



MONTRÉAL 24 HOURS:
AN ECONOMIC REPORT ON
THE CITY'S SOCIOCULTURAL
NIGHTLIFE

ECONOMIC REPORT 2022

PRESENTED BY MTL 24/24

WITH THE SUPPORT OF TOURISME QUÉBEC AND THE CITY OF MONTRÉAL

PRODUCED BY POINT.LIGNE.PLAN

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CONTENTS

TABLE OF CONTENTS



1	Table of contents	1
2	Foreword	2
3	Summary	6
4	Introduction	8
5	Methodology	10
6	State of the Industry in Montréal	12
6.1	Economic value of sociocultural nights	13
6.2	Tourism Potential	14
6.3	socio-economic profile of montréal businesses in the targeted sectors	16
7	Comparative study - Nightlife in the world	18
7.1	Stories of nightlife	18
7.2	Impacts	21
7.3	Framing the night: some measures and their results	27
7.4	Improve nighttime and minimize its nuisances	30
7.5	Supporting nightlife culture: issues and solutions	37
7.6	Territorial planning	40
7.7	Governance	42
7.8	The cost of nightlife: do benefits outweigh costs?	46
8	Recommendations	49
9	Conclusion	52
10	Bibliography	54
11	Appendices	55

FOREWORD



A DYNAMIC METROPOLIS DAY AND NIGHT

MTL 24/24

Message from the Minister

Our metropolis can be proud of its rich and lively nightlife. It is a part of our economy that certainly plays a role in the dynamism and unique personality of Montréal, and its downtown in particular.

If night activities contribute to the economy of the metropolis, they also consolidate its culture and urbanity. We know this and we can proudly say that Montréal is full of talent that stimulates its cultural DNA and contributes to its visibility on the international scene.

Moreover, nightlife is a key element of a whole ecosystem of workers, artists and owners of Montréal institutions. The study launched by MTL 24/24 provides an opportunity to analyze the situation elsewhere in the world and to explore promising avenues for Montréal that will help night owls - members of a vibrant community - continue to flourish in our city.

The Québec government fully recognizes the economic, cultural, touristic, and social contribution of nightlife. For this reason, I am proud that we are supporting MTL 24/24 and its study on the impact of nightlife activities in Montréal with the Fonds d'initiative et de rayonnement de la métropole (FIRM). I am certain that this study will provide answers to local issues and help promote the vitality and attractiveness of our metropolis in the long term.

Enjoy your reading!

Chantal Rouleau

Minister of Transport

Minister responsible for the Metropolis and the Montréal region

**A word from the Mayor,
Ms. Valérie Plante**



ECONOMIC IMPACT STUDY MTL 24/24 NIGHTLIFE

Nightlife is undeniably an important economic, cultural, touristic and commercial asset for Montréal. For decades, it has been part of our distinctive brand, both in Québec and internationally.

According to this study, the trend continues: 22% of all tourists to Montreal in 2019 came because of its nightlife. This represents 2.4 million visitors who spent \$909 million.

It is clear that nightlife promotes the economic development of Montréal – the economic and cultural heart of Québec – as well as the international influence of our metropolis. The nightlife economy acts as a lever for attractiveness and competitiveness.

The city of Montréal, like many of the world's great cities, is supportive of the people involved in this sector, which benefits Montrealers as well as visitors from across the country and around the world.

Obviously, it is imperative that the development of this part of our economy is done properly and in keeping with the quality of life of all populations.

To achieve this, the experts are being heard; partnerships are multiplying. Through a transversal and integrated approach, we are implementing in place the best practices in terms of nightlife and ensuring that they are well adapted to our Montréal life.

Since 2020, the City of Montréal has been involved in various projects aimed at revitalizing the nightlife economy. In partnership with the community, and in particular with MTL 24/24, our ambition is to offer a quality, innovative, safe and harmonious nightlife.

A blue ink signature of Valérie Plante.

Valérie Plante

Mayor of Montréal



**A word from the
President and Chief Executive Officer
Tourisme Montréal**

Montreal is a city that is as dynamic by day as it is by night. It attracts, seduces and entertains millions of tourists who want to discover the city's nightlife experiences. Montreal's nightlife includes its gastronomy, its merchants, its shows, its discotheques, its outdoor activities, and many other attractions. Foreign investors and entrepreneurs also choose Montreal for the after-hours vitality that their employees enjoy, as well as students who want to make their studies abroad a unique experience.

This activity segment is therefore predominant and highly strategic within the Montreal tourism offer. Therefore, special attention must be paid to it. Thus, through the principles of sustainable, intelligent, diversified, regenerative and financially prosperous tourism on which its Sustainable tourism strategy is based, Tourisme Montréal considers it essential to nurture a responsible nightlife culture and lifestyle.

Of course, the objective is to develop the range of socio-cultural activities to attract visitors and offer them a memorable stay, but also to ensure the harmonious cohabitation of the local population and tourists, in complete safety. For example, Montreal's light installations, lively pedestrian arteries, event sites and urban furniture make it possible to live in places that would otherwise be deserted or little frequented and that could give rise to a feeling of insecurity.

Montreal has a lot of untapped nightlife tourism potential. Given the magnitude of the trend, Tourisme Montréal believes that the implementation of adequate governance, regulation and consultation tools will allow the necessary adjustments to be made to effectively reconcile the lives of Montrealers with the effervescence of night-time tourism. The development of cultural noise zones, outside of



residential areas, is just one good idea among many others to promote the creation of a unique environment that is conducive to sustainable nightlife tourism.

A study such as the one you are about to read allows us to better understand this phenomenon and to cultivate a sustainable and balanced vision for the future. Tourisme Montréal hopes that it will enlighten you on the wealth of opportunities that Montreal's nights have to offer.

Yves Lalumière

President and Chief Executive Officer

**TOURISME /
MONTREAL**



REPORT

3 SUMMARY

This study aims to analyze the societal impact of night-time sociocultural activities and to measure their economic impact. By night-time **sociocultural activities we mean social and cultural activities that take place after work**, between 6 pm and 6 am. Unless otherwise stated, the figures presented here are for **2019**, the last full year without pandemic-related disruptions.

The economic impact of Montréal's sociocultural nights is **\$2.26 billion in direct spending**, which **includes \$121 million in tax benefits** to governments. The sociocultural nightlife industry provides **33,559 jobs** in Montréal, which is equivalent to **a payroll of \$994 million**.

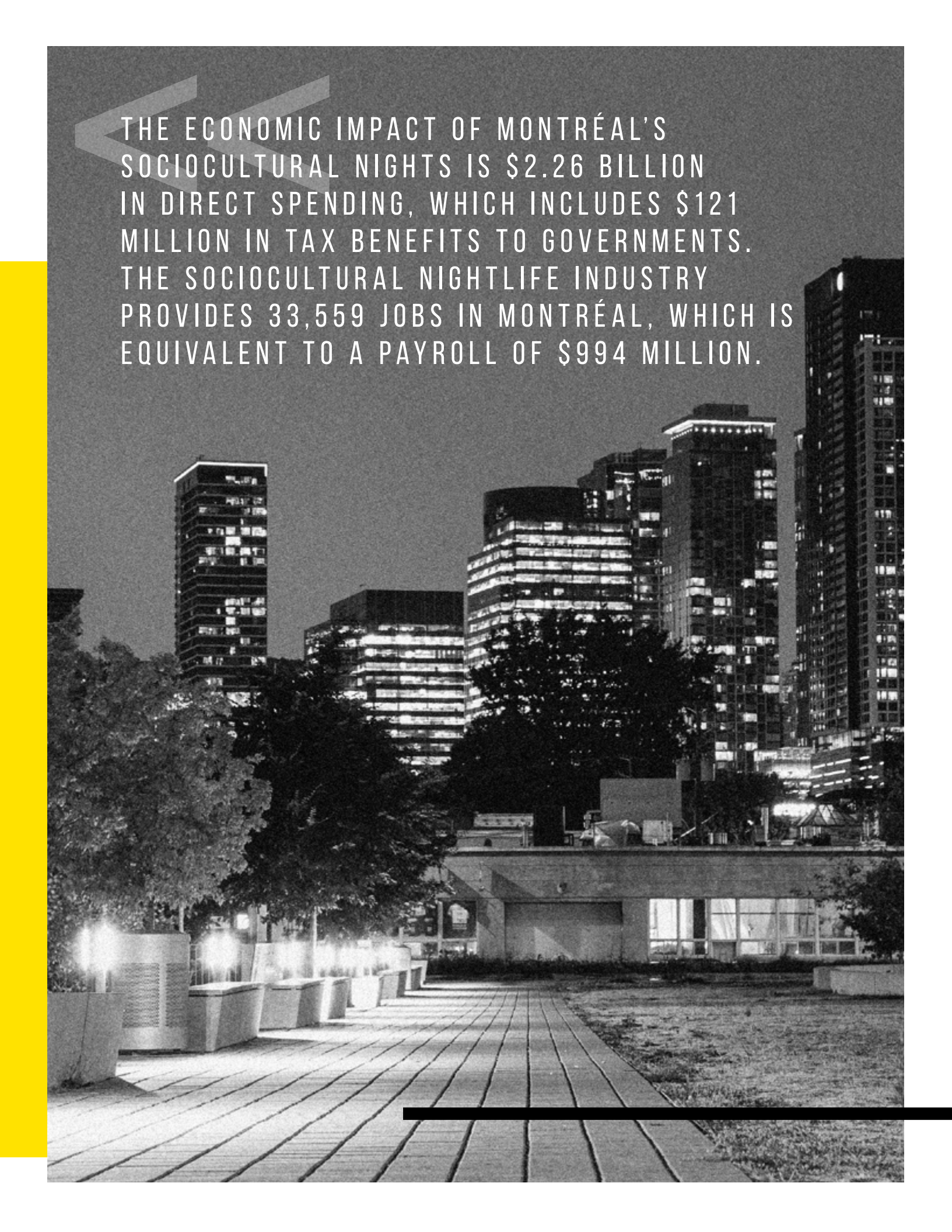
The nightlife industry accounted for 22% of all tourists to Montréal in 2019, representing **2.44 million visitors**. These visitors spent a total of **\$909 million**. If this share of nightlife tourists were to grow to 33% of the tourist mass, as is the case in Amsterdam and Berlin, **an additional \$676 million would be injected** into the local economy **for \$1.6 billion**.

Unlike Montréal, Berlin and Amsterdam **benefit from measures and policies that structure and control nightlife**. These have allowed nightlife tourism to develop rapidly over the past two decades, both economically and culturally, and in terms of nuisance mitigation.

Key actors of Montréal's nightlife, including bar, club, and restaurant owners, as well as managers of institutions and major events, have highlighted the difficulty of organizing **off-site events due to the complexity of rules** governing the consumption of alcohol and the use of public spaces for temporary structures. The same is true when it comes to organizing a night activity indoors. Lastly, we point out the complexity and **high costs associated with the analysis of real estate projects for cultural organizations** that wish to develop new spaces for presenting events in industrial areas.

To create the necessary conditions for a vibrant and dynamic sociocultural night, the city must establish a **framework of clear measures and rules**, favourable to the development of nightlife, both in terms of culture, tourism, and economic development. Montréal **must encourage and maintain dialogue and collaboration amongst nightlife economic actors, residents, and night owls**. The recommendations outlined in the conclusion propose **changes to the rules that govern nightlife** (closing hours, alcoholic beverage service, noise control, zoning, etc.), and the implementation of a **governance structure based on the best practices** of cities with a reputation for nightlife.

SUMMARY



THE ECONOMIC IMPACT OF MONTRÉAL'S
SOCIOCULTURAL NIGHTS IS \$2.26 BILLION
IN DIRECT SPENDING, WHICH INCLUDES \$121
MILLION IN TAX BENEFITS TO GOVERNMENTS.
THE SOCIOCULTURAL NIGHTLIFE INDUSTRY
PROVIDES 33,559 JOBS IN MONTRÉAL, WHICH IS
EQUIVALENT TO A PAYROLL OF \$994 MILLION.

INTRODUCTION

Montréal 24 Hours: An Economic Report on the City's Sociocultural Nightlife is the first economic study to take a broad look at cultural and leisure activities occurring at night. The work conducted to produce this document aims to provide the city of Montréal with **a better understanding of both the economic and social value of nighttime activities**. Thus, following the example of other large cities well known for their cultural dynamism and the quality of their nightlife, Montréal has undertaken a study that not only evaluates the **purely economic impacts** but also attempts to understand its **social and cultural benefits** by comparing itself with other metropolitan areas engaged in approaches to promote night-time entertainment activities for, in some cases, decades.

It is worth starting with some definitions since all these studies use different methods. Some studies deal only with the deep night”, i.e., the activities taking place between midnight and the city’s awakening. Others draw the line at 10 or 8 pm and stop at 3 or 5 am. In our case, as a good Nordic state that we are, the night is associated with wintertime and begins in the hours following the office’s exit. This is why we have chosen the broadest definition of night, i.e., the **portion of the 24-hour day between 6 pm and 6 am**. This is also the most widely used definition among the studies we consulted. Thus,

our night includes all social and cultural activities taking place in the early evening, until the end of the so-called “deep night”, a dozen hours later. This study, therefore, measures from the aperitif after leaving the office, to the after-hours dance party at dawn.

In terms of sociocultural activities, our research differs from the choices made by other cities. While the Berliners only measured clubs and the impact of tourism and Edmonton measured bar hopping and all activities related to bar hopping, others measured all nighttime economic activities. For this study, the scope is limited to the **social or cultural activities in which individuals engage after work for entertainment**, i.e., restaurants, bars, and nightclubs, but also theatre, music, and movies. We chose to exclude sports, not because it is not a cultural activity (it is), but because the impact of these activities is already fully measured and much of the indirect impact of sports takes place in bars, which are already measured in our study.

It is also worth noting that the year studied is **2019, the last year before the economic effects brought on by the Covid-19 pandemic**.

The report begins with a section that briefly explains the **methodology** chosen to conduct the econometric portion of the study and the challenges we faced, like most other studies of this type. It also describes the survey information collected, how this data was processed in our econometric model, and the assumptions that were made.

The next section consists of a **quantitative analysis of the data collected**. This includes, of course, the results of the simulation performed with the model, which are the estimated economic value of the Montréal sociocultural night. This result will be analyzed and compared to other cities. We also present demographic data regarding employment collected with the survey. At the end of this section, we explore the potential impacts of an increase in night-time leisure tourism, should Montréal make the choice to become a city open to expanded night-time activities.

