

GLOBAL NIGHTTIME RECOVERY PLAN

CHAPTER 4:

SUSTAINING OUR NIGHTLIFE SCENES: SUPPORT MODELS FOR NIGHTLIFE INDUSTRY WORKERS, INDIVIDUALS, AND VULNERABLE POPULATIONS

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



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.

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CONTENTS

INTRODUCTION

6

WHO ARE THE NIGHTLIFE WORKERS?

10

CURRENT NEEDS

14

Nightlife worker survey

14

Direct Cash and Rent Assistance

16

CHALLENGES IN ADDRESSING THE NEEDS OF NIGHTLIFE WORKERS

18

RECOMMENDATIONS & CASE STUDIES

20

Short Term Solutions

20

Case Study: CARES for Music (US)

26

Case Study: When The Night Fell - The South African Experience

28

Sustainable Solutions

34

Case study: COSIMO Foundation

38

Case study: Governance and the future workplaces for nighttime creative industries

42

CONCLUSION

44

FURTHER READING

46

CONTRIBUTORS

49

TEAM

53

INTRODUCTION

"PRE-PANDEMIC I CONSIDERED MYSELF TO BE A SUCCESSFUL ARTIST. NOW I'M TRYING TO FIGURE OUT HOW NOT TO BE HOMELESS."

- ANONYMOUS SURVEY SUBJECT, SUMMER, 2020

Nightlife was halted in March 2020 - part of the global shutdown response to prevent the spread of Covid-19. Those who worked in nightlife industries found themselves suddenly out of work. At the turn of 2021, many countries are still experiencing rising infection rates and business closures continue. Despite encouraging news about vaccines and rapid testing technologies, the end of the pandemic is not imminent. Hope that nightlife closures would be temporary has evaporated. Nightlife arts and culture establishments were the first to close, and will likely be the last to open. The situation for those employed by nighttime industries is dire - this document is designed to offer some practical strategies from around the world which governments and communities can use to help lessen the impact.

The scale of the economic impact of the pandemic to creative industries is staggering. The Brookings Institution estimated a loss of nearly 3 million jobs and \$150 billion in sales in the creative sector from April 1 to July 31 of this year in the United States alone. In Germany, which has provided some of the most comprehensive support to dislocated workers, in late summer 2020, unemployment in creative industries was over 20% higher than the national average, and in performance-reliant sectors the rate was 2-3 times the national average. South Korea, which has handled the virus very well by global standards, estimated a \$9.2 billion (US) in losses to culture, entertainment and tourism related industries in the first 9 months of 2020 due to an 81% loss in tourist traffic.

Nightlife workers have seen their income disappear and they have been trying to stay afloat. While some have been able to access relief funds and subsidies, it largely has been insufficient. We surveyed 300+ individuals in the nighttime arts and culture industries from 11 countries - 98% lost income due to Covid-19, while only 49% received aid (largely unemployment assistance) and only 15% claim the aid they are receiving is sufficient. For some, relief funds have run out and no additional relief has been provided.

Major nightlife hubs are in cities, which often have a higher cost of living, making economic conditions extremely precarious. Nightlife workers, classified as non-essential, are exhausting their resources, including their savings. Households that depended on nightlife to earn a living are on the brink of financial ruin. This may result in irreversible damage to the nightlife industry and the cities that have benefited from its presence as people threaten to leave creative industries. Our survey research also documents an alarming mental health crisis in nightlife industries.

The magnitude of the crisis was amplified because of the many pre-existing structural problems with industry business models, government services, health and social supports, cultural value systems, and national and local economies vis-a-vis nighttime workers and creative workers. Some countries and communities have provided more effective safety nets than others.

Whereas previous chapters of the GNRP have dealt with places and concepts - clubs, outdoor spaces, infrastructure, urban planning, and governance - this chapter is explicitly about the people who are nightlife. This chapter outlines nightlife workers' current needs, the obstacles they are facing during the pandemic, tools for short-term relief, and the challenges in trying to provide immediate resources to these workers. Additionally, we provide recommendations for reforms which would create a more sustainable nighttime economy that provides more security, prosperity, and dignity to workers. These recommendations are directed towards governments, nighttime industries, or other actors.

This document is divided into the following sections:

1. Who Are the Nightlife Workers?
2. Current Needs: Nightlife Worker Survey
3. Challenges in Addressing the Needs of Nightlife Workers
4. Recommendations & Case Studies
 - a. Short Term Solutions
 - b. Sustainable Solutions



PHOTO: MARCO LASTELLA

"HAVING YOUR MONTHLY INCOME SIMPLY DISAPPEAR IN THE BLINK OF AN EYE HAS BEEN HARROWING TO SAY THE LEAST."

"THERE'S BEEN AN IMMENSE PRESSURE FROM LANDLORDS, STRESS AND FRUSTRATION FROM NOT BEING ABLE TO PROVIDE FOR MYSELF AND MY FAMILY AS MOST RELY ON ME FOR ASSISTANCE PLUS THE HARSHIPS OF NOT REALLY KNOWING WHERE YOUR NEXT MEAL WILL COME FROM."

"OUR WORK DEFINES THE CULTURE OF THE CITY, AND YET IN OUR TIME OF NEED WE ARE GOING WITHOUT AIR."

"BETWEEN FEBRUARY AND NOW I HAVE LOST ABOUT 7 DIFFERENT JOBS WHICH HAS DEPLETED MY FINANCIAL PICTURE.. THOUSANDS OF EUROS."

"I REALLY REALLY NEED FINANCIAL ASSISTANCE FOR ME (AND MY SON)."

"I'VE BEEN PICKING PLASTIC BOTTLES TO SURVIVE."

WHO ARE THE NIGHTLIFE WORKERS?

TALENT BOOKER **MUSICIANS** SOUND ENGINEERS
DJS PARKING ATTENDANTS SEX WORKERS
CARPENTERS LIGHTING TECHS GENERAL MANAGERS
STAGEHANDS **INTERNS** STYLISTS PHOTOGRAPHERS
GRAPHIC DESIGNERS **BARTENDERS** SERVERS
USHERS PRODUCTION MANAGERS PUBLICISTS
CHOREOGRAPHERS PUBLIC RELATIONS
BACKLINE TECHNICIANS SECURITY STAFF
ACCOUNTANTS CATERERS SANITATION STAFF
DANCERS PROMOTERS SERVERS DRIVERS
RIDE SHARE DRIVERS TRANSIT WORKERS BARBACKS
CHEFS RUNNERS SINGERS FOOD TRUCK OWNERS
HAIRDRESSERS AUDIO TECHNICIANS

This chapter focuses primarily on the creative sector within the nighttime economy: the workers in nightlife who work in concert halls, nightclubs, bars, theatres, and associated industries. This remit extends to occupations that support this sector that aren't conventionally considered creative. The figure on the facing page lists some of the many occupations in the nighttime economy who are a part of a functioning nightlife. In acknowledging the other types of workers within this economy, we aim to make the point that nightlife workers are not a niche unto themselves; they are part of a critical piece of a larger economy which is often overlooked. This is consistent with the emerging focus on life at night and the nighttime economy as a greater lens through which to consider nightlife and creative industries.

The nightlife creative sector is a vital piece of economic activity in many regions, particularly areas that are globally known for their culture. Nighttime is often ill-measured, but some studies exist which isolate nighttime workers. A breakdown of nighttime workers (6PM-6AM) estimates that of the 5.3 million workers in Greater London, 1.6 million people work at night - one tenth of those in the culture and leisure industries. Though no complete data sets on industries relying on foreign-born workers is available, 15.7% work in recreational activities (day/night). (Fernandez-Reino et al, 2020)

Nightlife workers were vulnerable prior to this pandemic. They are often "unseen." They are either physically not seen by the rest of society, unmeasured by economic surveys, un-represented in civic society, and/or undocumented either in work or in citizenship. Creative work is often very insecure in nature, with attrition rates over 50% on ten-year timeframes.

