: Impacts of a Global Pandemic*. Retrieved from www.eea.europa.eu/publications/covid-19-and-europe-s

26. Gates, C., Subramanina, S., & Gutwin, C. (2006). DJs' perspectives on interaction and awareness in nightclubs. In *DIS '06: Proceedings of the Conference on Designing Interactive Systems* (pp. 70-79). New York: Association for Computing Machinery. <https://doi.org/10.1145/1142405.1142418>
27. Ghalehnoee, M., & Tabatabae, N.N. (2020). Evaluation of Urban Nightlife with an Emphasis on Night-Time Economy Case Study: Kamal Ismail St., Isfahan. *Journal of Sustainable City*, 3(2), 47-62. <http://doi.org/10.22034/JSC.2020.211528.1165>
28. Graham, K., & Homel, R. (2008). *Raising the bar: Preventing aggression in and around bars, pubs and clubs*. Devon, UK: Willan Publishing.
29. GLA. (2024). *London at Night: An Updated Evidence Base for a 24 Hour City*. London, UK: Greater London Authority.
30. Hae, L. (2011). Dilemmas of the Nightlife Fix: Post-industrialisation and the Gentrification of Nightlife in New York City. *Urban Studies*, 48(16), 3449-3465. <https://doi.org/10.1177/0042098011400772>
31. Hendrie, C.A, Mannion, H.D., & Godfrey, G.K. (2009). Evidence to suggest that nightclubs function as human sexual display grounds. *Behaviour*, 146(10), 1331-1348. <https://doi.org/10.1163/156853909X427704>
32. Hollands, R.G. (1995). *Friday Night, Saturday Night: Youth Cultural, Identification in the Post-Industrial City*. Newcastle, UK: Newcastle University.
33. Huang, W. J., & Wang, P. (2018). "All that's best of dark and bright": Day and night perceptions of Hong Kong cityscape. *Tourism Management*, 66, 274-286. <https://doi.org/10.1016/j.tourman.2017.12.006>
34. Hudson, R. (2006). Regions and place: music, identity and place. *Progress in Human Geography*, 30(5), 626-634. <https://doi.org/10.1177/0309132506070177>
35. Jiang, Y., & Hong, F. (2023). Examining the relationship between customer-perceived value of night-time tourism and destination attachment among Generation Z tourists in China. *Tourism Recreation Research*, 48(2), 220-233. <https://doi.org/10.1080/02508281.2021.1915621>
36. Jones, P., Charlesworth, A., Simms, V., Hillier, D., & Comfort, D. (2003). The management challenges of the evening and late night economy within town and city centres. *Management Research Review*, 26(10-11), 96-104. <https://doi.org/10.1108/01409170310784096>
37. Knowles, T., & Howley, M.J. (2000). Branding in the UK public house sector: recent developments. *International Journal of Contemporary Hospitality Management*, 12(6), 366-370. <https://doi.org/10.1108/09596110010343567>
38. Kolioulis, A. (2018). More Day In The Night? The Gentrification of London's Night-Time Through Clubbing. *Bollettino della Società Geografica Italiana*, 1(2), 207-218. <https://doi.org/10.13128/bsgi.v1i2.536>
39. Kovačević, I., Zečević, B., & Đorđević, A. (2020). Bidding as a sales technique in destination management - example of Serbia as an emerging destination. *Teme*, 44(3), 901-912. <https://doi.org/10.22190/TEME181020061K>
40. Leković, K., Kostić, D., Sudarević, T., & Džever, S. (2025). Negativni WOM generacije Z u turizmu. *Marketing*, 56(4), 309-316. <https://doi.org/10.5937/mkng2504309l>
41. Liu, C. H. S., & Fang, Y. P. (2016). Night markets: Entrepreneurship and achieving competitive advantage. *International Journal of Contemporary Hospitality Management*, 28(11), 2374-2398. <https://doi.org/10.1108/IJCHM-03-2015-0114>
42. Lovatt, A., & O'Connor, J. (1995). Cities and the Night-time Economy. *Planning Practice and Research*, 10(2), 127-134. <https://doi.org/10.1080/02697459550036676>
43. Lücke, M. (2020). Club Culture and Electronic Dance Music in Berlin: An Economic, Social and Aesthetical Perspective. In A. Jóri, & M. Lücke (Eds.), *The New Age of Electronic Dance Music and Club Culture* (pp. 55-62). Cham: Springer.
44. Luckman, S. (2001). What are they raving on about?: Temporary Autonomous Zones and Reclaiming the Streets. *Perfect Beat*, 5(2), 49-68.
45. Mandler, T. (2016). Producing pleasure, minimizing harm: Chemical use and harm reduction by queer nightlife workers in Brooklyn, NY. *Contemporary Drug Problems*, 43(3), 258-276. <https://doi.org/10.1177/0091450916651185>
46. Marinković, V., Lazarević, J., & Šapić, S. (2024). The role of national culture and lifestyle in shaping consumer behavior. *Marketing*, 55(4), 245-257. <https://doi.org/10.5937/mkng2404245M>
47. Mattson, G. (2015). Style and the Value of Gay Nightlife: Homonormative Placemaking in San Francisco. *Urban Studies*, 52(16), 3144-3159. <https://doi.org/10.1177/0042098014555630>
48. MONC. (2020). *Economic impact of DC's nightlife industry*. Washington, DC: Government of the District of Columbia.
49. Mazierska, E., & Rigg, T. (2021). Challenges to British Nightclubs During and After the Covid-19 Pandemic. *Dancecult: Journal of Electronic Dance Music Culture*, 13(1), 69-87. <https://doi.org/10.12801/1947-5403.2021.13.01.05>
50. Moss, G., Parfitt, S., & Skinner, H. (2009). Men and Women: Do They Value the Same Things in Mainstream Nightclubs and Bars. *Tourism and Hospitality Research*, 9(1), 61-79. <https://doi.org/10.1057/thr.2008.37>
51. NTIA. (2023). *Night Time Economy Report 2023*. London, UK: Night Time Industries Association.
52. NTIA. (2024). *Night Time Economy Report 2024*. London, UK: Night Time Industries Association.