For the third part, we undertook a literature review and conducted interviews with key nightlife stakeholders, both in Montréal and around the world, to carry out a **comparative study between several cities that have structured their nightlife with specific policies and measures**. Some have conducted economic studies like ours, others have not. The benefits are measured in both cultural and economic terms, and different cities have adopted different approaches. We take an in-depth look at the choices made, the contexts that led up to those

decision, and the goals that underlie the directions chosen.

We also present the outcomes of these decisions in other cities. This includes both measurable and quantifiable outcomes, as well as the indirect consequences observed and their impacts on the community. This includes economic and cultural benefits, safety issues, job creation, tourism benefits, and city positioning.

In closing, we make a series of **policy recommendations that should be implemented to help the city position itself as a hub for cultural nightlife**. These recommendations require a real conversation between several levels of government and the mobilization of all the stakeholders concerned: real estate developers, event promoters, artists performing in nightlife venues, and residents.



5 METHODOLOGY

To produce the econometric model, we chose a methodology based on: (a) a study of methodologies used by other cities that have published reports on their nighttime economy; and (b) what was available in terms of already existing data.

Eventually, we were inspired by the **method Edmonton used in 2012**, namely, to work on the inputs (sources of income), that is, expenditures by users (citizens and visitors) who consume the products and services (food, drink, entertainment, experiences, etc.) provided by the nighttime businesses. This decision was driven primarily by the fact that information on outbound economic activity is either incomplete, does not provide the required detail for specific NAICS codes (industry categories), or does not provide the required detail for the geographic area being measured (municipalities).

The existing information used is:

- **Statistics Canada GDP** data for sectors 71 and 72 for the province of Quebec.
- **Statistics Canada data for employment** in sectors 71 and 72 for the Montréal metropolitan area.
- **Communauté métropolitaine de Montréal (CMM)** estimates, as reported by the City of Montréal's Sector Profiles, **for employment in the metropolis**, estimates based on data from Statistics Canada, the Registre des entreprises du Québec (REQ), the Ministère des Affaires municipales et de l'Habitation (MAMH) and the Institut de la statistique du Québec (ISQ).
- The legal capacity of establishments, as provided by the **Régie des alcools, des courses et des jeux du Québec (RACJ)**.
- Figures from a study on the economic impact of the major Quebec festivals that are members of the **Regroupement des événements majeurs internationaux (RÉMI)**¹.
- Figures from a study on the economic impact of the **Quartier des spectacles (QDS)** venues.²

- Figures from a study on the economic impact of **SMAQ (Salles de musique alternative du Québec)** members, covering only Montréal venues.³

The choice of the Edmonton method appeared to be the most effective in a context of incomplete information. In summary, it consists of:

- Assess the number of positions (seating or standing) available for nighttime sociocultural activities (i.e.: **capacity**).
- Determine the average occupancy for this capacity (i.e.: **attendance**).
- Determine the number of times this space will be occupied in an evening (i.e.: **turnover**).
- Determine the number of nights that this activity takes place in a year (i.e.: **frequency**).
- Determine the average spending for each attendance at a position (i.e.: unit **spending**).

» 1 KPMG. Retombées économiques consolidées de 17 membres du RÉMI. Rapport final, 2018. Online <https://remi.qc.ca/rapport-final-2018/>

» 2 KPMG. Les retombées commerciales des salles de spectacles du Quartier des spectacles et autres lieux de diffusion à Montréal, 2018. Online: <https://bit.ly/38L6mjY>

» 3 To be published

The first step was to **filter all liquor licenses** to reduce considerably the weight of less relevant categories, such as associations and social clubs that engage in occasional activities, or the numerous licenses of Parc Jean-Drapeau - called “Terre des hommes” - where most of the activities are concentrated during the day, as well as the licenses of Evenko and Piknic Électronik which have activities already accounted for by the large festivals study (their licenses were excluded from the study for this reason).

The second step was to **generate the missing data**. To do this, we surveyed three categories of respondents:

- PLP survey of Montréal’s SDCs (commercial development corporations) members and other organizations representing nighttime businesses.
- PLP survey of members of the Quartier des Spectacles Partnership.
- A survey of Montréal businesses was conducted by Prospecto.

The surveys were designed to obtain **demographic data** - provided later in this paper - to understand merchants’ interest in regulating the way nighttime businesses operate, and of course to obtain the **financial performance data** required for the econometric model, as described above.

We had a total of 109 respondents. The respondents were mainly from the bar and restaurant sectors, specifically:

26% restaurants

61% bar

1% club / discotheque

4% theaters / theaters

8% other (café bistro, resto-bar, etc.)

We conducted **in-depth interviews with nightclub operators**⁴ to compensate for the low response rate among clubs and nightclubs. This provided us with extremely accurate data on their financial performance and allowed us to **adjust the model parameters so that their actual business performance matched the model simulations** associated with their respective liquor licenses. This allowed us to project the results to other clubs and nightclubs in the territory.

As for the performance venues, the results were **adjusted with those of the Quartier des spectacles study, and with the results of the internal SMAQ survey**. The results for bars and restaurants were validated with averages calculated for these types of businesses by Statistics Canada.

The result produced by the econometric model was then **processed by the Institut de la statistique du Québec, using the aggregate method of their Québec input-output model**⁵, to measure the ancillary effects on employment and fiscal impacts for governments.

These results were added to the above-mentioned studies’ results to obtain the economic impact of nighttime sociocultural activities in Montréal.

Concerning employment data, we worked with data as calculated by the CMM and presented in the **City of Montréal’s Sector Profiles for NAICS codes 71 and 72**, but ultimately relied on the results of the ISQ input-output model.

For the comparative study, we conducted an extensive **literature review** (see bibliography) and **interviews** with twenty-three promoters and other stakeholders, mainly in Montréal but also in Sydney, Austin, Berlin, and Amsterdam.

» 4 The recruitment problem among these entrepreneurs is most likely related to the time when the survey was conducted, which is from November 2021 to February 2022, as their establishments were adjusting to successive openings, closings, and reopenings caused by the pandemic’s progress.

» 5 <https://statistique.quebec.ca/en/document/modele-intersectoriel-du-quebec>

STATE OF THE INDUSTRY IN MONTRÉAL

ECONOMIC VALUE OF SOCIOCULTURAL NIGHTS

The results presented below are based on a comparison between the results of a survey conducted among 109 sociocultural nightlife businesses and: (a) information provided by entrepreneurs in some of those businesses; (b) interviews with managers of major events, institutions, and organizations in the area; (c) results published in other studies; and finally (d) Statistics Canada data for the sectors measured. Data are for 2019, the last full year without pandemic-related economic disruptions. The calculations of the impact on taxation and employment were made by the Quebec input-output model of the Institut de la statistique du Québec.

The economic value of Montréal's sociocultural nights is **\$2.26 billion in direct expenditures**, accounting for **\$121 million in tax revenues** for the federal and provincial governments. The bulk of this result is attributable to **restaurants (1.3B) and bars (550M)**. It should be noted that the bar category includes small venues that do not have concert hall status as they make most of their revenue from alcohol sales.

THE ECONOMIC VALUE OF MONTRÉAL'S SOCIOCULTURAL NIGHTS

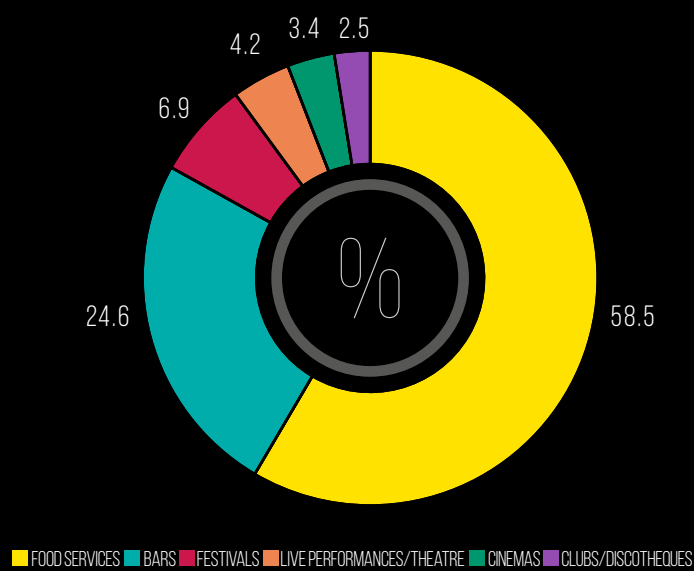
2.26 BILLION

in direct benefits

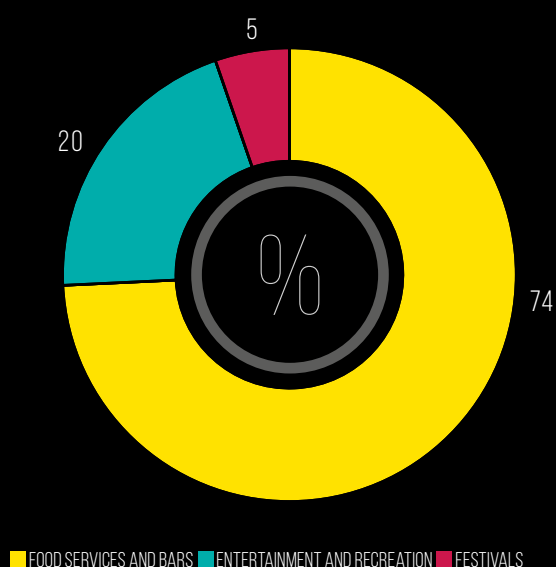
121 BILLION

in tax benefits

THE SECTOR'S CONTRIBUTION TO MONTRÉAL'S NIGHTLIFE ECONOMY



EMPLOYMENT



MONTRÉAL'S
NIGHTLIFE
EMPLOYS
33,559 PEOPLE

Direct spending by **theatres and concert halls** represents just over \$100 million, not including the revenues from major festivals taking place in the Quartier des spectacles.

Clubs and discotheques contribute \$56 million. It is worth noting that the definition of a club has been broadened from the traditional concept to include all places where music and dance are predominant. We have obviously included places like Unity, New City Gas, and Stereo, but also smaller venues like La Rockette, Le Balattou or La Salsathèque.

The ISQ's Quebec input-output model estimates that nightlife-related employment in the city reaches **33,558 jobs, amounting to \$994 million in payroll.**

Of these jobs, 30,810 are salaried jobs (person-years or full-time equivalents) and 2,748 represent other workers. 74% of these jobs are in the restaurant and bar sector, 20% in entertainment and recreation, and 5% in festivals and large and recurring events.

According to the City of Montréal's Sector Profiles, both measured sectors experienced significant GDP growth in the decade before our base year (2019). **The arts, recreation, and sports sector grew at an annual rate of 4.2%** between 2009 and 2019⁶, while the **food services and bars sector grew at an annual rate of 5.2%** over the same period.

» 6 Ville de Montréal, Division de l'intelligence économique. Profil sectoriel 2022 - Secteur des arts, des spectacles et des loisirs (SCIAN 71). [Online: <https://bit.ly/3LUOgu4>]

While the latter sector experienced a 14.6% employment growth between 2010 and 2020, the former experienced a 4.8% decline from 2010 to 2020. However, if we choose to ignore 2020 data, to avoid the effects of the pandemic, the **accommodation, food, and beverage sector grew by 25.8% in nine years**, and the **arts, entertainment, and recreation sector grew by 15.7%, again between 2010 and 2019.**

In closing, it is worth noting that while Montréal is a long way from the 1990s – when thousands of people attended several underground parties every weekend for entire nights – there are still many small parties taking place regularly. The projections do not take these events into account, as they may be happening in the city but outside of RACJ-licensed establishments and one-off events.

6.2 TOURISM POTENTIAL

The total number of tourists⁷ who came to Montréal in 2019, according to Tourisme Montréal's⁸ annual report, was **11.1 million**. They spent a total of **\$4.86 billion**⁹ that year. According to a study on visitors' experience in Montréal published by Tourisme Montréal¹⁰, this represents a daily expenditure¹¹ per person of \$149 for leisure tourism and \$316 for business tourism.

The same study established that **22% of visitors come to Montréal primarily for the nightlife**. In interviews, Alex Kordzian of New City Gas and Mathieu Drapeau of Club Unity confirmed the attractiveness of Montréal's nightlife, estimating the proportion of tourists in their establishments at 60% in 2019 (pre-pandemic). Clearly, clubs and nightlife are drivers for tourism, just like festivals such as the Festival International de Jazz de Montréal, Osheaga, or MUTEK, the latter attracting each year between 40% and 50% of tourists and excursionists¹².

The value in positioning Montréal as a preferred nightlife destination lies in this 22% of nightlife tourists. **Out of 11.1 million tourists, 22% represent 2.44 million tourists who come for the nightlife**. On average, this segment of tourists stays 2-3 nights in Montréal. Therefore, at \$149 in daily spending for 2.5 days, this segment of nightlife tourists represents a contribution of **\$909 million to the city's economy**.

» 7 Tourists: Individuals who took a trip of one or more nights, but less than one year, outside their city and used commercial or private accommodations.

» 8 Tourisme Montréal. 2020 Annual Report. Online: <https://bit.ly/3OE3wNZ>

» 9 Source for both figures: Conference Board of Canada and Tourisme Montréal estimates

» 10 Tourisme Montréal. *Sondage sur l'expérience des touristes à Montréal. Rapport final*. May 2019. Online: <https://bit.ly/3rQENMC>

» 11 Tourist expenditures include commercial transportation costs associated with travel to the destination.

» 12 Excursionists: People who participated in the event as part of a same-day round trip and who live beyond a 40 km radius from Montréal.

IN 2019 2.44 MILLION TOURISTS CAME TO MONTRÉAL FOR ITS NIGHTLIFE AND ADDED \$909 MILLION TO THE CITY'S ECONOMY.

IF MONTRÉAL WERE ABLE TO INCREASE ITS PROPORTION OF NIGHTLIFE TOURISTS TO THE SAME LEVELS EXPERIENCED BY AMSTERDAM AND BERLIN, IT WOULD REPRESENT AN ADDITIONAL ANNUAL INJECTION OF \$676 MILLION.

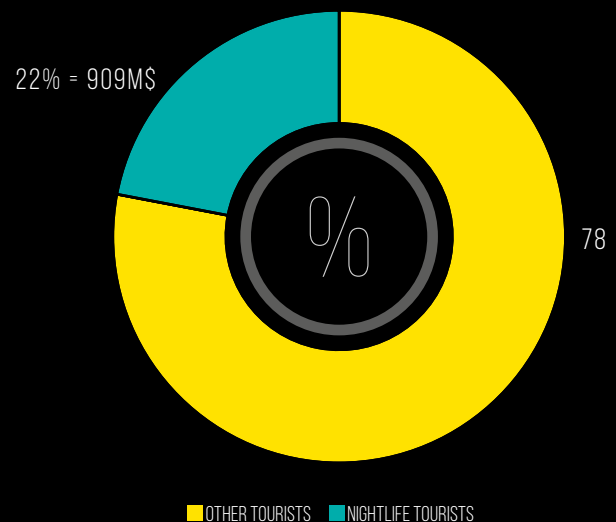
We asked ourselves: if this proportion of tourists was to grow to approach Amsterdam's 31% or Berlin's 34%, what would this mean in terms of additional visitors and revenue? We froze the 8.66 million tourists who do not come primarily for the nightlife and added 1.81 million visitors to the Montréal nightlife. This increases the proportion of nightlife tourists from 22% to 33%, represents **4.54 million additional overnight stays**, and increases the total number of visitors to Montréal from 11.1 million to 12.9 million.