There are persistent, well-documented inequities between the producers and the consumers in cultural industries and especially in the nighttime economy. Many groups who have been socially excluded and discriminated against found a means to earn a living through nightlife culture. People of colour and the LGBTQIA+ community largely originated and shaped nightlife culture as we know it today. Despite this, the same social challenges that brought various racial and sexual minorities to seek refuge in nightlife also exist within the nightlife economy; cultural erasure, pay disparities and lack of opportunities for these groups is, unfortunately, the norm. This is evident by looking at top DJ earners or nightlife proprietors, most of whom are white and/or male in societies thought to be multicultural in some respect.

The nature of the work also contributes to the vulnerability of nightlife workers. Most nightlife workers are not permanent employees at an organisation but “gig” workers. The Gig Economy Data Hub outlines the various characteristics that describe “gig” work.

GIG WORK:

Work Arrangement - Gig workers tend to have short term relationships with their employers which tend to be project based or for specific tasks. (Includes freelancing, temporary work, self-employment, and contracted work.)

Legal Classification - Gig workers are not considered permanent employees by their employers and are classified differently. Often they are not given benefits, and taxes are not taken from their paychecks as they would for more traditional workers.

Nature of Work - Gig workers may have varying schedules, some flexibility in when and how they work, and may not have direct oversight.

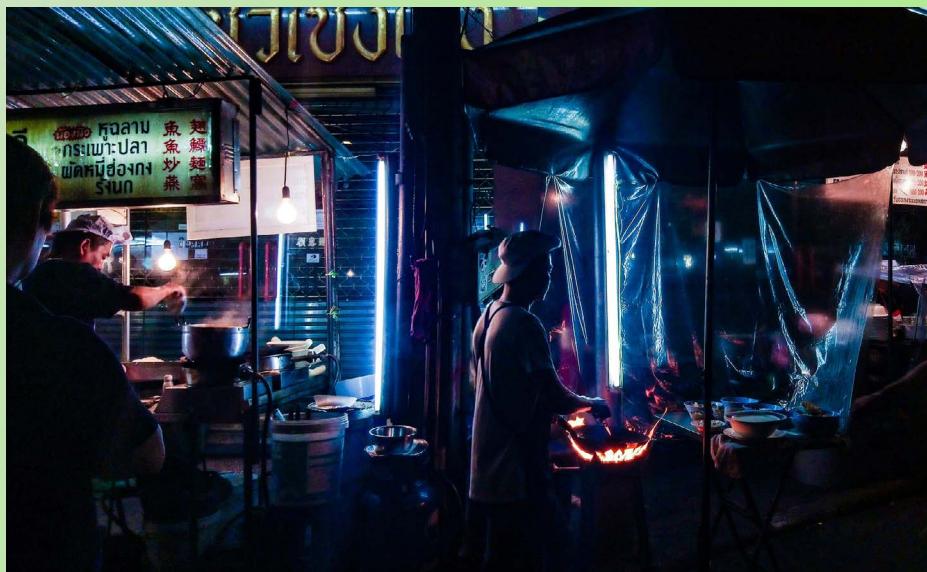


PHOTO: XVIIIIZZ

Many nightlife workers can be characterised as gig workers in some respect. Many are paid per shift or performance and if the service isn't rendered, they are not paid. Many are freelancers or self-employed, and are not as easily covered by traditional relief such as employer-based unemployment assistance if they lose a job. In the survey conducted for this chapter, 78% of respondents classified themselves as “self-employed”.

Estimates by the European Commission suggest that those working in cultural industries are twice as likely to be self-employed as those in the rest of the workforce.

There is a greater structural issue with *nightlife* workers because there are challenges inherent to working non-traditional hours. They are part of a larger group known as *nighttime* workers. *Nighttime* workers vary from the forklift operators to restaurant and bar workers to the ride-share drivers. These workers are often vulnerable to exploitation due to varying factors: their immigration status, lack of regulatory oversight as their work takes place during non-traditional hours, and the perception that their work is unskilled as it is often physical in nature. Many nighttime workers also fall under the gig worker category. They may be paid below minimum/living wages because their working arrangements or demographic profile makes them vulnerable to exploitation by employers.

They also face the challenge of inconvenience in working during the night as rapid transit is not as easily available. This also impacts the safety of these workers as they travel to/from their jobs. There are limited options in general for nighttime workers as many businesses are not open to accommodate their lifestyle needs and this may impact their ability to take care of themselves, losing out on sleep to attend to ordinary life tasks and errands.

Nighttime workers, by the nature of their labour, are often not considered within the greater context of the labour movement. Many civic events and movements take place during the day when they are asleep, or in the early evening/night when they are heading to work. Their hours may also be irregular which does not allow for a balance which can provide a sense of security. There are obstacles which prevent these workers from organising and there is an invisibility among this group when governance considers any policy to address labour issues.

CURRENT NEEDS: NIGHTLIFE WORKER SURVEY RESULTS

Once nightlife venues closed across the world with little to no advance warning, employment ceased for many without any severance or emergency assistance. Gigs that nightlife workers had booked and planned for in future months then began to be cancelled, as it became more clear that the pandemic would last longer than most anticipated. Community-based aid provided temporary emergency relief for some while some governments worked on larger scale relief plans that would reach more than the traditional workforce, who are often overlooked when addressing economic decline. While some programmes were implemented to provide economic relief for those rendered unemployed by the pandemic, it is unclear that many those in nightlife were eligible or received such aid.

"I FEEL SO DEPRESSED AND SO LOST AS IF I HAVE NO PURPOSE. I CAN'T EVEN PUT FOOD ON THE TABLE."

"WE HAVE BEEN LEFT OUT & FORGOTTEN. I AM ANGRY, SAD, LOST AND CONFUSED."

In order to understand what nightlife workers were experiencing during this pandemic, the chapter authors created a short survey to learn about the pandemic's impact on these workers. This survey was translated into six different languages and distributed globally through informal networks.

We digitally disseminated a survey in six languages, and received 300+ responses from across 11 countries and 6 continents. Our sample is biased towards US and EU subjects, but is complemented by (and consistent with) research done by the Music In Africa Foundation, Music Workers Alliance and others in the discussion below.

SURVEY STATISTICS:

TOTAL RESPONSES: 328



- 78% are self-employed
- 98% lost income due to COVID
- 49% received aid - mostly unemployment aid
 - Only 14.8% of those who received aid said it is sufficient
 - 16.7% state that the aid is only partially or temporarily enough
 - 10% claim they may not return to the business; 3% have decided not to return; 2% say they will return but with a reduced capacity



SUBJECTS “MOST PRESSING” NEED:

- Cash Assistance 19%
- Rent Assistance 19%
- Mental health support 12%
- Employment in a different field 11%
- Free/Low-cost healthcare and medication 11%
- Less than 10% - Food Assistance, Training/Education for employment, Access to remote working equipment, Shelter/Housing

CURRENT NEEDS: DIRECT CASH AND RENT ASSISTANCE

The respondents to the survey largely indicated a need for housing and/or financial assistance - with just under 40% saying this was their *most pressing need*. Less than half of those who responded are receiving financial assistance and it is largely insufficient for their living needs. In some countries, enhanced relief provided due to the pandemic expired months ago. Similar surveys, such as one conducted by Music In Africa, showed heavy financial losses for individuals, but subjects suggested private grants as the best hope for relief. A survey by the Music Workers Alliance suggests that a small minority of creative workers are receiving employer-based assistance.

The labour market for creative industries may be very tight for some time to come. Assistance to these nightlife workers is just one of the many competing funding needs for governments, but the need for this might be very long lasting. The possibility of an extended recession or depression and mass closures of creative spaces and spaces and firms means that financial need will extend beyond the availability of widespread rapid testing and/or vaccines.

HEALTHCARE AND MENTAL HEALTH SUPPORT

Our survey solicited a great deal of free-answer feedback from respondents regarding their mental health. The pandemic only exacerbated pre-existing conditions for nightlife workers. Help Musicians (UK) 2016 study of mental health in the music industry found a majority of respondents reporting panic attacks, high levels of anxiety, or depression. Not nearly as many respondents reported having sought help for these mental health issues.

