Thinking in ecosystems: Diversity and Inclusion within Utrecht's Contemporary Venue Programming

A Comparative Case Study Analysis

Colophon

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Author:	N.M. Phillips (Nina)
Student ID:	s1082161
Master's Programme:	Spatial Planning Cities, Water & Climate change Nijmegen School of Management Radboud University
Thesis Supervisor: Second Reader:	Dr. I.V. Barba-Lata (Iulian) Dr. P.J. Beckers (Pascal)
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Abstract

Since cultural diversity is declining at the grass-root level and Dutch cultural policies tend to favour traditional activities, this research aims to explore how Utrecht's municipality addresses diversity and inclusion-related concerns within its contemporary, small-scale venue programming.

The theoretical framework shows that a contemporary live music ecology can contribute to a city's social fabric and stimulate sustainable development through its inherent social, cultural, economic and spatial properties. So far, literature on how to diversify venue programming that includes more underrepresented social groups to create a healthier, more sustainable social fabric is limited. This qualitative comparative case study includes document analyses and in-depth, semi-structured interviews centred around two cases in Utrecht, which provide insight into the relationship between Utrecht's contemporary venue programming and its cultural policy. Results found that Utrecht's cultural policy only explicitly mentions the diversity of Utrecht's cultural programme in terms of genre. Data shows that the musical offering of partners within this ecology at different scales reflects pop culture's Western background, which lacks diversity.

This research concludes that Utrecht's cultural policy addresses diversity and inclusion-related concerns through the cultural revitalisation discourse to further a socio-economic agenda, which views culture as a part of sustainable development.

Preface

I wrote "Thinking in ecosystems: Diversity and Inclusion within Utrecht's contemporary venue programming" from April to October 2022 to graduate from the Spatial Planning: Cities, Water & Climate Change programme at the School of Management Faculty, Radboud University Nijmegen.

For as long as I can remember, I have been fascinated by live music's ability to change people's relationship with each other and their environment. This interest stems from hours spent playing the viola with various orchestras in concert halls and in open city spaces where people's individual and group behaviour changed depending on the music played. This thesis explores the relationship between the organisation of and engagement in contemporary live music events and social sustainable development with a focus on diversity and inclusivity. Therefore, this exploratory thesis is relevant for policymakers at different levels who would like to use culture or contemporary live music to further sustainable development.

Since I wrote a quantitative bachelor's thesis on the relationship between place attachment and background music in Hoog Catharijne, a shopping mall in Utrecht, I chose to conduct qualitative research for this project. By so doing, I gained experience with semi-structured interviews, Atlas.ti and inductive and deductive coding. In addition, I learned that struggling is omnipresent, but inherent to the writing process. Consequently, this thesis has been valuable in terms of both professional and personal development

I would like to thank my supervisor Dr. Barba-Lata for his guidance and support throughout the process. I chose you as my supervisor because of your expertise in placemaking as a tool to explore how cities are governed, contested and transformed. In addition, I would like to thank both cases, De Helling and EKKO, for their willingness to participate in this research.

Finally, I would like to thank my family for their unwavering support and my friends for being there for me throughout this period. Also, thank you for reading my thesis.

Nina Phillips
Utrecht, November 3, 2022

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1 Introduction

1.1 Social sustainability is an issue

Currently, humanity is facing challenges regarding its ecological, social, and financial capital (Broman & Robèrt, 2017). Accelerated urbanisation due to the population growth in developed and developing cities leads to increasing population density within cities (Van der Heijden, 2014). These pressures on urban areas call for socially strong and sustainable societies (Santi, Leporelli & Di Sivo, 2019). Broman & Robèrt (2017) argue that society requires these three forms of capital to be balanced to transition toward a more sustainable society and maintain human civilisations. They characterise such societies by social interaction that involves social cohesion and inclusion, where well-being and quality of life are vital. Consequently, social sustainability refers to a "healthy social fabric" (Robèrt, 2020). However, social sustainability is the most neglected aspect of sustainability, either as a single objective or as an integrated element within economic and environmental objectives (Khaled, Shaban, Karam, Hussain, Zahran & Hussein, 2022).

Spatial planning stimulates social change by developing new skills and technologies that support planners combat social sustainability issues, such as social polarisation, social exclusion and urban fragmentation (Rashidfarokhi, Yrjänä, Wallenius, Toivonen, Ekroos & Viitanen, 2018). Additionally, the arts and culture can influence the speed at which a sustainable social transformation occurs (Beddoe et al., 2008). They indicate that it considers systems of value, basic principles, and the beliefs of local and regional societies that create conditions for the core principles that control societal change. The combination of spatial planning and art stimulates innovation, leading to a more vital, socially sustainable society (Kagan & Kirchberg, 2016).

Live music is an asset because it can achieve economic, social and cultural goals, such as attracting tourists, offering a sense of belonging and contributing to a thriving cultural environment (Van der Hoeven & Hitters, 2019). Thriving music scenes stimulate the community's social fabric (Terrill, Hogarth, Clement, Assistant & Francis, 2015). Consequently, spatial planners increasingly use live music to foster inclusivity and inclusion in the revitalisation of urban space (Cohen, 2012). In short, spatial planning can link cultural activities, such as live music events, to societal transformation processes that enhance social sustainability (Kagan & Kirchberg, 2016).

1.2 Problem definition

The importance of live music's economic and cultural significance has increased (Van der Hoeven & Hitters, 2020). Live music events can financially, socially and culturally impact a society's sustainability because it is a lived experience shared by a group of people (Van der Hoeven, Everts, Mulder, Berkers, Hitters & Rutten, 2021). The live music ecosystem refers to the "networks of venues, festivals and social actors that are directly or indirectly involved with the creation of musical performances" (Van der Hoeven & Hitters, 2019, p. 263). The live music ecology is constantly evolving (Sound Diplomacy, 2019). They state that locally, it involves live music-related actors, musical education, city regulation, and other related industries (such as high tech, sport, sustainability, transport, and media).

However, some live music ecology trends threaten its cultural diversity, limiting its potential for sustainable development. Firstly, the subsidiary model constructed by the cultural policy of the national government has traditionally favoured classical music because this genre has the most extended history (Raad voor Cultuur, 2017). They state that traditional subsidy policies specifically cater to symphonic classical and contemporary classical composed music, which do not suit contemporary musical genres. Rather than considering causalities between subsidy policy instruments, the national government incorporates subsidy policies for new genres into the existing framework

(Raad voor Cultuur, 2017). Consequently, this research focuses on contemporary live music ecology (CLME) and addresses contemporary venues as venues.

Secondly, there are extreme gender inequalities within the music industry (Strong & Raine, 2018). They state that people who identify as female are more likely to have shorter careers and are underrepresented in charts and Spotify playlists. According to Strong & Raine (2018), sexist attitudes, the existence of a "boy club" that compromises females' access to information and networks, lack of access to music-associated spaces, mechanisms of tase-making and male-centred historical archiving underly this imbalance in gender. Mulder (2022) confirmed that the Dutch CLME is also male-dominated because programmed acts at Dutch venues in 2019 consisted of 78% male and 22% female artists, compared to 86% male and 14% female in 2008. His numerical trend analysis estimates that the male-female imbalance in CLME programming in the Netherlands will reach the 50-50 goal by 2063. In addition, the Raad voor Cultuur (2017) confirms that the subsidised cultural supply is mostly "white" and not diverse enough in terms of genres, also called pluriformity in this research, to represent the population in the Netherlands. Since most of the subsidised music supply is "white", a mismatch between Dutch citizens with a native and a migrant background is indicated (Raad voor Cultuur, 2017). Mulder (2022) found that Utrecht's CLME is considered the healthiest in the Netherlands in terms of offering a diverse supply in terms of genre.

Nevertheless, it is not Utrecht but Groningen that has the most diverse CLME regarding gender, background variation, and gender. He also found that most programmed acts throughout the Netherlands have a Dutch, English or American background that usually plays rock music. However, Mulder (2022) states there is little understanding of overcoming these imbalances and optimoptimiseCLME through policy to enhance its diversity and, therefore, its ability to represent the demographic composition in Utrecht inclusively.

Thirdly, increasing urbanisation amplifies city densification and gentrification (Van der Hoeven & Hitters, 2019). They say these trends increase competition amongst artists and put pressure on the scarcity of available, affordable, suitable performance and practice spaces. The lack of space limits the artistic qualities linked to the cultural value of live music, as the cultural supply reflects fewer meanings and perspectives that audiences can recognise (Behr, Brennan, Cloonan, Frith & Webster, et al., 2016). In other words, the lack of creative performances, diversity of genres and artistic experimentation results in less cultural participation (Behr et al., 2016). Furthermore, venues are struggling to aid in the stimulation of local talent due to the absence of these spaces and the increased commercialisation, and festivals do not take up this responsibility because they have a temporary character (Mulder, Berkers, Everts, Hitter., & van der Hoeven, 2019). In addition, although small-scale venues generate economic value for society, they can turn a personal profit, but this is relatively marginal, resulting in them having to operate in financially precarious situations (Whiting, 2021). Consequently, the diversity in the local musical supply, particularly at the grass-root level, is declining (Van der Hoeven, Everts, Mulder, Berkers, Hitters & Rutten, 2021).

1.3 Research aim and research questions

This research aims to understand better how the relationship between Utrecht's cultural policy and the process of venue programming in Utrecht influences diversity and inclusion in the programme and audience of their CLME. This research aim forms the basis for the following research question:

> "How is Utrecht's cultural policy considering diversity and inclusion concerns regarding the programming at venues within Utrecht's contemporary live music ecology?".

The main research question aims to explore the barriers to improving diversity and inclusion and identify gaps between the considerations within Utrecht's cultural policy regarding diversity and inclusion and the practicalities of planning live performances that facilitate diversity and inclusion

within Utrecht's CMLE. This research looks at the design phase of Utrecht's cultural policy and how these conditions influence the implementation phase of the programming processes within Utrecht's venues regarding facilitating a diverse and inclusive programme to further the diversity and inclusion of the audience.

The answer to this intervention-based research question follows the next three sub-questions:
1. What is the context of diversity and inclusion within Utrecht's contemporary live music ecology?
2. What barriers exist regarding providing a diverse and inclusive programme within Utrecht's contemporary live music ecology?
3. How do venues within Utrecht's contemporary live music ecology accommodate diverse and inclusive programmes?

The first sub-question sets out the context of Utrecht's CLME, including its cultural policy and trends throughout the broader live music ecology, both relate to the design phase. Then the elaboration of the implementation phase uses the two subsequent sub-questions related to identifying barriers and successes concerning the facilitation of a diverse and inclusive programme. Presumed is that if venue programmes in Utrecht's CLME represent Utrecht's demographics in terms of genre and demographic composition, then the programme's recognisability increases, which could attract new audiences and add to Utrecht's social fabric, thus, social sustainability.

1.4 Societal relevance
The stimulation of diversity and inclusion is essential to maintain a heterogeneous cultural landscape since cultural diversity is under threat by the emergence of the global music industry that involves a few multinational corporations, which jeopardises the overall cultural diversity in society (Mulder, Hitters & Rutten, 2021). The local cultural policy must address and mitigate the observed tensions and value slippages by translating the value of live music ecosystems in cities through policy-making and urban planning to sustain post-pandemic live music ecologies (Behr et al., 2016). However, the music-related policy is heavily fragmented (Raad voor Cultuur, 2017). They state that more than mitigating the unwanted effects of popular music, such as noise and antisocial behaviour near venues, is needed. But it is also investing in the live performance ecosystem to stimulate its social and cultural capacity to uplift the urban environment and its impact on society. Following this directive, the municipality of Utrecht stresses the importance of diversity, social inclusion, stimulating creative capacity, and providing physical and financial room to develop when it comes to culture (Gemeente Utrecht, 2019). However, Gielen Elkhuizen, van der Hoogen, Lijster & Otte (2014) indicate that socio-political shifts in the Netherlands resulted in the increased importance of evidence-based policy wherein financial subsidy arrangements need to be justified. Consequently, the policy decision-making process supports easily measured practices (Van der Hoeven et al., 2021). Consequently, policies rarely address how to increase social cohesion (Gielen et al., 2014).

Mulder (2022) points out that the programming at venues features more female artists than at festivals. In addition, Van der Hoeven et al. (2021) state that the nightlife agenda of cities should represent their socio-cultural diversity, thus stimulating live music's social and cultural value by representing diversity in their programme. This research explores how venues in Utrecht facilitate diversity and inclusion through their programming by looking at the context and encountered barriers to their practices and successes. Future policy interventions in the CLME could then consider the barriers identified to accelerate the process of facilitating diversity and inclusion by adjusting how Utrecht's municipality addresses diversity and inclusion concerns to contribute to a more sustainable society ultimately.