The additional capital injection into Montréal's economy would be \$676 million, for a total of **\$1.585 billion**.

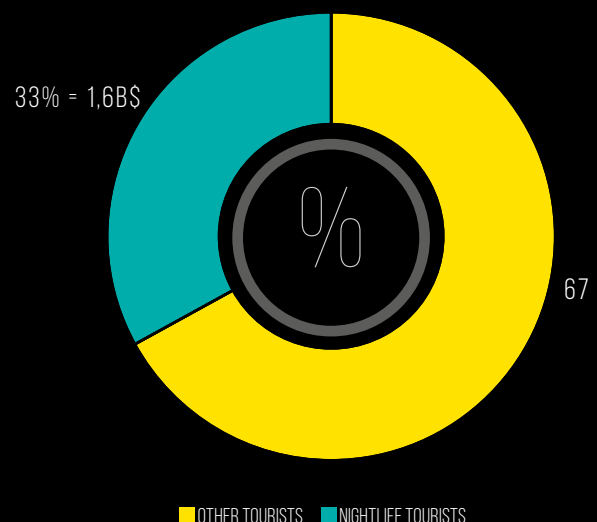
To put this in context, 34% of tourists in Berlin come for the nightlife and generate ancillary spending of 1.48 billion euros (CAD\$2.04 billion)¹³. The club sector alone attracts 21% of all tourists and is worth 168 million euros, or CAD 242 million. **For a city twice Montréal's size, that's just over four times the value of its club sector.**

» 13 DAMM, Dr. Steffen et DREBENSTEDT, Lukas. Club Culture Berlin. ClubCommission 2019.
Online : <https://www.clubcommission.de/club-culture-study/>

VALUE OF SPENDING BY A
22% NIGHTLIFE TOURISTS RATE



VALUE OF SPENDING BY A
33% NIGHTLIFE TOURISTS RATE



6.3 SOCIO-ECONOMIC PROFILE OF MONTRÉAL BUSINESSES IN THE TARGETED SECTORS

We conducted a survey of bars, restaurants, entertainment venues and nightclubs on the island of Montréal. We asked them to evaluate their activities in the last full year before the effects of the pandemic, 2019.

40%

Proportion of students working in 69% of businesses.

Some 93% open their business at least two evenings a week later than 9 pm and more than half of the respondents offer more than one concert or show each week in 2019.

The sector employs many students: up to 40% of the majority (69%) of respondents' workforce is made up of people with student status. Part-time work dominates: for 52% of respondents, part-time workers comprise up to 80% of their workforce. The sector is also predominantly composed of companies with more than 10 employees, accounting for about 70% of the companies surveyed.

When it comes to customer spending, 82% of respondents say their customers spend an average of less than \$50 per person per visit at their facilities, and 64% of respondents say that alcohol sales account for more than 50% of their revenue.

In 2019, half of the businesses (49%) generated between \$250K and \$1M in gross revenue, in line with Statistics Canada data, according to which the average revenue for liquor stores (NAICS code 7224) was \$691,600 and the average for restaurants (code 7225) was \$646,600. In 2020, because of pandemic restrictions, half of the businesses (51%) fell below \$250K in annual revenue.

This result is validated by Statistics Canada data for sectors 71 and 72: for the cultural sector (NAICS code 71) we calculated decreases of 24% in 2020 and 28% in 2021 compared to its 2019 commercial performance. For the

accommodation and food services sector (NAICS code 72), the decrease is 20% in 2020 and 10% in 2021.

When we look at employment trends for **women province-wide** between 2006 and 2019 in the subsectors involved in cultural nightlife activities (NAICS 7111, 7113, 7115, 722)¹⁴, jobs held by women in these sectors are slightly higher than jobs held by men, at an average of 54%. However, part-time jobs seem to be the most prevalent, with women accounting for an average of 59% of part-time jobs, whereas full-time jobs are more evenly distributed (average 49.6%). Given this trend observed in the province, one might expect similar employment data for women in Montréal.



COMPARATIVE STUDY NIGHTLIFE IN THE WORLD

STORIES OF NIGHTLIFE

Each city selected for our comparative study has, to varying degrees, a well-established reputation in terms of nightlife. The dynamism, richness, and uniqueness of their nightlife, particularly on a sociocultural level, are all great assets in attracting tourists, skilled workers, and foreign investment.

What these cities also have in common is that they all chose to promote their nightlife as a vector for economic development and territorial revitalization. This choice by local decision-makers, sometimes supported by central government and often driven by local lobbies of key players in the nightlife industry, has resulted in a series of measures and policies that have made it possible to structure and regulate the nature and scope of nightlife activities.

The legendary reputation of the music scene in **Austin, Texas**, for example, dates to the 1960s, when the quantity and quality of live performances made the city a hotbed for music artists. Clubs were established in the 80s and 90s drawing new musicians to the area and helping them develop. The Austin Music Office, a department of the Austin Convention & Visitors Bureau, was established in 2010 to support the economic development of music and to market the Live Music Capital of the World® across the globe.¹⁵

Amsterdam is internationally recognized as one of the epicenters of techno music and dance, the home base for global players in this sector. Twenty years ago, large festivals featuring local artists who became known worldwide helped spread this reputation. Stakeholders in the sector and municipal authorities became aware of the economic, cultural and social impact of these nightlife activities on the community and acted together to put in place various measures and structures to support nightlife culture.

RATIVE STUDY



IN 2011, THERE WAS AN AWARENESS OF THE IMPORTANCE OF NIGHTLIFE IN THE CITY, ECONOMICALLY, SOCIALLY, CULTURALLY. WE HAD BIG FESTIVALS AND INTERNATIONALLY KNOWN ARTISTS THAT WERE VERY SUCCESSFUL, AND THE TIMING WAS RIGHT. Ramon De Lima, Night Mayor of Amsterdam

Both municipality and state, **Berlin** has positioned itself as a creative city with a nightlife that drives economic development, but also social and cultural development. This positioning goes back to a rather unique historical context caused by the consequences of the Second World War on the city's housing stock and its division between east and west. As the city became densely populated with no room for new construction, artists and other creative people began to take over the undeveloped spaces for various cultural uses, which led, after the fall of the Berlin Wall, to a mass migration of people seeking a different life. Berlin ended up with a reputation as an “unfinished city” with endless possibilities for creative activity¹⁶.

A victim of its success, the city starts to suffer the negative effects of gentrification, but underground and emerging cultural activities continue, generating social tensions that divide the nightlife ecosystem. In 2001, the Clubcommission, an association founded by the organizers of Berlin's clubs, festivals, and cultural events, began lobbying for a wild and creative Berlin and intervened in urban planning. As a result of the Clubcommission's work, the city's authorities came to recognize the importance of club culture to Berlin's society.¹⁷

IT'S OBVIOUS THAT CREATING CONTENT, CULTURAL EVENTS GENERATE A SENSE OF BELONGING. IT CREATES TRAFFIC AND A DISTINCTIVE POSITIONING FOR THE STREET.

Billy Walsh, Directeur général, SDC Wellington

» 16 Club Culture Berlin

» 17 Clubcommission. The History of Clubcommission. Online : <https://artsandculture.google.com/story/-AWxviiS9bFAHQ>



OPENING HOURS

In **Germany**, clubs, bars and discos generally close between 5 and 6 a.m. on weekends to allow for cleaning. In some states, there is no set closing time for legal establishments, notably in the state of Berlin. In addition, alcohol consumption is allowed in most public spaces.

In **Austin**, the sale of alcohol is legal until 2:00 a.m., while establishments may remain open all night.

In **Amsterdam**, cafes and restaurants close at 3 a.m. while nightlife establishments can stay open until 5, 6 or 8 a.m. The city also issues 24-hour permits to venues with special projects. With this permit, they can set their hours and stay open day and night.

In **Sydney**, businesses with low noise, cohabitation and traffic impacts can stay open later, including up to 5 a.m.

7.2 IMPACTS

NIGHTLIFE'S ECONOMIC IMPACT

	ECONOMIC IMPACT	METHODOLOGY (WHAT IS MEASURED)	DEFINITIONS OF NIGHTLIFE
AMSTERDAM	<p>1.25 BILLION EUROS overnight tourist spending (CA\$1.88 billion)</p> <p>49 MILLION IN TAX REVENUE (CAD 73 million) provided by nightlife culture in 2019</p> <p>5,000 JOBS</p>	<p>Calculation made by applying assumptions from a 2015 study to 2019 figures:</p> <ul style="list-style-type: none"> • 31% of tourists came for night culture = 6.4 million night tourists in Amsterdam in 2019 • Average spending by visitors (in 2015) multiplied by 6.4 million tourists = €1.25 billion for entertainment and outings. • Culture contributes 5% to the city's commercial activity. • Tax revenue on foreign visitor spending averages 10%. Conservative assumption: half of the visitors come from abroad, so the tax revenue on their spending = about 49 million euros per year.¹⁸ 	<p>Night culture includes all art and culture offered between 10 pm and 6 am, including, for example, nightclubs and concert halls, as well as meeting places that mainly play a social role in nightlife, including cafés and bars.¹⁹</p>
BERLIN	<p>168 MILLION 252 million CA Club sector revenue in 2018</p> <p>1.48 BILLION (CA\$2.2 billion) Spending by nightlife tourists</p>	<p>A third of all tourists go to Berlin because of «club culture». While revenues from this sector are modest, their presence greatly benefits other sectors, primarily tourism. In 2018, indirect spending by night tourists – on transport, gastronomy, the hotel and restaurant sectors – reached 1.48 billion euros.²⁰</p>	

» 18 Nancy BAKER et Joost POORT, *De waarde van ine uurtjes, De waarde van de kleine, De nachtcultuur van Amsterdam*, Atlas Research, april 2021.

Online : <https://atlasresearch.nl/wp-content/uploads/De-Waarde-van-de-Kleine-Uurtjes.pdf>

» 19 City of Amsterdam. *Toekomst van de nacht, Nachtcultuur in Amsterdam*. 2021. Online: <https://bit.ly/3KC0jMC>

» 20 *Club Culture Berlin*, 2019

	ECONOMIC IMPACT	METHODOLOGY (WHAT IS MEASURED)	DEFINITIONS OF NIGHTLIFE
LONDON	<p>40.1 BILLION POUNDS (\$70.2 billion CAD) Gross Value Added (GVA) of the night-time economy²¹</p> <p>1.26 MILLION JOBS exist because of the night-time economy</p>	<p>A 2014 study for London First estimates the value of the night-time economy at between £17.7 billion and £26.3 billion. If indirect impacts are added, the estimate is £40.1 billion.²²</p>	<p>Everything that happens between 6pm and 6am.</p> <p>«Nightlife» includes what people do for culture and leisure, as well as all industries and professions - from healthcare to culture and hospitality to logistics - that operate at night.²³</p> <p>Many of London's cultural activities take place in the evening and at night, not only in central London, but also in some 70 other parts of the city. Cultural activities can range from organized entertainment, leisure and sport to informal social gatherings and spontaneous creative events.²⁴</p>
NEW YORK	<p>US\$35.1 BILLION (CAD 46.9 billion) total economic output in 2016</p> <p>299 000 JOBS, US\$13.1 billion (C\$17.1 billion) in employee compensation and more than 25,000 nightlife establishments contribute \$697 million in local tax revenue.</p>	<p>US\$25.1 billion (C\$33.5 billion) in direct revenues (visitor spending on nightlife and other activities and spending on products and services by businesses) + US\$10 billion (C\$13.3 billion) in indirect revenues (spending in New York City by nightlife employees + economic impact on other sectors with which the nightlife industry subsectors trade)²⁵</p>	<p>Nightlife is defined as the activity that occurs between 6 p.m. and 6 a.m. in five hospitality and entertainment subsectors: food services, bars, entertainment venues, arts and culture, and sports entertainment and recreation.²⁶</p>

» 21 Mayor of London. *Culture and the night-time economy*. 2017. Greater London Authority. November 2017.

Online : https://www.london.gov.uk/sites/default/files/culture_and_night-time_economy_spg_final.pdf

» 22 Mayor of London. *London at night - an evidence base for a 24-hour city*. Greater London Authority. November 2018. Online : <https://bit.ly/3uzwITL>

» 23 *ibid*

» 24 Mayor of London. *Culture and Night Time Economy* 2017

» 25 The Mayor's Office of Media and Entertainment. *NYC's Nightlife Economy. Impact, Assets, and Opportunities*. 2019.

Online : <https://www1.nyc.gov/site/mome/nightlife/economic-impact-study.page>

» 26 *ibid*.

	ECONOMIC IMPACT	METHODOLOGY (WHAT IS MEASURED)	DEFINITIONS OF NIGHTLIFE
EDMONTON	1.4 BILLION CAD 5 807 JOBS full-time equivalent jobs (2010 figures)	<p>The direct economic impact of the nightlife entertainment industry in 2014 was \$882,473,138. This is the direct spending by patrons in Edmonton's nightlife entertainment sector.</p> <p>When the indirect economic impact on the local economy is added across these expenditures, the total value of the nighttime economic impact is \$1.4 billion.²⁷</p>	<p>The night-time economy describes the social, cultural, and economic activities occurring between the hours of 6 p.m. and 6 a.m. (can include everything from manufacturing, food processing, night-time office work, cleaning services, freight transportation and emergency health services - plus cultural activities that are drivers of the night-time economy, such as live music, theatre, and comedy.²⁸</p>
WASHINGTON	ANNUAL REVENUES OF \$7.1 BILLION (CAD 9.5 billion) The nightlife economy includes: 2,437 BUSINESSES AND APPROXIMATELY 65,000 JOBS	<p>The economic impact of DC's nightlife industries accounts for 3.7% of the District's economic output.²⁹</p> <p>Annually, US\$3.2 billion (C\$4.3 billion) in wages and \$7.1 billion in revenue.</p>	<p>The nighttime economy refers to all business sales, consumer spending, employment, and other economic activities related to the night. However, there is no consistent definition of the nighttime economy. Sometimes it refers primarily to the time of day, such as economic activity after sunset or after most people have left work. At other times, it refers primarily to certain industry sectors where much of the activity takes place at night.</p>
SYDNEY	AU\$3.64 BILLION (C\$3.5 billion) in revenue each year, with more than 4,600 businesses employing over 32,000 PEOPLE. ³⁰		<p>The night-time economy includes all activities that take place at the end of the traditional workday. There are three distinct nighttime periods, each with its own dynamics and community needs.³¹</p>

» 27 The ISQ's Québec input-output model does not consider indirect impact. Therefore, if we are to compare the \$2.26B from Montréal to Edmonton, we must compare it to the \$882M, not the \$1.4B.