Under "normal" circumstances, nightlife work often depends on a strong sense of entrepreneurship, social camaraderie in and out of the workplace, and (for artists) ego-centric self-reliance. The workplace is often tolerant of the use of alcohol or drugs and social relationships are often transactional. It is an industry characterised by failure - venues and careers fail as frequently as they start, those failures are often deeply personal, and there is little safety net. These circumstances left the workers in nightlife in an already precarious position.

Most nightlife workers saw their immediate income evaporate in March 2020, and their long-term income earning opportunities dried up soon after. There is the stress of not being able to meet their own basic needs and a sense of despair due to the uncertainty of the nightlife industry and their place in it moving forward. The "shutdown" of this industry has also created isolation and many respondents report feeling alone. Complimentary research by the Music Workers Alliance shows a threat of long-term dislocation - a third of their subjects are considering leaving the creative field and 15% have had to move for financial reasons. As the nature of their work already limited access to resources, they appear to be having difficulty in obtaining the mental health support they need.

"I HAVE BEEN FEELING EXTREMELY HOPELESS THAT THIS EXTREME MISMANAGEMENT OF THE PANDEMIC BY THE GOVERNMENT HAS EFFECTIVELY ENDED NIGHTLIFE AND PERFORMANCE ARTS FOR GOOD, AND THAT'S SOMETHING THAT I USED AS A MENTAL HEALTH AIDE AS WELL AS PERSONAL EXPRESSION IS NOW GONE."

CHALLENGES IN ADDRESSING THE NEEDS OF NIGHTLIFE WORKERS

NIGHTLIFE NEEDS ACKNOWLEDGEMENT AS BOTH A CULTURE AND BUSINESS

While it is clear nightlife venues and firms are revenue-generating businesses, it is difficult for governments to acknowledge the cultural significance of nightlife. Nightlife exists beyond the experience of a “night out” - it’s the time and place of production of art and culture across various areas including but not limited to: recorded music, dance, and visual art. Those who participate in nightlife - as workers and/or patrons - are often members of marginalised groups which are usually neglected politically and targeted and punished unfairly in the enforcement of laws. Many of the laws which criminalised certain types of nightlife, like New York’s repealed Cabaret Law or Japan’s Fueiho code, have their roots in capricious over-policing of marginalised groups.

There are also moral concerns by many governments when considering supporting nightlife. The stigma of nightlife as a scene for rampant drugs and sex is still prominent. While emergence of “night mayors” and government offices that seek to support the nightlife industry have developed globally over the past two decades, many localities focus more on legislation that seeks to restrict nightlife rather than expand economic opportunities. This prohibition-oriented governance approach likely restricts the appetite governments have to specifically aid nightlife workers.

However, there are obvious economic benefits to supporting the nightlife sector. Nightlife is an industry and in many cities, a very important part of the economy. Many venues are “small businesses”, not owned by large international corporations. Many also hire locally; even venues that attract international performers hire local artists and production staff to support these events. The “small c” culture which characterises much of nightlife should be recognised alongside “capital C” culture like symphony orchestras - for purposes of cultural and political legitimacy and for financial support during the pandemic.

NIGHTLIFE WORKERS ARE POORLY ORGANISED AND HARD TO REACH

While many cities have acknowledged the importance of nightlife to their city, there are few large-scale advocacy efforts from within governments to support the nightlife industry or its workers. Some governments have allocated more resources to supporting the industry (via “Night Mayors” and other services), but these offices are often small, without true legislative or regulatory power that could influence policy. Without a clear grassroots movement among nightlife workers and those who patronise nightlife establishments to lobby governments, it is difficult for allies within government to advocate for nightlife workers outside of support for relief for establishments. However, gig workers are not often economically connected to businesses which might receive relief that they can pass along to employees. This is a consequence of platforms who discard their responsibilities onto those classified as self-employed or independent contractors.

Past regulation of this industry has created mistrust which may discourage people from working with the government, even during a pandemic, to secure resources for nightlife workers. There is often a lack of data or adequate classification of data to determine how many nightlife workers are impacted by policy and events such as a pandemic, which can prove challenging in demonstrating need of assistance. Outreach and organisation of those nightlife workers and those who support nightlife was a challenge prior to the pandemic due to the irregular work hours of those working in the nighttime economy and has been even more difficult now that people are living more isolated lives during this “shut down”.

RECOMMENDATIONS & CASE STUDIES

In rebuilding the nighttime economy from this pandemic, there is an opportunity to create a more sustainable, resilient, and equitable environment for its workers. While some of the characteristics of night work present challenges, understanding these concerns can lead to positive changes to improve conditions for workers throughout the nighttime economy.

SHORT TERM SOLUTIONS

As of January 2021- almost a year into the global closure of nightlife - income streams from nightlife work are mostly non-existent. There is little current or near-term opportunity to replace this income, “pivots” to alternative business models are insufficient to compensate for the loss of nightlife work.

Direct monetary subsidy is the best short-term form of relief for nightlife workers. It will allow them to stabilise their living situation, take care of basic needs and hopefully improve mental well-being, but it is one among many tools which are available to support workers. Other subsidy methods include mutual aid and new income models for cultural producers. The following section contains examples and case studies of creative or effective short term solutions available to governments, individuals and communities.

- Emergency Relief for General Workers
- Emergency Grants for Artists
- Mutual Aid
- Empowering Communities to Access Government Relief (Case Study: CARES for Music)
- Direct-to-artist Patronage
- Targeted Government Relief For Creative Workers (Case Study: The South African Experience)