1.5 scientific relevance

Current research on live music ecology in the Netherlands follows a predominantly industrial perspective shaped by commercial agencies (Van der Hoeven et al., 2021). This research tries to include a social perspective to fill the identified knowledge gap and overcome threats to living music ecosystems. Although live music has societal and cultural potential, their related infrastructure policies combine objectives of economic return, meaning that interventions in the field follow their economic output through cost-benefit analyses that lack a social perspective (Behr et al., 2016). The municipality of Utrecht commissioned a cost-benefit analysis of its cultural sector that incorporates the social value of musical education and non-professional cultural participation (Marlet, Ponds, Poort & van Woerkens, 2018). This analysis does not mention diversity and inclusion.

In contrast, Mulder (2022) provides figures on imbalances in the genre, gender, and background. However, he needs to indicate how diversity can further include underrepresented social groups in the venue programme and the venue's public. This research follows the eco-cultural civilisation perspective of culture in spatial planning, which considers the inclusion of diversity vital for the ability of Utrecht's CLME to increase its social, cultural, and financial importance. Commonly, both music and sustainable development are understood separately. Even though the understanding of culture is limited, policymakers and scholars are increasingly interested in considering culture as an aspect of sustainable development (Soini & Birkeland, 2014). This research contributes to the limited literature that connects the two through the lens of culture, including contemporary live music, as sustainable development. Additionally, this research tries to fill the research gap on programming processes at venues concerning the facilitation of diversity and inclusion. Chapter 2 elaborates on different perspectives on incorporating culture into society through spatial planning.

2 Theoretical framework

This section provides a literature review on the different ways of interpreting culture's role in social sustainability. Next, the role of music within cultural transformations is conceptualised, which introduces the concepts of diversity and inclusion as the analytical pillars of this research.

2.1 Sustainability and culture

Resource-dependent communities are vulnerable to external stresses and shocks, both in terms of environmental variability (such as the impacts of climatic extremes) and social-economic and political variability regarding the world market for primary commodities and rapid changes in property laws or state interventions (Adger, 2000). Sustainable development is a development that meets the needs of the present without compromising the ability of future generations to meet their own needs (World Commission on Environmental and Development, in Soini & Birkeland, 2014). In other words, sustainable development refers to "global and intragenerational equity and fairness in the distribution of welfare, utilities, and resources between generations" (Soini & Birkeland, 2014, p. 213).

The United Nations (UN) set out 17 Sustainable Development Goals (SDGs) consisting of 169 targets that aim to achieve a sustainable future for people, the planet, prosperity, peace and partnership (United Nations, 2015). These goals emphasise holistic development, including sustainability's economic, social, and environmental dimensions. These SDGs and their related targets are interrelated (Zheng et al., 2021). Therefore, they state that integrating advances in social sciences is essential to maximise synergies and minimise trade-offs between and amongst the SDGs in sustainability efforts' decision-making process.

The UN Educational, Scientific and Cultural Organisation (UNESCO) 2005 Convention on Diversity of Cultural Expression recognises that culture can play a significant role in sustainable development (UNESCO, 2019). Culture can be directly linked to and mediates the attainment of all 17 SDGs, representing 79% of the SDGs targets (Zhen et al., 2021). They indicate two interpretations of culture.

Firstly, culture can refer to a constituent interpretation that indicates a set of shared values, beliefs, and norms through which we perceive, interpret, and respond to actions and environments. This interpretation views culture as a mediator of sustainable development and refers to culture as a way of life.

Secondly, the functional interpretation of culture views culture as a practice, including cultural production, consumption, and participation. This interpretation considers culture as a driver and enabler of sustainable development because cultural and creative industries produce cultural goods and services that generate growth, income, and employment (Zheng et al., 2021). Additionally, a genuinely democratic society offers clear avenues for the population to express community values equally by providing cultural practices that can directly influence society's trajectories (Hawkes, 2001).

Figure 1 graphically represents the facilitating and enabling role of culture related to the SDGs. The functional interpretation of culture is vital to this research.

Figure 1: The link between culture's functional and constituent interpretation of the SDGs (Zheng et al., 2021).

2.2 Culture as a sustainable public planning tool

Culture brings about fundamental societal qualities equally as crucial as stated qualities derived from the ecological, social, or economic perspective (Nordic Culture Point, 2019). They indicate the following cultural qualities: creativity, critical thinking, empathy, trust, mutual respect, and a willingness to take risks. These qualities relate to aspects of the social dimension of sustainable development. Culture has different functions; it can enable sustainable development, see *figure 2*. The orange circle visualises culture, and the blue circles refer to the pillars of sustainable development: the economic, the social, and the environmental (Dessein et al., 2015). The left diagram represents culture as an added pillar of sustainability, and the diagram in the centre shows culture as a mediator between these pillars. The right diagram displays culture as the foundation for sustainable development, wherein the arrows indicate the changeable dynamics of culture and sustainable development.
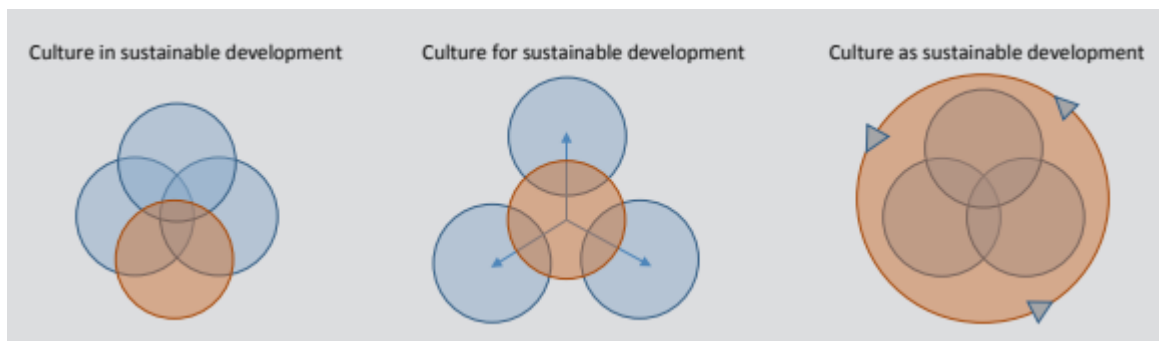
Figure 2:Three roles of culture in sustainable development (Dessein et al., 2015).

2.1.1 Cultural vitality

Culture as an added pillar fits within the functional interpretation of culture, which refers to culture having an independent and autonomous relationship with the other sustainability dimensions (Dessein et al., 2015). Cultural-led urban development often uses the cultural vitality discourse (Soini & Birkeland, 2014).

Cultural-led regeneration is a regeneration strategy that incorporates public art, design features, art and music festivals, and iconic cultural buildings, according to Crawshaw (2015). It focuses on how cultural services, events, and heritage meet the changing needs of its users by preserving diversity (Soini & Birkeland, 2014). Some spatial planners use art to aid the revitalisation process of post-industrial decline and neighbourhood revitalisation (Crawshaw, 2015; Pollock & Paddison, 2010). In short, Crawshaw (2015) states that art is a part of the translation process of regeneration because it makes associations between human and non-human actors. Furthermore, the qualitative concept of culture is relevant when aesthetically evaluating public art, cultural heritage, and natural and built environments (Dessein et al., 2015).

The Nordic Culture Point (2019, p. 8) indicates that "cultural policy usually enhances culture's value, creativity and diversity in cultural expressions, and focuses on how art and culture contribute to people's ability to participate in society". Consequently, cultural policies use the arts to advance a socio-economic agenda wherein culture fulfils a supportive and self-promoting role (Dessein et al., 2015). This cultural vitality discourse relates to the use of culture in sustainable development (Nordic Culture Point, 2019). See the diagram on the left in figure 2 left.

2.2.2 Locality and cultural diversity

Culture can clarify and put sustainable development issues into perspective (Nordic Culture Point, 2019). Locality and cultural diversity are related as they both adhere to the communitarian framework that links sustainable development's cultural and social dimensions (Kagan & Kirchberg, 2015). They indicate that the idea of a community is essential to both discourses.

Locality simultaneously incorporates time, space, and culture when incorporating diverse perspectives and the cultural rights of marginalised social groups (Soini & Birkeland, 2014). They indicate that locality distinguishes between local place-based and global culture, which relates to its critique concerning tourism. This discourse opposes globalisation and its related external interventions regarding the essentialisation and commercialisation of culture, such as tourism (Soini & Birkeland, 2014). They state that it addresses regional questions through a territorial approach. Cultural sustainability depends on locals exercising control over their intellectual property and cultural events, such as creating management plans that are important to stimulate the survival of local knowledge, values, and traditions, in combination with addressing concerns regarding ecological and economic sustainability (Dyer, Aberdeen & Schuler, 2003; Von der Pahlen & Grinspoon, 2002). Locality acknowledges that numerous ties bind people, know each other, and have some consciousness of personal involvement in the locality they feel a part of (Finnegan, 2007).

The cultural diversity discourse involves the recognition of the diversity in values, perceptions, and attitudes in combination with their respective material cultural manifestations (Soini & Birkeland, 2014). They point out that it reflects culture as being context-specific and dynamic in terms of space and time, wherein space is heterogeneous. The key argument is that diversity is a cultural need vital to any development activity to achieve social and cultural acceptance of these developments (Soini & Birkeland, 2014).

Both discourses are relevant to a constantly changing modern society because it bridges different perspectives and contributes to social development, such as identity and inclusion (Nordic Culture Point, 2019). In addition, they acknowledge that culture can function beyond itself and can be an

influential force which enables culture to frame, contextualise and mediate between the three pillars of sustainable development and guide sustainable development between economic, social and ecological pressures and needs (Dessein et al., 2015). See *figure 2*, the diagram in the middle.

2.2.3 Eco-cultural civilisation perspective

Culture is "a necessary foundation for the transition to a truly sustainable society" (Soini & Birkeland, 2014, p. 213). It accepts or rejects sustainable situations associated with cultural transformations, institutions, and technologies that influence the evolutionary redesign of worldviews to achieve broader sustainability goals (Beddoe et al., 2008). Interventions through this lens adhere to the eco-cultural civilisation approach that directly relates cultural equity to diversity because it is an essential foundational principle to the survival of ecosystems (Titon, 2010).

In this light, global warming and sustainability result from sociological or lifestyle-related choices linked to and driven by economic considerations (Haley, in Soini & Birkeland, 2014). He states that sustainability is a cultural phenomenon and that the eco-civilisation narrative recognises the ecological turn in people's values and behaviour. Consequently, the integration of culture in sustainable development is crucial when coping with societal change (Soini & Birkeland, 2014). In short, culture is an essential foundation and structure for sustainable development, incorporating coordinates that guide all aspects of sustainable action (Dessein et al., 2015).

The eco-cultural civilisation perspective recognises that culture is at the root of all human decisions and actions and is an overarching concern that causes culture and sustainability to be mutually intertwined (Dessein et al., 2015). Culture, including the arts and the creative-cultural sectors, should be integral to the concept of sustainability (Nordic Culture Point, 2019). Hence, this research draws on the eco-civilisation perspective, which views the contemporary live music sector as an ecology or ecosystem.

2.3 Live music's potential for society

The SDGs aim to improve our living standards and quality of life in a world that is becoming more dense and diverse, in addition to increased competition among cities (Sound Diplomacy, 2019). As stated in the previous chapter, culture can contribute to these SDGs. There are different interpretations of culture and many cultural production modes, such as the production of values, beliefs, and the arts. Afolabi (2021, p. 55) defines the performing arts as "works of art that are acted out or performed by artists in the presence of live audiences or telecommunicated to audiences through electronic media".

For centuries the performance arts have been used to project images, mobilise citizens or educate people (Afolabi, 2021). He adds that in the current era of globalisation, these effects have become more profound and stresses that the performing arts can unite people, discourage vice, and combat social issues, such as political or religious intolerance and crime. The performing arts can stimulate national cohesion and development; therefore, developing and adequately utilising the performing arts in every human society is crucial (Afolabi, 2021). Undoubtedly, he indicates that the performing arts are agents that showcase the rich culture and tradition of each nation, which promotes tourism, greater social understanding, and interaction. Also, they are crucial in the promotion of government programmes and in subjecting citizens to the rule of law (Afolabi, 2021).

This paper focuses on contemporary live music events and their role in sustainable development. The following sections elaborate on live music's potential for society and how spatial planning uses music.