» 28 Office of the Chief Economist. *Edmonton's Late Night Entertainment Economy. Economic Impact Assessment*. 2016. Online: <https://bit.ly/365e6w3>

» 29 *Economic Impact of DC's Nightlife Industry*, 2020

» 30 City of Sydney Night-time Economy. Online : <https://www.cityofsydney.nsw.gov.au/business-economy/night-time-economy>

» 31 New South Wales Treasury. *Sydney 24-hour Economy Strategy*. September 2020. Online : <https://bit.ly/3xkmHq3>

OTHER IMPACTS

In addition to the economic benefits, a city's nightlife culture has positive effects that cannot be measured solely in terms of direct economic contributions.

Cities known for their nightlife attract visitors who will contribute to their economic development, both through direct spending and through the spillover effects of their presence and consumption choices for nightlife culture.

Culture generally plays a major role in the competitive position of cities, say the authors of the study *De waarde van de kleine, De nachtcultuur van Amsterdam* (The value of small hours. Amsterdam's nightlife culture)³². Cities with a large and varied cultural offer also tend to be popular places to live, especially for the creative class. In **Amsterdam**, the **creative class**³³ makes up almost a third of the working population, while it makes up about a fifth of the total working population in the Netherlands. Amsterdam's nightlife culture is a living cultural heritage, the study's authors note. "Amsterdam is firmly established worldwide as a city with a rich nightlife culture."³⁴

In **New York**, nightlife and cultural events are considered central to the city's competitive advantages over other major global metropolises when it comes to attracting talent and job-creating business. The variety and depth of New York's nightlife continue to drive interest and demand for the city as a place to live, learn, work, and socialize.³⁵

For some observers, this new creative class of young, culture-loving high earners has mostly fueled rampant real estate speculation³⁶ and has led to the negative effects of gentrification, such as the displacement of lower-income residents and a steady increase in rents and the price of goods offered by local businesses.

In **Amsterdam**, it is considered that in some urban spaces, such as urban development areas, industrial areas or abandoned buildings awaiting redevelopment, gentrification can generate positive effects. This is true as long as the phenomenon stems from innovative cultural initiatives which, through their programming and animation, contribute to the attractiveness and rehabilitation of these places.³⁷

» 32 BAKER et POORT. *De waarde van de kleine, De nachtcultuur van Amsterdam*.

» 33 According to the American economist Richard Florida, the «creative class» is the driving force behind the development of post-industrial economies. The presence of this urban and innovative group of individuals is said to play a major role in local economic attractiveness.

» 34 *Toekomst Van de nacht, Nachtcultuur in Amsterdam*.

» 35 NYC's *Nightlife Economy Impact, Assets, and Opportunities*. p. 17

» 36 Wainwright, Oliver. 'Everything is gentrification now': but Richard Florida isn't sorry, Dans *The Guardian*, October 2017. Online : <https://bit.ly/3v5xkKA>

» 37 *De waarde van de kleine uurtjes. De nachtcultuur van Amsterdam*.

In Europe, the economic argument alone can give somewhat biased results in which we forget to consider the basic elements of culture, and in the end, we end up encouraging industry rather than creation and the emergence of new movements.

At Vibe Lab, we also take into account the qualitative factors of creative cities, to attract scientists, and developers, because there is a social and cultural value that we must put forward. It is important to attract tourists who are interested in culture and art, who come for that. Do we want to attract all tourists? What kind of tourists do we want to attract and why?

Lutz Leichsenring, co-fondateur, Vibe Lab, Berlin³⁸

VISITORS' CONSUMPTION CHOICES

Using the economic concepts of consumer surplus and producer surplus, the authors of the study *De waarde van de kleine, De nachtcultuur van Amsterdam* demonstrate that beyond the direct spending of night visitors, the fact that most people are willing to pay more than it costs for nighttime activities in a city that, like Amsterdam, has a reputation for vibrant nightlife culture must be considered. The welfare gain for visitors to Amsterdam's night culture is the difference between the consumer surplus associated with such a visit and the consumer surplus of an alternative activity that a person would have undertaken if the night culture had not existed.³⁹

THE OPPORTUNITY TO ATTEND A SHOW, CLUB, OR CAFÉ IN THE WEE HOURS OF THE NIGHT, WHETHER OR NOT THAT VISIT OCCURS, IS ALSO VALUABLE. LOVERS OF NIGHT CULTURE WILL MAKE SURE THAT THEY LIVE IN A PLACE WHERE SOMETHING IS GOING ON AT NIGHT [...] WITH THEIR WILLINGNESS TO PAY FOR SUCH A LOCATION, THEY VALUE ITS [NIGHT CULTURE'S] PRESENCE IN THEIR LIVING ENVIRONMENT AND ANTICIPATE ITS POSITIVE EFFECTS. THIS VALUE IS REFLECTED IN THE PROPERTY VALUES OF THESE PLACES.⁴⁰

» 38 Vibe Lab is a nightlife consulting agency that consists of some 66 organizations and is the source of economic, cultural, and social research on nightlife.

» 39 *De waarde van de kleine uurtjes. De nachtcultuur van Amsterdam*, page 40

» 40 Ibid.

LIVING TOGETHER AND CREATIVITY

Other positive effects of night culture are difficult to measure because they act primarily on the personal and social skills of a community, particularly in terms of living together, creativity and innovation.

For example, the development of spaces dedicated to cultural activities at night can help improve a neighbourhood's atmosphere by enabling social interaction and community cohesion. Collaborative nightlife governance, combined with appropriate regulation, allows for conciliation of the festive uses of the night with the need for sleep and tranquility of the residents.⁴¹

Some studies defend the necessity of nightlife to stimulate creativity and innovation outside of conventional and profit-seeking ways.

Over the past 20 years, Amsterdam has developed more than 100 cultural incubators, special places where thousands of creative people work and collaborate. This policy is linked to the belief that a thriving cultural sector brings creativity, innovation, and quality of life to a city. Some incubators have a function in nightlife culture, like Acta and A Lab, industrial spaces converted into living labs for creative entrepreneurs. Spaces, where music can be produced and experimented with, are rented at low cost to nightlife initiatives⁴³.

CREATIVITY, HOWEVER, CANNOT BE EXPLOITED LIKE OTHER RESOURCES – IT CANNOT BE GROWN LIKE POTATOES OR MINED LIKE IRON ORE. CREATIVITY IS A FORM OF THINKING OUTSIDE THE BOX. IF THERE IS CONSTANT PRESSURE FOR PROFIT, THERE IS NO SPACE LEFT FOR CREATIVITY TO FLOURISH. CLUB CULTURE OFFERS PRECISELY SUCH A REFUGE FOR CREATIVE THINKING AND CREATIVE PRACTICES.⁴²

» 41 Mairie de Paris. Conseil de la nuit. *La politique de la vie nocturne. 2014-2020 Bilan et préconisations*. October 2020. Online : <https://bit.ly/3KA42tT>.

» 42 *Club culture Berlin* p. 8

» 43 *Toekomst Van de nacht, Nachtcultuur in Amsterdam*

7.3 FRAMING THE NIGHT: SOME MEASURES AND THEIR RESULTS

WHEN CAN WE DRINK?

Since the 1990s, nightlife in many cities around the world has become more dynamic and conflicts between the need to sleep and the need to party have increased. To limit the overlap between these needs, most cities have put in place repressive regulations: limited opening hours, sale of alcohol limited to private spaces, consumption forbidden in public spaces, etc. However, research has shown that restrictive measures have had the effect of exacerbating tensions and shifting the problem: night-time activities still take place at all hours of the night, but in different, unregulated, more remote, less safe spaces.⁴⁴

For example, in Sydney, Sydney's lockout laws, a legislation introduced in 2014 to curb alcohol-fueled violence (due to events that caused young men's deaths), imposed a ban on entering bars and clubs from 1 am, while maintaining the end of alcohol sales at 3 am. This over-regulation led to a decline in Sydney's cultural life and tourism. "Sydney is dead", it was said.

Over the years, music was replaced by slot machines in the bars and music and art offerings that were complementary to alcohol sales became scarce. As a result, people resorted to drinking to intoxication, and the nighttime cultural ecosystem became clandestine and restricted, while restaurants became underground clubs.⁴⁵

WHILE VIOLENCE DECREASED,
SO DID POPULATION AND
BUSINESS ACTIVITIES, WHICH
CREATED A COLLECTIVE
AWARENESS OF THE
IMPORTANCE OF BEING
PROACTIVE ABOUT NIGHTLIFE
RATHER THAN REPRESSIVE.
THE ECONOMIC LOSSES WERE
DOCUMENTED IN 2019 AND
2020, AND SYDNEY LIFTED THE
SPECIAL LAW.

Libby Harris — Night Time City Manager,
City Business & Safety de Sydney

» 44 Giordano, Emanuele, Manella, Gabriele, Rimondi, Tommaso and Croza, Dominique. *The spatio-temporal geographies of public spaces at night and their regulation as source of conflict. The cases of Montpellier and Bologna*. Espace populations sociétés. URL : <http://journals.openedition.org/eps/8725> ; DOI: <https://doi.org/10.4000/eps.8725>

» 45 See the section «The cost of nightlife: do the benefits outweigh costs?» for the economic impacts of this decision.

CLOSING TIME: EVERYONE AT THE SAME TIME?

WITH THIS 24-HOUR LICENSE PROGRAM, WE GOT FEWER COMPLAINTS, LESS NUISANCE AND NOISE, AN INCREASED SENSE OF SECURITY. BEFORE THERE WERE 100,000 PEOPLE IN THE STREETS AT THE SAME TIME, WITH THIS TYPE OF PERMIT WE HAVE A SMOOTHER FLOW OF PEOPLE LEAVING, SO THERE IS MUCH LESS NUISANCE. DESPITE THE PANDEMIC, THERE IS STILL A DEMAND FOR THIS TYPE OF PERMIT

Ramon De Lima, Night Mayor, Amsterdam

Amsterdam introduced a pilot project in 2011 for a special 24-hour permit. The experiment – Amsterdam's first night mayor, Mirik Milan, brainchild – is designed to mitigate the negative consequences of bars and clubs closing at the same time throughout the city, causing thousands of disgruntled people to be on the narrow streets at the same time.

It has yet to become part of a formal policy or regulation but continues as a recurring program. To obtain this permit, establishments or promoters must submit a project and demonstrate a significant cultural value, and the permits are evaluated according to content criteria, as opposed to other permits focused on the type of business, neighbourhood, nuisance, etc.

Currently, the city is studying the feasibility of a 24-hour operation for the restaurant industry. Restaurant businesses already can occasionally extend their hours of operation by applying for a waiver.

There are now thirteen clubs and establishments with a 24-hour license in Amsterdam. This number will increase to seventeen in 2022 with the addition of four licenses, two of which are limited to restaurants. The goal is to increase the number of places in Amsterdam where people can eat until very late (or very early).⁴⁶




» 46 Aanvragen 24-uursvergunningen geopend (Applications for 24-hour permits opened).

Online : <https://nachtburgemeester.amsterdam/Aanvragen-24-uursvergunningen-geopend>

Since 2016, **Montreal** has allowed extended hours of operation for liquor licenses until 6 a.m. during the **Nuit Blanche** event for a consistently growing number of venues in Montréal. One noteworthy aspect of Nuit Blanche, according to Spectra's vice president of programming Laurent Saulnier, is the trend for a growing number of people to stay in their neighbourhoods and enjoy nightlife close to home. Without having the numbers to back it up, nor the spectacular photos of the Place des festivals overflowing as


they do during the Montréal International Jazz Festival, Spectra suspects that Nuit Blanche is the biggest night of the year in terms of foot traffic, without it showing up on the downtown streets.

The Nuit Blanche exemption is a success, but the process of obtaining it remains complex and tedious (numerous parties to solicit, approval delays, imposing security constraints, etc.).



LET US CLOSE AT THE MOST CONVENIENT TIME WHICH WILL MINIMIZE TRAUMA TO CLIENTS AND IMPROVE THE SAFETY OF CLIENTS AND EMPLOYEES. WE WOULD LIKE TO BE ABLE TO LET PEOPLE FINISH THEIR EVENING MORE SLOWLY AND AT THEIR OWN PACE. WINTER IS A CHALLENGE AS WE HAVE A BOTTLENECK IN THE COAT CHECK ROOM WHEN IT SUDDENLY CLOSES AT 3 AM. ALSO, BY NOT CATEGORICALLY AND QUICKLY EVICTING ALL PATRONS AT 3 AM, IT WILL BE EASIER TO IDENTIFY AND MANAGE INTOXICATED INDIVIDUALS WHO MAY BE PLANNING TO DRIVE."

Mathieu Drapeau, owner of Unity, Montréal



IN MONTRÉAL, IT'S COMPLICATED TO GET PERMITS, ESPECIALLY WHEN DEALING WITH THE PERCEPTION THAT IT IS A RAVE. THE NIGHTLIFE AND ITS COMMUNITY AT LARGE – THE VENUE OWNERS, THE TECHNICIANS, THE ARTISTS, THE SUPPLIERS – ALL THESE PEOPLE HAVE SUFFERED A LOT FROM COVID, IN ADDITION TO AN ALREADY RESTRICTIVE ENVIRONMENT. IT WOULD BE NICE IF WE COULD ALLOW THEM TO MAKE A LIVING AGAIN, WITHOUT ANY HINDRANCE.

Nicolas Cournoyer, co-founder of Piknic Électronik

7.4 IMPROVE NIGHTTIME AND MINIMIZE ITS NUISANCES

IMPROVE MOBILITY

Affordable and safe transportation options are deemed critical to the nightlife economy in many studies.

When adequate modes of transportation are available, participants in nightlife culture can move efficiently around the city and return home safely. Other significant benefits are increased interest in participating in nightlife culture and reduced stress.

Furthermore, research has reportedly shown that without adequate transportation, patrons seeking to get home are forced to spend more time in entertainment areas, creating frustration and competition for resources and increasing the potential for conflict.⁴⁷

Paris offers the Noctilien bus network, which consists of 48 routes and provides continuous service every weekday night from 12:30 a.m. to 5:30 a.m. along the main railway lines in the Paris region.

