GLOBAL NIGHTTIME RECOVERY PLAN

WHAT IS THE GLOBAL NIGHTTIME RECOVERY PLAN?

"THE NIGHTCLUB AND THE BAR ARE AMAZING, SPECIAL THINGS - THEY'RE FUNDAMENTAL TO OUR CULTURE. THEY'RE WHAT DRAW PEOPLE TO CITIES, THEY'RE WHAT MAKE PLACES FEEL VIBRANT."

– ANDREW TUCK, HOST OF MONOCLE'S THE URBANIST

The **Global Nighttime Recovery Plan** is a collaborative practical guide that aims to provide all members of the nighttime ecosystem the knowledge and tools to aid their cities in planning for safe, intentional, and equitable re-opening.

Opportunities to Reimagine

Nighttime industries are facing unique pressures, but are also led by strategic and creative problem solvers and collaborative, resourceful organisers. By considering both spatial and temporal dimensions of the 24-hour city, these cross-sector leaders can enable cities to rebound from COVID-19 stronger and more resilient than before.

Each chapter includes:

Guidance from re-opening to re-imagination:
1. **RESOLVE: Analysis** of cities' immediate actions to contain COVID-19.
2. **RESILIENCE and RETURN: Tools and strategies** to shape recovery.
3. **REIMAGINATION and REFORM: Scenario planning** to define next normal.

Not "Best Practice," but "Practice": No one has all the answers yet—the plan highlights various workable approaches in an ongoing, collective learning process.

Challenging "the way things were": Pre-pandemic, nightlife was already vulnerable, and working close to the margin. As we return, how do we re-envision a better "normal"?

Never one-size-fits all: We know what works in one political or cultural context may not work in all. These models are a starting point for cities to modify and re-contextualise in service of more equitable, just, and inclusive nightlife scenes.

Suggestions for measuring progress: Both stories and data—quantitative and qualitative—are essential to capture progress and success in nightlife landscapes.

Harm-reduction mindset: We recognise that people will always want to gather. Rather than denying that impulse, we wish to help people do so safely. This guide should always be used in the context of local public health guidelines.

We hope this resource is of use in your city, and we'd love to hear how you're putting it to work. Please stay tuned at nighttime.org, and reach out to us with questions, ideas, and interest: _hello@vibe-lab.org._

With warm wishes,
The Global Nighttime Recovery Plan team.

Learning As We Go: Gathering data and measuring impact of nightlife scenes through reopening and recovery

Open-Air Nightlife and COVID-19: Managing outdoor space and sound

The Future of Dancefloors: Building more flexible, open, and innovative clubbing experiences

GLOBAL NIGHTTIME RECOVERY PLAN

Sustaining our Nightlife Scenes II: Financial support for independent businesses

Innovating for 24-Hour cities: Rethinking venues, transportation and public space in the 24-hour city

Nighttime Governance in Times of Covid-19: Capacity-building for night mayors and other nighttime governance institutions

Sustaining our Nightlife Scenes I: Financial support models for creative industry workers, individuals and vulnerable populations

THE GLOBAL NIGHTTIME RECOVERY PLAN WILL BE RELEASED CHAPTER-BY-CHAPTER OVER THE COURSE OF 2020 AND 2021. FIND THE LATEST INSTALMENT ON _NIGHTTIME.ORG/RECOVERYPLAN._

AUTHORS

CHAPTER LEAD

Philip Kolvin QC, Licensing Barrister, 11 KBW

INTERVIEWEES & CONTRIBUTORS

Varghese Chacko, NYC Nightlife United
Cody Cowan, Red River Cultural District/NIVA
Robert Gaa, NEXT-Mannheim
Eddie Hatitye, Music in Africa Foundation
Ciarra Lambert, Philadelphia Arts & Culture Task Force
Hendrik Meier, EventKultur Rhein-Neckar e.V.
Rev. Moose, Marauder and National Independent Venue Association
Camilo Ospina Guzman, Asobares
Diana Raiselis, Alexander von Humboldt Foundation
Jane Slingo, Electronic Music Conference and Global Cities After Dark

GNRP EDITORS AND COORDINATING TEAM

Jess Dymond Barber, VibeLab
Michael Fichman, PennPraxis/University of Pennsylvania
Richard Foster, WORM, Rotterdam
Lutz Leichsenring, VibeLab
Mirik Milan, VibeLab
Alexander Salem, University College London
Andreina Seijas, Night Tank
Jia Yuan, PennPraxis/University of Pennsylvania

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INTRODUCTION

This chapter deals with the ways that the state, including national and local government, can help the nighttime sector recover from the impacts of Covid-19.

Traditionally, the state's principal role in relation to the sector has been regulatory. That means granting consents for leisure proposals, monitoring compliance and enforcing against non-compliant operators. Now a new mindset is needed, based on creative partnership.

This means more than handing out money, important as financial support is at this unprecedented time. It means thinking strategically, using all the levers of the state to create the conditions for revival and growth.

Right now, the nighttime sector needs more than just warm words or short-term stimulus. It needs a secure, stable and disciplined operating environment so that the entrepreneurs and creatives who make up the sector, and the investors who back them, have the platform and confidence to plan for the future.

This chapter is directed primarily at policymakers with the power to implement these measures in their localities, cities, or regions. But nighttime advocates, industry leaders, and other stakeholders also play essential roles in building a healthy nighttime sector. Depending on local context, these steps may be carried out in partnership between sectors, or initiated by stakeholders outside government.

Note: This chapter uses "nighttime" as a term to capture the wide range of activities across culture, creative nightlife, hospitality, and leisure, all of which have been significantly impacted by the Covid-19 pandemic. This chapter focuses primarily on these creative and leisure activities, while also recognising they are part of a wider context of urban nighttime activity.

A VIRTUOUS CIRCLE

Towns and cities should plan strategically for success, looking, at the very minimum, at a five year time horizon. This involves a process, not just a set of actions.

We suggest a virtuous circle. Subsequent sections of this chapter explain each step of the process.
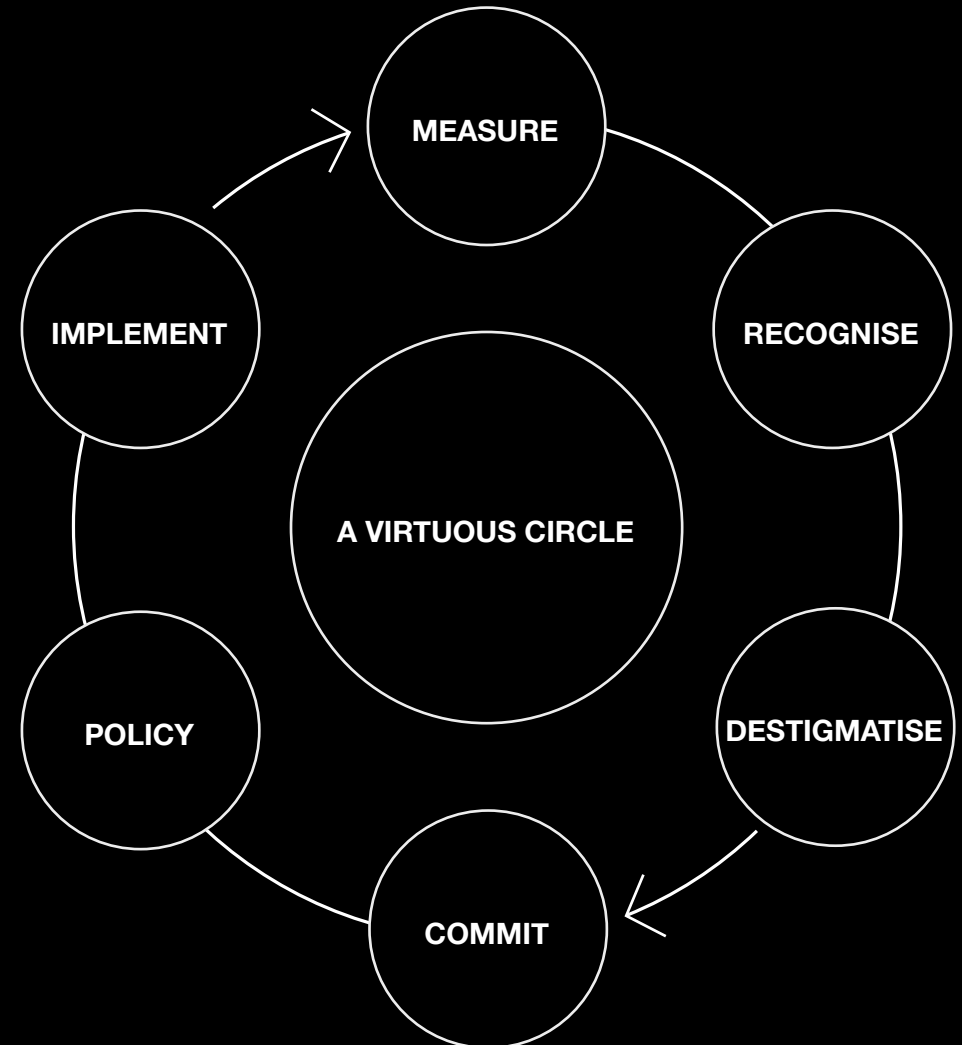
MEASURE