2.3.1 Live music and society

Exposure to music, mostly recorded, is omnipresent in everyday life of North Americans and West Europeans (Kagan & Kirchberg, 2016). Rentfrow (2012) indicates that people spend more than 15% of their waking hours listening to music. His research shows that music regulates the listener's moods and emotions and that listening to specific musical styles depends on the individual's situational context, which both affect behaviour. Additionally, he points out that music is a tool for self-expression because it depends on the individuals' musical tastes and preferences, which are related to personality traits and values. These musical preferences are associated with attraction, closeness, and relationship satisfaction, according to Rentfrow (2012). Furthermore, listening to and engaging in musical activities can decrease social exclusion (Welch, Himonides, Saunders, Papageorigi & Sarazin, 2014). Music, including live music, can stimulate employment, increase economic output, drive tourism, improve wellness, enhance social inclusion, support a thriving night-time economy, be used as a regeneration tool, and support the SDGs (Sound Diplomacy, 2020).

Van der Hoeven & Hitters (2019, p. 263) define live music as "events that bring musicians and audiences together in one place at one time and involve performance on vocals or other musical instruments and technologies, or with music recordings". This definition includes classical and contemporary live music, bands, and DJs. Live music engages listeners more than pre-recorded music, strengthened by a pre-existing admiration for the performers (Swarbrick, Bosnyak, Livingstone, Bansal, Marsh-Rollo, Woolhouse & Trainor, 2019). They argue that concerts are the most visceral and memorable forms of musical engagement because they are pleasurable social events. *Figure 3* shows the values of music concerning different forms of capital.

Social capital
- Live music's contribution to social relationships
- The public engagement of live music organisations
- The sense of identity

Cultural capital
- Musical creativity
- Talent development
- The cultural vibrancy in cities

Economic capital
- Financial benefits
- The relevance of live music for cities in monetary terms

Spatial capital
- The performance of (re) developments
- Narrating urban space

Figure 3: shows the four values of live music, as indicated by Van der Hoeven & Hitters (2020).

In addition, visitors more frequently see live music events compared to other disciplines related to other performance art disciplines (Centraal Bureau voor de Statistiek [CBS], 2021a). In 2019 approximately 9.3 million visitors saw live music performances see *figure 4*.
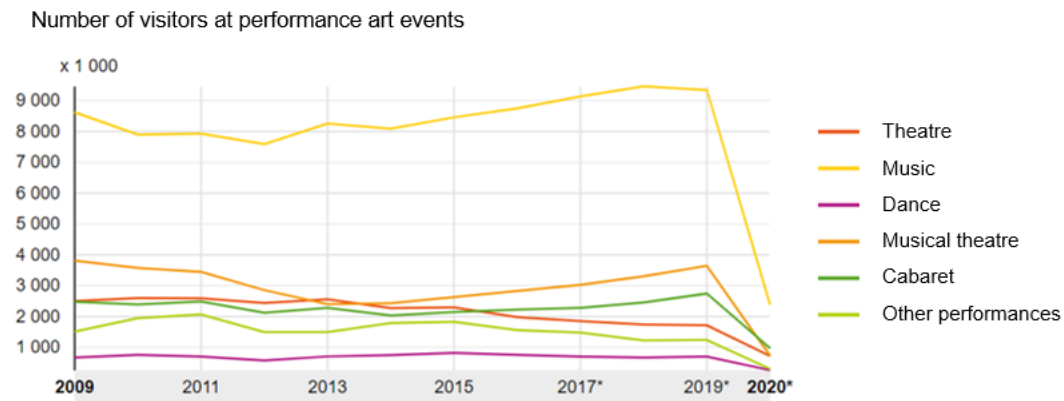
Figure 4: The number of people that visited life performance events, categorised by cultural discipline (CBS, 2021a).

CBS (2021b) indicates that approximately 7.9 million visitors, most of the audience that attended live music events in 2019, participated in contemporary live music events. The Live DMA (2020) report expects these numbers to grow in the future. *Figure 4*, however, shows a sharp decline in attendance during 2019 related to the cancellations of events during the COVID-19 pandemic. The intrinsic qualities of musical engagement and the population's interest in CLME events enhance the urgency to optimise its potential for society. Consequently, this research focuses on contemporary live music.

Regarding the diversity within contemporary Dutch programmes, Mulder (2022) found that rock music is overrepresented in almost all Dutch provinces, excluding Noord-Holland and Flevoland, where produced music is the most popular. Additionally, he found gender imbalances per genre, see *figure 5*.
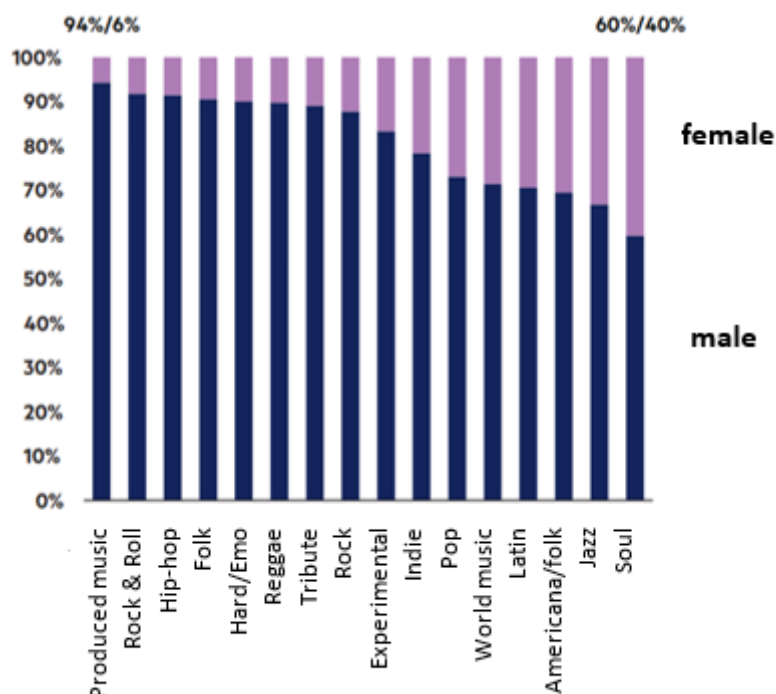
Figure 5: Representations of male and female artists within the contemporary Dutch programme per genre, according to Mulder (2022).

2.3.2 Live music and urban planning

Live music lends itself to interdisciplinary inquiry because it involves a legal framework (Oakes & Warnaby, 2011). They state that the organisation of concerts and festivals, in addition to the choice of an appropriate location, needs to conform to health and safety regulations, ensure a low risk of violent behaviour and address the relationship between the venues and their broader environment wherein music events take place. There are different perspectives in which urban public planning incorporates live music; the following subsections elaborate on the eco-cultural civilisation perspective and cultural vitality.

Live music as an ecosystem

The term "musiculture" refers to "a group of people's total involvement with music: ideas, behaviour, artefacts and material culture, institutions, and musical product" and behaves as an ecosystem (Titon, 2010, p. 704). Ecosystems are "the alignment structure of the multilateral set of partners that need to interact for a focal value proposition to materialise" (Adner, 2016, p. 41). The CLME, which is a part of the larger music ecology, leads to broader societal sustainability when they cohesively draw on the principles described by conversation ecology theory, according to Titon (2010). Following this definition, actors creating live music events can materialise values when the ecosystem aligns with ecological principles (Van der Hoeven et al., 2021). *Figure 6* shows these principles.
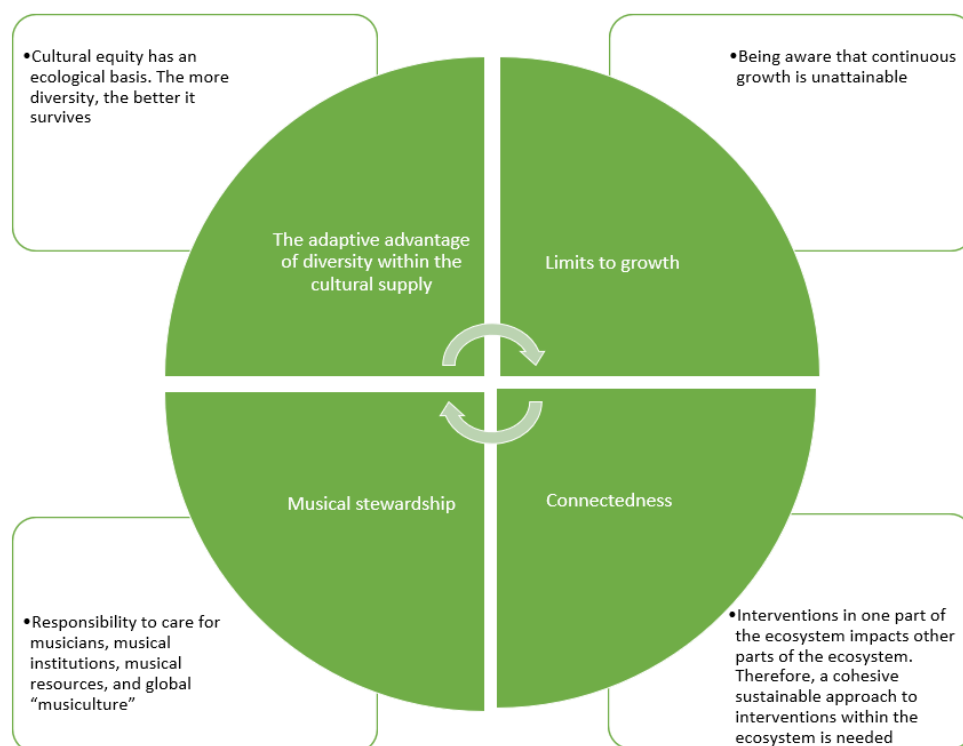
Figure 6: The CLME as an ecosystem, the four principles and their considerations, according to Titon (2010).

These four principles stimulate bottom-up partnerships among community scholars, practitioners, and culture workers (Titon, 2010). Consequently, he states that fewer spaces where music mediates for tourists turn into commercial products and stimulates local venues to promote bottom-up, community-based, and participatory music-making, within which musical education is critical. Such an ecology allows for local and indigenous cultural expressions that could lead to a thriving music scene that strengthens the community's social fabric by supporting diverse and inclusive acts because it attracts and retains talent and investors from within and outside the music ecology (Terrill et al., 2015). These cultural expressions are essential for cultural acceptance to implement successful development

schemes to achieve the SDGs and improve the local quality of life (Nassauer, 2004). Therefore, the CLME can contribute to sustainable development, inclusion, diversity and mental health (Doherty, 2022). This line of thinking relates to the eco-cultural civilization perspective that views culture as sustainable development (Dessein et al., 2015).

Live music as an urban phenomenon

Cohen (2012) addressed topical debates about culture, creativity, and urban regeneration by relating music-making to urban change through the lens of cultural vitality. She states that a music venue is a physical link between defining a particular social group and their interrelated relationships and expressing feelings of belonging or not belonging to that group and a wider community or scene (Cohen, 2012). In this perspective, artists are actors who transmit various forms of cultural capital and relate to the idea of the city as a community (Soini & Birkeland, 2014).

There are three main aspects to consider when looking at live music as urban culture, namely (1) the scope and spatial distribution of live music in cities, (2) the embedding of live music in urban space and time, and (3) live music as an urban experience (Cohen, 2012). The first involves the city's multiplicity and diversity of live performance venues. She argues that venues connect the artist with an audience and vice versa. The audience allows venues to add cultural diversity to the CLME by mixing musical styles and tastes, sharing musical skills, information, and ideas, including constructing collective identities and cultures (Cohen, 2012). Thus, providing a sense of belonging, shared meaning, recognition of identity, respect for society, creativity, and education creates cultural vitality (Soini & Birkeland, 2014). The second relates to live music as an embedded event in the spatial, temporal, and social rhythms of urban living, combined with patterns of repetition, familiarity, and economic and political change that do not view live music events as one-off individual performances (Cohen, 2012). She relates the third consideration that live music events are a social and emotional experience.