For the city of Paris, “alternative transportation options to public transport are particularly important at night after the metro has closed.” That’s why, for example, the Vélib’ self-service bicycle rental fleet, a popular mode of transportation was expanded with the addition of Vélib’ Métropole in 2018.⁴⁸

London has introduced the Night Tube, which operates on Fridays and Saturdays on selected routes. It was estimated that the service would reduce night-time journeys by an average of 20 minutes - some by more than an hour - and, more importantly, that it would play a key role in developing the city’s night-time economy.⁴⁹

In London, it is believed that places covered by the Night Tube may have become more attractive and viable as venues for cultural night-time activities because of the service. The guide *Culture and the night-time economy - Supplementary planning guidance*⁵⁰ highlights the strategic impact of integrating transport and development to, among other things, encourage actions that reduce the need to travel, particularly by car, and to travel where accessibility by public transport is particularly high.

» 47 Parliament of New South Wales. *Joint Select Committee on Sydney's Night Time Economy*. June 2019. Online : <https://bit.ly/3rxKTBu>

» 48 Mairie de Paris. *La politique de la vie nocturne. 2014-2020 Bilan et préconisations*. October 2020.

» 49 Greater London Authority. *Culture and the night-time economy*. 2017

» 50 https://www.london.gov.uk/sites/default/files/culture_and_night-time_economy_spg_final.pdf

DEALING WITH NOISE

The cities of **Austin, London, Melbourne, and San Francisco** have implemented laws based on the “agents of change” principle. This principle states that the **person or group responsible for the change (in the local/environmental area) is responsible for the effects the change may cause**. In short, noise-causing sites should not be subject to unreasonable restrictions because of developments allowed after their creation. Legislation based on this principle requires proponents of new residential projects developed near nightlife sites, or a nightlife facility opening or expanding in a residential area, to implement noise mitigation measures. In some jurisdictions, such as Toronto, this is supplemented by a requirement to maintain a defined zone around the premises. **The purpose is twofold: to protect new residents from noise emanating from the site and to protect the site from complaints from new neighbours.**⁵¹

In **Austin**, the issue of noise is also regulated by a permit requirement for all outdoor events. For the city, the issues are primarily related to outdoor music activities, because indoor sound is contained by buildings.⁵² Until the turn of the millennium, the downtown area had few residents, and the clubs did not disturb the neighbourhood. Then, Austin's increasing positioning as the “Live Music Capital of the World” led to a surge in residential development, and the city implemented detailed, nuanced, and contextually adaptable regulations for entertainment-related sound to facilitate the cohabitation of a vibrant cultural industry and residents.⁵³ For instance, regulations vary depending on the makeup

of the neighbourhoods, such as the Red River District, where facilities with large outdoor sound systems can be used at a maximum of 85 decibels but shut down as early as 10:30 p.m. (Sunday through Wednesday), midnight on Thursday, and 1 a.m. on Friday and Saturday.⁵⁴ For outdoor events of less than 600 people, sound may be permitted up to 2:00 AM. In other areas, the permissible sound limit is lower. Austin's regulations provide for several contexts, decibel levels, types of sound (musical, vehicular, etc.) and specified areas.

WHEN SOUND IS REGULATED IN A WAY THAT IS MORE SPECIFIC, FAIR, AND REASONABLE BASED ON CONTEXT, THAT PROVIDES A BALANCE BETWEEN NIGHTLIFE AND RESIDENTS, IT'S NO LONGER JUST ABOUT COMPLAINTS. IT'S PREDICTABLE AND FAIR; PEOPLE KNOW AND ASSUME THAT'S THE WAY IT IS, AND THEY KNOW WHAT TO EXPECT.

Brian Block, Director of Entertainment Services, City of Austin, USA

» 51 NYC Mayor's Office of Media and Entertainment. Office of Nightlife.

» 52 Interview with Brian Bloc, Entertainment Services Manager, City of Austin Development Services Department

» 53 Higgins, Willow. How sound permits regulate the Austin music scene Friday. In Austin Monitor. 3 December 2021. Online: <https://bit.ly/3vcNUbr>

» 54 Austin, Texas - Code of Ordinances TITLE 9. - Prohibited Activities.

Chapter 9-2. - Noise and Amplified Sound. Online : <https://bit.ly/3vjPVMq>

BERLIN FUNDS SOUNDPROOFING FOR THEATRES. IF THE DIVAN ORANGE, THE ZOOBIZARRE OR THE GREEN ROOM HAD HAD THIS, INSTEAD OF ACCUMULATING FINES UPON FINES, THEY MIGHT NOT BE CLOSED TODAY. FOR THERE TO BE NO COMPLAINTS, THERE WOULD HAVE TO BE NO NIGHTLIFE. THIS IS UNTHINKABLE. IN OUR EVENTS, WE RESPECT THE STANDARDS, BUT SEVERAL OTHER FACTORS COME INTO PLAY, FOR EXAMPLE, WIND AND OTHER WEATHER PHENOMENA, AND THAT LEADS TO COMPLAINTS.

Nicolas Cournoyer, co-founder of Piknic Électronik

In **Amsterdam**, concerns were expressed regarding the potential for noise and unruly tourists on the street because of looser regulations around nightlife. Because the city is densely populated, cohabitation is critical. Despite this, the clubs are still alive, fears have dissipated, and the volume of complaints remains reasonable.⁵⁵

The Clubcommission in **Berlin**, together with the Senate (the equivalent of the provincial government), has since 2017 initiated a fund dedicated to soundproofing, the “Noise proofing fund”. The fund, which consists of one million euros to support soundproofing renovations, allows clubs to receive funding of up to \$100,000, to a maximum of 90% of the expenses incurred.⁵⁶ The program was implemented for an initial two years (2018-2020) and then renewed for another two years.

In Montréal, according to all the stakeholders interviewed for this study, noise is a major issue when it comes to residents’ and merchants’ coexistence. Although residents and stakeholders are aware of and recognize the greater nighttime commercial activity in certain sectors, complaints are heard and echoed. A recent example is the case of La Tulipe theatre, which is threatened with closure due to repeated complaints from a neighbour upset by the noise.⁵⁷

» 55 Roman De Lima, Mayor of the night, Amsterdam in interview.

» 56 Wilson, Antonia. *Berlin government pledges €1m to soundproof city's nightclubs*. Dans The Guardian. 20 December 2018.

Online : <https://bit.ly/38ERYtj>


» 57 Corriveau, Jeanne. *La Tulipe craint de devoir fermer ses portes*. Dans Le Devoir. 15 December 2021. Online : <https://bit.ly/3K31rrG>

DEFUSING PROBLEMS: MEDIATION INITIATIVES

In **Montréal**, a few initiatives have had an interesting outcome in terms of community relations and social acceptability.

For instance, in the case of the SDC Wellington, citizens of the area were invited to participate in the development and organization of events on a volunteer basis. The SDC also set up a Partnership Fund to finance local initiatives for approximately \$2,000 to \$6,000.⁵⁸ This has helped foster a strong sense of involvement and belonging to the neighbourhood, as well as its cultural and social life.

In the exemption case for Nuit Blanche in Quartier Latin, the issue of cohabitation between different clienteles is real; itinerants, students, tourists, and merchants all cross paths. According to the SDC du Quartier Latin, harmony between these clienteles is an essential factor in implementing a cultural and commercial strategy in a neighbourhood, and this includes the implementation of a safe environment and a complaint management system. An interesting measure in this complex neighbourhood is the creation of a community brigade, Les Veilleurs, made up of young people who work to reduce mischief (noise, intoxication, etc.), in collaboration with the neighbourhood's socio-community agent. They work during the summer and are in direct contact with the police to report more serious and dangerous situations (brawls, violence, etc.). For example, homeless people have been accompanied to shelter resources rather than being left to sleep under a shopkeeper's terrace.



RISK MANAGEMENT IS ALWAYS WITH US. YOU HAVE TO CONSTANTLY ASSESS IT, ESPECIALLY DURING CULTURAL AND SOCIAL EVENTS. BUT WHEN YOU HAVE A GOOD RELATIONSHIP WITH THE PROMOTERS AND YOUR COMMUNITY, YOU KNOW THAT THEY WILL BE ABLE TO INTERVENE IF IT GOES TOO FAR. YOU TAKE THE RISK OF DISTURBING PEOPLE, BUT ON THE OTHER HAND, IF YOU WANT TO MAKE A STREET THAT IS POPULAR AND EXCESSIVELY INCLUSIVE, YOU HAVE TO ACCEPT THE DIVERSITY OF USES. FROM A MARKETING POINT OF VIEW, HOSTING CULTURAL EVENTS IS CONTENT CREATION. WE DON'T WANT TO INSTRUMENTALIZE CULTURE, SO WE HAVE TO PROVIDE THE RIGHT CONDITIONS FOR IT TO EMERGE FROM THE NEIGHBOURHOOD

Billy Walsh, Executive Director, SDC Wellington

» 58 Information gathered from an interview with Billy Walsh, SDC Wellington

WHAT'S WRONG WITH DANCING IN THE PARKS?" WE ADVOCATE FOR A CLUB CULTURE THAT IS ORGANIC AND INDEPENDENT. WHY NOT INCLUDE INFRASTRUCTURE, RESTROOMS, AND CLEANING? DANCING, CELEBRATING, COMING TOGETHER IS A BASIC NEED, HUMANITY HAS LONG DANCED AROUND A FIRE AS A TRIBE...

Lutz Leichsenring, co-founder, Vibe Lab, Berlin

In **Paris**, Médiation Nomade was set up to reach out to young night owls in the most vulnerable neighbourhoods and to promote dialogue with the various municipal stakeholders. This organization sets up various mediation activities, particularly around safe party practices.⁵⁹ There is also the Collectif Culture Bar-Bars Paris, which carries out mediation activities between bar owners and residents, in addition to participating in consultation activities with the borough councils, the Conseil de la Nuit and the Conseil de la musique.

Approximately one hundred Médiateurs de Paris spread over 10 arrondissements, carry out three types of missions: mediation (prevention and resolution of conflicts in the neighbourhood), social watch and technical watch. They intervene until 10 pm in winter and midnight during the summer season. Furthermore, a team of 20 additional mediators is accompanying the project, especially around risk prevention.⁶⁰

In **Berlin**, in some cases – depending on the type of event, the location and the size of the occupied area – promoters are required, among other things, to obtain neighbourhood approval⁶¹, thus promoting dialogue and social acceptability of the project.

Free Open Air is an initiative of the Clubcommission that aims to foster a dialogue between various stakeholders and young people who are interested in non-profit or limited-profit club culture and music events. Through dialogue, they challenge misconceptions and other issues to foster an organic and independent club culture.

NEIGHBOURHOOD WATCHES, PLACE HOSTS, AND VOLUNTEER BRIGADES CREATED TO KEEP THE STREETS SAFE AT NIGHT, ESPECIALLY IN AREAS WITH HIGH CONCENTRATIONS OF DRINKING ESTABLISHMENTS.

Amsterdam: In 2015, Amsterdam created the “Nightlife Hosts,” a group of volunteers in red jackets who patrol the various places frequented by visitors at night. They are trained in hospitality and tourism, incident de-escalation, and first aid and risk reduction strategies. The municipality works closely with entrepreneurs, residents, and the police at nightlife venues and in the Red-Light District. In addition, bar and club staff are trained in how to greet and manage intoxicated patrons.

» 59 Mairie de Paris. *La politique de la vie nocturne 2014-2020 - Bilan et préconisations*

» 60 Ibid. p.52

» 61 City of Berlin. Service portal. Event authorization. Online: <https://service.berlin.de/dienstleistung/324911/>

Les Pierrots de la Nuit à Paris: an initiative of the Association de Médiation pour un Usage Optimal de la Nuit (AMUON) founded in 2011 following the États Généraux de la Nuit. The City of Paris is the organization's main partner and has initiated the project with AMUON.

Les Pierrots de la Nuit carry out awareness-raising, mediation and advisory actions to address issues related to the management of noise pollution resulting from night-time activities in Paris (bars, clubs, restaurants, entertainment venues, events).⁶²

7.5 SUPPORTING NIGHTLIFE CULTURE: ISSUES AND SOLUTIONS

Culture, regardless of the time of day, needs financial support and government intervention to thrive. Culture at night is no exception to this, especially since the context in which it exists has its own set of constraints.

Coupled with the devastating effects of the Covid-19 pandemic on the nightlife economy and its cultural institutions, battered by lockdown measures, curfews and bar and restaurant closures, nightlife culture finds itself in the eye of a perfect storm.

To quote what Nighttime.org, an online international community hub around nightlife, wrote in its Night time Recovery Plan: “The city at night appears to be suffering more than in the day, not just because of the restrictions on nightlife, arts and culture, but because the night is too often seen as the time that can be pushed to the back of the line when urban strategies are being developed and funding is handed out [...] However, the pandemic has foregrounded these temporal injustices in a way that almost three decades of previous after-dark research and advocacy have failed to do.”⁶³

AT THE TURN OF THE 2000S, MONTRÉAL WAS A MUSIC SCENE HUB, AND ARTISTS CAME HERE IN PARTICULAR BECAUSE THE RENTS AND COST OF LIVING WERE CHEAPER. THIS IS NO LONGER THE CASE. WILL WE EVER SEE REGULATION TO LIMIT THE IMPACT OF REAL ESTATE SPECULATION ON CULTURE AND NIGHTLIFE?”

Nicolas Cournoyer, co-founder of Piknic Électronik

» 62 Les Pierrots de la Nuit. Online: <http://www.lespierrotsdelanuit.org/fr/accueil/bienvenue.html>

» 63 Night time.org. *Night time recovery plan (GNRP) Chapter 3: Innovating For 24-Hour Cities*. Online: <https://www.nighttime.org/recoveryplan/>


In **Montréal**, increasing taxes, linked to rising property values, seem to have a domino effect that extends to the price of tickets. Businesses and artists alike have had to vacate areas that have become culturally vibrant – often, ironically, because of their activities – and make way for larger businesses with the capacity to afford higher municipal taxes.

Meanwhile, small independent venues are evolving in a context of great economic fragility. They often operate as a bar with a cultural mandate, which means that recognition by public institutions is an issue and limits their access to public funding.⁶⁴

The SDC Wellington in Montréal has obtained significant benefits from its strategy of commercial dynamization through culture. Indicators were on the rise before the pandemic (e.g., vacancy rates, property values, residential values, rental values, number of renovated facades, event traffic, pedestrian streets, press coverage, etc.). The SDC benefited from a growing number of collaborators, particularly in terms of sponsorship. The SDC has thus gone from an annual budget of \$220,000 in 2010 to \$1.7 million in 2019.⁶⁵

In Montréal, the SDC Wellington is a perfect example of an organization that, by creating special events, has succeeded in revitalizing the cultural, economic, and social fabric of a neighbourhood. SDC Wellington's Billy Walsh thinks that giving special status to commercial arteries in the city concerning noise and nuisance would facilitate cohabitation, particularly thanks to the proximity of this type of organization to merchants, various stakeholders, and residents.