Measuring the nighttime sector brings many benefits and will help inform all your subsequent planning. You can:

- Understand the make-up of the sector.
- Assess its benefits.
- Identify gaps in provision.
- Enable comparison with peer group centres.
- Achieve political buy-in.
- Provide a baseline.
- Measure success.

The following data points can help to build a strong data set:

- Venues: numbers, types, hours.
- Investors: local, national, global.
- Jobs: numbers, types, demographics.
- Economic output.
- Footfall, night and day.
- Customers: age and demographic.
- Why people visit the nighttime economy. Why they choose not to.
- Transport provision.
- Environmental and social impacts.
- Crime data.
- Business confidence.
- Perceptions of nighttime sectors and night spaces.

Repeat this exercise from time to time, to ensure your evidence base is up to date, measure the success of your actions and help to plan the next phase.
It is recommended that you adopt some key performance indicators to monitor growth or decline, e.g. numbers of cultural venues, footfall or public transport usage.

Nighttime advocates outside government may also find this step helpful when building working relationships with the state. Even on small or no budgets, advocates can seek out open data provided by their city or other stakeholders (e.g. real estate), or conduct small-scale DIY surveying of nightlife via social media. This theme will be further explored in Chapter 7.

PHOTO: **JANNUZZI SMITH**
LOCARNO FILM FESTIVAL, SWITZERLAND

RECOGNISE

Three points to remember:

• The hospitality and nightlife sector is a social good.
• It is part of what makes us human.
• It is worth supporting.

Having researched it and identified its creativity, diversity, entrepreneurship and social value, the state should **recognise the value** of the nighttime sector and then proclaim it from the rooftops.

Here are some ways to do this:

• Ensure that the night is headlined in all relevant strategy documents alongside other key themes in town and city governance such as housing, education, welfare and the environment.
• Create a post for a leader of the nighttime sector, whether a minister, a co-ordinator, a tsar or ombudsman, to underline its economic, social and cultural importance.
• Set up a certification or accreditation programme to recognise towns or cities which best support the nighttime sector and those who visit them.
• Create a hook-line for the sector, like #KeepAustinWeird or #LondonIsOpen.
• Put the night at the heart of your social media messaging.

Inscribed on Seattle's Symphony Hall are these words of the composer Aaron Copeland:

"SO LONG AS THE HUMAN SPIRIT THRIVES ON THIS PLANET, MUSIC IN SOME LIVING FORM WILL ACCOMPANY AND SUSTAIN IT AND GIVE IT EXPRESSIVE MEANING."

We would say the same about the nighttime sector in general, being humanity's playground.

GERMANY: CLUB CULTURE IS CULTURE

PHOTO: **KOLJA RASCHKE**
OTTO-SINFONIKER ORCHESTRA BERLIN, KRAFTWERK

One very recent example of official recognition of nightlife comes from Germany, where on May 7, 2021, the Bundestag passed a resolution that included reclassifying music venues and clubs with 'demonstrable cultural connection' as cultural venues under national building law. Clubs' previous classification as places of entertainment (alongside, for example, casinos) not only imposed certain permit and zoning restrictions, but also reinforced stigmas against nightlife. The change now puts clubs in the same category as concert halls, operas, and theatres. The resolution also includes an 'experimentation clause' for noise protection and a potential future introduction of 'Agent of Change'.

This resolution comes in addition to the October 2020 designation of clubs as culture for tax purposes. Two federal fiscal court rulings—one focused on Berlin's Berghain—determined that given techno and house clubs' music-focused programming, tickets should be taxed at the lower rate used for cultural events: 7% rather than 19%.

Coming as a result of many years of community organising and advocacy, these resolutions have practical *and* symbolic implications: as they help nightlife spaces to remain part of the urban fabric. They also send a strong signal about the importance of nightlife to dynamic cities.

UNITED KINGDOM: PURPLE FLAG

CHESTER TOWN HALL, PURPLE FLAG AWARDS

COLOMBIA: SELLO SEGURO IN COVID-19

"Now, more than ever, nightlife and hospitality must demonstrate quality and professionalism in their services in order to generate and rebuild trust, both with consumers and local authorities, and pave the way for the successful reactivation of the sector."

– CAMILO OSPINA, BOARD OF DIRECTIVES, BAR ASSOCIATION OF COLOMBIA (ASOBARES)

THE FIRST RECIPIENTS OF THE SELLO SEGURO ACCREDITATION DURING THE AWARD CEREMONY IN THE OFFICE OF THE MAYOR OF BOGOTÁ IN 2019

Developed in the UK by the Civic Trust, and now operating in 70 locations across the British Isles, Purple Flag accredits safe, welcoming, diverse and accessible town centres. It has helped to define and celebrate the standards underpinning a successful nighttime sector.

The award of a Purple Flag depends on five criteria:
- **The Policy Envelope:** An after-hours policy that shows a clear strategy based on sound research, integrated public policy and a successful multi-sector partnership.
- **Wellbeing:** Successful destinations are all safe and welcoming with all sectors playing their part in delivering high standards of customer care.
- **Movement:** Getting home safely after an evening out is crucial, as is the ability to move around the centre on foot with ease.
- **Appeal:** Successful destinations offer a vibrant choice of leisure and entertainment for a diversity of ages, groups, lifestyles and cultures.
- **Place:** Successful areas are alive during the day, as well as in the evening. They contain a blend of overlapping activities that encourage people to mingle and enjoy the place. They reinforce the character and identity of the area as well as flair and imagination in urban design for the night.

The Safe Seal (*Sello Seguro*) is a recognition provided by the city of Bogotá to licensed establishments that achieve high security and quality standards in their services. The Seal allows these businesses to stay open for two additional hours on Thursdays, Fridays, Saturdays and the days preceding national holidays. It also provides them with institutional support, which enhances their reputation with both patrons and residents.

Among the requirements, businesses that wish to obtain the Seal should:
- Have evacuation plans and hold evacuation drills once a year
- Have fire protection kits and emergency exit alarms
- Have trained security personnel and a designated driver scheme
- Have CCTV and soundproofing systems
- Encourage patrons to be respectful towards neighbours

Reactivating the nighttime economy requires building a collaborative environment. During the pandemic, the Seal has been a good platform for businesses to implement social distancing measures, as having all these requirements makes them more prepared to handle crowds safely and efficiently. Additionally, it has been a useful tool for businesses to rebuild trust with patrons, because the recognition acts as evidence of safe and responsible business practices.

DESTIGMATISE

In some areas, the nighttime sector is seen as a negative force to be tamed. This is unnecessary. It is old-fashioned thinking which has led to curfews, lockdowns, prohibition and other regressive and counteractive policies. *Destigmatising* the concept of nightlife is therefore paramount in effective state support.