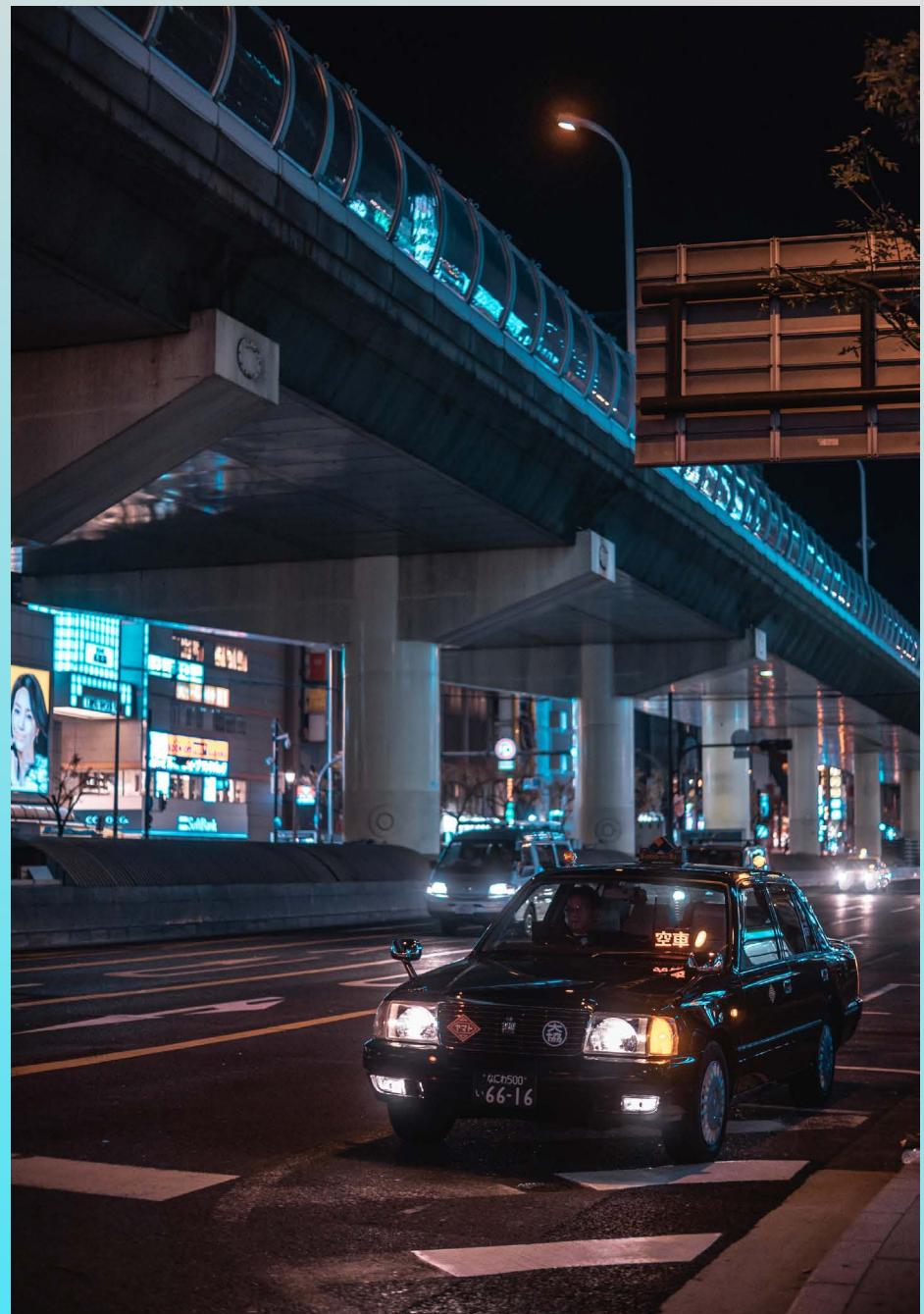


PHOTO: BANTERSNAPS

EMERGENCY RELIEF FOR GENERAL WORKERS

General relief efforts have been variable from country to country - in quantity and design. Due to the often complex relationships between nightlife workers and their employers, specific aid might not reach nightlife workers. The OECD recommends simplifying eligibility criteria for relief programmes to avoid missing self-employed or grey economy workers. Germany provides partial financial compensation for the loss of earnings due to the temporary loss of work as a result of the pandemic. Workers are eligible to receive assistance if they can demonstrate a loss of more than 10% of monthly gross salary. The allowance is retroactive to March 1, 2020 and will cover up to 60% of lost income for 12 months.



PHOTO: KRYS AMON

EMERGENCY GRANTS FOR ARTISTS

New Zealand allocated \$16 million (NZ) to an Emergency Relief Grant fund for independent artists, arts practitioners, and members of art organisations of all disciplines. This provided subsidy for income lost between March and June, 2020. A second phase was announced in July with a 12-month plan to invest in the arts community with an additional \$25 million. The City of San Francisco operates a similar programme with \$2.5 million (US) available to artists and organisations. The Austrian Federal Ministry for Arts, Culture, the Civil Service and Sport has offered sector-specific funding for artists including EUR 110 million to seed grants of up to EUR 10,000 and EUR 2,000 lockdown “bonus” grants and an infusion into an existing social insurance fund for artists.

MUTUAL AID

Due to the often inadequate responses of governments, mutual aid, a sharing of resources and services has emerged as a critical emergency response to the pandemic. Communities have organised to provide food, money, and other services to their vulnerable neighbours. The nightlife community is no different. Venues have organised to crowdfund monetary aid for their staff. Nightlife workers have also come together to donate resources to raise and leverage additional funds to be distributed not only to their peers financially impacted by the pandemic, but to other organisations providing assistance to groups also devastated by the pandemic. Those unable to provide direct resources and aid have shared this information with others, widening the reach of these fundraising networks.

United We Stream Asia (UWSA) is an offshoot of global mutual aid streaming movement United We Stream, which provides an open-source model for creating a mutual aid broadcasting and fundraising platform. With 40+ streaming events featuring 150+ artists in 16 cities in 11 countries, it has generated millions of streams and five-figure sources of donations for participating venues, their workers and the talent and technical staff employed in the events. The most important impact, according to UWSA's Bangkok-based organiser Phuong Le, is the awareness, community cohesion and political legitimacy it has created. She says that in Vietnam, “it was the first time the state newspapers were reporting about electronic music - the tourism board approached us to work together and do streams at iconic places.” In Thailand, where the virus was at very low levels in the summer, the cohesion built during shutdown gave local acts centre stage when clubs re-opened. Phuong says it demonstrated that “the scene seems to have grown more [during lockdown] in 4 months than in the 4 years beforehand.”

NYC Nightlife United (NNU) was created as a response to the pandemic and the lack of financial aid available to those most impacted by the pandemic and nightlife shutdown. NNU's mission is to create an equitable, rich nightlife culture in New York City that is able to reopen as a stronger, healthier and more creative community. Their primary focus is to support BIPOC-owned and led businesses that provide safe spaces for BIPOC and LGBTQIA+ communities. The non-profit organisation was created by a coalition of small local venues, artist management companies, and a foundation. They use virtual fundraising events, crowdfunding, and direct donations to fund their work, which includes an emergency monetary fund which disburses unrestricted grants to small venues and individuals as well as food distribution.

Local Legends is a collaborative crowdfunding initiative designed to provide digital infrastructure, professional support, and a marketing toolkit to independent venues or collectives who are seeking to raise funds through mutual aid. The project is a collaboration between Cosimo Foundation, TicketSwap and GoFundMe, and it provides a set of instructions and templates for operating a crowd-funding campaign focused on connections with local patrons. There are no fees or funding minimums and money can be withdrawn immediately. As of December 2020, the project has raised more than €200,000 for over 70 venues.