WE'RE TOLD IT WORKS, CITIZENS AND MERCHANTS WANT TO CONTRIBUTE. ONE MERCHANT ONCE TOLD ME, 'YOUR CABANE PANACHE MADE IT POSSIBLE FOR ME TO STAY HERE FOR 10 YEARS. IN THE MIDDLE OF MARCH, THE DEAD MONTH, I WAS MAKING \$10,000 IN REVENUE, WHICH COVERED MY TAXES.'



Billy Walsh, General Manager, SDC Wellington

Austin has implemented a program to retain up and coming local artists. A fund of approximately US\$3 million from the hoteliers' tax, originally intended for cultural activities, has been modified so that a portion can be used for live music activities.

In **Amsterdam**, over the years, various art initiatives and projects, festivals, venues, and creators have been supported through projects or multi-year grants from the Amsterdam Fund for the Arts (AFK). With its Cultural Policy 2021-2024, the City Council is committed to strengthening the link between art and culture during the day as well as at night and is determined to remain committed to financially supporting local talent that thrives through nightlife. "In night culture, there is a lot of room for experimentation and a lot of innovations happen that can then be applied in day culture. It also works the other way around."⁶⁷

» 64 Brunet, Alain. *Le Divan Orange mettra la clé sous la porte*. In *La Presse*, 28 November 2017. Online : <https://bit.ly/36qvNX4>

» 65 Information gathered from the interview with Billy Walsh, SDC Wellington

» 66 *Toekomst Van de nacht, Nachtcultuur in Amsterdam*, p. 8

The city faces an important challenge believes Amsterdam's night mayor: in a context where the popularity of cultural nightlife has contributed to the growth of mass industry, able to cope with high licensing and regulatory costs, what can be done to preserve an original and iconoclastic cultural vitality? "At this point, we are looking more for creators who are less in evidence but who bring a lot to the cultural dynamism. How can we make more room for youth, diversity and the underground?"

THE PERMITS ARE SO EXPENSIVE,
AND THE RULES ARE THE SAME
IF YOU HAVE FIVE THOUSAND
OR 20 THOUSAND PEOPLE... SO
THOSE WHO HAVE ACCESS TO
THE PERMITS ARE THE BIG ONES,
THE INDUSTRY. IT'S BECOME
VERY DIFFICULT TO START YOUR
FESTIVAL. THE MAINSTREAM
CULTURE IS VERY DENSE AND
SATURATED. BUT THEN YOU
HAVE A WHOLE UNDERGROUND
AND RAVES 'BLOOMING' AND YOU
WANT TO HAVE AN ECOSYSTEM
THAT CAN BRING THEM TO
BECOME CLUBS OR FESTIVALS,
AND THEN TO GO ON TO THE
INTERNATIONAL LEVEL - TO HAVE
THE LEVERAGE EFFECT.

Ramon De Lima, Mayor of the Night, Amsterdam

THE PANDEMIC AND STIMULUS PACKAGES

In Montréal, the federal, provincial, and municipal governments financial measures have greatly helped nightlife organizations to stay alive. The confidence of users, artists, travelers, tenants, employees, and promoters has been shaken, however. Bookings of international artists and hiring have become very complicated, as witnessed during the two-year pandemic reopenings. Promoters and owners have many questions about the return to normal activities.

WHEN IT RESUMES, WHAT WILL
PEOPLE'S PERCEPTION BE OF THE
NOISE? WILL THE PANDEMIC CONTEXT
ALLOW US TO WIPE THE SLATE CLEAN?
THE TOLERANCE THRESHOLD MAY BE
DIFFERENT, LOWER THAN BEFORE.
WILL WE BE ABLE TO RESUME NIGHT-
TIME ACTIVITIES THAT CAN BE
DISTURBING WHEN PEOPLE HAVEN'T
HEARD ANY NOISE FOR TWO YEARS?

Nicolas Cournoyer, co-founder of Piknic Électronik

IT'S GOING TO TAKE A LONG TIME FOR CONFIDENCE TO RETURN TO OUR COMMUNITY. IT HAS BECOME VERY DIFFICULT TO FIND STAFF BECAUSE OUR INDUSTRY HAS BECOME TOO UNSTABLE.

Olivier Corbeil, Théâtre Fairmount, Montréal

The pandemic, on the other hand, has encouraged new work models, new and more flexible licensing policies, and the temporary reorganization and management of the public realm and transportation networks to support businesses and nightlife communities.⁶⁷

During the pandemic, the city of **Berlin** set up an innovative program, the “Club culture funding project”, which allows clubs to survive while supporting social projects. With 500,000 euros in 2020 and 2021, the program enabled 40 clubs and promoters to develop projects that were designed to support and promote diversity by ensuring, for example, the inclusion of female DJs and artists of diversity in their programming.⁶⁸

Approximately 150 organizations submitted projects for up to 10,000 euros in funding: some clubs made their facilities universally accessible for the disabled, others converted their clubs into a dormitory space for transients in collaboration with community groups or partnered with community groups to help them find funding by leveraging their network and making these activities cool.⁶⁹

Alcohol can be consumed in public spaces throughout **Germany**. Despite the pandemic situation and the health restrictions, the court of Bavaria (a provincial state) issued a ruling which confirmed that authorities had exceeded their power by prohibiting the consumption of alcohol in public spaces.⁷⁰ This reflects a political context that recognizes the importance of recreational activities as a cultural and social fact.

Sydney has received AUS\$50 million in government funding to accelerate the return of the public to its inner city. Among the projects accepted, the Sydney Street Party Series has been providing support since early 2022 to venues, bars and galleries that want to revitalize the city's nightlife with street performances, food and drink services and night-time shopping.⁷¹

» 67 Mayor of London. *Covid-19 and the recovery of life at night*. Greater London Authority, December 2020. Online: <https://bit.ly/3NZZ7ot>

» 68 From the interview with Lutz Leichenring, Vibe Lab, Berlin

» 69 Ibid

» 70 *Coronavirus: Bavarian court overturns statewide open-air alcohol ban*. Dans Deutsche Welle (DW). <https://bit.ly/3EaQ7sa>

» 71 The New South Wales CBDs Revitalization Program aims to bring people back to downtowns and increase their attachment and commitment to these places. See: <https://bit.ly/37LofI9>

CREATING A TOURIST EXPERIENCE

In **Austin** a few years ago, many artists were at risk of being forced to leave because of the growing real estate pressure. As a result, the city established a parapublic agency, the Austin Economic Development Corporation⁷², in 2020, and its spin-off, the Austin Cultural Trust, which is more agile when it comes to the real estate market. During the pandemic, the city invested more than \$16.9 million US to provide space to nonprofit organizations and make it accessible to artists.

In Austin, the 6th Street district is a “public improvement district” (PID)⁷³ and funds its safety, cleanliness, and other activities. The Red River District does not benefit from a public improvement program and does not collect taxes, but the merchants have created an independent organization, the Red River Cultural District, which advocates for improvements such as sidewalks and streetlights.

» 72 <https://www.austinedc.org/>

» 73 A PID is a defined area of properties in which property owners commit to pay a fee to receive enhanced services and/or improvements. Source: Austin Texas.gov. East Sixth Street Public Improvement District. Accessed: April 12, 2022. Online: <https://www.austintexas.gov/page/east-sixth-street-public-improvement-district>



WORKING WITH COLLABORATORS FROM ALL WALKS OF LIFE IS VALUABLE BECAUSE IT ALLOWS US TO DEVELOP A WIDER NETWORK AND PROGRAM LESSER-KNOWN UNDERGROUND ARTISTS WHO ARE VERY NICHE BUT OFTEN INTERNATIONALLY RECOGNIZED. IT ATTRACTS PEOPLE. REGARDLESS OF THE IMPACTS OF COVID AND TOURISM, BREAKING DOWN THE BARRIERS BETWEEN DOWNTOWN AND THE OLD PORT HELPS TO ENHANCE THE VISITOR'S EXPERIENCE OF MONTRÉAL. CULTURAL PROGRAMMING IN THE NEIGHBOURHOODS PROVIDES A UNIQUE AND VIBRANT EXPERIENCE OF MONTRÉAL. ARRIVING IN A COMMUNITY AND EXPERIENCING A TYPICALLY LOCAL EVENT CREATES A UNIQUE CULTURAL MOMENT THAT WAS NOT PLANNED TO ATTRACT THE VISITOR. THE SINGULARITY OF THIS MEMORY IS TO LIVE AN EVENT IN THE HEART OF A COMMUNITY, CLOSE TO THE PEOPLE. THIS IS QUITE DIFFERENT FROM A MAJOR FESTIVAL EXPERIENCE, WITH CORPORATE SPONSORS HAVING TO BE PART OF THE BUSINESS MODEL.

Billy Walsh, Directeur général, SDC Wellington

7.6 TERRITORIAL PLANNING

BERLIN (INDUSTRIAL AND RIVER AREAS)

Night culture developed after the fall of the Berlin Wall, which led citizens to occupy uninhabited spaces in East Berlin and transform them into a phenomenal number of speakeasies and performance venues; the most famous of which is undoubtedly the Club Tresor, which was set up in a former bank and had one of its dance floors in a safe in its basement.

Today, due to the need to reclaim occupied buildings, the city has proposed alternatives to move some of these nightly cultural powerhouses to the industrial areas of the city. Thus, Club Tresor was relocated to the Kraftwerk, a huge former power plant on the Spree River banks, complete with a replica of the original club in the huge space's basement. In a second power plant across the river, the Klubnacht parties are taking place from 11 pm on Saturday to Monday morning at Berghain, arguably the most famous club in the world, also known as a cultural space supported by the Berlin City Council for the Arts. Along the Spree, we also find the imposing Kater Blau complex, and the more modest Club Der Visionaere, halfway between a club and the famous German "Beer Garden", where natural outdoor spaces become social community spaces. In this case, they also become cultural and night spaces where the weekend lasts from Friday to Monday morning, in areas where noise management is easier because it's far from the houses, yet close to residential areas.

More recently, clubs have been recognized as social activities, giving them significantly more zoning options. Clubs were previously classified as an entertainment activity, along with casinos, leading to few zoning options. Progress has also been made in recognizing clubs as cultural institutions. Under the tax law, Mayday and parties at Berghain are now considered cultural events.

LISBON (RIVER AREA)

When facing a significant increase in tourism and growing complaints from residents of the "Bairro Alto" neighbourhood in Lisbon, the city implemented relocation policies to gradually move nightlife participants away from residential areas.

In 2016, the banks of the Tagus estuary became a 24-hour zone, where nighttime businesses no longer have any time limits. The neighbourhood could hardly have been better designed for this purpose. Populated mainly by anonymous low-rise warehouses, it is separated from residential areas by a main road and a railway line.⁷⁴

Because of complaints from residents of the "Bairro Alto" (Portuguese for "high neighbourhood") about the ever-increasing noise level, for the past few years the businesses in this neighbourhood, which overlooks the city and has always been a popular cultural and social destination, have been closing at midnight. This led to a first relocation to the "Cais do Sodré", a neighbourhood located at the bottom of the hill at the level of the river, where there are bars and small discotheques.

From this area, which has more commercial than residential space, a second relocation occurs when the bars and clubs

close at 2 am. This displacement of activities brings people to the docks along the river, where no one lives. There are multiple options along the waterfront, including African music dance halls with live bands, as well as nightclubs that will stay open well into the daytime hours.

By treating noise as a side effect of an active social and cultural life that needs to be managed, rather than as a problem that needs to be eliminated, Lisbon remains a destination of choice for Europeans, prized for its cultural and nightlife vitality and dynamism.

MALMÖ AND ITS CULTURAL SOUND ZONE

In Malmö, Sweden, starting in late 2021, the city has included a cultural sound zone in the development plan for the business area and old industrial neighbourhoods within the district of Sofielund⁷⁵. A cultural sound zone is a delineated area where sound-creating activities, such as concerts or entertainment, can be organized, without disturbing nearby residents. “In this zone, no housing will be built, and it will be known by residents and visitors as the place to go when one is looking for culture... and, one can only guess, a bit of lively noise.”⁷⁶

MONTREAL

In Montréal, the example of the SDC Wellington highlights the economic, cultural and social impact of urban planning measures:

- Safe pedestrianization - families were attracted
- Reclaiming the waterfront experience, space, greenery, etc.
- Large, renovated auditorium
- Beach with an unmissable vibrancy
- Arrival of several local entrepreneurs with unique signatures

Another example in Montréal, the Nuit Blanche experience in the Quartier Latin showed that a very localized commercial artery (Saint-Denis), with very few residents, facilitates good communication between the various stakeholders.

» 78 Fornander, Elisabet. *Malmö establishes Sweden's first cultural sound zone*. In City Talk ICLEI – Local Governments for Sustainability. 10 November 2021. Online: <https://bit.ly/3E7gleY>

» 79 TheMayor.EU. *Malmö to get Sweden's first cultural sound zone*. <https://bit.ly/3M0xnxY>

7.7 GOVERNANCE

Nightlife has not traditionally been a cultural issue and its management has been limited to ensuring safety and dealing with citizen complaints, addressing the effects of real estate development, and controlling alcohol and drug use.

In Montréal, nightlife policy is still rooted in a complex set of structures involving several levels of government. Things are changing, however: since 2016, the “Montréal Reflex,” a framework agreement between the Quebec government and the city of Montréal, recognizes the special status of the metropolis. This status gives it more autonomy in areas such as immigration, culture and heritage, among others. The city also gained full regulatory autonomy to set the operating hours for liquor licenses and business hours and days.⁷⁷

Cities that have adopted strategies to develop their nightlife and boost its economic impact have implemented a governance structure to manage the proliferation of nightlife activities that consider not only its economic effects but also its social and cultural impacts.⁷⁸

MUNICIPAL ORGANIZATIONS

LONDRES:

Night Czar

The Night Czar is responsible for ensuring that London thrives as a 24-hour city. Its role is to promote London's nightlife, both in the UK and internationally, including safeguarding the city's venues. This work is carried out in partnership with the nightlife industry, local authorities, the Metropolitan Police, Transport for London, and the public.

The Night Czar chairs the Night Time Borough Champions Network, a network that ensures close links between the Mayor of London, the Night Czar, the London Night Time Commission and all 33 local authorities in London.