Live music ecology can incorporate spill-over effects and trade-offs, directly and indirectly, related to the live music industry, adjacent industries, and the community (Sound Diplomacy, 2019). Even though Sound Diplomacy adheres to the eco-cultural civilization perspective by addressing live music as an interrelated ecosystem, it focuses on its spill-over effects that contribute to sustainable development, wherein diversity and inclusion are not leading principles. Figure 7 shows the adjacent industries that can benefit from the live music ecosystem when all actors are resources, connected and supported by its institutions.
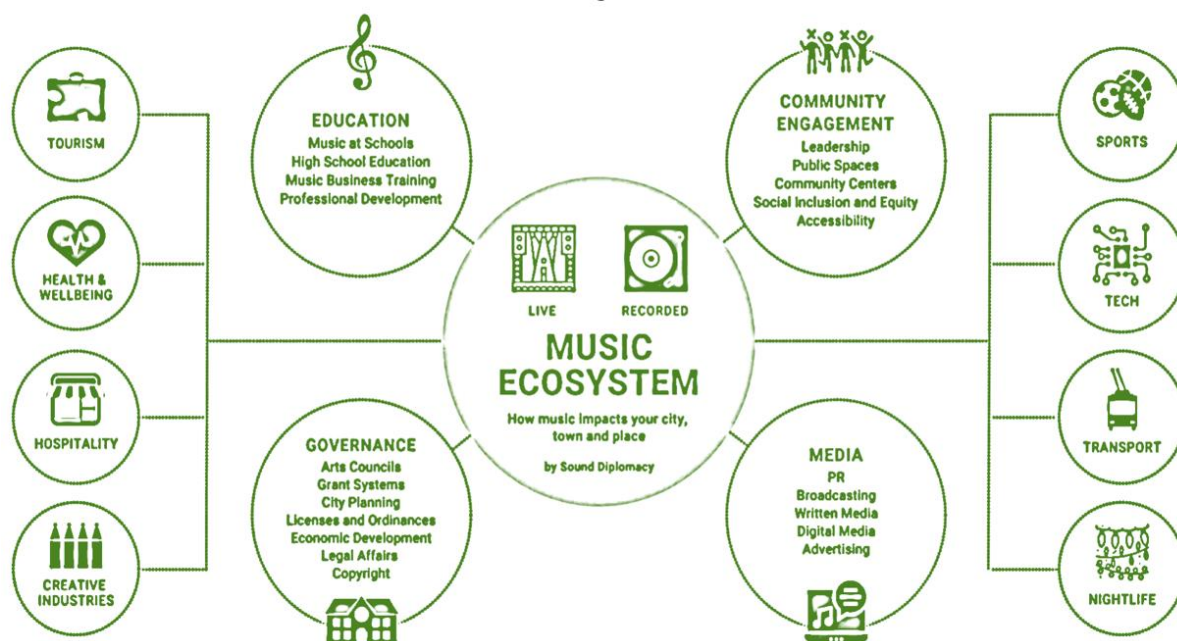
Figure 7: The music ecosystem and adjacent industries (Sound Diplomacy, 2020).

The cultural vitality discourse addresses sustainability through developing cultural capital within urban communities and what the sustainable use of cultural capital represents through the perspective of culture being a part of sustainable development (Soini & Birkeland, 2014). They state this perspective has a positive view of globalisation, increased mobility and technology exploitation as an inevitable driver of cultural change. Additionally, they indicate critiques related to the possible damaging effects of these changes on the identity of the cultural supply, the promotion of social inclusion, and the sharing of cultural capital.

2.3 Cultural policy

Culture can play an essential role because it accepts openness to the geographical and cultural diversity of the world (Soini & Birkeland, 2014). A culturally diverse CLME is especially important in urban areas because it contributes to social cohesion (Gielen et al., 2014). They argue that the eco-cultural civilisation perspective can provide a necessary foundation that enables a shift towards a sustainable society.

From a policy perspective, the live music ecology relates to several geographic levels, from local and urban (or regional) to national and even global (Van der Hoeven et al., 2021). They argue that strategic, long-term and holistic approaches are characteristic to live music ecologies, where ministries (or departments), government bodies and commissioned research agencies are vital. CLME-related actors work across multiple genres and levels; therefore, it is necessary to look at the CLME ecology to determine specific needs, including subsidised, not subsidised, commercial and amateur forms of music (Raad voor Cultuur, 2017). Sub-ecologies within the more extensive music ecology might require different forms of support. An integral, inclusive music policy should enable relations between different actors whilst considering their roles within their ecosystem. Mapping out these relations provides opportunities to close gaps, such as what functions are insufficiently supported and where policy should aid, stimulate, and be adjusted to contribute to a more comprehensive music policy (Raad voor Cultuur, 2017). However, specific music policies at absent at all governmental levels.

2.3.1 Dutch cultural policy

The Netherlands does not have a policy dedicated to live music but has a cultural policy that simultaneously addresses cultural disciplines, including CLME (Hitters & Mulder, 2020). The national cultural policy states that culture is for everyone; hence national subsidies are put towards high-quality cultural activities and developing programmes for cultural education and participation (Ministerie Onderwijs, Cultuur en Wetenschap [MOCW], 2020).

MOCW (2021a) states that "Basis infrastructuur" (BIS) structurally finances cultural organisations and funds. Six funds allow a more flexible allocation of resources. BIS directly finances initiatives within the subsectors: theatre, dance, opera, performance art festivals, performance arts for youth, symphonic orchestras, and music ensembles (MOCW, 2020). The BIS budget for 2021-2024 amounts to € 375,46 million, which reserves € 197 21 million for the performance arts (MOCW, 2021a). They indicate that five of eight performance art festivals are CLME-related and directly funded by the BIS. There is no mention of venues receiving BIS funding. Venues can apply for "Fonds Podiumkunsten" (FP), which can allocate € 47,27 million to performance art initiatives and the "Cultuurparticipatie" fund that supports cultural initiatives that provide non-professional art forms and cultural education (MOCW, 2020). Additionally, an interdisciplinary development fund finances efforts to shape an international cultural policy, digitalisation, research, debate and reflection, professionalism, and entrepreneurship throughout the cultural sector (MOCW, 2020). The MOCW (2020) states that venues cannot apply for the latter, but these funds indirectly affect the operation of the CLME.

The national, regional, and local governments are collectively responsible for the cultural infrastructure in the Netherlands and collaborate on the cohesiveness of prioritised cultural aims (MOCW, 2021b). They collectively decided that the province of Utrecht would focus on stimulating the talent development of artists, including educational courses, opportunities and assignments and physical space. All parties agree on applying the Governance Code Culture, the Fair Practice Code, and the Code Diversity and Inclusion (CD&I) in assessing four-year subsidy applications (MOCW, 2021b).

2.3.2 Utrecht's regional cultural policy

The regional cultural policy for Utrecht has two main goals: stimulating the cultural infrastructure so that everyone can get acquainted with cultural activities, develop their talents and maintain, use and experience the province's cultural heritage (Provinciale Staten, 2020). They combine culture and heritage to stimulate the city's attractiveness and identity. Combining cultural-historical values and creative imagination drives urban development's environmental quality and inspiration (Provinciale Staten, 2020). Heritage and culture addressed simultaneously by policy adhere to the cultural vitality discourse as an urban regeneration strategy, as stated by Soini & Birkeland (2014). *Table 1* sets out the first aim.

Aim	Method	Reason
Providing cultural education	Introduce students to art, media and heritage by incorporating cultural education into secondary education	Basic cultural skills are necessary to participate in society
	Instruments -Kunst Centraal -Landschap erfoed Utrecht	Qualitative cultural education focuses on primary education, which focuses on incorporating cultural education within secondary education (vmbo)
Enabling festivals to flourish	Increase cultural participation by intensifying festival policy with a focus on regional distribution, collaboration and programming at heritage sites	Supporting cultural festivals with an artistic mission and vision that adds to the quality of the cultural supply
	Instruments: -four-year subsidies -Contributions to research projects and collaborations	It attracts visitors and businesses to the region
Reintroducing the cultural profile of Utrecht through collaboration with the municipality and partners	Increased collaborations with municipalities, such as the municipality of Utrecht Amersfoort and other partners	Collaborations offer guidance and direction, which involves partners participating content-wise
	Instruments: -Stimulation of active cultural participation -Contributions to the chain of talent development -Contributions to the artistic quality of the visual arts by partnering with Centraal Museum -Investing in research and knowledge sharing of experts on cultural and heritage organisations and the municipality	

2.3.3 Utrecht's municipal cultural policy

The municipality of Utrecht is an urban area with 359 355 inhabitants, which will rise to 400 000 in 2028 and increase in diversity (Gemeente Utrecht, 2021a). Therefore, this research explores diversity and inclusion within Utrecht's local CLME. Mulder (2022) found that Utrecht's CLME chain organises 500 live events for every 10 000 inhabitants that offer the most diversity in terms of genres because of the variety, size, and functionality of their venues combined with a broad festival supply.

Utrecht's cultural policy focuses on cultural infrastructure and the distribution of musical activities (Hitters & Mulder, 2020; Gemeente Utrecht, 2020a). They state that the municipality focuses on providing a supply chain that involves minor to major performance spaces, which cater to aspiring and professional artists locally and internationally (Hitters & Mulder, 2020). They state that the emphasis on festivals in this approach is unique because it actively uses various venues as festival sites.

Creating TivoliVredenburg, that yearly attracts a million visitors, is another focal point in Utrecht's cultural policy (Hitters & Mulder, 2020). They state it has become a festival hub due to its festival-like interior design that houses eight smaller venues with a total audience capacity of 5 500, a large venue of 2 000 and a seated hall for classical music with a capacity of 1 700. This venue serves an extensive inner-city redevelopment and should become the city's living that caters to everyone's cultural preferences by offering diverse and accessible programming (Hitters & Mulder, 2020). This flagship contributes to urban redevelopment by attracting residents, visitors and tourists and stimulating the

city's image as a music city. Yet, some criticisms, such as the growing competition and exclusivity deals, drive up artists' fees at the expense of regular programming and more risky styles and genres (Hitters & Mulder, 2020). TivoliVredenburg received the applied-for amount of €10.493.934, whereas De Helling applied for €400.000 but received €344.838 and EKKO asked for €630.000 and received €480.000 (Gemeente Utrecht, 2020b). Hence, this research focuses on these small to medium to small-scale venues within Utrecht's live music ecology and how they program diversity and inclusion.

2.3.4 WRP approach

The term policy is associated with a programme or a course of action; thus, public policy refers to a governmental programme whose underlying assumption is to fix things up (Bacchi, 2009). However, she indicates that rather than officially stating what problem needs to be fixed, most governmental policies imply problems. The WPR approach suggests that it is inherent to the policy process that governments are actively creating or producing additional policy problems instead of merely reacting to problems in the outside world. Consequently, how Utrecht's cultural policy addresses diversity and inclusion-related concerns is crucial. Even though six interrelated questions make up the what's the problem represented to be approach, only some questions need to be answered depending on the study's aim of the study, according to Bacchi (2009). Bacchi's (2009) WPR approach is shown in *table 2.*

Table 2: What's the problem represented to be approach (Bacchi, 2009).

WPR approach
1. What's the problem represented in a specific policy?
2. What presuppositions or assumptions underlie the representation of the problem?
3. How has this representation of the problem come about?
4. What is left unproblematic in this problem representation?
5. What effects are produced by this representation of the problem?
6. How/where has this problem representation been produced, disseminated and defended? And how has it been (or how could it be) questioned, disrupted and replaced?

The representation of problems can have discursive, subjectification, or lived effects; according to Bacchi (2009), they are interconnected or overlapping and indicate how policy governs people and practices. She states that the positioning of subjects within a policy elicits power shapes through its subjectivity (discursive elements). These discursive elements interrelate with the lived effects of the problem representations, meaning that even though the problem representations do not reflect reality, they manifest or materialise themselves in reality (Bacchi, 2009). This policy analysis provides a way to understand how and why governments enact policies and their effect on society (Browne, Coffey, Cook, Meiklejohn & Palermo, 2018). They state that policy analyses help practitioners to understand how policies can be improved and inform practitioners in their advocacy. The underlying assumptions can explore the framing and representation of problems and how the policy reflects the socially constructed problems (Browne et al., 2018).

2.4 Operationalisation and conceptual model

This research uses the CD&I framework since it focuses on addressing diversity and inclusion concerns within cultural organisations, including the programming process of venues within Utrecht's CLME. The code resulted from a joint effort by independent research organisations, branch societies within the cultural and creative sectors, the ministry of education, culture, and science, and several funds (CD&I, 2022). They define diversity as representing multiple ethnocultural backgrounds, gender, disabilities, sexual orientations, religion, and social-economic statuses. Inclusion refers to "the extent to which artists, producers, employees, and the public can be themselves, feel safe, and respected" (CD&I, 2022, p. 6). This research uses both definitions in terms of the demographic composition of the programme but adds variety in genres as it relates to differences and the inclusion of musical preferences.

When cultural organisations reflect society's diversity, they can operate more inclusively. This code is a self-regulatory instrument that provides a five-step strategy for cultural organisations to become more diverse and inclusive (CD&I, 2022). They state that the code aims to achieve equality and accessibility for makers, producers, employees and the public throughout the cultural field. It serves both subsidised and unsubsidised organisations within the cultural and creative sectors. Hence this framework helps analyse how venues cope with diversity and inclusion. *Figure 8* shows the steps, the aims, and the related suggested methods of the five-step strategy of the Code Diversity and Inclusion action plan.

Figure 8: The five-step strategy set out by step, aim, and suggested approach stated by the Code Diversity and Inclusion (CD&I, 2022).