PHOTO: CLAY LECONY

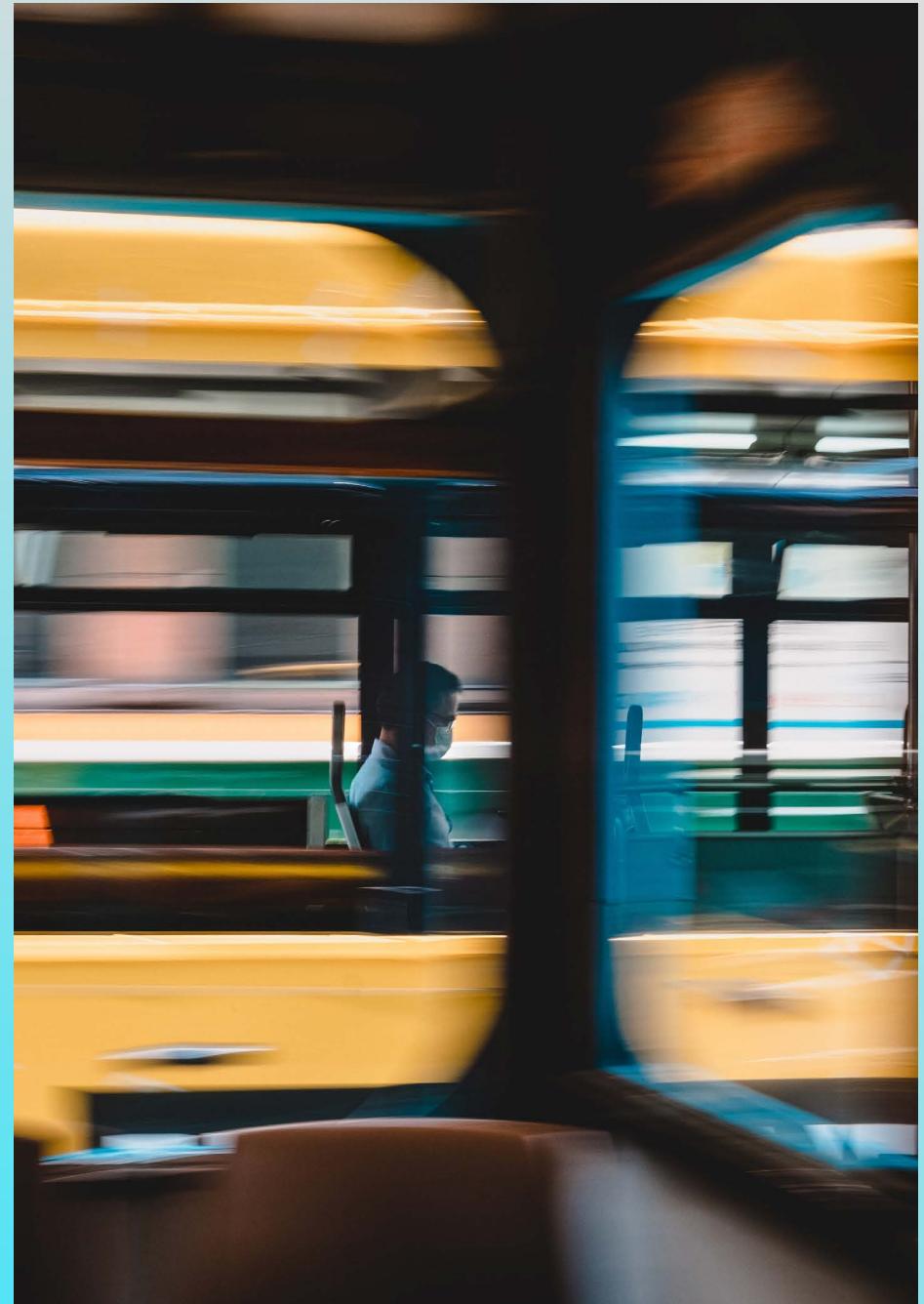


PHOTO: CHAPMAN CHOW

CARES FOR MUSIC (US): EMPOWERING CREATIVE COMMUNITIES TO ACCESS GOVERNMENT RELIEF

KATE DURIO



PHOTO: EUNICE MAURICE

In late March 2020, the US Congress passed the Coronavirus Aid, Relief, and Economic Security (CARES) Act - a \$2 trillion general economic relief package. \$150 billion of funding was distributed to local and state governments in March 2020 with little guidance on how it could be spent. Sound Diplomacy and gener8tor realised that with a data-informed campaign, some of this funding could be allocated for the music and cultural industries. Together they created the [*CARES for Music Toolkit*](#) - a free, practical guide to help the music, entertainment and cultural industries access relief.

The Toolkit contains several elements, including: an overview of the CARES Act guidelines; a Step-by-Step Guide; Evidence & Data of the Economic Impact of Music in Your Community; and a Case Study Database of Existing CARES Program Frameworks.

As of August 2020, there was only a 19% average spend rate of CARES funds across the US. The National Independent Venue Association, the Music Business Association, the National Independent Talent Organization, the Recording Academy and others helped to share the toolkit with arts and culture organisations and government leaders who could make targeted requests for funding. Some of these efforts were successful, including Play Tulsa Music in Tulsa, Oklahoma; which provided venue relief and incentivised venues to book local acts. In Fort Worth, Texas, the toolkit helped to get venues and their employees up to three times their lost average monthly revenue before the Covid-19 disaster.

DIRECT-TO-ARTIST PATRONAGE

The direct relationship between artists and their fans has become a lifeline during the pandemic, with streaming, mutual aid, subscriptions, and sales becoming primary forms of income generation, in place of live performance. The rearrangement of the music marketplace over the last few decades has left streaming services as the dominant form of recorded music consumption. During the pandemic, Spotify's stock price soared, reflecting the importance of digital media consumption during this period of general isolation. For most, streaming revenues (fractions of a cent per play) are an inadequate substitute for the money once earned by live performance. Artists have turned to other models, which provide a more classic artist-patron relationship with opportunities for increased direct revenue. The details associated with three models - Bandcamp, Patreon and Mixcloud Live - are discussed in the "Sustainable Solutions" section.

A short term patronage model which has emerged from direct-relationship platforms is "Bandcamp Fridays." Bandcamp, an internet music sales platform, was created to encourage more direct artist and independent record label relationships to patrons under a more equitable model. The revenue share on the website results in 80-85% of revenue going to artists and labels, with Bandcamp receiving the remainder for processing fees and their own revenue. The site was created in 2007 and has been profitable since 2012. In March 2020, as a response to the global shutdown, Bandcamp started "Bandcamp Friday" where one Friday per month, artists and labels would receive all revenue earned that day (minus processing fees), with Bandcamp forfeiting their revenue on those days. Bandcamp recently reported that the nine Bandcamp Fridays, from March - December 2020, generated \$40 million US in revenue, with 800,000 people participating in sales. They also announced that Bandcamp Fridays will continue in 2021, identifying dates from February - May 2021 for Bandcamp Friday. The site also recently launched Bandcamp Live, an online streaming platform where artists can set up ticketed live-streamed performances with integrated support for merch sales and chat support.

TARGETED GOVERNMENT RELIEF FOR CREATIVE WORKERS

South Africa's efforts to distribute relief provides an instructive example of the complex steps a government must take to get specific relief to creative and nighttime workers. One must first understand who these workers are, how many there are and what the nature of their losses and needs are. It is no small task. We document the story of South Africa's arts and culture relief programmes as a detailed example of one national government's efforts. To catalogue and describe them all would be too great a task.

WHEN THE NIGHT FELL: THE SOUTH AFRICAN EXPERIENCE

DR. SIPHO SITHOLE



PHOTO: SIPHO SITHOLE

For a good 26 years, since democracy, South Africa's vibrant nightlife has belonged to everyone, regardless of their colour or creed – then Covid-19 struck - the night disappeared, and a new curfew reared its ugly head. This time it was not a racial curfew of the apartheid era, but a Covid-19 lockdown, with a clear message, "stay at home". Suddenly night revellers had to contend with the reality of a human tragedy that did not discriminate between the privileged and the marginalised; and definitely not between Blacks and Whites.

Before the night fell to Covid-19 lockdown, clubs were spread throughout the metropolis, with night entrepreneurs cashing in on this lucrative nightlife. Food and cigarette vendors set up stalls outside the clubs, selling "small eats" to those who could not return home early enough for dinner or too tired to wake up for breakfast, as well as "loosies" for those who could not afford a pack of cigarettes. Even the homeless-turned parking guards took ownership of automobile parking spaces left open by day-time motorists, for a small fee to guarantee for the cars' safety at night. Everyone claimed a stake in the night; from DJs, comedians, bands, club and restaurant owners, bouncers, bar attendants, to waiters and waitresses, venue cleaners and even night transport service.

The Covid-19 lockdown and night curfew, virtually put the brakes on a vibrant nightlife and affected a night time economy built against the backdrop of freedom to dance - rave against previous segregation - a party with a purpose. With nowhere else to go for help, the Industry looked up to the government, but the question remained, "who qualifies and who doesn't"?

Impact of Covid-19 on South African performing arts

The Covid-19 pandemic, which the government declared a National State of Disaster, had a devastating impact on those who survive on the informality of the sector. A snap survey quickly done by Akum Agency on 25 March 2020 showed an estimated 11,112 jobs would be lost within 3 months of lockdown, with corresponding loss of income of approximately \$5.8 million US. Here are some of their results:

- Responses: 171
- Shows lost in one week of lockdown: 2,452 (1,948 in South Africa)
- Total income loss plus expenses (estimated): \$7,024,048 (US) (\$4.8 million income in SA)
- Total industry personnel affected: 11,112
 - 3,472 Artists
 - 1,583 Staff/personnel
 - 2,947 Support staff (curators, runners, project managers)
 - 1,662 Technicians (lighting, engineers, graphics)
 - 1,448 Service providers (security, stage and sound)

A study by the South African Cultural Observatory (SACO) had valued the industry's contribution to the GDP at \$4.2 billion US (1.7%), with the performing arts sector (mainly music) contributing USD \$287 million US and 1.1 million jobs (7%) of all jobs. This sector was now facing an imminent crisis. The report showed that performance and celebration will be the most affected by the pandemic - at 55% of average impact, and a possible GDP drop of R2.8 billion (USD 167.3 million), affecting mostly freelancers, who constituted 65% of the total survey.

