

**GLOBAL
CITIES
AFTER
DARK**

OUTCOMES PAPER

NOVEMBER 2018

12 & 13.11.2018 SYDNEY



eventbrite





GLOBAL CITIES AFTER DARK 2018

In November 2018, over 120 participants came together for Sydney's second edition of the Global Cities After Dark Forum. The forum brought together Government policy makers, police, urban planners, drug and alcohol experts, city councillors, music promoters and creatives to discuss and share ideas and knowledge on night time culture. Global Cities After Dark was presented via a partnership between Electronic Music Conference and VibeLab founder Mirik Milan.

GOAL

The goal of Global Cities After Dark is to approach night time culture from a global perspective - developing a global cities network to exchange knowledge, highlight best practices, and focus on the future solutions for successful and thriving nightlife globally. The 2018 program featured keynotes from five international specialists in various fields within night time culture globally; a group 'NightCamp' workshop facilitated by Mirik Milan and a series of breakout sessions hosted by a variety of leading specialists in health and safety, legislation, event creation, urban planning, visual art, music, innovation and infrastructure.

Global Cities After Dark is organised in partnership with the City of Sydney who understands the important social, cultural and economic value that a vibrant and safe nightlife offers to Sydneysiders. We also thank Create NSW, and Eventbrite for their partnership that made hosting this forum possible.

This paper is to give insight into the forum and help create a common discourse on the Night Time Economy. It also seeks to set goals for any city or town to become destinations loved both locally and globally - day and night.

We welcome you to send us any feedback, comments, questions or ideas you have after reviewing this outcomes paper. Your input can only help drive the conversation forward and help us all to keep addressing our challenges within our home cities and towns.

HOW DO I GET IN TOUCH?

Email contact@globalcitiesafterdark.com

Global Cities After Dark will be held in Sydney in November 2019. Information on our 2019 program and speakers will be released in quarter two, 2019. We hope to welcome you to Sydney for Global Cities After Dark 2019.

Mirik Milan & Jane Slingo - Global Cities After Dark



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AUSTRALIA ALWAYS HAS AND ALWAYS WILL BE ABORIGINAL LAND

Aboriginal Australia is recognised as the oldest living culture in the world. The Aboriginal people in NSW experienced significant and devastating changes to their way of life as a result of the European colonisation of Australia.

Indigenous cultural expression plays a major role in the revitalisation of cultural practices and continued strengthening of Aboriginal identity. Indigenous culture is informed by the past, and that Indigenous cultural expression is a vital part of contemporary society.

The public sector plays an important role in supporting, maintaining and nurturing Indigenous cultural heritage and expression.

We acknowledge the traditional owners of the land that the inaugural Global Cities After Dark forum was held on. We acknowledge the Gadigal of the Eora Nation, the traditional custodians of this land and pay our respects to the Elders both past and present.

We are committed to the process of reconciliation to ensure that Sydney remains a place to live, work and play for all Aboriginal and Torres Strait Islander peoples. Sydney always has and always will be Aboriginal land.

WE WILL ONLY BUILD BETTER CITIES BY BUILDING BETTER COMMUNITIES

LORD MAYOR IN CONVERSATION WITH MIRIK MILAN,
FACILITATED BY COUNCILLOR JESS MILLER.



We were honoured to have Sydney Lord Mayor Clover Moore officially open the 2018 forum with an In Conversation with Mirik Milan, facilitated by Councillor Jess Miller.

KEY TAKEOUTS

- ◆ Encouraging collaboration across business, government and communities influences change as it eases people into the idea that something that may not be valuable for them can be for another person
- ◆ The community, the space and the policy framework is what creates cultural and social vibrancy
- ◆ Cities need to create uniqueness through culture - talent follows talent, not money
- ◆ Using people with firsthand experience and knowledge in various sectors of the city to inform policies and decision making. Doing this has created a positive impact on Sydney
- ◆ To address isolation in cities: encourage individuals to step out of their own bubble and connect. Involvement in networks leads to active change in cities, it is not just about involving yourself in those networks, it's also important to invest in your networks.

GOOD PRACTICE

◆ City of Sydney's Nightlife & Creative Sector Advisory Panel

The City established its Nightlife and Creative Sector Advisory Panel in May 2018. The panel provides advice on how the City can best support a thriving, diverse and safe nightlife, and helps to engage with the local creative, cultural and nightlife community.

◆ City of Sydney's Aboriginal and Torres Strait Islander Advisory Panel

The City established its Aboriginal and Torres Strait Islander Advisory Panel in May 2008. The panel provides advice on matters of importance to Aboriginal and Torres Strait Islander communities. It also reviews the City's Aboriginal and Torres Strait Islander protocols and makes a positive contribution to the organisation's relationship with Aboriginal and Torres Strait Islander individuals, organisations and leaders.

“The community is way ahead of where the government is at.”

- Lord Mayor Clover Moore



BUILDING ALLIANCES IN ALL SECTORS OF SOCIETY AND ENSURING JOBS ARE ALSO A RESULT OF THE PROGRESS

ADRIAN TONON – UNLOCKING THE POTENTIAL OF DETROIT’S 24 HOUR ECONOMY.
Adrian is the Night Time Economy Ambassador, City of Detroit.