This research defines contemporary music as all forms of music that are not classical, such as jazz, pop, rock, indie, and electronic music. As stated in *paragraph 1.2*, cultural policy has favoured classical forms of music. Therefore, this research specifically focuses on contemporary live music. Throughout this research, the term venue refers to performance locations that provide contemporary live music.

The four themes described by the action plan (step 4), see *figure 8*, serve as a framework for the operationalisation. Under the theme programme, the diversity index indicators, as mentioned by Mulder (2022), are added since the CD&I lacks indicators, and both tools serve as a guideline to increase diversity and inclusion. It is, however, anticipated that not all indicators might arise and that other ones might appear throughout this research. *Table 3* shows the operationalisation of the themes stated by the CD&I (2022).

Themes	Indicators	Sub-indicators
Programme	Diversity index	Gender
		Ethical background
		Variety of genres
Audience	Target audience	Current target audience
		Possible target audiences
	Accessibility of goods and services	Physical accessibility
		Financial accessibility
		Accessible transportation services
		Digital accessibility
		Social accessibility
		Information accessibility
	Participation	Venue programme
		Mobilising potential target audiences
		Research on place attachment
	Communication	Customer satisfaction research
		Language use
		Tone of language
Personnel	Respectful of the diversity and inclusion of the organisation	Inclusive services (attention to culture-specific bank holidays)
		Physical accessibility
	Counteracting the "revolving door" effect	Active recruitment of diverse personnel
		Maintaining the throughput of diverse personnel
	Ensure personnel think and act inclusively	Map skills and knowledge
		Take measures to bridge gaps where necessary
Partners	Assess current stakeholders' vision of diversity and inclusion	Contribution to diversity and inclusion objectives
	Active involvement of external parties that can help improve diversity and inclusion within the organisation	Networking

Even though the operationalisation includes all four themes, the research primarily focuses on the programme and the public. This research explores the following idea: for the live music ecosystem to be genuinely diverse, it should showcase the musical genres, tastes and composition of the acts on stage that represent the population at the local level, in this case, Utrecht. Therefore, it is vital to look at how Utrecht's cultural policy addresses diversity and inclusion-related concerns because subsidised venue programming strongly depends on its directives to receive municipal funding. This research explores this relationship to highlight existing barriers to facilitating diversity and inclusion within the implementation phase of the venue programming and the expectations stated to influence the design phase by Utrecht's cultural policy.

Figure 9 shows the relationship between diversity and inclusion concerns addressed by Utrecht's cultural policy and diversity and inclusion within venue programming, including the operationalised themes in the conceptual model. The dotted lines represent the interrelated diversity and inclusion themes, as CD&I (2022) stated, and the complete lines reflect these themes regarding the programming process.
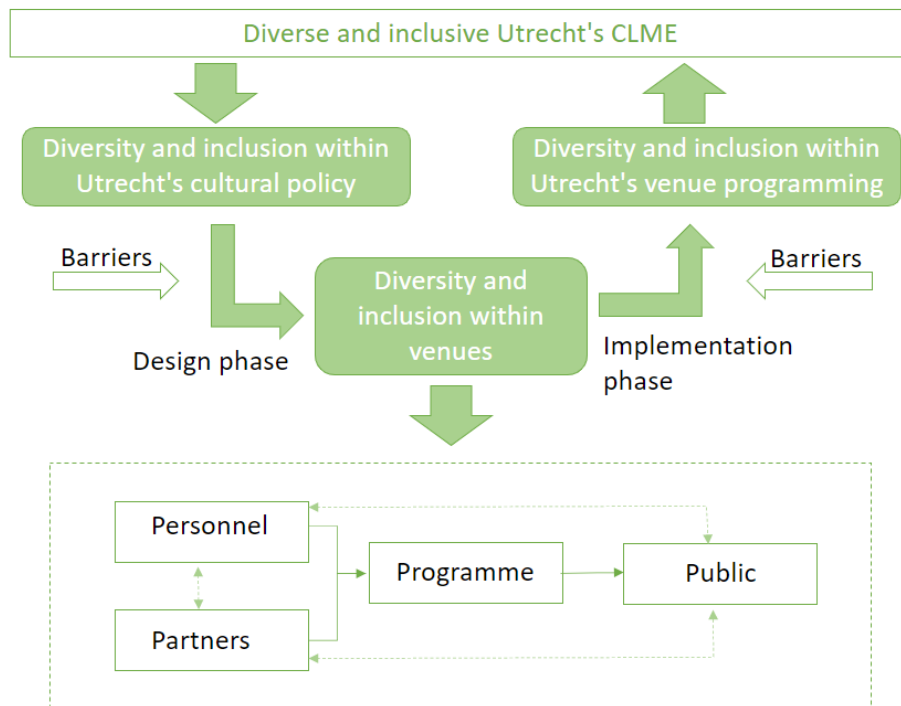
Figure 9: Conceptual model of the relationship between diversity and inclusion within Utrecht's local policy and venue programming, including interrelated themes regarding diversity and inclusion of venues created by the autho (2022)r.

3 Methodology

This section outlines the methods used in this research, including the research philosophy, strategy, and methods. Next, it describes the data collection methods, sampling strategy, and data analysis. Afterwhich the validity and reliability are considered.

This research follows two phases that allow the formulation of an answer to the research question. The first step situates the current context of Utrecht's CLME regarding the facilitation of diversity and inclusion-related concerns, referred to as the design phase. The second identifies barriers and successes to facilitating diversity and inclusion within venue programming, referred to as the implementation phase. *Figure 10* shows the research strategy related to the sub-questions.
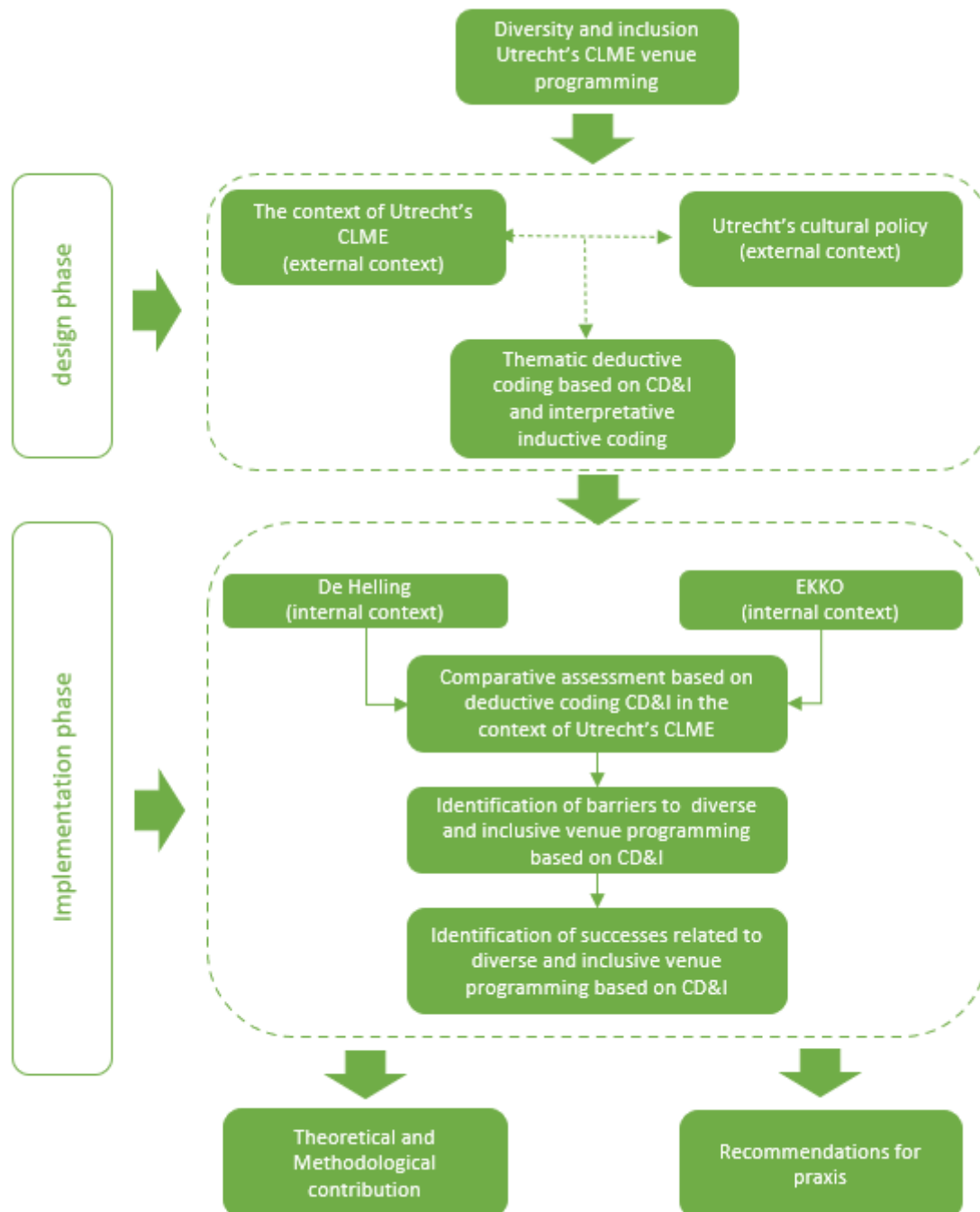
Figure 10: Research strategy created by the author (2022).

3.1 Research philosophy

A paradigm or philosophy is inherent to every individual's underlying assumption of how the world works, including researchers. Currently, four competing research paradigms inform and guide inquiries, especially qualitative research: positivism, post-positivism, critical theory, and constructivism (Guba & Lincoln, 1994). They indicate that these philosophies influence ontology, epistemology and methodology assumptions differently. The ontology question influences assumptions on the nature and construction of reality. Epistemological questions concern the relationship between the researcher and the subject of inquiry. Lastly, the methodological question is, "how can the inquirer go about finding out whatever he or she believes can be known?" (Guba & Lincoln, 1994, p. 108). Additionally, there are three research purposes: exploratory, descriptive and explanatory (Casula, Rangarajan & Shields, 2021).

Constructivism acknowledges the shared subjective experiences shaped by consensus, individual constructions, and the constructions construct reality (Guba & Lincoln, 1994; Howell, 2013). The active participation of individuals thus shapes reality through their social interactions (Gubrium & Holstein in Hosking, 2011). Individual formations of social constructs can only be elicited and refined through direct interaction between the researcher and the respondents because they vary based on personal nature (Guba & Lincoln, 1994). Social constructivism, however, tries to understand how talk and text construct our social lives (McKerrell, 2016). He states that it recognises the value of descriptive relativism but requires the recognition of unequal power distributions that should be analysed to move towards change. Furthermore, the social constructivist approach relates to research concerning the relationship between contemporary music and politics, power, and policy (McKerrell, 2016).

In this context, the aim is to understand better how Utrecht's cultural policy and Utrecht's venue programming are working together towards a shared goal, namely stimulating diversity and inclusion within their programming. Consequently, this research follows the social constructivist paradigm because it considers diversity, inclusion, venue programming, and local cultural policy as social constructions open to individual interpretation and recognising imbalanced representations within Utrecht's venue programming. The nature of this research aim is exploratory. Research usually starts with an initial exploration of an area of inquiry that leads to a description of the inquiry and results in a foundation for an explanation using qualitative research design methods (Casula et al., 2021). In a dynamic, changeable, and complex world, the value of exploratory research with the potential for innovation or ongoing newness will remain relevant over time, according to Casula et al. (2021). In this case, there is innovation potential.

3.2 Research strategy and research methods

This intervention-based research explores the complexities between diversity and inclusion-related concerns within Utrecht's cultural policy (design phase) and Utrecht's venue programming regarding these concerns (implementation phase) as an inherently social phenomenon. This research follows a strategy that sets out a logical procedure or design, as suggested by Van Thiel (2014). This research's aim translates into an empirical qualitative comparative case study strategy.

Qualitative research design methods are better suited to investigate social constructs than quantitative ones (Guba & Lincoln, 1994). A qualitative understanding of social meanings and social relationships that construct the study environment allows the clarification of possible explanations and suggests new interpretations and lines of inquiry (Needleman & Needleman, 1996). They state that the objective is to gain in-depth and direct insight into dynamic social conditions through observing, reading documents, and talking with those on the scene rather than uncovering distributions and typical characteristics for generalisation. The truth is a social construct and is especially hard to come by within the social sciences due to the absence of a "hard" theory (Flyvbjerg, 2006). However, he

states that case studies can provide insight into context-dependent knowledge concerning human affairs and interactions. Case study strategies clarify situations wherein the researched intervention has no clear, single outcome (Yin, 2009). It can better understand complex social phenomena, especially when the subject has not been under extensive empirical examination (Flyvbjerg, 2011; Yin, 2003). Research on programming for diversity and inclusion within the CLME is limited. Also, the central tendency of case studies is to focus on a decision or a set of decisions within decision-making processes, e.g., why they were taken, how they were implemented and with what result (Schramm, in Yin 2003). A comparative case study is a type of multiple case study design used to identify differences and similarities between different cases (Goodrick, 2020). He states the generated information is of value because it can enhance policy interventions to improve performance.