Music in Africa, the largest resource for information and exchange organisation on the continent, also conducted an impact survey. 64% of the individuals and 70% of companies surveyed had no other source of income to survive lockdown. Both individuals and companies combined (approximately 87%), needed relief of some kind (Music in Africa, 2020). The gig economy, with no job security or unemployment benefits and health insurance, suddenly became an economic and human dilemma as citizens looked at the government and asked "what is going to happen to us"?

GOVERNMENT RELIEF PROPOSALS

On 25 March 2020, the Minister of Sports, Arts and Culture (DSAC), announced that the Department would set aside R150 million (approximately USD 8.9 million) as Covid-19 Relief Funding for the cultural and creative industry, including sports.

Government proposed the following relief measures (US dollar figure approximate):

- A one-off payment to cultural and creative workers, athletes and sports personnel for lost engagement, amounting to a maximum of R20,000 per individual (\$1,200 US)
- The funding of digital content for virtual streaming for up to a maximum of R75,000 per approved project (\$4,400 US)
- Relief provided to legends in arts and culture and sport of up to R10,000 per individual (\$600 US). The legends programme is an initiative of government that recognises the contribution of arts and sports practitioners over the age of seventy.

To ensure transparency, the Minister appointed an independent panel, drawn from the industry, to adjudicate the flood of applications received, as well as an appeals panel, to ensure that an objective and transparent process has been followed.

5,322 applications were received, 4,602 applications were recommended for funding. There were 638 applications for online digital proposals (virtual events, such as DJ lockdown parties, Hip-Hop lockdown cyphers and online comedy shows, etc.).

By 21 August, with a few applications still awaiting adjudication, the DSAC reported the following results in their Covid-19 relief, which totalled R65.7 million (\$3.8 million US):

| Relief Sought | Successful Applications | % Split (rounded) |
|--------------------------------|-------------------------|-------------------|
| Arts & Culture | 4,106 | 79.0% |
| Online/Digital Proposals | 414 | 09.6% |
| Sports/Athletes | 337 | 07.8% |
| Arts, Culture & Sports Legends | 150 | 03.5% |
| Total | 4,298 | |



PHOTOS: SIPHO SITHOLE

CHALLENGES AND EXPERIENCES

South Africa does not have a repository for the cultural and creative sector, unlike sports, which have federations and clearly defined sporting codes. The persistence of historical imbalances were also a challenge, and English-only application prevented many of the most deserving practitioners from submitting applications. Completing the application was also very labour-intensive and complex - practitioners had to submit multiple attachments for only one application, while others accidentally submitted duplicate applications for the same event. There were also infrastructure challenges including capacity issues with the Department's IT.

SUBSIDY TO CREATE

Some of the funding disbursed not only provided relief, but also provided resources to innovate and create income in the virtual realm. A study done by ConcertsSA reports a plethora of streaming ventures ranging from early adopters, who began live streaming long before the pandemic and new players who responded to Covid-19 lockdown restrictions. Of the companies surveyed 38% of streaming ventures are recent initiatives undertaken in direct response to the Covid-19 restrictions. During lockdown, virtual streaming of home concerts as well as DJ parties and Hip-Hop cyphers including comedians kept South Africans entertained. Content creators have adapted to new ways of earning well-needed income, albeit not enough when compared to pre-Covid-19.

ADDITIONAL RELIEF AND STIMULUS

In August, due to continued need, the DSAC announced a second phase of relief for the arts sector, at an estimated R77.7 million (\$4.9 million US) to benefit approximately 11,666 practitioners. The total amount for both phases amounted to R145.4 million (\$8.4 million US).

On 30 October 2020, the President of the Republic further announced a Presidential Employment Stimulus Package (PESP), in an effort to retain and create jobs in the arts and culture, including sport. The total amount earmarked for this purpose is \$45.7 million US (R665 million). The PESP is a further government attempt by the Government to inject income into the creative economy by inviting ambitious proposals that will create opportunities for employment and collaboration across the value chain, including the nighttime economy.



PHOTO: SIPHO SITHOLE

SUSTAINABLE SOLUTIONS

While short-term solutions can help during the pandemic, it is clear that our goal cannot be to return to what existed prior; in order for nightlife workers and the industry in general to rebuild and thrive, different policies and ideas must be implemented for a new vision. An environment must be cultivated where nightlife workers are valued and protected and eliminate practices which have allowed for workers to be exploited. Nightlife workers should be empowered to organise and advocate for themselves and we must support them in these efforts. The nightlife economy must move towards a more equitable and sustainable model that is resilient through future crises.

Both private and public sectors have experienced economic losses during this pandemic and creating partnerships in order to support nightlife could be a good model to help restart the nighttime economy as well as provide more equitable access to capital for nightlife workers who produce events.

- **Governments:**
 - Improve civic inclusion and measurement of nightlife and nighttime workers
 - Improve the social safety net
- **Communities:**
 - Create infrastructure to facilitate private patronage for the creative industries (Case Study: Cosimo Foundation)
 - Expand direct artist-patron relationships
 - Build sustainable networks and worker power

SOLUTIONS FOR GOVERNMENTS:

IMPROVE CIVIC INCLUSION AND MEASUREMENT OF NIGHTLIFE AND NIGHTTIME WORKERS

While the cultural and economic importance of nightlife to many regions is well documented, the workers are often neglected and invisible when making policy decisions. The subsequent decisions either adversely impact nightlife workers or completely exclude them. There are pay disparities which leave women, LGBTQIA+, and immigrant communities of colour vulnerable to exploitation throughout the nighttime economy.

It is our belief that the working conditions of nighttime workers (nightlife workers included) often fall short of what is described as “decent” by the UN2030 Agenda and by the Sustainable Development Goals (SDG), especially SDG Number 8 on Decent Work and Economic Growth.

When policies to address labour concerns are developed, it is important that both daytime and night time work is addressed within the framework of the legislation, as they are both important to the sustainable operation of a city but qualitatively different from one another. Communication between nighttime workers, unionists, social scientists, policy makers, researchers, regulators, and migrant organisations needs to happen to address the intersecting issues. Among these issues are being a migrant, a woman, less educated and on precarious work contracts.

Data gathering for labour statistics and analysis must include night time workers and the types of industries that fall within the work, as it will help inform policy. The “unseen” nature of night work makes this particularly difficult, but essential to developing policy. Upcoming chapters of the Global Nightlife Recovery Plan will be addressing governance and data, respectively.

Health services and social services don't make many inroads into the nighttime economy. Our survey research showed evidence of workers' mental health struggles which almost certainly predates the pandemic. Outreach from mental health providers to nighttime businesses and workers is a key step towards addressing the ongoing mental health challenges nighttime workers are experiencing - but inclusive measurement and outreach will be necessary. Many of the populations most at risk in the nighttime economy are the same ones who are under-served by the health system.

IMPROVE THE SOCIAL SAFETY NET FOR NIGHTLIFE WORKERS

Many countries lack the robust unemployment systems or universal health care systems which would have allowed workers dislocated by the pandemic to preserve their economic and physical well-being regardless of employment status. A robust safety net protects workers from the risks inherent in gig work.

Universal Basic Income

Another way in which governments can strengthen this safety net is through ensuring its citizens basic needs are met at all times. Universal Basic Income (UBI), a governmental program that has been advocated for in countries throughout the world, would provide a guaranteed regular period payment to all adult citizens, with no work requirement or other means test. As the nature of work has changed over the last century due to technological advancements and poverty still persisting even within the world's wealthiest nations, UBI would help citizens meet their basic needs (food, housing, etc) and potentially encourage people to pursue endeavours that were previously inaccessible due to economic and other barriers. Universal Basic Income can also assist groups that experience wage and employment inequality as providing the same payments to all citizens could "level the playing field" and alleviate poverty experienced by undervalued groups.

Expanding Unemployment Assistance

While some governments temporarily changed rules to allow for gig workers to obtain unemployment assistance during the pandemic - this needs to be implemented permanently. The essence of gig work is precariousness - "existential, financial and social insecurity." Unless gig work is entirely done away with, this precariousness will continue as a feature of nightlife work.