KEY TAKEOUTS

- ◆ Ensure the history of a city is preserved, and established businesses and residents are involved in the progress of change and not displaced from it.
- ◆ Government must be responsible and intentional in policies - following through with propositions, and building alliances in all sectors of society to ensure jobs are also a result of the progress.
- ◆ Creatives and government must come together and work in partnership to affect change and build a 24 hour economy.
- ◆ It’s important to build alliances and be pro-active – instigate more town hall meetings with residents and stakeholders. There’s a distinct need to educate residents about the larger benefits of having a thriving, culturally rich community Through a 24 hour economy, beyond their own personal “good nights’ sleep” concerns.
- ◆ If you’re going to have a 24 hour economy, you need to take responsibility for it.
- ◆ Make sure people leaving events open late have safe passages home.
- ◆ If the food’s not there – you go eat somewhere else. There’s just not the support or access for artists, not the spaces, not the equity. Cities need to create incentives.





We need to support the creative talent already living in our cities. We're not looking internally, supporting our own creatives – we look outwards and bring in outside creatives and suppliers – what can we do to support internal talent more? We're making sure that the Detroiters that stay, have the opportunities, we encourage their agency. "This seat at the table that's empty? That's your seat."

GOOD PRACTICE

- ◆ The City of Detroit partnering with Lyft for cheap rides home.
- ◆ Detroit has been working with a high-end, cool hotel group on an incentive for musicians to play live shows. Scale that mentality – if you don't have the support, you can't retain the creatives.
- ◆ In July 2018, City of Detroit City Council amended its Community Benefits Ordinance, which requires at least 20% of units in a single site be designated as affordable housing.
<http://detroitpeoplesplatform.org/wp-content/uploads/2018/08/CBO-Amendments-Report-07-23-18.pdf>
- ◆ In 2016, Detroit Mayor Michael Duggan introduced the "Utilisation of Detroit residents on publicly funded construction projects" policy, which includes a requirement that all publicly funded construction contracts have at least 51% of the workforce being bona fide Detroit residents.
<https://detroitmi.gov/sites/detroitmi.localhost/files/2018-02/EO%202016-1.pdf>

CHANGE HAPPENS THROUGH COLLABORATION, DISCUSSION AND BEING OPEN TO LEARN FROM OTHERS

AMANDA MAXWELL - COLLABORATION AND INFLUENCE WITHIN COMMUNITIES

Amanda is London Community Manager and Board Member for international women's business and empowerment organisation She Said So, and is a regular contributor to panel talks on subjects related to inclusion, representation and equal empowerment within the creative industries.