53. Nofre, J. (2021). The touristification of nightlife: some theoretical notes. *Urban Geography*, 42(10), 1552-1561. <https://doi.org/10.1080/02723638.2020.1855002>
54. Nofre, J. (2023). Nightlife as Source of Social Well-being, Community-building and Psychological Mutual Support After COVID-19 Pandemic. *Annals of Leisure Research*, 26(4), 505-513. <https://doi.org/10.1080/11745398.2021.1964991>
55. Nofre, J., & Garcia-Ruiz, M. (2023). Nightlife Studies: Past, Present and Future. *Dancecult: Journal of Electronic Dance Music Culture*, 15(1), 93-112. <https://doi.org/10.12801/1947-5403.2023.15.01.05>
56. Pratten, J. D. (2003). The changing nature of the British pub. *British Food Journal*, 105(4-5), 252-262. <https://doi.org/10.1108/00070700310477040>
57. Ramón-Cardona, J., Sánchez-Fernández, M.D., Durán-Sánchez, A., & Álvarez-García, J. (2022). Music as an Element of Tourism Innovation: Types of Nightlife Premises in Ibiza (Spain). *Frontiers in Psychology*, 13, 890847. <https://doi.org/10.3389/fpsyg.2022.890847>
58. Rossi, C., & Eisenbrand, J. (2018). Introduction. In C. Rossi, M. Kries, & J. Eisenbrand (Eds.), *Night fever: designing club culture, 1960-today* (pp. 14-23). Weil am Rhein, Germany: Vitra Design Museum.
59. Rowe, D., & Lynch, R. (2012). Work and play in the city: some reflections on the night-time leisure economy of Sydney. *Annals of Leisure Research*, 15(2), 132-147. <https://doi.org/10.1080/11745398.2012.659716>
60. Sellars, A. (1998). The influence of dance music on the UK youth tourism market. *Tourism Management*, 19(6), 611-615. [https://doi.org/10.1016/S0261-5177\(98\)00000-4](https://doi.org/10.1016/S0261-5177(98)00000-4)
61. Seočanac, M., & Dimitrovski, D. (2022). Factors influencing tourists' nightlife experience in Belgrade. *Consumer Behavior in Tourism and Hospitality*, 17(14), 436-452. <https://doi.org/10.1108/CBTH-11-2021-0279>
62. Sheppard, A., & Broughton, M.C. (2020). Promoting Wellbeing and Health Through Active Participation in Music and Dance: A Systematic Review. *International Journal of Qualitative Studies on Health and Well-being*, 15(1). <https://doi.org/10.1080/17482631.2020.1732526>
63. Skinner, H., Moss, G., & Parfitt, S. (2005). Nightclubs and bars: what do customers really want?. *International Journal of Contemporary Hospitality Management*, 17(2), 114-124. <https://doi.org/10.1108/09596110510582314>
64. Song, H., Pan, M., & Chen, Y. (2016). Nightlife and Public Spaces in Urban Villages: A Case Study of the Pearl River Delta in China. *Habitat International*, 57, 187-204. <https://doi.org/10.1016/j.habitatint.2016.07.009>
65. Sönmez, S., Apostolopoulos, Y., Theocharous, A., & Massengale, K. (2013). Bar crawls, foam parties, and clubbing networks: Mapping the risk environment of a Mediterranean nightlife resort. *Tourism Management Perspectives*, 8, 49-59. <https://doi.org/10.1016/j.tmp.2013.05.002>
66. Sound Diplomacy & Seijas, A. (2019). *A guide to managing your night time economy*. London, UK: Sound Diplomacy.
67. Thornton, S. (1995). *Club Cultures: Music, Media, and Subcultural Capital*. Cambridge, UK: Polity Press.
68. Todorović, M., & Bakir, A. (2005). Inaudible noise: Belgrade's academy Club: legacy, old locals and new spaces. *Leisure Studies*, 24(4), 415-434. <https://doi.org/10.1080/02614360500200763>
69. Toubes, D.R., & Vargas-Sánchez, A. (2021). Nightlife entertainment management: Social sustainability and conflict in tourist destinations. *Journal of Tourism & Development*, 36(1), 21-31. <https://doi.org/10.34624/rtd.v1i36.8939>
70. Tutenges, S. (2012). Nightlife tourism: A mixed methods study of young tourists at an international nightlife resort. *Tourist Studies*, 12(2), 131-150. <https://doi.org/10.1177/1468797612454250>
71. Tutenges, S. (2015). Pub crawls at a Bulgarian nightlife resort: A case study using crowd theory. *Tourist Studies*, 15(3), 283-299. <https://doi.org/10.1177/1468797615597856>
72. Tutenges, S., & Böhling, F. (2019). Designing drunkenness: How pubs, bars and nightclubs increase alcohol sales. *International Journal of Drug Policy*, 70, 15-21. <https://doi.org/10.1016/j.drugpo.2019.04.009>
73. Vujović, S., Vujić, N., Premović, J., & Kalinić, M. (2021). Local community attitude toward tourism development in capital cities: example of Belgrade. *Ekonomika Preduzeća*, 69(1-2), 41-54. <https://doi.org/10.5937/EKOPRE2102041V>
74. Zmyslony, P., & Pawlusinski, R. (2020). Tourism and the night-time economy: the perspective article. *Tourism Review*, 75(1), 194-197. <https://doi.org/10.1108/TR-05-2019-0158>