When nightlife is seen as a liability, it is sometimes because the people working in and enjoying the hospitality sector are different from the people regulating it. Sometimes it is because of negative media attention. Or there may be misunderstanding about the sheer diversity and benefits of the night.

Just the name "nighttime economy" can be off-putting to policy-makers. "Social economy", "hospitality sector" or even just "6-6" can help to accentuate the positive, enabling the conversation to start from a more constructive place.

The process of destigmatisation is an essential step in re-basing the conversation from "how can we protect ourselves from the nighttime sector?" to "how can we support the sector to grow as a safe, welcoming, diverse and creative space?"

When destigmatisation *doesn't* take place, it can result in policies that further stigmatise the sector. One example: the UK's 2008 *Local Authorities (Alcohol Disorder Zones) Regulations* would have allowed local councils to declare their local night-time economy an "Alcohol Disorder Zone", imposing a charge on operators to manage the zone, in addition to what they already paid through licence fees, business rates, deployment of security personnel, national insurance, taxes and alcohol duties. Fortunately, no council wanted the notoriety of being the first declared Alcohol Disorder Zone and eventually the legislation was quietly abandoned.

In the context of the Covid-19 pandemic, going back and forth between curfews and reopenings has also caused mistrust in the public. Businesses are often the ones to take the blame for the inconsistency and shortcomings of these measures, further stigmatising an already vulnerable sector.

PHOTO: **CARL MILNER**
"MOMENTOUS," LIGHT NIGHT LEEDS

Destigmatising and supporting nighttime must also include bringing visibility to nighttime workers, and encouraging those partaking in the night to treat nighttime workers with respect and care. (See Chapter 4 for a fuller discussion of nightlife work and individual support.)

How to destigmatise it? That is easy:

• Rename it.
• Redefine it.
• Celebrate it.
• Support it.
• Partner it.

The nightlife and hospitality sector is an important reason why people want to live, work and invest in your town and city. So big it up.

COMMIT

There is a galvanising moment in the life of any town or city when its government moves beyond being a mere regulator to becoming a supporter and partner of the nighttime sector.

A city or regional government can commit in any number of ways:

- Put support for hospitality and nightlife in the manifesto.

- Create a headline vision for nighttime. This can work as a call to action for stakeholders as well as a declaration of intent. See London's initiating vision *From Good Night to Great Night.* Additionally, Berlin's *Free Open Air Charta,* Mannheim's *Jungbusch Agreement,* or further examples from Bogotá, São Paulo, and Madrid are good instances of manifestos developed by non-state actors. These informal, bottom-up visions for governance can open the door to partnership with state actors (see *Further Reading: Commit* for links).

- Establish a body, such as the San Francisco Entertainment Commission, to work with and promote nighttime and creative activity. Nightlife advocates and industry leaders might also create a similar structure outside of government, as in the case of the Berlin Clubcommission (see Chapter 5 for more on nighttime governance).

- State a commitment to the hospitality sector in the corporate strategy.

- Better still, announce this commitment, while putting in motion all the necessary steps to translate commitment into action.

- Take a specific initiative, such as commissioning a Nightlife Action Plan. For a good example, see *Strengthening Toronto's Night-time Econom*y (see *Further Reading: Commit*).

POLICY EXAMPLE: LONDON VISION

When Sadiq Khan became Mayor of London in 2016, he appointed a Night Time Commission and a Night Czar. As an initiating step, the Chair of the Commission, Philip Kolvin QC, wrote *From Good Night to Great Night*, the Mayor's vision for the night time economy, which informed City Hall's later work in the field. The vision contained 10 guiding principles:

London at night will:

1. *Be a global leader.*

2. *Provide vibrant opportunities for all Londoners, regardless of age, disability, gender, gender identity, race, religion, sexual orientation or means.*

3. *Promote all forms of cultural, leisure, retail and service activity.*

4. *Promote the safety and wellbeing of residents, workers and visitors.*

5. *Promote welcoming and accessible nightlife.*

6. *Promote and protect investment, activity and entrepreneurship.*

7. *Promote domestic and international visits to London.*

8. *Be strategically located across London to promote opportunity and minimise impact.*

9. *Become a 24-hour city that supports flexible lifestyles.*

10. *Take account of future global and domestic trends in leisure, migration, technology, employment and economics.*

POLICY

Now, translate political commitment to policy, baking in your commitment and ensuring that it pervades nighttime activity for the benefit of the sector.

POLICY EXAMPLE: THE LONDON PLAN

The new London Plan places the night and culture at the forefront of city planning. One of its core points is:

To build on the city's tradition of openness, diversity and equality, and help deliver strong and inclusive communities, those involved in planning and development must […] promote the crucial role town centres have in the social, civic, cultural and economic lives of Londoners, and plan for places that provide important opportunities for building relationships during the daytime, evening and night time.

This 24-hour vision cascades down into area-based policies supporting hospitality and nighttime. For the Central Activities Zone this means:

The unique concentration and diversity of cultural, arts, entertainment, nighttime economy and tourism functions should be promoted and enhanced.

This vision also plays through into policies specifically supporting grassroots culture:

London's rich cultural offer includes visual and performing arts, music, spectator sports, festivals and carnivals, pop-ups and street markets, and a diverse and innovative food scene, which is important for London's cultural tourism. The vibrancy of London's culture is integrally linked to the diverse communities of the city, and grassroots venues and community projects are as important as London's famous cultural institutions in providing opportunities for all Londoners to experience and get involved in culture.

A town or city could also create a culture- or hospitality-sector specific policy. Good examples abound, such as Glasgow, Sydney (Australia), and Greater Manchester (see *Further Reading: Policy*).

CONSIDERATIONS FOR DEVELOPING STRONG POLICY

Policies should support a wide variety of businesses at night, creating a diverse offering attractive to a wider demographic. This provides greater resilience to the economy, while drawing in spend from a wider proportion of the population, and

insulating against crime by keeping a mix of age-groups on the streets into the night time. It is a key recipe for success.

The most important thing is that the policy includes meaningful protections for nighttime sectors and actions to support them. Warm words are not enough.

The robustness of a policy depends on two main factors:
- A sturdy evidence base.
- Proper public consultation involving all stakeholders.

A consultation should be structured to gather all relevant views. For example:

- Many will be happy to fill in on-line surveys. Not all will.
- Some may prefer to be asked questions in the street.
- Others may enjoy contributing to chat-room conversations.
- Often trade or community associations will want to submit letters or reports.
- Public meetings can also be a good way of finding out community views.
- It should specifically focus on young people who will have strong views but who are generally hard to reach in municipal consultation exercises. Go into clubs, pubs, squares, schools and colleges, and actively seek their views.

The worst way of consulting is to publish a plan and then give a short time for responses. The resulting community engagement will be surface-level, failing to get beneath the skin of the sector it is supposed to support, which precludes meaningful engagement and change.

The best way is to generate public buy-in to your process, for example through social messaging and public advertising, as from Paris' *Comité des Noctambules* (Night Owl Committee).

Améliorer
les nuits parisiennes

COMITÉ des NOCTAMBULES

PROMOTING DIVERSITY

To ensure that state assistance helps to promote diversity among local businesses in nightlife, authorities may:

- **Prioritise businesses led by underrepresented and/or marginalised groups.** Nightlife caters to many different identities, and including diversified leaders will strengthen local economies.
- **Focus on businesses that are involved in local communities**—hiring staff from the neighbourhood, working with local organisations (schools, nonprofits, etc)— and respectful of nearby residents.
- **Reach out to community groups** to ensure diverse businesses are aware of aid.
- **For aid programmes that require applications,** make the application easy to understand and not laborious. Translate the application in multiple common languages.
- **Consider where aid criteria might unnecessarily exclude particular groups or businesses** (e.g. business eligibility criteria may exclude lounges and clubs that have music but don't sell tickets or have a specialised soundsystem). Ensure nightlife aid criteria are not biased against any particular groups and / or written in ways unwelcoming to trans and nonbinary people and communities.
- **Minimise implicit bias by having actual conversations with business leaders from diverse backgrounds.** Consult with industry advocacy groups and business improvement districts, as they will have greater access to different businesses. Include hospitality groups as the majority of nightlife's net revenue comes from alcohol sales.