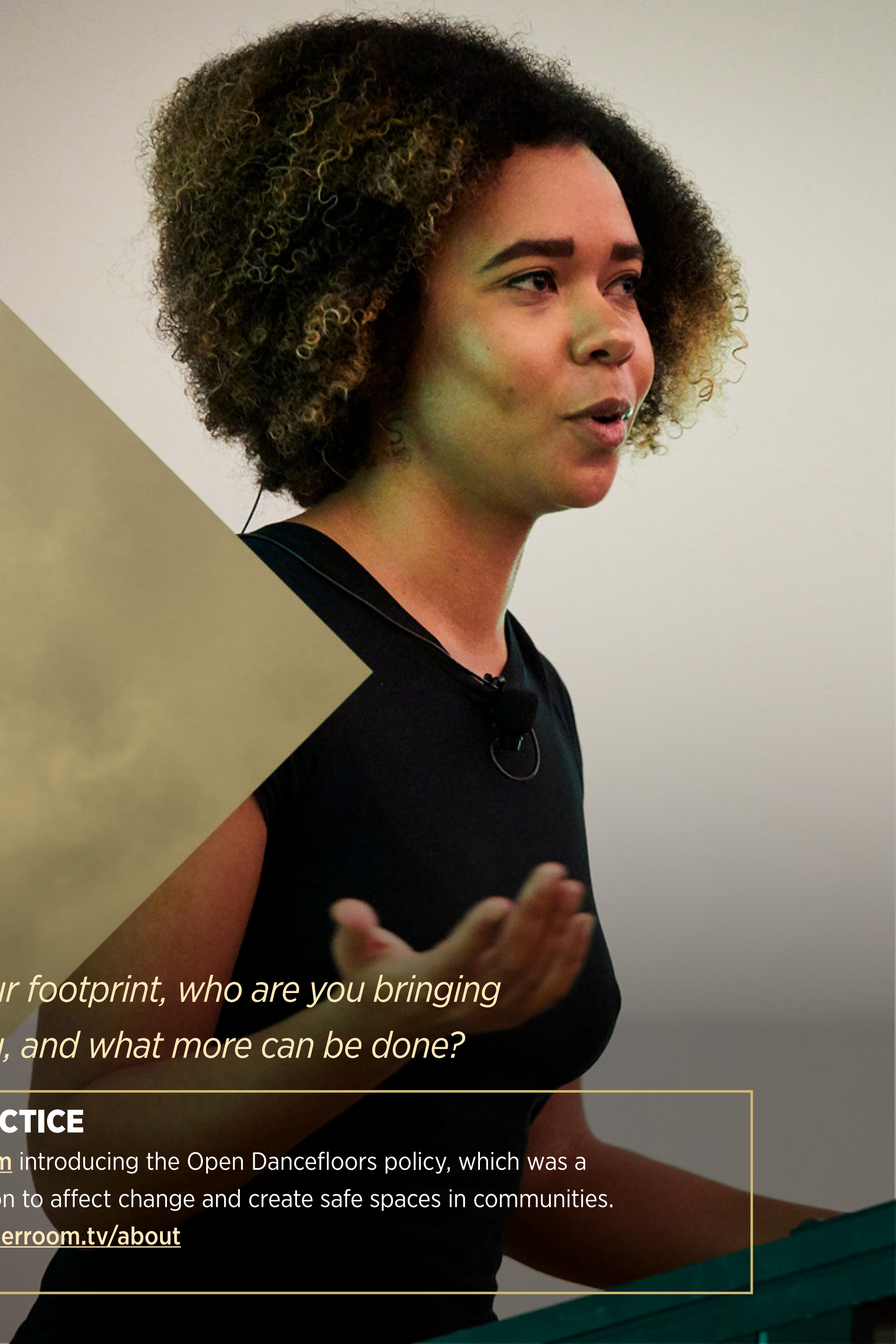
KEY TAKEOUTS

- ◆ Visibility of marginalised communities leads to empowerment and fosters progress.
- ◆ Change happens through collaboration, discussion and being open to learn from others - not just running events or creating programs that represent one section of community.
- ◆ We need to step outside our bubbles and our echo chambers and ask 'are we doing everything we can to help everyone in the nightlife community be the best they can?'
- ◆ Rather than just attending the events, we must act afterwards. Have the conversations to affect change in our environments.
- ◆ Consider your past, your present, and your community. Ask yourself "What is your footprint?"

What is your footprint, who are you bringing up with you, and what more can be done?

GOOD PRACTICE

- ◆ [Boiler Room](https://boilerroom.tv/about) introducing the Open Dancefloors policy, which was a collaboration to affect change and create safe spaces in communities.
<https://boilerroom.tv/about>



GROUPS WORKING FOR THE SAME OUTCOMES MUST KNOW OF EACH OTHERS' EXISTENCE AND WORK TOGETHER TO COMMUNICATE A MORE UNITED, STRONGER MESSAGE

HAYLEY CHILD - COLLECTIVELY TACKLING SEXUAL VIOLENCE AFTER DARK
Hayley is the Creator of the internationally adopted 'Ask for Angela' campaign and Strategic lead for Sexual Violence Prevention in Lincolnshire

Having industry members equipped to deal with these cases of harassment takes pressure off vulnerable punters and connects the public with higher bodies of support. (police, health professionals, support groups)



KEY TAKEOUTS

- ◆ Insights received from Lincolnshire police data show that:
 - ◇ most sexual violence happens at night;
 - ◇ most perpetrators are inebriated;
 - ◇ online dating is an increasing risk area.
 - ◇ Cases of harassment often don't get reported because this kind of behaviour is often normalised in the context of clubs, bars, events etc.
- ◆ Engaging the night-time economy comes down to simple strategies that can quickly and safely remove the person from a bad situation.
- ◆ Ask For Angela's success is due to its simplicity - the strategy was easy for those who worked in the night time economy to put into action. It is also a collaborative approach, so all sectors and services are tackling the issue together.

GOOD PRACTICE

- ◆ Ask for Angela engaged with partners, media, and the public and kept the poster really simple – it was a cheap campaign to implement so pickup was simple and exponential. Covered by BuzzFeed, Mashable, Huffington Post, Cosmopolitan, picked up by over 40 cities in 13 countries.
- ◆ Provide guidelines for staff once the code word is used: take the victim into the staffroom or toilet, get them home safely. They may need some space from their date to be able to leave.
- ◆ Having industry members equipped to deal with these cases of harassment to takes pressure off vulnerable punters and connects the public with higher bodies of support (police, health professionals, support groups).
- ◆ Following initial success and awareness of the campaign, expand on that. Lincolnshire are now implementing drink testing kits as protocol in venues. They have adopted the [#notinmydrink](#) campaign, which was created by the #NotInMyDrink Foundation, which is based in Amsterdam. The Foundation is fully funded by Drug Lab 118 and 10% of the sales of Drink Detective – the drink testing kits created by Drug Lab 118.

HISTORICALLY, NIGHTLIFE MOVEMENTS HAVE CREATED CULTURAL AVALANCHES THAT RESONATE TO THIS DAY


LOREN GRANICH - A CLUB CALLED RHONDA: BUILDING INCLUSIVE DANCEFLOORS
Loren is the Co Founder and Creative Director of Rhonda International, Los Angeles

KEY TAKEOUTS

- ◆ Throughout history, unified communities have bled to create the spaces to support the people they love – they’ve gone on to benefit their cities for generations. The cultural value of the explosion of these enthusiastic communities is sometimes not realised for years later.
- ◆ New York in the 1970’s is an example of what happens when creatives have venues, affordable rent, and opportunity. Loren Granich claimed “A cultural boom happened, and I’m not sure it will ever happen again”.
- ◆ Nightlife supports and sustains families. Dance music is generational! Nightlife goes beyond just parties. Nightlife movements have created cultural avalanches that resonate to this day.
- ◆ A positive nightlife environment puts community and culture first. “Unity through community”.
- ◆ Nightclubs, and nightlife in general, serve as a form of expression and enhances the culture of not just the city in a physical sense, but also the people that live there.

GOOD PRACTICE

- ◆ ‘Unity through community’ - A Club Called Rhonda puts community and culture first. The party is the platform for the community to grow personally and as a whole. Rhonda is a powerful feminine persona who has the feeling of the golden age of clubbing – Paradise Garage or Studio 54. The Rhonda 40-strong team of lighting designers, dancers, hosts, door people and production managers work collaboratively to create a space that helps to influence people with less daring personalities to have a profound experience.