The Night Czar is responsible for implementing the Mayor's Vision for London as a 24-hour city.

» 77 Ville de Montréal. Loi sur la métropole et entente « Réflexe Montréal - Une nouvelle ère de collaboration entre le gouvernement et sa métropole, basée sur la confiance mutuelle ». 8 December 2016. Online : <https://bit.ly/3E9mJIK>

» 78 NYC Mayor's Office of Media and Entertainment. Office of Nightlife. Report 2018-2021. Online : <https://www1.nyc.gov/assets/mome/pdf/nightlife-report-june-2021.pdf>

NEW YORK CITY :

Office of Nightlife

The Office of Nightlife (ONL) of the Mayor's Office of Media & Entertainment (MOME) serves as the central point of contact between the nightlife sector, the community and city agencies. Its goal is to help ensure a more vibrant, sustainable, safe, equitable and well-managed nightlife environment in New York City.

ONL coordinates city services and programs to promote responsible growth, diversity, creativity, inclusion, and quality of life for all New Yorkers and visitors from around the world.

PARIS :

Le Conseil de la nuit

The Parisian Night Council was created in December 2014 to promote consultation and coordination among all Parisian nightlife stakeholders.

The Council assists the City of Paris in its commitment to developing a participatory policy combining the development and promotion of nightlife, prevention, and regulation.

The Council is led by the Deputy Mayor of Paris in charge of Tourism and Nightlife.

The nightlife policy is led at the local level by the elected officials responsible for nightlife in the districts (*Élus Référents Nuit des Mairies d'arrondissement*).

SYDNEY:

Nightlife and Creative Sector Advisory Panel

Advises the city on how best to work with industry, business, and other government agencies to nurture a thriving, diverse and safe nightlife.

The Nightlife and Creative Sector Advisory Panel also advises on new initiatives, identifies emerging issues and opportunities for Sydney's nightlife economy, and helps the city engage with the local creative, cultural and nightlife communities.

The city also established the Office of the 24-Hour Economy in 2020. The Office is responsible for the implementation of the 24-hour Economic Strategy, which is accompanied by a major revitalization program focused on cultural activation. To foster collaboration with stakeholders, an advisory group has been established with representatives from the entertainment industry, merchants, hoteliers, sports and cultural event promoters, etc.

WASHINGTON:

Mayor's Office of Nightlife and Culture

The Mayor's Office of Nightlife and Culture (MONC) advises the administration and City Council on the nightlife economy and is the primary advocate and liaison for nightlife establishments, government agencies, and nearby residents.

CLUBCOMMISSION BERLIN

The Clubcommission was founded 20 years ago in Berlin.

The non-profit organization is dedicated to the preservation and development of Berlin's club scene and has over 140 members from clubs, festivals and cultural promoters.

The Clubcommission is represented in various networks, such as the State Music Council, the Federal Association for Popular Music, the Society for the Music Industry and Music Culture Research, and Creative Germany.⁷⁹

» 79 Seijas, Andreina et Milan Gelders, Mirik. *Governing the night-time city: The rise of night mayors as a new form of urban governance after dark*. In Urban Studies. 23 January 2020. <https://doi.org/10.1177/0042098019895224>

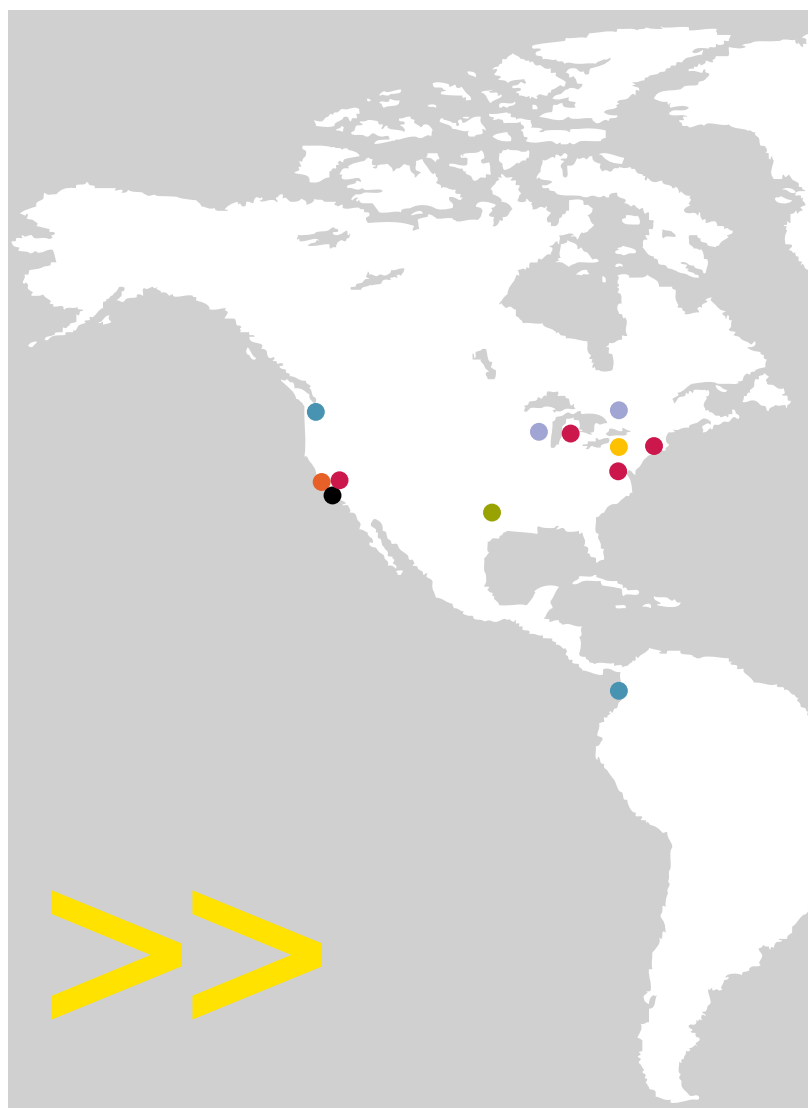
NIGHT MAYORS

The first *nachtburgemeester* – Night Mayor – was elected in Amsterdam in 2012 by Amsterdam residents and nightlife professionals (“members/donors”) through an online consultation. The Night Mayor plays an advocacy role for the night; his organization is independent, and he has no power over government policies.⁸⁰



THE NIGHT MAYOR IS AN IMPORTANT SOUNDING BOARD AND ACTIVE PARTNER IN DISCUSSION FOR ALL PARTICIPANTS IN THE NIGHT; THIS INCLUDES THE CITY COUNCIL, ENTREPRENEURS AND LOCAL RESIDENTS. THE NIGHT MAYOR IS A THORN IN THE SIDE OF THE CITY COUNCIL BUT IS ALSO SOMEONE WHO CAN STRIKE THE RIGHT TONE TO ACCOMPLISH SET GOALS. BY CREATING A MUTUAL UNDERSTANDING, THE NIGHT MAYOR CHANGES THE GAME.

The night Mayor of Amsterdam.⁸¹



» 80 Milan, Mirik, Gwiazdzinski, Luc, « *Le Maire de la nuit comme médiateur* », L'Observatoire, 2019/1 (N° 53), p. 46-46. DOI : 10.3917/lobs.053.0046.

En ligne : <https://www.cairn.info/revue-l-observatoire-2019-1-page-46.htm>

» 81 <https://nachtburgemeester.amsterdam/English>

NIGHTTIME MAYORS AND NIGHTTIME ADVOCACY ORGANIZATIONS BY YEAR OF ESTABLISHMENT (SEIJAS & GELDERS, 2019)⁸²

2001	Berlin, Allemagne	2015	Pittsburgh, États-Unis	2018	Détroit, États-Unis
2003	Amsterdam, Pays-Bas		Vilnius, Lituanie		Eindhoven, Pays-Bas
2004	Dublin, Irlande		Zürich, Suisse		Los Angeles, États-Unis
	San Francisco, États-Unis		Zwolle, Pays-Bas		Manchester, Royaume-Uni
2011	Genève, Suisse	2016	Cali, Colombie		Mannheim, Allemagne
	Groningen, Pays-Bas		Londres, Royaume-Uni		New York, USA
2013	Toulouse, France		Seattle, États-Unis		Tbilissi, Géorgie
	San Francisco, États-Unis		Tokyo (Shibuya), Japon		Tel Aviv, Israël
	Sydney, Australie	2017	Aberdeen, Royaume-Uni		La Haye, Pays-Bas
2014	Asunción, Paraguay		Austin, États-Unis	2019	Washington, D.C., États-Unis
	Nijmegen, Pays-Bas				Bloomington, États-Unis
	Paris, France				Prague, République tchèque
					Toronto, Canada



» 82 Seijas, Andreina et Milan Gelders, Mirik. *Governing the night-time city: The rise of night mayors as a new form of urban governance after dark*. Dans *Urban Studies*. 23 janvier 2020. <https://doi.org/10.1177/0042098019895224>

7.8 THE COST OF NIGHTLIFE: DO BENEFITS OUTWEIGH COSTS?

Two cost-benefit studies focusing on the night-time economy shed interesting light, in different ways, on the benefits that night-time life can bring to a community. Both conclude that, overall, the economic benefits far outweigh the costs.

HACKNEY (LONDRES)

HACKNEY'S EVENING AND NIGHT TIME ECONOMY - A COST-BENEFIT ANALYSIS⁸³

In 2015, Hackney Council, a former industrial area of London known for its rich nightlife, commissioned a cost-benefit analysis (CBA) that sought to measure the impact of nightlife on the borough's economy. Hackney is one of the most densely populated areas in London.

COSTS were grouped under the following headings:

- Police and Justice Services
- Ambulance and Hospital Services
- Subsidized Transport Services
- Local Authority Services (Lighting; Litter; Parking; Special Event Management, etc.)

REVENUES were divided into three major categories:

- Taxes and duties collected by Central Government and paid to the Exchequer, e.g. VAT and alcohol duties.
- Local taxes, e.g. NNDR.⁸⁴
- Fees for services, eg licensing fees, rubbish collection charges etc.

THE RESULTS: total revenues are estimated at £93 million (C\$163 million) and costs at £24 million (C\$42 million) for 2015.

Thus, it can be said that the nightlife economy generates a return of four times the costs incurred. This represents a 285% return on investment.

THE SURPLUS BETWEEN THE COSTS OF NIGHTLIFE IN HACKNEY AND THE REVENUES GENERATED IS £69 MILLION (C\$163 MILLION) ON EXPENDITURES OF £24 MILLION (C\$42 MILLION), I.E. A 285% RETURN ON INVESTMENT.

⁸³ Hackney's Evening and Night Time Economy – a Cost Benefit Analysis. 2017

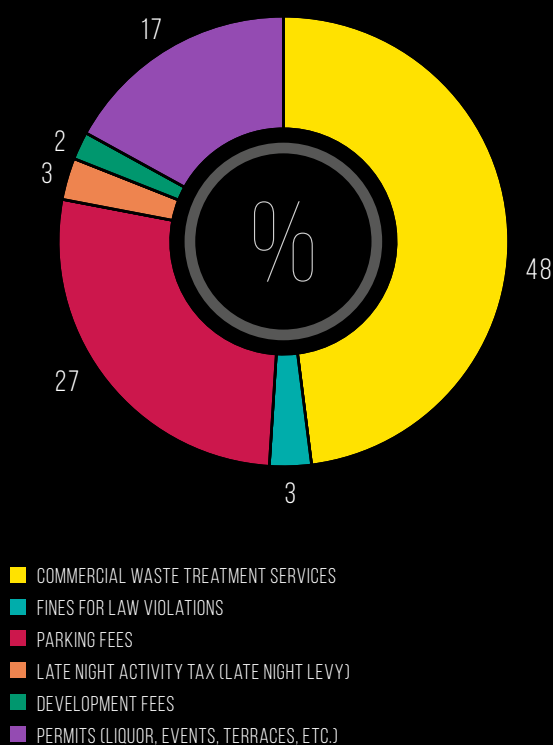
⁸⁴ National Non-Domestic Rates, also known as business rates.

REVENUES⁸⁵

In 2015, nightlife activities generated just over £2 million in revenue for the borough. Nearly half of this (48%) came from fees paid by businesses for their waste disposal and recycling by borough services.

Also, Hackney imposes a Late night levy on licensees who are allowed to sell alcohol between midnight and 6 a.m. This tax is justified by the fact that it is a tax on the sale of alcohol. The rationale for the levy is that “(...) local evidence shows a clear correlation between the locations of late-night licensed premises and incidents involving robbery, violence and theft. It is used as a contribution to the maintenance of order and control of crime and late-night alcohol-related disorder.”

REVENUES 2015



THE COSTS

For the borough, the costs were ascertained to be as follows:

- Costs associated with administering licensing, such as drink, late-night refreshment, and Temporary Event Notices (TENs).
- Costs of enforcement of licenses.
- Costs of planning.
- Costs to environmental health.
- Costs of maintaining physical infrastructure related to the ENTE.
- Costs of services (such as waste collection, cleansing, and community safety) associated with the ENTE.
- Public transport costs.
- Parking (i.e., costs of enforcement).

The policing costs were split into the following services:

- Local policing
- Dealing with the public
- Criminal justice arrangements
- Road policing
- Specialist Operations
- Intelligence
- Investigations
- Investigative support
- National policing
- Community Safety & Crime Reduction

The costs related to health, those that occur mainly due to the increase in incidents, assaults and intoxications, were also taken into account.

» 85 That said, further analysis shows that the costs are borne by three entities, two of which are local (the Borough Council, the Metropolitan Police Service, and the National Health Service), while most of the revenue accrues to HM Treasury (the government's economic and finance ministry) (£91 million in taxes). The costs to local authorities were £3.6 million, while local revenues were £2.1 million in 2015. However, this does not consider the jobs and wealth impacts generated by the approximately 1,400 businesses operating there and the taxes, including business taxes, that are returned to Hackney from central government.

SYDNEY

SYDNEY NIGHT TIME ECONOMY: COST-BENEFIT ANALYSIS PREPARED FOR THE CITY OF SYDNEY COUNCIL, NOVEMBER 2011⁸⁶

According to a 2009 cost-benefit analysis, Sydney's nighttime economy generated an estimated \$2,702 million AUS in revenue.