Apstrakt

Teorijski okvir ekonomije noćnog života i praktične implikacije za stakeholdere i razvoj turističke destinacije

Igor Kovačević, Branislava Hristov Stančić

Rad ispituje teorijske aspekte ekonomije noćnog života, složenu prirodu uticaja noćnog života na ekonomiju i imidž destinacije, kao i na upravljanje stakeholderima, uključujući lokalno stanovništvo. Iako je COVID-19 značajno usporio industriju noćnog života, ekonomski efekti, uključujući BDP, GVA i zaposlenost, pokazuju važan ekonomski podsticaj za razvoj destinacije. Da bi destinacija u potpunosti implementirala ekonomiju noćnog života, rad istražuje menadžerske aspekte nematerijalnog iskustva i objašnjava ponašanje potrošača, kao i promene u obrascima stila života i slobodnog vremena. Analiza akademskih i stručnih izvora

pokazuje da pravilno upravljanje razvojem destinacije podrazumeva primenu različitih politika i međusektorsku saradnju, te rad analizira stakeholdere u ekonomiji noćnog života, pružajući uvid u njihove uloge i odgovornosti. U završnom delu, autori daju diskusiju o ključnim faktorima uspeha iz perspektive noćnog života kao katalizatora razvoja destinacije.

Ključne reči: *noćni život, ekonomija noćnog života, iskustvo, urbani razvoj*

Kontakt:

Igor Kovačević, Ekonomski fakultet, Univerzitet u Beogradu
igor.kovacevic@ekof.bg.ac.rs (autor za korespondenciju)

Branislava Hristov Stančić, Ekonomski fakultet, Univerzitet u Beogradu
branislava.hristov@ekof.bg.ac.rs