Consequently, the primary research method chosen for this research is a qualitative comparative case study because it explores context-dependent knowledge on the interaction between different venues in Utrecht and Utrecht's cultural policy concerning diversity and diversity inclusion within their programming. Semi-structured interviews aim to access qualitative, detailed and focused insights into how individuals or stakeholders perceive and understand a topic of interest (Silva Healey, Harris & Van den Broeck, 2015). The sub-questions related to the primary data collection through semi-structured interviews enable further understanding of barriers to venue programming and how venues incorporate diversity and inclusivity into their programme process. Secondary data add supplementary research data that provides insight which could lead to valuable additions to a knowledge base that helps to track changes and developments (Bowen, 2009). Combining qualitative primary and secondary data in a comparative case study research approach enables an in-depth understanding of how local cultural policy addresses concerns regarding the programming of diversity and inclusion within Utrecht's CLME.

3.4 Data collection
The following section explains the selection of secondary documents, cases, respondents and sampling strategy.

3.4.1 Secondary documentation
It is essential to create an overview of the current state of diversity and inclusion within Utrecht's CLME in Utrecht to situate the venue programming processes in this broader context. Document analysis can supplement data generated by other sources, in this case, semi-structured interviews, to extend the scope of the inquiry (Bowen, 2009). Secondary data are collected online either from the official site of the municipality of Utrecht or forwarded by the respondents. The documents selected contain related gathered data to the first sub-question, are publicly available and can be used without the authors' permission (Bowen, 2009).

Table 4 shows the three selected documents that provide insight into the current context of Utrecht's CLME and its diversity and inclusion state.

Table 4: Selected documents for secondary data analysis created by the author (2022).

Title	Author	Year	Data analysis
Muziek in Utrecht Sectoranalyse	Vinkenburg, Booij & Berns	2018	Descriptive content analysis using atlas.ti using themes stated by the CD&I (2022)
Eindrapportage UMO diversiteit muzieksector	Kastelijns	2021	Descriptive content analysis using atlas.ti using themes stated by the CD&I (2022)
Kunst kleurt de stad	Gemeente Utrecht	2019	Interpretative inductive content analysis and descriptive content analysis based on themes stated by CD&I (2022)

The first document by Vinkenburg et al. (2018) states that the municipality of Utrecht explicitly commissioned this sector analysis to create an overview of developments within the music sector in Utrecht. The latest public sector analysis is relevant as it involves different actors, genres, traditions, styles and crossovers.

The second document is an analysis of the Utrechts Muziek Overleg (UMO) looks at diversity and inclusion within the public and personnel of the music ecology in Utrecht, representing most of Utrecht's music-related organisations, including De Helling and EKKO.

The third document selected is the current cultural policy of the municipality of Utrecht (Gemeente Utrecht, 2019). This policy incorporates all cultural (sub-sectors) since the city has no specific policy for music, as stated by Hitters & Mulder (2020). The cultural policy explicitly indicates the importance of diversity and inclusivity in the cultural sector and its importance to society and calls upon cultural organisations to enhance their contribution to diversity and inclusion (Gemeente Utrecht, 2019).

3.4.2 Semi-structured interviews

The semi-structured interviews collect data to gain an in-depth understanding of programming processes and considerations regarding improving diversity and inclusion within the venue programme. This in-depth understanding allows the identification of barriers to this process related to sub-question two and the identification of successes related to sub-question three. "The case study is useful for generating and testing hypotheses but is not limited to these research activities alone" (Flyvbjerg, 2006, p. 229). He states that the generalisability of a case study depends on the case itself and how it is chosen.

This research chooses two case studies based on their similar characteristics, which enables the prediction of similar results. The underlying logic for using multiple-case studies is that cases either predict similar (a literal replication) or contrasting results for anticipatable reasons (a theoretical replication) should be selected (Yin, 2009). He states that literal replication should be the basis of the case study selection when selecting two or three cases. Literal replication differs from a sampling design that identifies cases as multiple respondents in a survey or subjects within an experiment (Yin, 2009). The selected cases are De Helling and EKKO, which fit the selection criteria see *table 5*.

Table 5: Criteria for selecting cases, created by the author (2022).

Criteria	Explanation
Type of organisation	Organisations that provide live music as a primary function
Business model	Organisations that receive subsidies
Location	Event locations should be within a maximum of 2 km from the city centre of Utrecht
Frequency of live music events:	Organisations that have a daily or weekly programme
Type of live events	Organisations that provide concerts and club nights
Capacity	Organisations with an audience capacity between 250 and 499 and classified as small middle venues, according to Centraal Bureau voor Statistiek [CBS] (2021)

Exploring the programming processes within both cases allows a better understanding of how local policy concerns diversity and inclusion-related issues and their impact on the programming process of venues in Utrecht.

De Helling

De Helling is a live music event venue in the neighbourhood Rotsoord, located in the South-East of Utrecht within a 2 km range from the city centre. It has a weekly schedule and an audience capacity of 450. This proximity to the city centre creates opportunities for the mix of functions within the areas, such as hospitality, culture, and other recreational activities and allocated residencies for students and

starters near De Helling (Gemeente Utrecht, 2005). Additionally, they stated that the industrial format area has a rich cultural and historical background that offers opportunities to redevelop the area into a cultural and creative hotspot. Previously this location functioned as an underground location, "De Vrije Vloer". Then it became a part of Tivoli as Tivoli de, where they programmed more alternative live music performances. After which, De Helling became an independent venue in 2014 (De Helling, 2022).

De Helling profiles itself as quirky, enabling visitors and creators to connect with the venue and experience and create authentic experiences (De Helling, 2022). Their mission and vision are to provide a diverse and accessible programme based on the idea that music and culture should be accessible to anyone who would like to join. De Helling (2022) states that they actively seek opportunities for community participation to develop new initiatives and ideas and promote new talent in an approachable way. In this case, De Helling's intrinsic focus on stimulating cultural diversity could lead to new or unexpected insights into how local policy on diversity & inclusion influences their venue programming.

EKKO

The Event location EKKO in Bemuurde Weerd, is a historic neighbourhood in the North of Utrecht within a 2 km radius of the city centre. The reassigned area was first a part of Utrecht's suburbs but currently adheres to the city centre due to population growth. Redevelopment in this location adheres to inner-city principles that influence the materials used, as it should preserve the inner-city atmosphere, functionality, and history (Gemeente Utrecht, 2021a).

Since the EKKO's creation in 1986, its programme has addressed the following themes: contemporary, innovation, quality, and relevance. The venue's audience capacity is approximately 300, and a weekly programme. EKKO functions as a platform for artists to build their presence within the Netherlands and establish possibilities to sell out other venues throughout the Netherlands (EKKO, n.d.). Their business model involves a large base of volunteers that can gain work experience and develop themselves as professionals within the cultural sector. The collaboration between the venue's employees and volunteers forms the basis for producing live events at the EKKO. EKKO views itself as a progressive culture venue focusing on live music, club nights, spoken word, and catering for hybrid art forms in addition to providing educational programmes (EKKO, n. d.). Its operation functions as a gateway for progressive artists into the CLME, community-based business model, and efforts to contribute to broader musical participation through Utrecht suggest intrinsic motivations to diversity the Utrecht's CMLE.

3.5 Sampling strategy

The sampling strategy for the semi-structured interviews uses the snowball or chain method. This method identifies cases of interest from people who know what cases are information-rich (Patton, 1992; Kuzel, 1992 in Needleman & Needleman, 1996). This strategy uses the characteristics of networking and referral (Parker Scott & Geddes, 2019). He states that after reaching out to a small number of participants that fit the research criteria and inviting them to participate, then asked to recommend other contacts who fit these specific characteristics. The research's selection criteria for respondents are that the respondent is an employee at one of the cases and is directly or indirectly involved in programming diversity. Including stakeholders indirectly related to the programming process allows for a more detailed understanding of their roles in ensuring diversity and inclusion, including the venue's programme. *Figure 11* shows the assumed relationships between the selected job functions and the diversity and inclusion themes, according to the CD&I (2022).
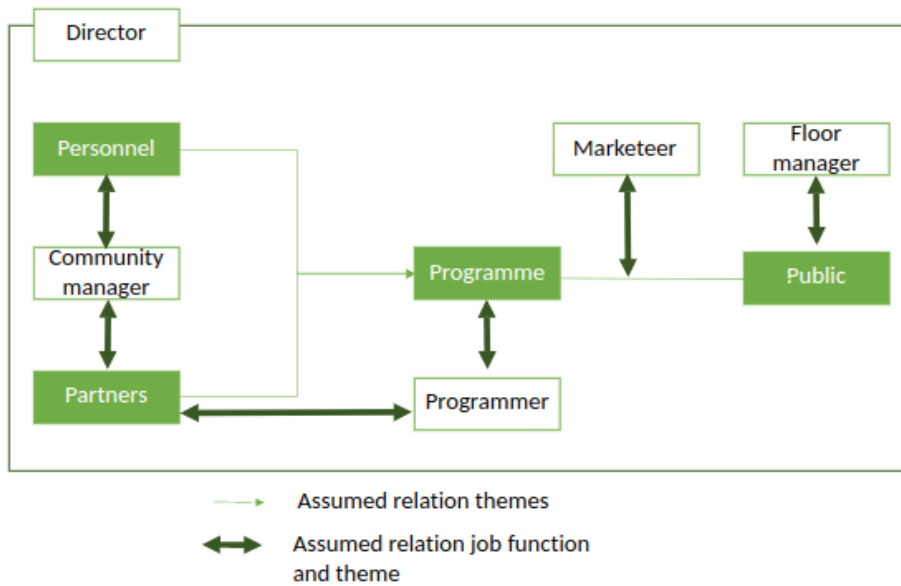
Figure 11: Relationships between job functions and diversity and inclusion themes created by the author (2022).

The snowball sampling method is critiqued for its lack of external validity, generalisability, representativeness and selection bias (Parker et al., 2019). However, they suggest using a combination of snowball and purposive sampling methods when probability sampling is impractical because of unknown parameters for the target population. Consequently, this research uses the combined sampling methods, as the parameters are unknown. The list of respondents is shown below in *table 6*.

Table 6: List of respondents created by the author (2022).

Case	Occupation	Respondent	Date
De Helling	Director	DH1	13/05/2022
	Community manager / Programmer	DH2	09/05/2022
	Concert programmer	DH3	17/05/2022
	Dance night programmer	DH4	09/05/2022
	Marketeer	DH5	12/05/2022
EKKO	Director	EK1	24/05/2022
	Community manager	EK2	18/05/2022
	Concert programmer	EK3	19/05/2022
	Dance night programmer	EK4	19/05/2022
	Marketeer	EK5	23/05/2022
	Floor manager	EK6	18/05/2022

When administering a semi-structured interview, the key mechanism is predetermining thematic questions in an interview guide (Silva et al., 2015). As semi-structured interviews allow for follow-up questions and the questions are not set to a specific order, this interview is conversational by nature and driven by the interviewee's responses.

The interview aims to identify emergent themes through a relatively naturalistic conversation (Silva et al., 2015). Predetermining a set of questions ensures continuity across interviews, contributing to the findings' validity. These predetermined questions exist out of open-ended questions that guide a

discussion, after which data are collected based on a discrete set of questions that focus on the biographical and demographic characteristics of the interviewees (Silva., 2015). The created interview guide, see appendix I, keeps the conversation flowing and unbiasedly introduces topics to the conversation. The interview guide has three components: an informed consent statement, a series of grand tour questions with follow-up probes, and specific questions covering sensitive and potentially volatile topics, as suggested by Silva et al. (2015).

3.6 data analysis

Document analysis is a "systematic analysis of the content of relevant documents for research and evaluation purposes" (Goodrick, 2020, p. 12). The descriptive content analysis further explains Utrecht's CLME context regarding diversity and inclusion. The selected documents and their data analyses shown in *table 4, section 3.4.1*. These descriptive and interpretative documents enable a deeper understanding of the municipality's purpose in creating the cultural policy for 2021-2024. Whereafter the primary data is also analysed descriptively and interpretatively.