—VARGHESE CHACKO, NYC NIGHTLIFE UNITED

PHOTO: **PHIL VOLL**
MANNHEIM

SYDNEY, AUSTRALIA: 24-HOUR ECONOMY STRATEGY

Sydney's far-reaching and innovative strategy was published as part of its response to the pandemic. Its opening words, from Stuart Ayres, New South Wales' Minister for Jobs, Investment and Tourism, were an explicit endorsement of the value of the 24-hour economy:

At its core, our objective is to create a 24-hour city that is world-renowned for its vibrancy, diversity, safety and access to amenity right throughout the day and night. To compete on the world stage and create jobs, we must have a fantastic after dark experience and 24-hour amenities for all to enjoy.

The strategy is built around the attributes of an ideal nighttime experience as ranked by Sydney residents: safety, hygiene, personal space, affordability, transport, diversity, discoverability and welcome.

It then sets out the main opportunities for the city to pursue, including:

Place-making: including a city co-ordinator, a nighttime hub certification programme, a 24 hour economy acceleration programme for councils, the reactivation of under-used spaces and building and the protection of places of historic and cultural significance.

Diversification: support diversification by businesses, extend opening hours among low impact businesses, simplify requirements for pop-ups, cultural events and food trucks.

Industry and cultural development: ensure affordable spaces for creative industries, embed the 24 hour economy in government precincts, incubate talent in the nighttime industries.

Connectivity: extend late night transport choice, enhanced parking options for nighttime hubs, ensure safer "last mile" options for workers and visitors.

Changing the narrative: promote nighttime industries; re-establish vision of Sydney as a global cultural destination, develop distinct branding for key nighttime hubs, create a digital, centralised information platform for all of Sydney's 24 hour hubs.

PHOTO: **BOAZ @PHOTOSBYBOAZ**
BY YOUR SIDE, SYDNEY, SPRING 2021

According to Jane Slingo, the Executive Producer of Global Cities After Dark,

"WE ARE MILES AWAY FROM WHERE WE WERE 5 YEARS AGO, WHEN THERE WAS A CORROSIVE "US V THEM" MENTALITY. THERE WAS A LOT OF ANTAGONISM AROUND POLICING AT NIGHT, AND VENUES LOCKED DOWN FAR TOO EARLY. COVID HAS ALIGNED THE DESIRE OF NIGHTLIFE SECTORS AND GOVERNMENT TO REVITALISE SYDNEY AFTER DARK AND THERE HAS BEEN A SIGNIFICANT SHIFT IN THE GOVERNMENT'S ATTITUDE TO NIGHTLIFE AND LIVE MUSIC FROM A POLICY PERSPECTIVE. THIS NEW DIRECTION PROMISES A FAR MORE COLLABORATIVE APPROACH BETWEEN INDUSTRY AND GOVERNMENT AS VENUES START TO OPERATE AGAIN.
POLICING REMAINS A KEY CHALLENGE ACROSS MANY SECTORS WITHIN SYDNEY'S NIGHTTIME ECONOMY, SO HOPEFULLY THIS RENEWED SENSE OF COLLABORATION BETWEEN GOVERNMENT AND INDUSTRY WILL EXTEND TO POLICING."

PHILADELPHIA, USA: EQUITY IN COVID-19 ARTS RECOVERY

The proposed zeroing-out of Philadelphia's arts budget in June 2020, combined with the economic crisis caused by Covid-19, led to the development of the *Philly Culture United* virtual campaign, where community members called for better budget balancing—particularly through the defunding of police. The arts community saw this to be an urgent equity issue affecting a disadvantaged community. Many artists followed these campaigns and political developments, and translated this information to our respective audiences: as a rapper and party emcee, Instagram and social media allowed me to reach entertainers, dancers, DJs, nightlife photographers and videographers, promoters and partygoers. These grassroots conversations led to direct dialogues with Philadelphia city leaders, particularly Council member Isaiah Thomas heading the city's Covid-19 *Disadvantaged Communities* taskforce.

These initial dialogues led to town-hall style discussions about equity issues in the sector, and pushed the city council to create an *Arts and Culture Taskforce* (ACTF) to research further. Drawn from 200+ applicants, a 16-member taskforce was assembled in December 2020 to represent a breadth of age, sector, years of practice, and funded/non-funded status. The taskforce ranged from 17 years old to retirement age, and represented Philadelphia rappers, DJs, promoters, dancers, church musicians, orchestra directors, film directors, drag artists, theatre representatives, poets, music media entrepreneurs, visual artists, gallery directors, and music/culture festival owners and organisers. The goal? To present a proposal to the city council about how to address the city's equity issues, and how best to spend the arts budget.

We first hosted a series of "info dumps" to hear from the community, and then settled upon 4 key strategies: a plan for permanent funding, a plan for individual artists and smaller organisations, a plan for the youth in arts, and a plan for Philadelphia nightlife. Each of these four strategies were tackled by a smaller team of taskforce members and community volunteers. Emerging suggestions led to meetings with city, state, and federal level elected officials—and to the first steps of implementation. Two key action steps from these strategies are already in the works: first, $1 million in *Illuminate the Arts* grants fund individual artists, non-profit, and for-profit arts organisations and businesses in the short-term, and second, a plan for nightlife governance beginning with the creation of a Nighttime Economy Office and extending nightlife bar/venue hours to 4am.

PHOTO: @SHOTSFIRED215
#FNFPARTY, PHILADELPHIA / PHOTO TIM BLACKWELL

The final report read, *"Arts and culture represent living, breathing communities which depend on their craft for physical well-being and survival in the world. Our work is present in every aspect of the city's makeup."* The partnership of the ACTF, community stakeholders, and officials like Philadelphia Cmbr. Thomas and Pennsylvania Rep. Jordan Harris have been essential in the city fully recognising this truth.

—CIARRA LAMBERT (QUEEN JO), PHILADELPHIA ARTS & CULTURE TASKFORCE CO-CHAIR

IMPLEMENT

There is no global blueprint for implementation.The best and most cost-effective measures will emerge from your data-gathering and research, consultation and policy work. Here, we set out a smörgåsbord of measures to inspire your own ideas. We have divided these into 4 themes: *financial, regulatory, promotional,* and *physical.*

FINANCIAL

In the early days of the pandemic, many nations gave direct financial assistance to the night time economy, such as:
- Grants for artists.
- Payments to culture venues at risk.
- Furlough payments for workers.

In some cases, debts were released or suspended, or enforcement was delayed, including by:
- Suspension of tax payments.
- Suspension of business rate payments.
- Reduction of goods and services tax such as VAT.
- Prevention of repossession for rent arrears.

As society emerges from the pandemic, it is likely that, in time, direct financial aid will diminish. But there are still many ways that financial assistance can be granted:
- Reviews of licence fees.
- Reviews of property taxes to remove any fiscal advantages for on-line operators.
- Reviews of tax on goods such as VAT to level the playing field between venues and shops.
- Reduce / remove travel charges at night.
- Allow further time to pay arrears of taxes and rates.
- Establish rent review mechanisms for town centre venues affected by reduction of footfall.
- Moratorium on evictions for non-payment of rents.

COLOMBIA: TAX AID FOR NIGHTTIME

The Colombian government recognises tourist and leisure activity as a social and economic right which contributes to a healthy, productive life and the cultural identity of communities. It has adopted far reaching measures to support the tourism and nighttime sector.
- In Colombia, 19% tax is payable on commercial property rentals. The Government temporarily suspended tax payments from May to July 2020.
- The normal GST in Colombia is 19%, with the Bar & Restaurant Industry required to charge an 8% consumption tax. From June to December 2020, this tax was suspended.
- On New Year's Eve 2020, the Colombian Government and the National Congress passed a new tourism law designed to promote the recovery of the industry following the pandemic. This included:
  - Tax reductions and exemptions for tourism operators.
  - Tax discounts for investments in environmental improvements.
  - Reduction of VAT on air tickets.
  - Exemption on VAT payable by Colombians on hotel and tourism services including conventions, exhibitions and entertainment.
  - 0% consumption tax for Bars & Restaurants for the whole of 2021.