BENEFITS	\$ AUS million
Alcohol sales (retail and licensed establishments)	425.0
Entertainment (movies, performing arts, clubs, sports, betting and racing, brothels and prostitution)	868.6
Food (cafes, restaurants and take-out)	1,408.5
Total	2,702.1

The cost of activities related to supporting, managing and mitigating the negative social externalities of the night in Sydney

These are essentially the following:

COSTS	millions \$ AUS
Law Enforcement	\$24.8M
Health	\$4.0M
Public Transportation ⁸⁷	\$64.8M
Utilities	\$31.0M
Total	\$124.6 M

THE COST OF RESTRICTIVE DRINKING MEASURES: THE SYDNEY CASE

In 2019, the New South Wales Parliament appointed a parliamentary committee to investigate and report on Sydney's nightlife economy. As part of this inquiry, the committee was to examine the effects of Sydney's lockdown laws, a legislation introduced in 2014 to curb alcohol-fueled violence (due to events involving young men's deaths). These laws required establishments in a designated area to close their doors to new patrons at 1:30 a.m. and no longer serve alcohol after 3 a.m.

The Committee's investigation concluded that these restrictions had had a disastrous economic and reputational impact on Sydney's nightlife industries and that the lockdowns had cost the city more than AUS\$16 billion in revenue over seven years.⁸⁸

» 86 Bevan, Terry and Turnham, Alistair. *Sydney Night Time Economy: Cost Benefit Analysis*. A Report for the City of Sydney Council. November 2011.
Online : <https://bit.ly/37FrCac>

» 87 Net costs of public transport (subsidies provided by the government).

» 88 New South Wales. Parliament. *Joint Select Committee on Sydney's Night Time Economy. Report on the Joint Select Committee on Sydney's night time economy*. 2019.
Online: <https://bit.ly/3jyd27a>

8

RECOMMENDATIONS

For MTL 24/24, nightlife constitutes a new territory to conquer. To prosper, this territory must benefit from a coherent framework that contributes, first and foremost, to de-stigmatizing nightlife activities and to promoting dialogue between the actors of the nightlife milieu and public and political authorities.

This framework must be made of specific measures and rules, conducive to nightlife development, and that will stimulate the nightlife economy, promote the emergence of a local cultural scene, and contribute to Montréal's international reputation.

The following recommendations are based on these principles and aim to position Montréal as a city with an exceptional nightlife that attracts new visitors in large numbers.

THE CONTEMPORARY NOTION OF URBAN GOVERNANCE REFERS TO THE PROCESS BY WHICH PUBLIC AND PRIVATE RESOURCES ARE COORDINATED BY A WIDE RANGE OF ACTORS - POSITIONED BOTH INSIDE AND OUTSIDE OF LOCAL GOVERNMENT - IN PURSUIT OF COLLECTIVE INTERESTS.⁸⁹

GOVERNANCE

Implement a governance structure for Montréal's nightlife based on a tripartite model: a Bureau de la Nuit that reports directly to the city's executive branch, an advisory committee made up of people from inside and outside the city (SDCs, MTL 24/24, organizations, industry, etc.), and an independent function (MTL 24/24) whose role will be to act as a bridge between all external stakeholders

- Before doing so, document and analyze the best structures and practices for nighttime governance to make sure that Montréal adopts the most appropriate system.

» 89 Governing the night-time city: The rise of night mayors as a new form of urban governance after dark. <https://doi.org/10.1177/0042098019895224>

MOST NIGHTTIME SURVEILLANCE SYSTEMS HAVE A LIMITATION: THEY OFTEN ASSUME THE NEED TO MIRROR OR EXACERBATE ORDER AND CONTROL MECHANISMS EXISTING DURING THE DAY, WHILE IGNORING THE UNIQUE CHARACTERISTICS OF URBAN LIFE AFTER DARK. NIGHTTIME HAS TRADITIONALLY BEEN USED AS AN EXCUSE FOR STRICT ENFORCEMENT AND MAINTENANCE OF SOCIAL EXCLUSION STRUCTURES (STRAW, 2018).⁹⁰

REGULATION

Revise the rules with which nightlife activities and establishments must comply so that they contribute to the energization of nightlife rather than its repression.

ZONING Restructure zoning in certain areas to facilitate the location of nightlife cultural projects.

In particular :

- implement cultural noise zones as in Malmö, Sweden⁹¹, or
- designate remote areas, far from residential areas, as 24-hour zones, as in Lisbon, Portugal⁹²
- to enable the creation of de facto performance venues in industrial areas, and fund applications for special construction, renovation, or occupancy projects (PPCMOI) with a cultural vocation
- rather than changing the zoning, impose the agent of change principle⁹³ on all new construction - residential and industrial - coming into a zone where this type of establishment is prohibited

NOISE REGULATIONS Review noise regulations.

In particular:

- explore the possibility of using the agent of change principle
- define noise objectively in the regulation, i.e., based on a maximum decibel level
- limit the authority to enforce the noise by-law to a dedicated squad with the appropriate training
- Adopt a mediation approach rather than a punitive approach
- Give special status to certain commercial arteries, which, like the SDC Wellington⁹⁴, have developed and maintained harmonious relations with merchants, various stakeholders, and residents

» 90 Ibid.

» 91 This is a defined area where sound-creating activities, such as concerts or entertainment, can be held without disturbing nearby residents. See «Dealing with noise».

» 92 See «Lisbon»

» 93 Which obliges a newcomer to an area to take responsibility for soundproofing against noise caused by its activities or by an establishment already present. See «Dealing with noise».

» 94 See «Mediation»



HOURS OF OPERATION and sale of alcohol:

- Institute new regulations regarding hours of operation for liquor licenses in two stages:
 - » 1st step: grant 24-hour liquor licenses to venues and restaurants
 - » 2nd step: grant 24-hour liquor licenses to bars
- Consider adding as a condition for these new 24-hour licenses a commitment to present programming that showcases the local cultural scene.

MEDIATION, TOLERANCE, AND INCLUSION

- Extend the use of mediators such as the «night watchmen» set up by the Société de développement du boulevard Saint-Laurent (SDBSL).⁹⁵
- Develop a nightlife charter to be adopted by cultural nightlife venues to define the objectives, rights and duties to which stakeholders must adhere, particularly in terms of health/safety, noise, tolerance, inclusion and locally based cultural programming.

DOCUMENTATION

Consider the possibility of creating a nightlife observatory that, among other things, consolidates and aggregates existing statistics and data on nightlife in order to assess its economic impact and role in cultural and economic development, as well as for tourism.

» 97 Responders hired to reduce mischief (noise, intoxication, etc.) during the summer and who are in direct contact with the police to report more serious and dangerous situations (brawls, violence, etc.)

C O N C L U S I O N

According to our estimates, the economic value of Montréal's sociocultural nights represents **\$2.26 billion in direct expenditures** in 2019, which includes **\$121 million in tax benefits**. The sector **employs 33,558 people** in Montréal, which accounts for **\$994 million in wages**.

The bulk of these revenues comes from restaurants and bars. Theaters and concert halls account for just over \$100 million, while clubs and discotheques account for \$56 million.

From 2009 to 2019, the arts, recreation, sport and the restaurant and bar sectors grew steadily at 4.2% and 5.2% annually, respectively. This growth impacted the number of jobs in the Food & Beverage (+25.8%) and Arts, Entertainment & Recreation (15.7%) sectors between 2010 and 2019.

2.44 million tourists came to Montréal for nightlife in 2019, infusing **\$909 million** into the city's economy. If Montréal were able to increase its proportion of nightlife tourists to the same levels as Amsterdam and Berlin, it would represent an additional annual injection of **\$676 million**.

When you look at what's happening elsewhere in the world and specifically in Amsterdam, which is similar in size to Montréal, tourist spending on nightlife reached €1.25 billion (C\$1.88 billion) in 2019. This money generated direct tourism-related benefits of €49 million in tax revenue (C\$73 million) and represents 5,000 jobs.

In terms of costs of active nights, two studies, one for London's Hackney Council and the other for the City of Sydney, show that the benefits far outweigh them. In Hackney, revenues were estimated at £93 million and costs

at £24 million for 2015. Therefore, **for every £1 of the cost borne by the public purse, the return on investment in economic impact is 285%**. Similarly, in Sydney restrictive and coercive measures to reduce the hours when alcohol could be consumed had a disastrous economic and reputational impact on tourism and the city. In seven years, estimates the study commissioned by the city, AUS\$16 billion was lost.

To generate such benefits, we can see from other cities' experiences that a municipality must have the political will to position the city on the world map of nightlife experience tourism, and, consequently, to **implement a city attractiveness strategy that favours the emergence of unique cultural activities**, the creation of positive immersive experiences and an increase in visitor's reception capacity.

Among the more practical measures that are needed to achieve attractiveness goals, those related to land use planning, administrative barriers, and a collaborative approach with groups appear to be key.

To create an environment that can accommodate an increased number of overnight tourists, it is important to keep in mind that **investments in municipal services are required** (health, security, police, waste management, roads, etc.). In return, these investments produce a considerable economic return.

The SuperClubs in Berlin's industrial areas have created the capacity for such positioning. In Montréal, increasing this capacity could be done by **allowing de facto the**

establishment of performance halls in industrial zones and by **funding applications for specific cultural projects** (PPCMOI). Other development interventions would be beneficial, such as the installation of public toilets or urinals in areas that host these facilities.

Industrial areas should be exploited in a way that valorizes their industrial and architectural heritage. Industrial complexes embody important parts of Montréal's history and are often located away from residential areas, which reduces their potential for visual and noise pollution. It would be interesting to exploit them as a **living lab to test media interventions** that might become real drivers of cultural, economic and tourist development.

Producing events in Montréal has become a real bureaucratic struggle, both in terms of permits and public safety requirements (fire and noise). The qualitative criteria used in noise regulations should be changed to **quantitative criteria to facilitate planning and ensure fairness** in public safety interventions. Their implementation should be entrusted to specialists.

Finally, it should be remembered that mediation and collaboration approaches with stakeholders have had positive results both in Montréal and elsewhere in the world. Such practices should be used before repressive measures.



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APPENDICES

DETAILED QUÉBEC INPUT-OUTPUT MODEL RESULTS

SUMMARY OF IMPACT ON PRODUCTION VARIABLES

Simulated expenditures	Salaried Workforce	GDP at market price			Net taxes on products	Leakeages
		Value added at basic prices				
		Salaries and wages before taxes	Mixed gross income	Other gross income before taxes		
2022 \$	Person-years	2022 \$				
1 2 260 580	30 810	994 604	109 278	428 087	28 805	680 746

ESTIMATED ECONOMIC IMPACT ON GOVERNMENT REVENUES

Simulated expenditures	Québec government and local authorities		Quebec parafiscality	Federal government		Québec parafiscality	
	Taxes on salaries	Taxes on goods		Taxes on salaries	Taxes on goods		
2022 \$							
1	2 260 580	47 283	39 310	169 674	19 737	15 076	28 090

TOTAL ECONOMIC IMPACT ON KEY VARIABLES

Impact on workforce	2022 person-years
Workforce	33,558,5
Employees	30 810,3
Other workers	2 748,2
Economic impact	2022 k\$
Value added at basic prices	1 531 970
Wages and salaries before taxes	994 604
Gross mixed income	109 278
Other gross income before taxes	428 087
Taxes on products	54 386
Subsidies on products	-25 581
Leakages	680 746
Imports	673 749
Inventory withdrawals and other leakages	6 997
Total expenditures net of subsidies	2 241 521

IMPACT ON EMPLOYMENT AND VALUE ADDED AT BASIC PRICES

Impact on labor and value added	Direct impact	Indirect Impact		Total impacts
		Primary suppliers	Other suppliers	
	2022 person-years			
Workforce	28 639,6	3 280,5	1 638,5	33 558,5
Employees	26 571,2	2 854,7	1 384,5	30 810,3
Other workers	2 068,4	425,8	254,0	2 748,2
Value added at basic prices				
Wages and salaries before taxes	1 041 791	323 601	166 578	1 531 970
Gross mixed income	773 842	143 868	76 895	994 604
Other gross income before taxes	61 788	29 813	17 677	109 278
Employees	206 161	149 920	72 006	428 087

TEAM

POINT LIGNE PLAN

point.ligne.plan is a strategic consulting firm specialized in research and support of innovative companies and organizations. Its mission is to accompany executives in their decision-making process and provide them with the knowledge required to make the best possible decision.

Yuani Fragata, MBA

Yuani Fragata studied Communication at Concordia University, then obtained a Master's degree in Interactive Multimedia from UQAM followed by an MBA from HEC Montréal where he specialized in strategy and finance. He held various positions at CBC and Radio-Canada over a period of 15 years, where among other things he was the executive producer of *Bande à part*, the media and technology laboratory of the public corporation. Since 2013 he has undertaken several studies and mandates in strategy and business planning for firms such as Ubisoft, OSM, MUTEK, Lune Rouge, BDC, Centre Phi, ESG-UQAM and Real Ventures among many others. He is the co-author with Danielle Desjardins of the economic study: *Premier profil de l'industrie de la créativité numérique du Québec* by Xn Québec. Since the fall of 2021 he has been working at PME MTL as Director of Commercialization of Innovations, Cultural and Creative Industries. This study was his last mandate as an independent consultant.

Danielle Desjardins

Danielle Desjardins is a consultant. She has been working in the communications and culture sector for over 30 years, mainly at Radio-Canada where she was responsible for strategic, institutional and regulatory issues. Since 2009, she has carried out research, analysis and writing mandates for various institutions and companies in the cultural sector such as the CRTC, the Canada Media Fund (CMF), the NFB, Télé-Québec, ADISQ, the Observatoire de la culture et des communications du Québec (OCCQ), the Ministère de la Culture et des communications du Québec (MCCQ), the Alliance des producteurs francophones du Canada (APFC) and Xn Québec, the association of digital experience producers.

Gabrièle Guay, MBA

Gabrièle holds a Master's degree in Business Administration, a graduate certificate in Communications and a Bachelor's degree in Geography. She has over 15 years of experience in collaborative management in the social innovation sector. With her experience as a coordinator of concertation committees, partnership manager and administrator, she has developed an expertise in management, governance and support of groups in multi-partner and multidisciplinary contexts. Gabrièle is a committed citizen who has founded several citizen projects, including the first green ruelle in Villeray.

Carine Ferrey, MBA

Carine holds a Bachelor's degree in Business Administration and an MBA in Strategy and Innovation. At Arsenal Conseils, she specialized in research, analysis and synthesis of scientific articles on business issues. She is now a business strategy consultant at Desjardins.

Danny Parys, MBA

Danny is a graduate economist from the University of Manitoba. He received his MBA from HEC Montréal in 2021. He has worked with point.ligne.plan as a consultant on projects involving economic and financial analysis. He is now a director at Vyoo.

Guylaine Provencher

Guylaine Provencher holds a Bachelor's degree in Visual Arts and specializes in graphic design, particularly in printing. She has been self employed for more than 20 years, notably in the social field, after starting her career in the event industry related to the electronic music scene in Montreal.