The analysis of the semi-structured interviews enables answering sub-question two and three, see *section 1.3*. Atlas.ti is used to interpret, code, and analyse the gathered data in both a deductive and inductive fashion. The data is processed by transcribing the recorded semi-structured interviews. All descriptive document analyses use the themes stated by the CD&I (2022), operationalised in section see *section 2.4 table 3*. However, predefined inductive analysis allows for adjustments of predefined codes and for new codes to emerge from the data (Fereday & Muir-Cochrane, 2006). The coding process combined both open and thematic coding. In this research, new codes add to the predefined framework of themes identified by the CD&I (2022), *appendix II Code Book*. The new codes complement the predetermined ones and clarify the formulation of the results.

3.7 Validity and reliability

There are four elements to consider: construct validity, internal validity, external validity, and reliability to ensure the overall quality of the research's findings, according to Yin (2003).

Validity refers to the research measuring what it set out to do (Van Thiel, 2014). The operationalisation of CD&I is used to measure diversity and inclusion within cultural organisations (CD&I, 2022). The validity of this research increases because it ensures that data measures the construct of diversity and inclusion within venue programming. Multiple evidence sources increase the construct validity (Yin, 2003). This research uses secondary documentation and semi-structured interviews.

External validity refers to the generalizability of the findings (Yin, 2003). A strategic selection can increase the generalisability of case studies (Flyvbjerg, 2006). He states that it is essential to clarify the deeper causes behind a given problem within an understanding-oriented research project. Since this research wants to explore how local policy and venue programming influence diversity and inclusion, it involves looking at direct and indirect circumstances that try to foster diversity and inclusion within CLME in Utrecht. Two cases are selected based on the expectations about their information content, which increase the external validity, as Flyvbjerg (2006) suggested. Additionally, comparative case studies have a higher generalisability than single case studies due to the information on how and why particular programmes or policies either fail or succeed (Goodrick, 2020). The basis of "good" theory is related to a rigorous methodology and comparative multi-case logic (Fletcher & Plakoyiannaki, 2008). Therefore, the overall study is more robust (Yin, 2003).

"Internal validity is mainly a concern for explanatory case studies when the researcher wants to explain how and why event x led to event y" (Yin, 2003, p. 42). He states that exploratory studies do not establish causal relationships. However, cross-checking results by coding the interview transcripts in

the same way and comparing the results from different interviews improves the results' internal validity (Riege, 2003).

The reliability of the study is related to the accuracy and consistency by which variables are measured (Van Thiel, 2014). Reliability addresses the study's replicability so that other researchers can achieve similar results by using the same described procedures stated by the research (Yin, 2003). He states that the aim is to minimize errors and biases throughout the research. Using a single interview guide considers the overall consistency of the research and ensures that the variables are measured. The responses can be accurately documented by transcribing audio recordings, as Riege (2003) suggested. It is common in social studies to view people as a source of data; as people interpret questions subjectively, the consistency of the responses might be lacking. Document analysis lacks obtrusiveness and reactivity, which requires the researcher to be aware of their interpretation of the meanings attached to the social interactions stated by the document that could result in the investigator influencing the research (Bowen, 2009). Influencing respondents' answers might also be the case in this research.

This research collects data by conducting semi-structured interviews, providing more in-depth information than surveys. In-depth information is helpful because the relationship between local policy and venue programming involves multiple actors and a variety of variables. Furthermore, documents provide broad coverage, resulting in a lack of detail as these documents do not specifically address this research agenda. Consequently, this comparative case study approach involves a combination of document analysis for its broader scope and semi-structured interviews to gather more detailed information. As stated in *section 3.4,* this research combines primary and secondary data and uses different methods. The combination of primary and secondary data ensures data triangulation. Data triangulation refers to combining different methods to enhance the validity and reliability of the research, as it is possible to double-check the data collection and results (Van Thiel, 2014).

4 Results

The results based on deductive and inductive themes are presented in the following order: Utrecht's CLME, diversity and inclusion, organisation, partners, personnel, programme and public.

4.1 Utrecht's CLME

4.1.1 Document analysis

Utrecht's central location and demographics are arguably the reasons for the relatively high number of CLME events in Utrecht and a high artistic, societal and economic potential value compared to other cities (Vinkenburg et al., 2018). They point out that Utrecht is an attractive city to live in due to its variety and number of cultural facilities. Gemeente Utrecht (2019, p. 4) refers to the Cultuurkaart Utrecht (2018) to concretise the value of culture in Utrecht:

"This social cost-benefit analysis for the cultural sector shows that the return on culture in Utrecht is positive. The total social value of art and culture in the city (45.3 million euros) exceeds the costs (38.6 million euros)."

Utrecht's municipality offers subsidies for venues through its cultural policy because of their artistic, societal and economic value to the city, according to Vinkenburg et al. (2018). This policy connects multiple themes to the arts and culture, such as education, well-being and collaboration between municipal departments related to area development that incorporates heritage on a municipal and regional level (Gemeente Utrecht, 2019). Gemeente Utrecht (2019, p. 9):

"Characteristic of Utrecht is that the city provides space for niches, the fine-tuned cultural network that reaches into its neighbourhoods and her exceptional density of its culture-historic heritage".

Utrecht's CLME has strong musical institutions, artists, internationally oriented festivals, ensembles, and collectives, wherein actors meet and collaborate on new programmes and initiatives, making the interplay between different niches noticeable (Vinkenburg et al., 2018).

Utrecht's formal and informal presentation spaces form a physical network called the chain, within which presentation spaces position themselves according to their audience capacity and profile (Vinkenburg et al., 2018). Therefore, this chain is an ecosystem. Vinkenburg et al. (2018) state that the CLME is the most prominent cultural sub-sector. They indicate that Utrecht's venues and festivals attract many national and international visitors that add economic value by stimulating the city's branding and advancing monetary spill-overs into other inner-city sectors, such as the hospitality sector. Vinkenburg et al. (2018, p. 5) say:

"Utrecht can be seen as a music city, with an ample humus layer, a high tip and many varied niches".

Figure 12 shows an overview of Utrecht's CLME chain, situating Utrecht's venues and grass root actors that receive four-year subsidies, including the non-subsidised venue ACU because it is essential in providing Utrecht's CLEM with critical artistic supply.

Artist development actors:

-"Residencies Utrecht"

-"De Coöperatie"

-Cultural education institutions

-Local cultural centres

-"Stranded FM"

DB's and ACU:

Profile DB's : provides rehearsal rooms for artist development and features unknown acts

Profile ACU: features political and alternative acts

Both for: mostly local artists, national, and international acts that have not broken through in the mainstream circuit

EKKO:

Profile: introduces progressive acts to Utrecht's CLME and stimulates artist development, a stepping stone for building reputation

For: upcoming artists at local, national, and international level

De Helling:

Profile: features niche acts, aspiring artists, artistic development, and stepping stone for reputation building

For: upcoming artists at a local, national, and international level

TivoliVredenburg :Profile: gives a significant impulse to the Utrecht's CLME and bustling to the city, which attracts visitors from outside the city (50%) due to its extensive programming

For: well-established international artists and upcoming local artists, concerts, and festivals.

Figure 12: Overview of subsidised vertical CLME chain in Utrecht according to audience capacity and profile, including non-subsidised venue ACU (Vinkenburg et al., 2018).

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Though Utrecht's CLME is extensive and functions well, there are barriers to operating a venue with an extensive programme, see table 7. Vinkenburg et al. (2018) point out that these barriers hinder urban, artistic, societal and economic development.

Table 7:Indicated barriers regarding Utrecht's CLME in terms of its artistic, societal and economic value based on Vinkenburg et al. (2018), Gemeente Utrecht (2019) and Kastelijns (2021).

Utrecht's CLME	Barriers
Utrecht's Artistic value	Traditionally policy favoured the classical live music ecosystem, making them more familiar with the subsidy procedures and language use. CLME-related actors do not think in terms of "projects … which is related to the innovative character of these musical styles", which makes CLME actors doubt the government's appreciation for their work (Vinkenburg et al., 2018)
	The lack of "breeding spaces that are available for a longer duration, accessible for an affordable price, equipped with the necessary facilities, and offer opportunities to perform at alternative locations" limits the qualitative creative expression of art; thus, Utrecht's CLME artistic potential (Vinkenburg et al., 2018, p. 6). The sector should focus more on providing -artistic, financial and physical - space for makers and small presentation spaces, which can enhance artists' and creative entrepreneurs' positions, the provision of space to experiment, presentation possibilities and housing (Gemeente Utrecht, 2019)
	The absence of hospitality services at locations that should function as a breeding space interferes with the space's networking potential and liveability, according to Vinkenburg et al. (2018)
Utrecht's Societal value	The threshold to participate in the current cultural supply is too high for some social groups in Utrecht's society (Vinkenburg et al., 2018)
	Utrecht programmes fewer dance events compared to Amsterdam and Rotterdam due to noise licensing issues, which prohibits the creation of a thriving dance scene even though demand for these events is rising (Vinkenburg et al., 2018)
	Musical schooling at primary schools predominantly focuses on having students sing together (Vinkenburg et al., 2018)
	CLME artists are usually less schooled than classical artists, resulting in more difficulties finding their way up the chain (Vinkenburg et al., 2018)
Utrecht's Economic value	The financial sustainability and the structural underfunding of the music ecology in the Netherlands is a national concern (Vinkenburg et al., 2018). They state that the cultural budget has remained the same, whilst single-project subsidy applications have increased drastically
	The robustness of four-year subsidies results in the inability to cope with the speed at which technological advancements occur within the CLME (Vinkenburg et al., 2018). A more differentiated subsidy system that better reflects the current practice of creators and cultural organisations is needed (Gemeente Utrecht, 2019)
	Regional funding has stagnated (Vinkenburg et al., 2018)
	Irregular income streams and the employer's tendency to prefer price over quality results in HKU students having lower their prices to compete with non-professional actors, which ultimately compromises artistic quality (Vinkenburg et al., 2018)
	Self-employed CLME actors commonly work in precarious financial situations that depend on irregular income streams due to the lack of permanent positions (Vinkenburg et al., 2018)
	The Covid-19 pandemic resulted in more job insecurity because venues had to temporarily close that resulted in having to dismiss employees and fewer partnerships between self-employed CLME actors (Kastelijns, 2021)

Vinkenburg et al. (2018) argue that Utrecht's CLME can increase its potential by playing into the demand for cheap, kitted-out physical spaces with a long-term availability to practice, experiment and show artistic expressions that can improve the artistic value of the CLME. They state these spaces allow for the creation of innovative, high-quality art and talent development.

Regarding the societal potential, Vinkenburg et al. (2018, p. 7) indicate:

"*Music sector resources are not growing with the potential for cultural participation. If the municipality wants to maintain broad cultural participation, maintaining and stimulating musical education, additional funding is needed to increase the societal value*".

Therefore, they argue that Utrecht's venues should collectively offer a cultural supply that suits the city's diversity. Since the cultural budget per capita has decreased, Vinkenburg et al. (2018) argue that it should match the city's growth to increase the CLME's economic value by offering higher subsidies and incorporating more differentiation within the municipal subsidy system.
Utrecht's cultural policy established directives for four pillars directed at three actors that help Utrecht municipality to determine, monitor the course and offer a guideline for developing Utrecht's cultural sector towards being inclusive by 2030 (Gemeente Utrecht, 2019). The four pillars are: a pluralistic

offer, an inclusive sector, stimulating creative capacity and development space. The actors addressed by the directives within these pillars are the municipality, the Culture Nota Advisory Committee and cultural organisations. These directives should contribute to the long-term facilitation of means, development space and the encouragement of cultural organisations to take risks regarding diversity and inclusion concerns (Gemeente Utrecht, 2019). The Culture Nota Advisory Committee assessed both venues as eligible for a structural four-year subsidy (Gemeente Utrecht, 2019). Gemeente Utrecht (2019, p. 14) states the following vision aim for 2030:

"We know that art colours our city, which is of great value, now and in the future. As a municipality, we offer artists and cultural institutions the means and space to grow the city of Utrecht in the best possible way. In doing so, we also encourage them to colour outside the lines by being daring and seeking new connections and innovative forms of culture".