Forward thinking towns and cities might find other ways to leverage money into the night time economy.

While currently the hotel economy is suffering, this will not always be the case as domestic and international tourism revives. Towns and cities may consider a small levy on hotel bills to pay for investment in hospitality or popular nightlife zones. While some hoteliers resist such tax on the grounds that they already pay national and local taxes and VAT, that is not an argument against the principle of a tourist tax, just the amount. The principle, that visitors to an area might pay a small amount towards its upkeep, is a sound one.

PHOTO: DARREN COWLEY
NOTTINGHAM, UK

Another way of raising a collective sum for the public good is through Business Improvement Districts, a concept from the USA, now exported elsewhere. The idea is that businesses within a defined zone vote to pay an extra sum on their rates, which is given to a management company to spend for their common good.

One example is Nottingham, England, the first to have a specific nighttime BID, where monies are to be spent on street ambassadors, light nights and improvements to the city's gateways.

Then there is Austin, Texas, which has based its regeneration efforts around its music and grassroots nighttime sector, and wrapped its support around an integrated scheme for the maintenance of a safe, sustainable and attractive downtown core. Please see the text box.

NIGHTTIME BUSINESS INSURANCE

All businesses need insurance. Worldwide, many businesses thought they had insured themselves against business interruption caused by the pandemic, only to find their insurance companies denying liability because of complex policy wording. In the UK, the national regulator, the Financial Conduct Authority, had to take the insurance industry to Court to establish that their policies did in fact cover the pandemic.

National government should work with the insurance industry to ensure through standard wording that similar problems do not arise in the future. However, this is not a long-term fix: it is open to the industry to write policies which exclude pandemic cover. Therefore, there needs to be State-backed insurance to cover perils such as cancellation of festivals, which insurers are reluctant to cover. Germany, Austria, Norway, and the Netherlands have implemented festival insurance schemes for summer 2021. For businesses, insurance should be universally available as a lifeline, not a landmine.

AUSTIN TEXAS: THE DOWNTOWN AUSTIN ALLIANCE

Operating since 1993, the Alliance benefits from a special property assessment on large downtown properties, which is then reinvested for the benefit of the area. The scheme has been periodically renewed with the overwhelming support of property owners.

The Downtown Austin Vision, the product of consultation with a wide spectrum of stakeholders, contains four guiding principles: 1) A Thriving Centre, 2) Welcoming Places, 3) Growing Neighbourhoods and 4) Leading Mobility Downtown.

Building on the Vision, the Alliance published a five year strategy in 2018:

Thriving Centre
1. Improve and promote downtown as the region's primary business and cultural centre.
2. Attract and grow new businesses, residents and visitors to foster downtown's economy.
3. Preserve and grow existing retail, historic and cultural assets. Attract new ones.

Welcoming Places
1. Transform downtown's public spaces into an integrated, vibrant experience of arts, green space, music, culture and creativity-for everyone.
2. Broadly address the needs of people experiencing homelessness. Reduce concerns about homelessness among people who live, work, and visit downtown.
3. Deliver a consistently clean and safe downtown experience.

Growing Neighbourhoods
1. Grow downtown's unique and vibrant mixed-use neighbourhoods and districts.
2. Plan for downtown's evolving edges, connections and density.
3. Make downtown streets more walkable, accessible and enjoyable.

Leading Urban Mobility
1. Advance the development of a robust transit network for people to get to, from and around downtown.
2. Maximise effective transportation options for downtown commuters, residents and visitors.
3. Improve the experience and availability of parking in downtown for commuters, residents and visitors.

REGULATORY

"THE PANDEMIC HAS HELPED US TO UNDERSTAND HOW THE ROLE OF GOVERNMENT COULD BE, ITS SKILLS, ITS FUNCTIONS ACROSS THE ARTS. THE PANDEMIC ARRIVED ON TOP OF A SYSTEM ALREADY UNDER PRESSURE—MANY ARTISTS WERE GENERALLY STRUGGLING TO MAKE ENDS MEET. SO ARTISTS ARE STARTING TO WONDER: IS THERE A FUTURE WITH GOVERNMENT? AS A REGULATOR AND ACTIVE SUPPORTER OF THE ARTS, THE GOVERNMENT HAS A BIG ROLE TO PLAY."

– EDDIE HATITYE, MUSIC IN AFRICA FOUNDATION

As town and city authorities move from being just regulators to partners of the leisure sector, they should rethink their approach to regulation. Regulation should not be an obstacle for businesses, but a clear and helpful set of rules to help them to comply, and which they can navigate without undue cost.

Here are some examples:

- **Review your regulatory schemes to reduce or remove barriers.** A good example in the UK was the Business and Planning Act 2020, which removed the need for planning, alcohol licensing and tables and chairs consents to extend pubs onto the pavement, and replaced it with *one* simple application (see *Further Reading: Regulatory*).
- **Re-classify nightlife.** German legislators have reclassified clubs and live events venues as cultural institutions, so allowing them to benefit from fiscal advantages and planning protection. (see *Recognise* for further discussion).
- **Make policy provision for later operation,** subject to controls to ensure that the amenity of the neighbourhood is protected.
- **Maximise social-distancing capacity:** Allow bars and clubs to use upstairs and basement spaces to retain their capacities while allowing for social distancing.
- **Relax cumulative impact policies:** Some area policies contain strict controls against further bars and clubs because of over-provision. Because of forced closures, those policies should be reviewed or relaxed. In December 2020, Liverpool City Council, which has a vibrant nighttime sector, decided to repeal its cumulative impact policies.

- **Carry out pre-warned multi-agency visits** rather than multiple visits from different agencies.
- **Change the motto from "doing to" to "doing with".** Get off a venue's back and stand by its side. For example, when regulators encounter venues out of compliance, work in partnership on an action plan rather than moving straight to enforcement.
- **Appoint a city ombudsman to work with venues** who are having trouble navigating the system, and to direct investors to the right sites and to people who will help them.
- **Incorporate "agent of change" principles into policy.** The principle requires the 'agent of change' to consider key measures, and thus protects pre-existing users, such as music venues, from complaints by new neighbours caused by the way their housing was built. This includes considerations around glazing, ventilation, orientation of bedrooms, or use of balconies.

AGENT OF CHANGE

The principle of Agent of Change originated in the USA. In 2018, the principle achieved national recognition in the UK through inclusion in the Government's National Planning Policy Framework:

"AGENT OF CHANGE
Planning policies and decisions should ensure that new development can be integrated effectively with existing businesses and community facilities (such as places of worship, pubs, music venues and sports clubs). Existing businesses and facilities should not have unreasonable restrictions placed on them as a result of development permitted after they were established.

Where the operation of an existing business or community facility could have a significant adverse effect on new development (including changes of use) in its vicinity, the applicant (or 'agent of change') should be required to provide suitable mitigation before the development has been completed."

- **Pass planning policies restricting or preventing chains** from locating in particular areas, and preventing conversion of empty town centre venues to non-retail or leisure use unless their non-viability for such uses has been established.
- **Simplify access to space:** Relax planning regulations to make it easier for community hubs, co-operatives, artists workshops and mutual aid organisations to go into empty premises on a meanwhile or permanent basis.

- **Reintroduce "happy hours"** so that bars and restaurants can incentivise workers to stay in centres in the early evening.
- **Prevent the loss of venues valuable to the community,** like the Joiners Arms in East London.
- **Set up schemes for registration of Assets of Community Value.** In the UK these allow communities to apply to register an asset for its social well-being or social interests, including cultural, sporting or recreational interests which requires the owner to offer the asset to the community before selling it to anyone else.