Labour Reform

Governments must work to restrict the exploitative use of the gig work structure, such as facilitating policy that classifies ride-share drivers as self-employed contractors and not employees of the ride-share companies, thus limiting their rights under existing labour laws. Governments must also ensure that these policies are not onerous for workers, requiring them to become entangled in time consuming bureaucratic processes in order to work. Nightlife workers need to be present for these policy conversations.

SOLUTIONS FOR COMMUNITIES:

CREATE INFRASTRUCTURE TO FACILITATE PRIVATE PATRONAGE FOR THE CREATIVE INDUSTRIES

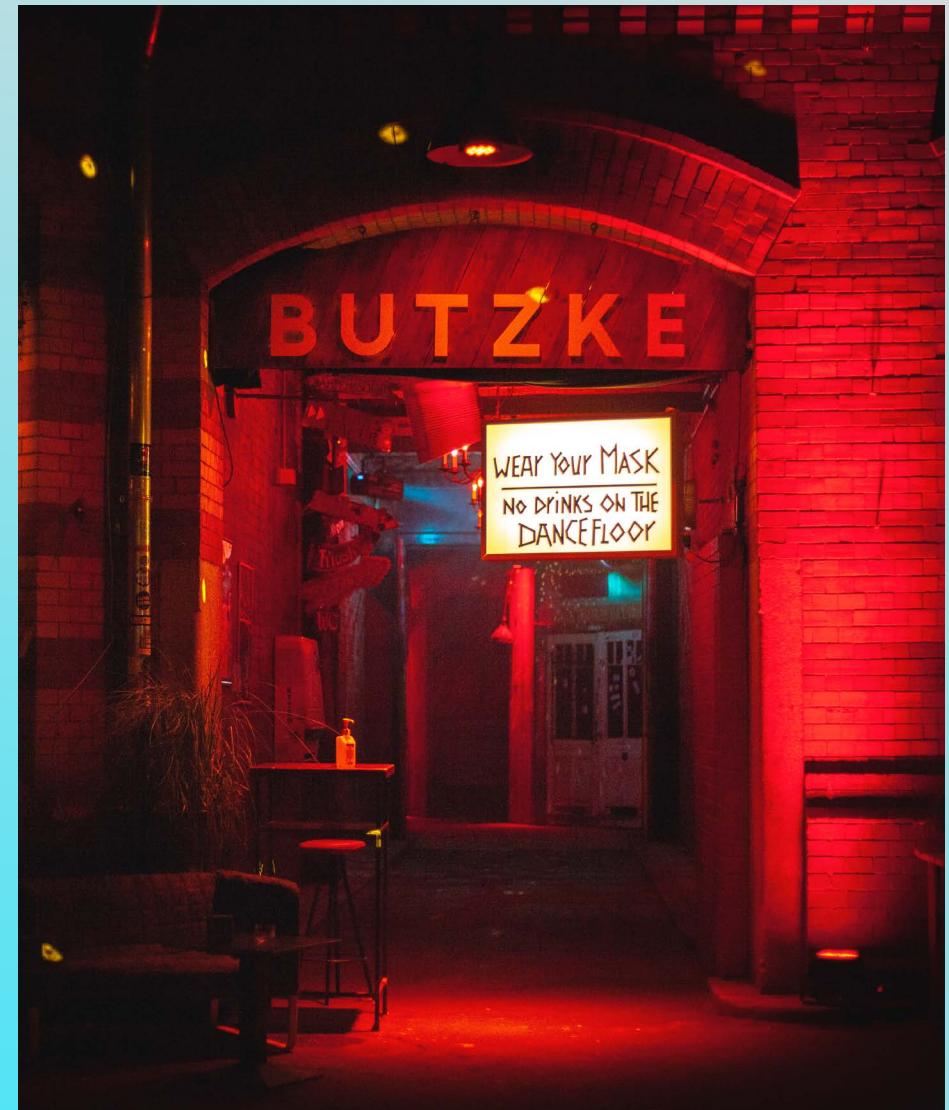


PHOTO: ANDREA ROJAS

COSIMO FOUNDATION

MERLIJN POOLMAN



PHOTO: MERLIJN POOLMAN

The Dutch city of Groningen is full of culture, creativity, and innovative business spirit. The city is famous for its nightlife, no curfew law and having one of the youngest populations in Europe. Even before the Covid-19 pandemic, funding for venues, event organisers and cultural organisations was often insufficient and inconsistent. The COSIMO foundation, created in 2019, was created to generate the positive impact that stronger collaborations between cultural and creative sectors with businesses can bring. The pandemic has highlighted a huge need for funding for the city's cultural and creative sectors and an opportunity for businesses to create social impact. Nightclubs have lost all revenue due to enforced closing. According to a report from ING Bank on the Dutch hospitality sector it predicts a total loss of approximately 40% for the whole nightlife sector.

The COSIMO foundation provides an alternative model to meet this goal.

The foundation implements a “matchmaker” model that allows businesses to efficiently find and support creative projects with tax-deductible donations and allows cultural and creative sector actors to access funding without needing to create complicated non-profit organizations. Tax laws in many countries support this.

A simple illustration of how the COSIMO model works is: Creative X submits its project “A techno party with sustainable decorations and local DJ’s only” with a required budget of € 5,000. COSIMO approaches companies from its database who have indicated their interest in supporting sustainable projects. COSIMO confirms the availability of funds and, if both sides agree, facilitates the transaction. COSIMO receives the requested amount from the company, transferring it to the project and ensuring all legalities.

The COSIMO model can be applied locally or nationally almost everywhere in the EU and with further analysis of laws and tax deductions, this model may be replicated in many other places around the world. The foundation currently operates in the Netherlands and is planning to begin its activity outside the EU in mid 2021. If the model is seen as an efficient “emergency aid” for the nightlife representatives worldwide, its international expansion can happen earlier.

EXPAND DIRECT ARTIST-PATRON RELATIONSHIPS

The movement of the music marketplace towards an emphasis on live performance revenues has left creators vulnerable. The pandemic exposed the unstable nature of this business model. Platforms which create and foster sustained artist-patron relationships have bridged the gap for some through the pandemic and may allow a more sustainable income mix going forward.

Patreon

Patreon is a subscription, member-based internet platform that allows creators to engage directly with their fans, who pay for exclusive content distributed via the platform. Creators set up parameters for content distribution and fans subscribe or pay for individual content. This model allows creators to have a more consistent, sustainable source of revenue as well as allow for direct contact with their most dedicated fan base. While some creators utilised Patreon prior to the pandemic, many have pivoted to the platform in order to broaden their source of income. During the first three weeks of March 2020 as the shutdowns began globally, 30,000 new creators joined Patreon.

Mixcloud Live

As shutdowns became more widespread, DJs with the technical capacity were able to pivot to virtual events, streaming on various platforms. Copyright infringement and licensing issues that exist on more popular social media platforms have prevented DJs from playing music. Mixcloud, a long-standing streaming site with license agreements with record labels and music publishers, launched Mixcloud Live, a video streaming platform to supplement the DJ-led mixshows and live audio streams they host. Mixcloud Live allows creators to upload pre-recorded video of DJ sets or perform live DJ sets. This platform requires a paid subscription which may be prohibitive. Access to stable internet, a DJ setup, and adequate audio and video outputs may also prohibit DJs from participating in live-stream events. There is no direct revenue stream for the DJs on Mixcloud but could be used to grow their audience in the absence of performing live, in-person events.

Bandcamp

Bandcamp Fridays events (which we discuss in-depth in Short Term Solutions) emerged as a good conduit for direct patronage because the Bandcamp platform has a well developed model for continued artist-patron relationships and an artist-friendly financial model. The site emphasizes sales (rather than streaming - though you can stream items you purchase), allows artists and labels the ability to set prices and has low overhead (15-20%). The site's patron subscription models and mailing list functionalities allow for sustained contact between artists or labels and their fans.