*All we wanted to do was dance together”
- Rhonda aimed to break down social and cultural barriers to unite straight and LGBTQ+ communities, where people could “find out who they are and be the best versions of themselves”*

90% OF SYDNEY PEOPLE WANT MORE - MORE DIVERSITY, MORE HOURS, AND MORE ACCESSIBILITY

COUNCILLOR JESS SCULLY AND KERRI GLASSCOCK - CITY OF SYDNEY NIGHTLIFE AND CREATIVE SECTOR ADVISORY PANEL UPDATE

Jess Scully is a City of Sydney Councillor and Co-Chair of the City's Nightlife and Creative Sector Advisory Panel. Kerri Glasscock is Festival Director and CEO of Sydney Fringe Festival, Founding Director of Venue 505 and Co-Chair of the City's Nightlife and Creative Sector Advisory Panel.



“Businesses are helping each other to reinvigorate the city. Because we matter and our music matters.”

KEY TAKEOUTS


- ◆ The panel's job is to draw the outlines, and it is the public's job to step up and draw people in, comment on progress and provide feedback on how the changes are going. The panel want the public to be involved. Since the panel's inception, it has provided advice to the city on:
 - ◇ The Late Night trading management Development Control Plan
 - ◇ Open and Creative Sydney regulatory reforms
 - ◇ Cultural Infrastructure
 - ◇ Changing the narrative around Sydney
- ◆ Cultural infrastructure is high on the city's agenda – the panel will report back to the city on this. The city and the panel are focusing on small scale infrastructure - the spaces where work gets made, where people go to gigs, where people make music, where people dance.
- ◆ Changing the narrative means moving nightlife away from partying and alcohol to the addition of services and goods, in order to highlight Sydney on the global map. Changing the narrative is equal parts government bodies and advisories establishing cultural infrastructure, and the general public embracing them.
- ◆ Sydney is in the process of utilising what they have to develop the city further - old warehouses in Alexandria lay the foundation for performance spaces, venues and clubs. “Alexandria could be the future warehouse party district of Sydney” -Jess Scully.

PANEL - CREATE NSW: COLLABORATION TO DEVELOP THE NSW CONTEMPORARY MUSIC STRATEGY

Facilitated by Elizabeth W. Scott: Executive Director of Investment and Engagement, Create NSW. Emily Collins: Managing Director, MusicNSW; Paul Mason: Director Music, Australia Council for the Arts; Melody Forehand: Director, Twnty Three; Renee Williamson: Producer/Presenter, Indij Hip Hop Show/Koori Radio and Artist Manager, Blackside Management; Kat Doppet: Founder, Heaps Gay and Board Member, Sydney Gay and Lesbian Mardi Gras.

KEY TAKEOUTS

- ◆ The music industry is an eco-system. We must care for it all. From artist to executive.
- ◆ Community goes hand in hand with consultation - the space has to be accessible for everyone, the genres of music need to be diverse, and performance is a big element in keeping people excited and interested.
- ◆ Without a vibrant industry to enter, there isn't as many opportunities available for artists, and without talented artists, creatives and entrepreneurs, these industries, jobs and the economy aren't benefitted. It's best if we approach it consecutively from the top down and bottom up.
- ◆ Contemporary popular music is the biggest entity Australians buy tickets to and yet currently there is no deeply embedded policy that celebrates and supports the contemporary music sector in NSW.
- ◆ In lieu of appropriate sized venues, people are turning to the internet and social media to share live performances, along with getting creative in finding new spaces to perform in.



Community radio is vital and essential - Indigenous people have been denied their place in hip hop in Australia - there has not been many avenues for Indigenous hip hop artists (and Indigenous musicians in Australia in general) despite it being one of the biggest global genres. Without community radio, these acts and voices would be disenfranchised.

- Renee Williamson

GOOD PRACTICE

- ◆ MusicNSW is facilitating communication between all facets of the industry, to promote networking and collaboration. [MusicNSW](#) shares resources that include [Best Practice Guides](#), a [Music Industry Directory](#) and [Regional Guides](#); it runs a series of programs including professional development, networking, regional development and youth focussed programs. These include [Sound Advice](#), [Regional Music Officers](#) and [New and The Now](#).

THE MOMENT OUR WORK BECOMES VALUABLE FOR EVERYONE IS THE MOMENT IT MAKES SENSE

PANEL - THE FUTURE 24-HOUR ECONOMY

Adrian Tonon: Night Time Economy Ambassador, City of Detroit; Amanda Maxwell: She Said So Board Member and London Community Manager; Loren Granich: Creative Director & Co Founder, Rhonda International; Mirik Milan: Global Night Mayor Advocate & Co Founder, VibeLab. Facilitated by Jess Scully, City of Sydney Councillor



KEY TAKEOUTS

The three C's which are essential to develop and support a 24-hour economy - Community, Communication, Collaboration.

COMMUNITY

- ◆ City resident groups help put pressure on the city to work with them to create the best community possible.
- ◆ Governments are getting better at listening to communities' needs but also need to continue to understand what communities want to achieve. Show empathy when you are helping one another and understand each other's needs.
- ◆ Mirik Milan, Amsterdam: Venues have to offer multiple opportunities and experiences to the community. The moment our work becomes valuable for everyone is the moment it makes sense. What is your neighbourhood offering giving back to culture? How are you making it valuable for people who live around that area? Incentivising the creative content, but also highlighting the benefits to the community.
- ◆ Adrian Tonon, Detroit: Ask the question - "What's the leave behind for the community?"



A nightclub is two big black doors, its noisy, then you find litter - that's a nuisance right? But if you can go there on a Monday night for a cooking workshop or yoga - people in the community gain more benefit from these venues. It's about what's not only in the commercial interest of the club owner but what's in the interest of the community.