POLICY EXAMPLE: LONDON, UK: JOINERS ARMS

When developers applied to demolish the famous LGBTQ+ bar the Joiners Arms in Tower Hamlets to turn it into luxury flats, it was feared that this would be yet another loss of a much loved cultural venue. Community members developed *Friends of the Joiners Arms* in late 2014 in response to this threat, and in 2015 secured *Asset of Community Value* status for the bar. Partly as a result of their advocacy, the local Council decided that it would only grant planning permission for the development if it incorporated a replacement LGBTQ+ venue—the first time such a decision had been made. The developer has funded the operation of a temporary-use LGBTQ+ venue as the plans for the site are developed.

The GNRP authors strongly recommend a review of the purpose of regulation, which is not to punish but to protect. This mindset moves away from a hierarchical, antagonistic relationship towards a creative partnership. Over-regulation is to be avoided, good lines of communication are to be maintained and trust is to be built. When enforcement is necessary, it needs to be consistent, transparent and proportionate. It has to be understood that the pandemic has threatened cultural life globally, and that it remains fragile.

Regulatory support for the sector can be frustrating and time consuming. But it must be remembered that few operators want to break the law or endanger people. And it is often the smallest operators—those without battalions of risk assessors and managers—who have the least financial ability to withstand an enforcement process, who are the most at risk and therefore who need the most support from regulators. Now is the time to reset the relationship, to help the nighttime sector into compliance.

PHOTO: EWAN MUNRO
JOINERS ARMS, LONDON

PROMOTIONAL

Towns and cities may consider steps to make their cultural, nighttime, and hospitality activity more visible:

- Work with the tourism bureau to market and promote nightlife or particular hospitality districts.

- Help to establish Business Improvement Districts for busy nightlife districts (see *Regulatory*).

- Set up accreditation schemes such as the Purple Flag and Sello Seguro programmes (see *Recognise*).

- Organise a Notta Bianca, Nuit Blanche or Light Night to help to market centres at night and to bring in a demographic that does not normally come in at night.

- Put hosts and guardians into busy nightlife districts—street angels, guardians or pastors—to ensure that visitors feel welcome and safe. Examples include Rembrandtplein 'square hosts' (Amsterdam, NL) *Street Angels* (Windsor, UK), *Les Pierrots de la Nuit* (Paris), *Nachtschicht* mediation (Mannheim, DE), among others.

- Create or encourage street festivals—music, busking, theatre—to activate public spaces and build community cohesion.

- Create an annual city or borough of culture scheme, to help areas build and celebrate their cultural bases in a spirit of local pride and friendly competition.

PHOTO: **COURTESY OF CITY OF AMSTERDAM**
SQUARE HOSTS, 2016

BERLIN *TAG DER CLUBKULTUR* 2020: STATE SUPPORT OF CLUB CULTURE

Berlin's vibrant, improvisatory culture—one that has traditionally had a low entry level to many marginal and underrepresented groups—and longstanding 24-hour cultural licensing has allowed a late-night culture to flourish; one that is unlike any other city. Its present-day club culture is the inheritance of many conditions from the '90s, especially plentiful space, minimal oversight, and a lack of curfew that allowed for a culture of experimentation to thrive. But in the early 2010s, as Berlin began to rebrand and promote itself via this creative culture, artists and creators didn't always feel the benefit. Whilst the city showcased the output of creative communities, gentrification displaced creators from their spaces, creating a pervasive feeling of 'artwashing' without meaningful partnership or support.

That's why the October 2020 *Tag der Clubkultur* **(Day of Club Culture)** was such a significant milestone for the relationship between Berlin officials and its club culture. The Berlin Senate Department for Culture and Europe allotted 400,000 EUR in support of club culture, to be granted to clubs and collectives exemplifying diversity, inclusion, artistic innovation, and social and ecological sustainability. Using these criteria, a diverse five-member jury representing multiple facets of the Berlin scene selected forty awardees to receive 10,000 EUR each in unrestricted funds. The event showcased the breadth of club culture with Covid-19 compliant activations citywide, including exhibitions, film screenings, performance art, panel discussions, and music ranging from techno dancefloors to orchestra performance. The award criteria emphasised emerging as well as established voices and particularly clubs and collectives centering marginalised communities, providing them a new level of visibility and funding.

Tag der Clubkultur provides a strong example of city officials working in partnership with a city's grassroots creative scene: officials not only positively acknowledged club culture, but also provided substantial direct support through an unbureaucratic, streamlined funding mechanism. Here, this example of promoting and amplifying a city's scene is built upon all the prior steps expressed in this chapter: the recognition and destigmatisation of nightlife, the city's commitment to partnership and support, and the development of policy and regulation that allows nightlife culture to thrive.

— **LUTZ LEICHSENRING**, BERLIN CLUBCOMMSSION

PHOTO: **FRANK METZROTH**
INK AGOP AT CREAMCAKE, TAG DER CLUBKULTUR, BERLIN

PHYSICAL

Many towns and cities have implemented pavement widening schemes to enable bars and cafes to spread out onto the pavement (see Chapter 1 for more on this). These have generally been successful, allowing establishments to recover some of their lost income from social distancing inside. In some areas, venues are being allowed to place tables in street parking spaces. This is also a way of improving the environment of local areas and promoting active travel. See examples in Further Reading: Physical.

Gentrification has caused friction with late night venues the world over, causing a loss of clubs, dance venues and grassroots music venues through displacement. In smaller cities such as Amsterdam, it has been possible to relocate 24 hour venues to the periphery. In larger cities, this has sometimes proved more difficult because outlying venues are not as accessible by public transport. However, the rise of app-based private hire companies has made it much easier to provide large, late night venues out of earshot of residential areas. Towns and cities should consider the re-use of warehouses, printworks and rail depots as late night hubs.

Towns and cities should also create or encourage schemes enabling small business start-ups in unused space. Taking London as an example, these schemes have taken many forms, from larger-scale development to grassroots and temporary-use projects, and bring opportunities as well as real challenges.

In South London, the Granville Arcade (now rebranded as Brixton Village) covered market, slated for demolition, was preserved through the efforts of Friends of Brixton Market in 2009, and granted National Heritage status given its significance in the UK's Afro-Caribbean community. To address vacancies and disrepair in the near-derelict arcade, the owners started granting short licences and rent-free periods for local businesses to set up in small units. Now Brixton Village is a hive of successful restaurants, cafes and shops, employing local people and attracting new groups to the area. It has also incubated businesses which have spread out into other towns and cities. One success of Brixton Village is that it has mixed retail and catering uses, so that the catering operations can spread out into shared space areas in the evenings, so doubling the use of space and lowering the rents for resident businesses.

In nearby Peckham, a disused multi-storey car park was saved from redevelopment through the "Save the Peckham Multi Storey" community campaign, and is now a vibrant hub of music, arts, catering, fitness and other local services, operated in the main by entrepreneurs from the local neighbourhood and surrounding areas.

PHOTO: **JAKE DAVIS**
PRINTWORKS, LONDON, UK

Peckham Levels, with Frank's Café, its famous rooftop bar overlooking London's skyline, is now leased long term to the management organisations by the local Council, London Borough of Southwark, which sees it as a viable long-term arrangement. It is a triumph of partnership between Councils, who have land and power, and community entrepreneurs, who have creativity and initiative. Neither would have worked without the other.

In Tottenham Hale, north London, a disused mechanics depot was transformed into a 10,000 square foot community-garden-by-day and club-space-by-night, and is managed by the social enterprise Grow Tottenham. The site, which opened to the local community in 2018, is also home to the popular 400-capacity club space The Cause and Threads, a community radio station—and is a prime example of a grassroots-led temporary-use project—championing local people, communities and talent.