BUILD SUSTAINABLE NETWORKS AND WORKER POWER

There are opportunities to build coalitions through existing resources such as Night Mayor/government nightlife offices, local trade organisations, and government officials sympathetic to the challenges nightlife workers experience. Outside these structures, nightlife workers must also seek ways to safely organise and advocate. The mutual aid groups and grassroots organizing that are providing short-term relief can be adapted into organisations that can continue to work with and advocate for better labour conditions for all nightlife workers past this pandemic, with the goal of increasing worker power. This will contribute to expanding resources that will protect people from economic hardship and potentially create opportunities for more equitable business models that prioritise inclusivity such as worker-owned venues. One such example existed pre-pandemic: The Stud Co-op, in San Francisco, is a worker cooperative that collectively bought the brand and operation of the city's oldest LGBTQIA+ venue to preserve it in the face of real estate pressure. Global Nightlife Recovery Plan Chapter 2: The Future of Dance Floors, discusses ideas for more equitable businesses.

GOVERNANCE AND THE FUTURE WORKPLACES FOR NIGHTTIME CREATIVE INDUSTRIES

MICHAEL FICHMAN



PHOTO: ANDREA ROJAS

The pandemic has been hard on nightlife workers and on the spaces where they work. Creative spaces which rely on assemblies of people to generate revenue are the “first to close, last to open” in the pandemic, and by estimates from venue associations such as NIVA (US) and the NTIA (UK) a large majority may not last the pandemic without significant government assistance. It’s highly uncertain that such assistance is forthcoming.

Governance is the key to properly attending to the needs of workers, businesses and creative spaces now, and in non-pandemic times. The political priority given to subsidy or support for creative communities and businesses is a product of 1. the values of a government or society and 2. The will or ability to take effective action.

When the pandemic is over, there may not be spaces left to go back to in order to “restart” the nighttime creative economy immediately. Creative space is some of the most precarious land use in a city - often located in fluid, competitive real estate environments. The preservation of existing space and creation of new space will only be possible if governments commit to recognising the nighttime as a legitimate organising lens for governance.

Governments must engage with stakeholder groups and prioritise creative spaces through policy. For example, during scenario planning exercises I conducted in the summer of 2020, US nighttime economy officers, participants identified a likely post pandemic situation in which commercial areas known for nightlife have high vacancy and are the target of savvy real estate interests who will prioritise apartments or offices. Creative spaces will be left finding new homes, and LGBTQIA+ and minority nightlife enclaves will be lost. Meanwhile, zoning codes are unfriendly and neighbourhood groups often oppose establishments they think are likely to generate noise or nuisance - creating obstacles for the formation of new spaces.

Perhaps most importantly, nighttime governance has long been consumption-oriented. This must change. Economic boosterism, tourism promotion, downtown development and other economic development strategies frequently neglect to consider the well being, security and opportunity for service industry and creative workers and marginalised groups.

CONCLUSION

Nightlife is not only a means by which to earn a living; for many it is their cultural and social lifeline. Nightlife has long been a sanctuary for groups who are abused and discriminated against in society. Not only have music genres and culture emerged from nightlife, but social movements and cohesion that has created opportunities for many who are limited due to systemic inequalities.

However, nightlife is not utopia and is not immune to the same structural racism, sexism, and xenophobia seen throughout most of the world. Media reports listing most popular performers and earners in nightlife are often not a true reflection of those who are creating within the various genres and scenes throughout the world. The pandemic has disproportionately impacted the most vulnerable who are the true backbone of this industry and we must do better.

No individual should have to demonstrate worth in order to receive assistance in having their bare necessities administered to but current global economic models have created a situation where even those who are working and earning living wages are falling through the cracks. Governments must work towards protecting and supporting nightlife workers so that they will be able to sustain themselves at all times, especially during times of crises. Nightlife workers must recognise their power as culture workers and significant contributors to the vitality of cities in order to move the industry to a more equitable model through organising and advocacy.

We cannot resume nightlife without significant systemic change, as we can no longer ignore the inequality; to do so would be to have no regard for the people who create and support nightlife. Building a more resilient nightlife economy will open up opportunities for collaboration and creativity while encouraging inclusivity, upholding its origins as a space for everyone.

FURTHER READING

GRANTS, FUNDING AND SUPPORT

Austrian Arts and Culture Grants

<https://www.culturalpolicies.net/covid-19/country-reports/austria/>

Backline - Mental Health Support for Musicians

<https://backline.care/about>

Bandcamp Fridays

<https://daily.bandcamp.com/features/bandcamp-fridays-2021>

Give2SF Fund

<https://sf.gov/give-city-respond-covid-19>

Local Legends Crowd-Funding Toolkit

<https://www.gofundme.com/local-legends>

The Music Workers Alliance

<https://musicworkersalliance.org/howarewesurviving>

New York City Covid-19 Emergency Relief Funds

<https://www1.nyc.gov/site/fund/initiatives/covid-19-emergency-relief-fund.page>

New Zealand Emergency Relief

<https://www.creativenz.govt.nz/find-funding/funds/emergency-relief-grant>

The Stud Worker Co-operative

<https://www.studs.com/about>

United We Stream Asia

<https://unitedwestream.asia/>

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Germany short time working allowance

<https://se-legal.de/short-time-working-allowance-in-germany-covid-19-coronavirus/?lang=en>

The Gig Economy Data Hub

<https://www.gigconomydata.org/basics/what-gig-worker>

ING Bank - Losses in the Dutch nightlife sector

<https://www.ing.nl/zakelijk/kennis-over-de-economie/uw-sector/outlook/horeca.html>

IQ Mag - Tax Breaks for German Nightclubs

<https://www.iq-mag.net/2020/11/tax-break-for-german-nightclubs/#.X8PXRIBOnIU>

London Nighttime Commission Report

https://www.london.gov.uk/sites/default/files/ntc_report_online.pdf

Losses to the Korean tourism and entertainment sectors

<https://en.yna.co.kr/view/AEN20201007004300315?section=culture/arts-culture>

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<https://publications.jrc.ec.europa.eu/repository/handle/JRC120876>

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Music Minds Matter - UK Mental Health Study

<https://www.musicmindsmatter.org.uk/the-study>

OECD - Covid-19 and the Cultural and Creative Sectors

<https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/>

OECD - Overview of job retention schemes globally

<https://www.oecd.org/coronavirus/policy-responses/job-retention-schemes-during-the-covid-19-lockdown-and-beyond-0853ba1d/#section-d1e1861>

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<https://techcrunch.com/2020/03/26/over-30k-creators-joined-patreon-this-month-as-covid-19-outbreak-spreads/>

United We Stream Asia

<https://unitedwestream.asia/>

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CHAPTER LEAD



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Merlijn Poolman started his career with organising metal shows and tours and electronic music events. Since 2018 he has been the Night Mayor of the Dutch city of Groningen. As leader of the Groningen Night Council, member of the Dutch Popcoalitie (advisory board to the government) and former European Music Council fellow-member. He has spent many years doing cultural exchange in China, and organised the Yin Yang music festival at the Great Wall of China. In 2018 he set up a service called Gateway to China, that offers Chinese social media accounts and content creation to Western artists. His newly formed Cosimo Foundation raises funding for cultural projects and creates partnerships with the business world.

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Phuong Le is the founder of Homeaway Agency. Originally from Vietnam but Switzerland born & bred, Phuong Le has been active in the entertainment industry for more than 15+ years. Homeaway Agency is a booking & touring agency connecting the west & the east, handling Asia Tours for renowned international DJs but also focusing on supporting local Artists regionally and internationally. In 2019 she joined the Polygon Productions team as their Music Curator, to bring the first 360 3d immersive hyper real sound stage into the world. Together with Clubcommission Berlin, Clubbingtv, mixmag asia and the support of Goethe Instituts & French embassies in Asia, Phuong started United We Stream Asia to save club Culture and giving local talents an international platform to showcase their talents during Covid-19, with currently over 40 streams in 13 countries & 21 cities.

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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

CHAPTER 3: INNOVATING FOR 24-HOURS CITIES

STAY TUNED FOR NEXT CHAPTERS THROUGHOUT 2021.

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