- Mirik Milan, VibeLab

COMMUNICATION

- ◆ Loren Granich, Los Angeles: The first time the nightlife contingent went to talk to the city's government in LA, they said "we hear what you're saying, but why weren't we talking before this?" This feeling that they were far behind in terms of their nightlife economy - that first step of engagement was a huge step for LA, and one that we're still in the process of taking. If you're in the nightlife community get rid of the self-stigma - make that first step to talk to the people who make the decisions - blow your city up in the best way possible!
- ◆ Amanda Maxwell, London: Open communication is key, particularly being honest with your thoughts and experiences - this fosters change and allows people in similar circumstances to feel comfortable and feel like that space is a safe one.
- ◆ Councillor Jess Scully: If you can build empathy... you can build a connection.

COLLABORATION

- ◆ Adrian Tonon, Detroit: Providing opportunities for young people to be involved in major cultural events is essential. "If they can't feel it, see it, be it - how can they dream it?"
- ◆ Councillor Jess Scully: There's a social contract here, you have to give back [to the community].
- ◆ Loren Granich, Los Angeles: It's about getting over the stigma and start moving in the right direction. To move forward communication and collaboration is key.

GOOD PRACTICE

- ◆ **De School** in Amsterdam is a community space and a club. They have a gym, art gallery, lunch room, restaurant and a raving nightclub. Also they often host lectures. The city of Amsterdam owns the building and helped them to open. Not by renovating the building and asking for a high rent - the city of Amsterdam leave it to the operators to make it into a affordable 24-hour community hotspot.
- ◆ **Movement Festival** in Detroit is a major cultural event that's providing opportunities for young people to work at them. Night Time Economy and music festivals provide jobs for all walks of life. Not only do artists and people that work in this industry benefit, but also taxi drivers, late night shops and food trucks. It's a vital part of the economy for a city that has been torn apart by economic crisis in the past.
- ◆ Amsterdam's trial of ten 24 hour licensed venues has been a big success. The new Mayor of Amsterdam Femke Halsema just announced another five venues can open if they come up with plans that support the community and add to the cultural offering in Amsterdam. A tender will go out for venues to apply. A creative board will look at the content of the venues and a team from the city side will look at all the safety aspects. It's great news that after a 5 year pilot the 24 hour program is being extended to more venues. The independent report on the pilot showed that the ten 24 hour licenses haven't increased the need for services due to increased drug or alcohol use. The requirement of additional health services has been a key argument for people who are against extended opening hours.

- ◆ **Los Angeles Nightlife Alliance** recently partnered with the NYC-based **Drug Policy Alliance** to host a free harm reduction training session for venue staff, and other people working in the nightlife and festival sector. Participants learned basic drug knowledge and harm reduction strategies for alcohol, cannabis, MDMA, stimulants, and opioids, as well as how to recognize some of the signs of overdose or medical emergency and place someone in the "recovery position." The workshop also practiced how to have a conversation with someone about their drug use or behaviour and suggest safer practices.
- ◆ PXSSY PALACE is a UK founded initiative which has created space for women and femmes of colour and other queer, intersex and trans people of colour (QTIPOC). Pxyssy Palace host parties, pop-ups, and have a studio in Hackney which is available to QTIPOC folk for meetings and events. Pxyssy Palace is a great example of a group who clearly communicate and address the needs of their community. This includes very clear information about their event policies, accessibility and initiatives: https://www.instagram.com/p/BweYMt3HGJL/?utm_source=ig_web_copy_link Pxyssy Palace provides entry discounts and free entry to those that are low on funds, as well as taxi subsidies to ensure all QTIPOC are assured of a safe journey home. <https://www.facebook.com/PSSYPALACE/>



MUSIC IS THE CULTURAL CANARY IN THE COALMINE OF ENTERTAINMENT IN THE NIGHTLIFE ECONOMY

JOHN GRAHAM, MLC - THE NSW PARLIAMENTARY INQUIRY INTO MUSIC
(AND WHAT THIS MEANS FOR THE NIGHT TIME ECONOMY)

KEY TAKEOUTS

- ◆ It's the responsibility of the recorded music industry, along with state and local governments to allow our current music scene to reach its potential.
- ◆ The main issues "killing our music scene" all concern a lack of knowledge, understanding, space, or resources (no supporting government, policies or direction for the city, noise complaints etc.)
- ◆ Strict policies and restrictions applied to venues prevent them from promoting a diverse range of entertainment.
- ◆ The industry needs to speak as one voice - bringing together industry workers, government and council bodies, and international music bodies.
- ◆ Our music industry is at its best in decades. The potential is massive alongside a viable economic model.



NIGHTCAMP WORKSHOP

GROUP WORKSHOP FACILITATED BY MIRIK MILAN, VibeLab

The city's nightlife contributes and strengthens the (inter) national position of cities as creative capitals around the world. Here, like-minded individuals find each other and creative talent develops, allowing the creative industry to bloom which in turn increases urban economy and cultural offering. Therefore it's extremely important to work across fields and involve stakeholders in workshops and think tanks.

The NightCamp rapid prototyping workshop was created for Global Cities After Dark to brainstorm with thought-leaders on new ideas to come up with potential solutions for issues in nightlife.

The workshop saw the group of attendees divided into eight groups. The workshop started by gathering topics from the audience. The goal was to identify core problems and opportunities. The key topics nominated by the audience were:

1. A national culture that supports arts + culture as much as sport
2. Diversifying night time activities in Parramatta
3. Encouraging business to be involved in the night time economy.
4. Legislation around music venues
5. Over regulation / bad policies
6. Sound regulations
7. What is Sydney's Nightlife identity?