These examples do not come without challenges. Rents in Brixton Village (formerly Granville Arcade) have risen for longstanding operators, pushing up prices that have shifted its customer base. Brixton acid techno venue Club 414 closed after increased noise complaints from intensifying residential development (as discussed in the *Regulatory* section). Peckham Levels' design incorporated community-benefit hours for businesses, reduced-rent artist studios, and a focus on local business, but the hub has also struggled at points with footfall and business turnover, and some feelings of disconnect from the surrounding community. Grow Tottenham is limited by its temporary-use framework: its transient status precludes deeper investment in the space and greater community impact.

Area reactivation or regeneration is complex, requiring the consideration of many different stakeholders. Learning from the challenges as well as the successes of these and other examples enables urban actors to maximise the benefits to all.

MANNHEIM: COMPREHENSIVE NIGHTTIME SUPPORT

While just 300,000 people live in Mannheim, it has a regional population of 2.4 million and is a leading centre of night culture. The city recognised that cultural workers have been among the hardest hit by the pandemic and will need support to help to rebuild their careers and financial security.

The city undertook a comprehensive set of measures to help to support the nighttime sector during the pandemic:

Financial:

- Redirected cancelled city event budgets to make grants to clubs and other venues.
- Making interest free loans to venues, with a simple application process.
- Granting free space with safe infrastructure to mount festivals.

Regulatory:

- Establishment of *Nachtschicht* (Night Shift) mediation service to resolve conflicts between venues and neighbours.

Physical: Open Space

For summer 2021, a current concept proposes open spaces to be donated by the City. These are designated for cultural use, with a basic infrastructure including a stage, bar, ecological sanitary facilities and a lighting and sound system. Performers can therefore book for their shows, with part of the proceeds going to these performers.

This concept also includes simple pop-up areas which can be used flexibly by performers to put on shows. The city's night mayor is identifying pilot locations.

This scheme, which particularly favours young performers and those without means to build production companies and hire venues, would be easy to replicate in towns and cities globally.

PHOTO: **GEMEINSCHAFTSZENTRUM**
NACHTSCHICHT (NIGHT SHIFT), MANNHEIM

The former *Nachtbürgermeister* (Night Mayor) Hendrik Meier argues for the permanent adoption of these schemes:

"EVERYTHING WE'RE TRYING RIGHT NOW IS SUPPOSED TO STAY FOR ANY POST-COVID SCENARIO, INCLUDING A POSSIBLE APPROXIMATION TO A 24H CITY. WE HAVE TO CONVINCE OUR ADMINISTRATION THAT THESE STEPS ARE NOT ONLY A NECESSITY FOR THE WAY WE CHALLENGE THE PANDEMIC, BUT ALSO SUSTAINABLE AND DEMANDED STEPS TO MAINTAIN AND DEVELOP OUR ROLE AS A NIGHTTIME CITY."

CONCLUSION

"SOME GOVERNMENTS HAVE DONE WELL IN TERMS OF PROVIDING RELIEF TO CREATIVES DURING THIS EPISODE. WE ARE AWARE THERE ARE MANY CHALLENGES AND CANNOT BE NEGATIVE ONLY HERE. WHAT I WISH TO SEE, HOWEVER, IS GOVERNMENT NORMALISING THE CONCEPT OF INTERVENING IN THE INTEREST OF ARTISTS AND NOT BEING A SPECTATOR. WE NEED OUR GOVERNMENTS TO FOSTER AN ENABLING ENVIRONMENT FOR ARTISTS AND I THINK THE FIRST STEP IS TO REGULATE OUR INDUSTRIES MORE EFFICIENTLY AND TO PROVIDE MORE RESOURCES TO CREATIVES."

—**EDDIE HATITYE**, MUSIC IN AFRICA FOUNDATION

PHOTO: **JOSHUA MELLIN**
METRO CHICAGO SAVE OUR STAGES MARQUEE

Covid-19 came at a moment when there was already a mounting global recognition of the importance to local economies and communities of a vibrant nighttime sector. That sector has been at the forefront of economic casualties of the pandemic. State bodies will need to step up their partnership with local investors and creators to help the industry survive and prosper in the longer term. In some cases they will need to reimagine or even repurpose their centres to create a culture-led revival. They will also need to respond and make provision for a flight of cash into suburban areas. This is not something to resist: it should be celebrated as a means of strengthening local communities, reducing reliance on private transport and promoting active travel.

In this chapter we have tried to show how this can be achieved. By embarking on a structured process and taking a strategic approach, city elders can harness the ingenuity of the industry to their own levers of power to create sustainable leisure economies for the post-Covid generation.

CODA: SAVE OUR STAGES

In the USA a dynamic trade body, the National Independent Venue Association (NIVA), representing nearly 3,000 shuttered venues, campaigned vigorously for federal support for performance venues.

This was eventually passed in the USA's $900 billion relief package. $15 billion was allocated to Shuttered Venue Operators Grants. The grant, which is intended to benefit independent entities, amounts initially to 45% of their 2019 gross earned revenue, which must then be put towards the legitimate expenses of business. It will be a lifeline for thousands of enterprises pushed to the brink of bankruptcy through no fault of their own.

This success is due to a growing recognition of the importance of the cultural sector to economies and wellbeing nationwide, and a realisation of the root and branch damage caused by the pandemic. But most of all it is a testament to the possibilities of grassroots activism and collective action for the common good.

NIVA has taught us that the recovery of the nighttime sector lies in all of our hands.

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'SBA Venue-Relief Website Receives More Than 17,000 Applications in First 24 Hours' (Variety): *variety.com/2021/music/news/sba-venue-relief-website-svog-1234961601/*

CONTRIBUTORS

CHAPTER LEAD

Philip Kolvin QC *(Licensing Barrister, 11 KBW)* acts for the leading names in leisure in the UK. He is the author of several leading textbooks in the field, an Associate Fellow at the University of Westminster's Centre for Law, Society and Popular Culture, and the Patron of the Institute of Licensing. He is a former Chair of the Institute and also of the Night Time Commission for London, Best Bar None and Purple Flag.

CONTRIBUTORS AND INTERVIEWEES

Diana Raiselis is a German Chancellor Fellow with the Alexander von Humboldt Foundation, researching the role of nightlife in sustainable cities. She is a founding member of the Los Angeles Nightlife Alliance.
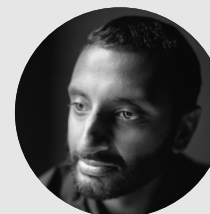
Varghese Chacko *(President, NYC Nightlife United)* is the Founding Partner and President of NYC Nightlife United, a resource and advocacy non-profit that supports local venues and professionals impacted by the pandemic. He co-founded City Farm Presents which is a festival production and marketing company created by The Bell House and Union Hall team. Varghese is also on the National Independent Venue Association's Diversity, Equity, and Inclusion Task Force Committee. He is excited to help our industry reopen as well as ensuring cultural sustainability for businesses and workers.

Cody Ross Cowan *(Executive Director, Red River Cultural District; President, Music Makes Austin; Chair, NIVA Local Organizer's Committee)* is a seasoned music industry veteran and community leader born and raised within the vibrant live music culture and art scene of Austin, Texas. He has worked top-to-bottom in the Austin music industry starting in 1997 while working at two of the most iconic clubs in the city - Emos and Mohawk. Cowan later cofounded the Red River Cultural District (RRCD) in 2016, for which he currently serves as the nonprofit's executive director with areas of focus including economic development, grassroots organizing, live music policy, and innovation for the live music and cultural tourism economy.

Robert Gaa *(Night Mayor, NEXT-Mannheim)* is Night Mayor of Mannheim since 2020, and sets his cultural roots in electronic music. The mechanical technician and DJ is part of several cultural associations and initiatives, currently focussing on concepts to reopen nightlife and to reactivate cultural activities.

Eddie Hatitye *(Director, Music in Africa Foundation)* is one of the most recognisable young cultural operators in Africa. For more than 10 years he has been actively involved in the arts and culture sector, contributing immensely in the establishment of key structures on the continent. As the executive director of the Music In Africa Foundation, a non-profit pan African initiative that he has headed since its inception in 2011, Hatitye has travelled across the globe setting up networks and implementing various projects. Before establishing Music In Africa as a fully fledged NGO, Eddie worked for the Goethe-Institut as project manager. Previously Hatitye was the head of content and editor for South Africa's leading online music industry portal, Music Industry Online. He has also worked on reputable music-related projects in South Africa including launching Pro-Systems, a leading print publication for the live event, AV

and broadcast industries. As an active music producer and one-half of house music duo Epic Minds, Hatitye has produced records with some of Africa's most talented underground acts.

Ciarra Lambert *(Queen Jo; Co-Chair, Philadelphia Arts & Culture Task Force)* is a lyrical firebrand whose artistry is amplified by her role as house emcee for DJ Matthew Law's #FNFParty. *Cleopatra's Rapture* marked Queen Jo (QJ)'s 2014 debut. Crowned *"Philadelphia's Best New Artist of the Year,"* QJ played her first major gig at the Firefly Music Festival the same year. After the defunding of Planned Parenthood in 2017, QJ collaborated with several local artists to create and perform at *Pussy Claps Back,* an annual fundraising benefit show that supports young girls' health and arts initiatives. In 2018, QJ was featured on Okayplayer. After opening for Jungle Pussy, WXPN dubbed her *"a little bit boom-bap, a little bit house, and a whole lot of sexual liberation."* Collaborating with director, Emilia Wieding, Queen Jo released a documentary tackling the issues of hip hop and feminism in a short documentary entitled, *HollaBack,* which won best short film at the Women in Hollywood film festival (2019) and a feature in the New York Hip-Hop film festival in 2019. She released *Broad Street Bella* that same year. Queen Jo has performed with Ursula Rucker, Planet Booty, The Skins and Lion Babe. Queen Jo is a 2020 alum of Black Thought's hip-hop master class, which culminated in a performance at New York City's famed Carnegie Hall. Queen Jo's other recent achievements include a 2021 appointment to serve as co-chair of Philadelphia's Arts & Culture Taskforce and committee chair of the Youth In Arts subset.

Hendrik Meier, M.A. *(Spokesperson, EventKultur Rhein-Neckar e.V.)* is a music economist, operator of a booking and artist management agency and political spokesman for EventKultur Rhein-Neckar e.V.. As Germany's first Night Mayor, he has already been involved in a variety of nightlife issues in his adopted hometown of Mannheim. As part of the night culture network VibeLab and as a lecturer at HCU Hafen City University Hamburg, he is working relentlessly on new solutions to strengthen the night in a social, political and socio-cultural context.

Rev. Moose *(Managing Partner/Co-Founder, Marauder; Executive Director/Co-Founder, NIVA (National Independent Venue Association); Executive Director, National Independent Venue Foundation)* stands at the forefront of developing artists and organizations from around the world. His boutique music marketing firm, Marauder, customizes long-term strategies and services for each client's specific needs in the North American market. Through his work running Independent Venue Week in the US, Moose helped create NIVA (National Independent Venue Association) to organise and support American independent venues and promoters. Before founding Marauder, Moose greatly extended the international reach of The Syndicate's radio, publicity, and marketing departments; additionally, during his many years at the helm of CMJ, he helped develop US programmes for national export initiatives. His deep involvement with worldwide musicians inevitably directed him towards managing a diverse roster of international artists as co-owner of The Underground Management.

Camilo Ospina Guzmán *(Board of Directors, ASOBARES (Association of Bars of Colombia))* has 15 years of experience in the NightTime economy, public affairs and the tourism sector. Aware of the importance of land use plans (urban regulations), police regulations, tax statutes, 24-hour city management, technical quality standards for the gastronomic, tourism and night entertainment industries, he has led actions and alliances in self-regulation and strategies in social responsibility in Colombia from the Presidency of the *Association of Bars of Colombia ASOBARES*, a trade union organisation that represents more than 2500 establishments in the country and which is the benchmark of the sector for officials, public entities of the national and local order, media and private sector. Current Vice President for LATAM of the *International Nightlife Association*.

Jane Slingo *(Director, Electronic Music Conference; Co-Founder, Global Cities After Dark)* is Director of EMC, Director of VibeLab Asia Pacific, Co-Founder of Global Cities After Dark, and a committed and passionate advocate for nightlife that is inclusive, safe and flourishing with creativity. Jane has worked in the electronic music industry since 1994. Her career path has been intrinsically linked to nightlife throughout the decades since – as a performer, promoter, booking agent, programmer and artist manager. She is still a practising artist manager today, representing Meanjin/Brisbane and Naarm/Melbourne based artists Sampology and Middle Name Dance Band. Jane is a board member of peak bodies MusicNSW and the Association of Artist Managers. She also currently sits on committees and advisory groups for APRA AMCOS and the Australian Music Vault, and in recent years has presented evidence at the NSW Parliamentary Inquiries into the Night-time Economy and the Music and Arts Economy. Although she feels awkward about 'power lists', Jane was surprised and appreciative of the acknowledgement in TheMusic's 2020 *Power50 Most Influential Figures in the Australian Music Industry.*

TEAM

Jess Dymond Barber works in communications as a creative strategist and content producer to amplify underground artists and creative spaces. Based in Berlin, Jess is interested in the unifying aspects of music and the intersection between art, design, regional policy and the nighttime industries.

Michael Fichman is a city planner, researcher and lecturer at PennPraxis at the University of Pennsylvania's Weitzman School of Design. He is also a nightlife organiser and musician, and is an Emerging City Champions fellowship recipient for his work with 24HrPHL.

Richard Foster is PR and Communications Manager at WORM, a Rotterdam-based multimedia alternative cultural centre and network organisation at the intersection of (popular) culture and (performing) arts. His writing appears regularly in The Quietus, The Wire, Louder than War, and other music and academic publications.

Berlin Clubcommissioner **Lutz Leichsenring** + former Amsterdam night mayor **Mirik Milan** are co-founders of VibeLab, which engages, connects, and counsels cross sector stakeholders to keep cities vibrant and flourishing after dark. VibeLab has consulted on the formation of nightlife offices and commissions in London, Madrid, New York, Tokyo, Vienna, Los Angeles, and more, and continues to facilitate idea exchange and implementation for communities, institutions, government agencies and brands worldwide.
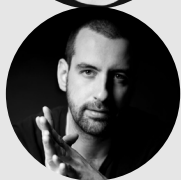
Alexander Salem is an interdisciplinary urban researcher based between London and Berlin, and is the GNRP Project Manager. He is currently undertaking his MSc in Urban Studies at University College London, and is researching the impacts of Covid-19 on creative and cultural practitioners in London's LGBTQ+ nightlife scenes.

Andreina Seijas is a Venezuelan researcher and urban planning consultant. She specialised in nocturnal governance and planning during her doctoral studies at the Harvard University Graduate School of Design. In 2020 she founded Night Tank, an international consulting firm that focuses on this novel field of research and practice.

Jack Waghorn is a graphic and web designer with an MA in Design of Experiences from the Sandberg Institute, Amsterdam. Based in the UK, his practice operates mostly the fields of alternative music and culture.

Jia Yuan is a Summer Design Fellow at PennPraxis at the University of Pennsylvania's Weitzman School of Design. She is also an urban planner and researcher focusing on sustainable transportation planning and data-driven planning.

THE PREVIOUS CHAPTERS OF THE GLOBAL NIGHTTIME
RECOVERY PLAN ARE AVAILABLE AT *NIGHTTIME.ORG*

CHAPTER 1: OPEN-AIR NIGHTLIFE AND COVID-19: MANAGING
OUTDOOR SPACE & SOUND

CHAPTER 2: THE FUTURE OF DANCEFLOORS: BUILDING MORE
FLEXIBLE, OPEN, AND INNOVATIVE CLUBBING EXPERIENCES

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MODELS FOR NIGHTLIFE INDUSTRY WORKERS, INDIVIDUALS,
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STAY TUNED FOR NEXT CHAPTERS THROUGHOUT 2021.

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