#	TOPIC	TAKEOUTS
1.	A national culture the that supports arts & culture as much as sport	<ul style="list-style-type: none"> - Sports in particular has a stronger narrative than the music and arts cultures. - Giving the arts similar airtime and support should be a priority. - Put pressure on the government to be fair with their allocation of arts resources. - Promote a greater variety of diverse role models for young people. - Promote acknowledgement of the high cultural value of the arts.
2.	Diversifying night-time activities in Parramatta	<ul style="list-style-type: none"> - Look at how Parramatta provides more options in the area for its night time economy. - Offer businesses incentives to diversify. - Change the perception of Parramatta. - Maintain a good sense of amenity for the residents whilst still providing a thriving night time economy.
3.	Encouraging business to be involved in the night time economy.	<ul style="list-style-type: none"> - Review internal policies with councils to ensure businesses are able to trade in a successful way. - Work with businesses so they understand the economic value of opening at night and what it can mean for their business - Target businesses that could extend their trading hours. - Pilot programs - trial pop-ups to prove that spaces are valuable for permanent trade. - Change the definition of 'nightlife' - work on what differing characteristics can be incorporated into different areas.
4.	Legislation around music venues	<ul style="list-style-type: none"> - The core problem lies in irregular and irrational government policies, lack of trust, "nanny state". - Base new policies and legislation on hard evidence, facts and popular opinions; not punishing whole communities for things that minorities do. - eg. lockout laws as a result of violent behaviour from individuals - Minimise fear of authorities.

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#	TOPIC	TAKEOUTS
5.	Over regulation / bad policies	<ul style="list-style-type: none">- Current government legislation is fuelled by fear and conservative policing.- Current policies limit potential for evolving nightlife.- Current legislation was written to protect the residential needs.- To fix this we need to focus on the cultural value of entertainment in nightlife and how to support that.- Regulation should be to target individuals not communities.
6.	Sound regulations	<ul style="list-style-type: none">- Clarify the regulations so people within the night time industries can understand them.- Streamline the regulatory process - have a single body ultimately responsible for coordinating the seven agencies involved in noise complaints. Increase resources to new venues and owners so that they can enter the economy confidently and comfortably.- Future planning - focus on community consultation and involving the creative sector in planning potential entertainment precincts.
7.	What is Sydney's Nightlife identity?	<ul style="list-style-type: none">- Develop a strategy to understand the evolution of nightlife in Sydney.- Use evidence and data to demonstrate how nightlife in Sydney contributes to social capital and economic prosperity.- Develop communication and campaigns to promote this strategy.- Reclaim ownership of the nightlife narrative - take it back from the media and "naysayers".

EXPERT SESSIONS

IDENTIFYING CULTURAL IDENTITY AND CRAFTING COMPELLING STORIES

Nikki Brogan - Managing Director, FBi Radio

Adrian Tonon - Night Time Economy Ambassador, City of Detroit

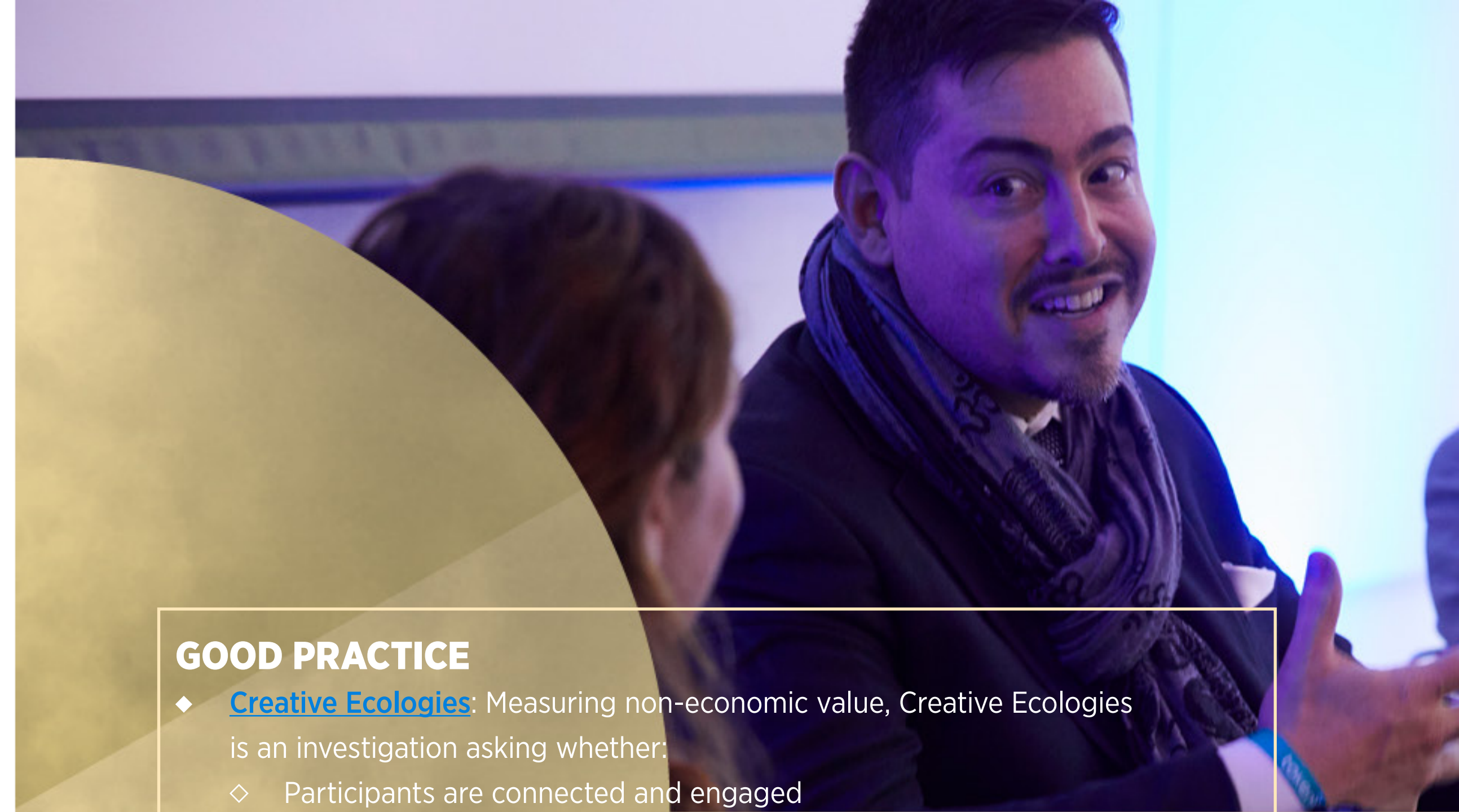
Leith Thomas - Director, Future Tense

KEY TAKEOUTS

- ◆ Culture = the shorthand of 'us'.
- ◆ You can't control culture. The best you can do is try to influence and shape it.
- ◆ Thinking of a singular culture is dangerous. There are multiple cultures intertwining to create the complex culture of Sydney nightlife.
- ◆ Empower your community to get active with culture.
- ◆ The history of a culture can help to revive it - Detroit's music industry for example.
- ◆ Sydney needs a new narrative of Sydney that doesn't focus on the negativity of recent years.
 - ◇ Focusing on what's coming in the future;
 - ◇ We need to discuss and connect with emotions.
- ◆ You need tension between cultures. Not everything is for everybody - cultures and communities can clash but that isn't necessarily bad.
- ◆ We should be celebrating all subcultures and discussing them/sharing them. Participation and contribution is how we expand and involve them with each other.

GOOD PRACTICE

- ◆ [Creative Ecologies](#): Measuring non-economic value, Creative Ecologies is an investigation asking whether:
 - ◇ Participants are connected and engaged
 - ◇ There are local opportunities and the possibility of growth
 - ◇ Audiences are central
 - ◇ Experimentation is encouraged
 - ◇ Resources are available
 - ◇ The contribution of the arts is recognised
- ◆ Detroit uses its history to remind and focus on the positive and to develop the future of the city. The [Dequindre Cut](#) is a transformation of urban ruin into a vibrant, green and artistic public space. The [Livernois-McNichols Corridor Plan](#) - Fitzgerald Revitalisation Project is an initiative led by the City of Detroit to stabilize and strengthen a neighbourhood by transforming approximately 400 publicly owned vacant land and buildings into community assets. The proposed redevelopment focussed on community engagement first and building on the district's existing "good bones" such as The Avenue of Fashion corridor, which the residents said that back in the day all they needed they could get in that corridor, without having to go downtown.



EXPERT SESSIONS

#METOO AND NIGHTLIFE - A SAFE NIGHT OUT FOR ALL

Dr. Bianca Fileborn - Lecturer in Criminology, School of Social Science, UNSW

Helen Marcou, AM - Co-Owner, Bakehouse Studios

Hayley Child - Strategic Lead for Sexual Violence Prevention, Lincolnshire County Council



KEY TAKEOUTS

- ◆ MeToo has been a watershed moment – never has there been a time of such sustained public discussion
- ◆ For those in the research realm; the knowledge has been there for years; there's no new learnings; so we now need to harness this moment and ensure it translates into practical change.
- ◆ It's very important to recognise the ways people experience sexual violence goes beyond gender – race, disability and other factors – the nature of the experience. LGBTQ people were often targeted, experiencing racial abuse as well as sexual violence.
- ◆ All venues need to be looking at who can go there, and who feels they can say something.
- ◆ There are challenges when taking programs into venues: venues aren't sure that it won't generate them money, and if its not simple and cheap to execute the program they won't take it on. First questions from a venue is usually commercially not safety-driven – this can been a real barrier.
- ◆ Evaluation follows advocacy, in Ask for Angela – so many bars have taken the campaign on, but getting feedback has been difficult.
- ◆ Evidence is important - you need to be able to demonstrate to venues that customers feel safer there over time.
- ◆ Look to global programs and who is investing in safety. This can be difficult in a punitive environment where bars don't want people knowing - a lot of bars don't want to speak out about this happening in their venues.

GOOD PRACTICE

- ◆ Victoria's **Sexual Harassment Taskforce Venue Pilot**. Training through education, policy / legislation and public awareness – ensuring people know it's a zero tolerance venue for harassment. Setting clear expectations in venues about patron behaviour, and staff reaction. Eg make it a condition of entry. Defining and recognising behaviours – giving venue staff those tools.
- ◆ Using Dr. Bianca Fileborn's research of 400 case studies – staff were able to do role plays using real cases. There's ways to intervene without it being an escalated incident. Incident templates were made available through music and venue associations.
- ◆ In the UK the Department of Education provides statutory guidance for schools and colleges with **Keep Children Safe in Education**. Although, these programs are not compulsory so funding to resource implementation is hit and miss, depending on the area.
- ◆ **Canada's Safer Bars Program** is an excellent resource for intervention examples from around the world. The program includes Safer Bars Training workshops, and an easy-to-use work-book Safer Bars: Assessing and Reducing the Risks of Violence.
- ◆ Australia's Safe Night Out strategies have been adopted by a number of local councils and state governments including Western Australia and Queensland.



EXPERT SESSIONS

ACCESS ALL AREAS - ACCESSIBLE FOR ALL

Justine Baker - CEO, Solotel Group

Miss Blanks - Artist/Activist

Morwenna Collett - Director, Major Performing Arts, Australia Council for the Arts

Will Kruger - DJ/Promoter, Là Vibrations



KEY TAKEOUTS

- ◆ Accessibility is more than just ramps and toilets. There are 5 barrier areas:
 - ◇ Physical
 - ◇ Communication
 - ◇ Social
 - ◇ Economic
 - ◇ Attitudinal

The focus on disabilities has shifted to the surroundings rather than the person

- ◆ There are so many spaces that do not feel safe for members of communities, yet these venues and spaces are supposedly meant to be safe spaces and intrinsic in the communities. We need to find a way to create an intersectional framework. Currently a significant number of inclusion strategies are afterthoughts and don't often follow through or work out. There are still disability trainings with people that do not have lived experience.
- ◆ There is still not enough data around disabilities. This is partly due to the personal choice of defining disability. What we do know is:
 - ◇ Disabled artists earn 42% less than those without.

What do we want to achieve in terms of accessibility?

- ◆ Diversity within the workforce
- ◆ Environments where everyone feels welcome and safe
- ◆ Venue owners being accountable and taking responsibility for simple steps to ensure accessibility and enjoyment for people with disabilities
- ◆ Humanisation of language and thought processes
- ◆ Destigmatisation

How do we get there?

- ◆ Training and awareness raising
- ◆ Planning beyond the building code
- ◆ Considering the individual business case for inclusion
- ◆ Inclusive programming for events
- ◆ Partnering with experts to build programs and make changes
- ◆ More research and information, made readily available
- ◆ Listen to the lived experience of those with disabilities
- ◆ Develop an intersectional framework
- ◆ Plan and execute changes in communication, how we work and operate



GOOD PRACTICE

- ◆ A social inclusion initiative of ACON, [Pride in Diversity](#) are specialists in HR, organisational change and workplace diversity dedicated to improving the health and wellbeing of LGBTI people by reducing exclusion, invisibility, homophobia and stigma in the workplace.
- ◆ The executive team play a significant part in providing an inclusive organisation for their customers, stakeholders and their people. [Get Skilled Access](#) work with the executive team by giving them an immersive experience allowing them to better understand the experience for people with disability and people with accessibility challenges. Get Skilled Access Team members, all who have disability and lived experience, provide an inclusive environment whereby the executives can ask all the questions they need to support increased awareness and attitudes towards people with disability. This method of engagement empowers social and cultural change from the top-tier down.
- ◆ [Centre For Inclusive Design's Inclusive Innovation Program](#) is a bespoke program using international best-practice to connect organisations with both customers and edge thinking to innovate through inclusive design. This world-class intensive has been used by heads of government, industry and in the innovation sector. This workshop will provide a new framework as well as practical examples of how to embed inclusive design into practice.
- ◆ Miss Blanks' inclusion rider ensures all First Nation's people get in to her events free of charge. This is out of respect for owners of the land events are held on and to respect their heritage.

EXPERT SESSIONS

UNDERSTANDING YOUR CITY'S CREATIVE REQUIREMENTS

Emily Collins - Managing Director, MusicNSW

Bree Trevena - Research + Innovation, Arup Foresight

Keiran Hennessy - Head of Music, The Hopeless Utopian



KEY TAKEOUTS

- ◆ When we start to think of this idea of a night time economy, there's so many actors in this space - how do we think about it as something more nuanced than the responsive approach we take to the night? We plan for daytime in a proactive way, then when it comes to night we plan in a responsive way
- ◆ Artists will find a way to do what they want to do, we need to bring these DIY projects to the surface and make sure they're safe and supported
- ◆ Globally, there is a disconnect between what local councils project and what they're actually supporting
- ◆ Creative industries change at a rapid pace - agility is required for legislation to keep up with the changing creative industry
- ◆ A city is never one thing - we're allowed to have multiple needs for a city, but the aim is to get these to seamlessly work together
- ◆ The vibe of Melbourne is an end result - in fact an ongoing process - of bringing together social attitudes, government funding and communities
- ◆ Audiences need to actually participate and be active in the creative space
- ◆ Change the narrative of employment in the nightlife - 75% of hospitality workers are making their bread and butter after 8pm, there's potential for so much more growth within the nightlife sector

GOOD PRACTICE

- ◆ Aside from major funding, small gestures and everyday actions help change the bigger picture - Austin is an example of a city creating small gestures, with **Music on Hold** using only local bands' songs as hold music on City and business phones.
- ◆ Vancouver developed app **LiveLifeLIVE** offers a virtual way for fans to support artists. A contemporary replacement for "tipping the band" in an age where more and more we are moving to a cashless society. Especially at free gigs, this offers much needed revenue stream to the artist while leaving the level of financial support up to the fan.
- ◆ Regional areas have cultural and creative needs, similar to cities. Where there are people, there's a need for creative outlets, expression, and general things to do. Forster in regional NSW created the **Grow Your Own Festival** which showcases not only local artists, but also local food businesses and visual artists.
- ◆ New York's **Create NYC** is a cultural housing plan, showing where people are sleeping at night as well as where they are working and partying.





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