Utrecht municipality stated they aligned the cultural budget to the city's growth by structurally raising it by 883.000 euros which amounts to 41.21 million euros. The increased budget added differentiation to the subsidy model by introducing two-year subsidy arrangements, which aim to push Utrecht to become an inclusive metropole by 2030. *Figure 13* shows the distribution of the cultural budget x 1000 for the current policy period 2021-2024.
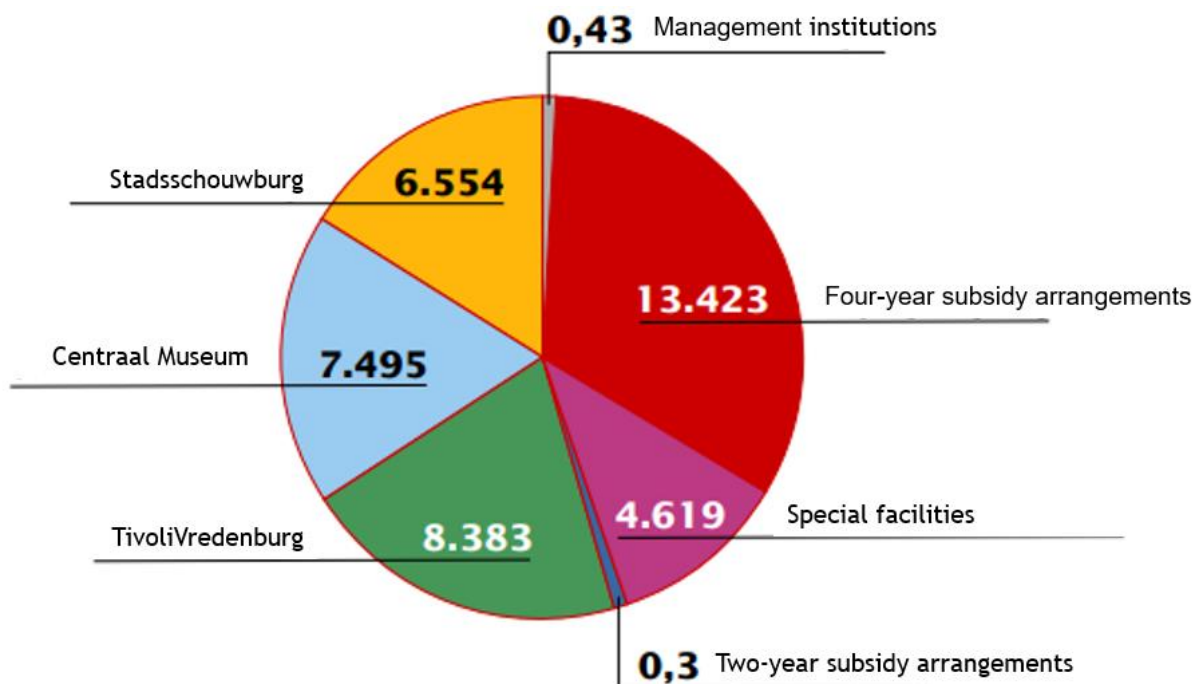
Figure 13: Allocation of cultural municipal budget (Gemeente Utrecht, 2019).

Collaboration instigated by the national government resulted in the creation of regional profiles. Gemeente Utrecht (2019, p. 13) indicates their regional profile aims at being:

"a strong, recognisable cultural region with a national appeal and of (inter)national importance, now and in the future".

They also explicitly state that the municipality adheres to the national cultural policy to increase the national appreciation for Utrecht's cultural sector.

4.1.2 Semi-structured interviews

Respondents EK1 & DH1 (2022) point out that venues operate in a fine-tuned CLME chain that supports the supply of a comprehensive programme throughout the city. Respondent EK4 (2022) states that the

number of venues per capita is higher in Utrecht than in other cities. Most respondents mention their venue relies on a four-year subsidy. Respondent DH1 (2022) indicates that the dependence on the municipal four-year subsidy arrangements influences programming choices:

"I cannot exist without a subsidy, or I would be able to exist without a subsidy, but then I would be making very different choices. Because then I would programme less, and I would programme more commercially."

Several barriers related to Utrecht's cultural policy prohibit local venues from operating according to their full potential. Firstly, most respondents indicated that the most predominant barrier relates to subsidies partly covering the venue's exploitation costs. According to respondent DH1 (2022), relying on municipal funding increases the importance of their venue's societal role. However, respondent DH1 (2022) suggests limited programming choices as she states:

"The thing is that I can only pay part of my operation with the subsidy and so you must still turn a profit on every programmed item you put down. Otherwise, it is not feasible."

Second, the most prominent link TivoliVredenburg in Utrecht's CLME chain, receives more subsidy per visitor, allowing them to pay their personnel better, resulting in technicians and other personnel preferring to work there (Respondent EK1, 2022). Additionally, they receive a programming subsidy to build programmes that fund the recruitment of specific and well-established acts, the person-hours to market these events online and offline and a reduced risk to programme for diversity (Respondent DH1, 2022). She also indicates that personnel prefer to work at TivoliVredenburg because they can offer better wages. Both venues, thus, suggest that these subsidies and the ability to pay their personnel and the artists better somewhat give TivoliVredenburg a better market position.

Even though venues receive municipal four-year subsidies, they mainly depend on their revenue-based business model to facilitate their programme (Respondents DH1, DH2, DH3, DH4, EK1, EK2, EK3, EK4 & EK5, 2022). Additionally, they state that funds are essential in providing additional financial support for specific projects that increase the inclusion of their programmed or organisational diversity. De Helling mentions that funds allow additional financial support for projects stimulating local talent development (Respondents DH1, 2022). Both venues indicate they interact with the CLME at different geographical scales to facilitate a comprehensive venue programme (Respondents EK1 & DH3, 2022).

4.2 Diversity and inclusion

4.2.1 Document analysis

The local societal value of the CLME relates to cultural participation and the residents' development in Utrecht, which Utrecht municipality reflects by stating that culture, including the CLME, should be for everyone (Vinkenburg et al., 2018). However, Vinkenburg et al. (2018) state that the social effects of participating in culture can result in enhanced educational performance, higher productivity, increased health effects and reduced liveability problems for those residing in Utrecht, specifically those in disadvantaged neighbourhoods. Lowering thresholds to participate in culture and increasing the societal potential of Utrecht's CLME starts with cultural education, according to Vinkenburg et al. (2018).

Additionally, tailoring to a more diverse range of audiences can lead to alternative revenue streams for venues, which create a social and economic incentive to diversify their cultural supply to stimulate cultural participation (Vinkenburg et al., 2018). Kastelijns (2021) indicates that the national government introduced the Code Cultural Diversity in 2009 to stimulate ethnicity throughout cultural organisations, including the CLME. In 2019, she indicated this Code was reintroduced as the CD&I, which added a broader concept of inclusion (Kastelijns, 2021). Kastelijns (2021, p. 38) found says:

"The CD&I is relatively unknown, as 37% [employees throughout Utrecht's CLME] has not heard of it".

The main barrier to increasing cultural participation mentioned by Vinkenburg et al. (2018) is that the threshold to participate in culture is high for some groups within Utrecht's society. Additionally, they indicate that the disappearance of venues such as RASA and UJAZZ is problematic for Utrecht's contemporary supply diversity. Consequently, venues must take over their programming without specialised knowledge and technical support to present these art forms (Vinkenburg et al., 2018). They also indicate that jazz artists are venturing out to Amsterdam due to Utrecht's diminished jazz position within the CLME.

The cultural policy of Gemeente Utrecht (2019, p. 15) states that Utrecht wants to become an "inclusive and accessible cultural metropole by 2030", which presents the following vision aim to help accommodate this vision:

"Anno 2030, the Utrecht arts and culture sector makes a valuable contribution to the attractiveness of the city, healthy urbanisation, the creative development of residents, the inclusion of as many resident groups as possible and connections in society".

Also, Gemeente Utrecht (2019, p. 12) Culture Nota states:

"There should be more attention to cultural diversity".

Table 8 shows the directives for the municipality and the Advisory Committee for the coming policy period 2021-2024 to achieve the municipality's cultural aim. These directives should help accommodate a representative cultural sector, as Utrecht's 2030 vision aim reflects.

Pillar	Directives
Municipality	
Pluralistic offer	No directives were stated for the municipality
An inclusive sector	The PACT Utrecht network, which also drafted the Utrecht Diversity & Inclusiveness Pact, plays an important role. We support PACT in developing and coordinating the network during this policy period for as long as necessary. We facilitate sharing knowledge and expertise on inclusion among the various cultural institutions
	We realise that not every organisation can be there for everyone. We support and facilitate the sector in the search for shared responsibility for inclusion, working together to create a cultural landscape for and by everyone
	We are putting together a Culture Nota 2021-2024 Advisory Committee that is inclusive in terms of expertise, age, gender and cultural background is diverse
Stimulating creative ability	We are investing in developing the cultural youth centre in Overvecht for which 200.000 is structurally available from 2019
	We are building towards realising a local culture centre in Zuid and a cultural youth centre in Leidsche Rijn
Development space	We are implementing the Work Plan Creative Housing, in which three goals have been set for the creative sector: retaining existing metres, expanding by creating additional space and securing creative activity in new area developments. The work plan contains concrete actions and projects that contribute to these goals. In it, we work together with many partners inside and outside the municipality.
	We want to make the most of opportunities in the urban region by working together to realise a nationally supported development function for Utrecht's urban region that will enable us to increase our innovative strength
	We are also firmly committed to the living lab outlined in the regional cultural plan, the title *"Eeuwig Jong"* (Eternally Young). It is an integrated approach to Heritage and Space for Culture. In the living lab, we are investigating how to use (centuries-old) heritage and vacant real estate and how it can be cleverly coupled with the *"young and innovative"* project. This project helps our fast-growing region's creators eager for (affordable) work and presentation spaces. We do not limit ourselves to the cities of Utrecht and Amersfoort but seek opportunities and solutions on a broader scale within the region
Advisory Committee should consider	
Pluralistic offer	The sustainable development of existing institutions with which we distinguish ourselves internationally and nationally
	The distribution of resources across different forms of art and culture whilst keeping an eye on the underrepresented cultural forms in the current Culture Nota
	Urban arts and youth culture
	Institutions and creators with unique sounds and distinctive profiles
	Preserving and monitoring sufficient critical space for art
	Facilitating interdisciplinary art forms
	New and contemporary forms of art, production, programming and audiences and talented makers who (for new audiences) are of significance
An inclusive sector	The complexity of the concept of artistic quality by having conversations about quality from different perspectives (not just from the dominant viewpoint), considering the relevance of artistic expressions and cultural organisations for different groups in the city
	Cultural organisations that formulate an articulate firm vision of their inclusivity and reward them
	The development stage at which an institution is in regarding the process towards inclusion. Apart from major venues, production and presentation venues, as a municipality, we do not expect that every institution can be there for everyone. Still, we expect each institution to relate its profile to the theme. We assume that each institution can take steps and transparently justify choices about why they make what choices
Stimulating creative ability	Organisations that actively strengthen relationships with their (potential) audience through public engagement and cultural and educational programmes
	Organisations that provide space to mentor and development of artistic and business talent
Development space	Organisations that offer space in an artistic, financial or physical sense to talented creators
	Organisations with international significance and/or encourage international collaborations, exchanges and cross-pollination

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4.2.2 Semi-structured interviews

According to most respondents, the CLME is historically part of Western traditions, including pop and dance culture. The CLME is still an embedded "old-boys network" wherein vested interests call the shots and change is a slow process (Respondent EK2, 2022). Respondent DH4 (2022) says:

"You also must be realistic; pop venues are history rooted in the squatting scene, students, student life, you name it. It [Western culture] is in your DNA, and you should not just want to get rid of it; that is also the sector we are. It does not always match the cultural background of people's migration background. Our operation here focuses on pop culture and pop music, which comes from the idea of playing music with a guitar, a bass guitar, a drummer, a singer and a lot of beer. Generally, that's the common thread of 50 years of pop venues in the Netherlands.".

In contrast, respondent EK5 (2022) states:

"Club culture [dance events] stems from minority groups in society, emerging from the black community and queer community".

Due to its history and increased attention to diversity and inclusion, imbalances are corrected more quickly within the artistic supply for dance programming than concert programming (Respondents EK2, EK3, EK4, DH1 and DH4, 2022). However, most respondents indicate that, overall, the audience at the CLME event is predominantly white.

Traditionally, venues throughout the Netherlands only considered variety in genre regarding diversity (Respondent DH4, 2022). Throughout the past decades, he indicates that venues' dependence on municipal funding allocated by cultural policies shifted the CLME towards an increased intrinsic societal motivation that gives more weight to creating venue programmes that stimulate their societal role to facilitate a broad audience base. Though subsidised venues in the Netherlands have increased their social function, others have not, which is indicated by Respondent EK1 (2022):

"The bookings world is very Western, and so is the chain of artist development based on revenue [business] models. This... is not as much of an issue in other countries. They do not have a societal objective; thus, there is a mismatch within the CLME, so the ones creating the artistic supply do not have the same objective as we have.".

Both directors point out that diverse programming does not automatically result in a more diverse audience. Also, the entire CLME chain at al geographical levels and society in general needs to be on the same page to achieve a diverse audience whilst programming acts that are assumed to bring in underrepresented social groups (Respondents DH1, DH3, DH4, EK1, EK3 & EK4, 2022). Additionally, most respondents mention the CD&I, approximately 82% of the respondents' group of the semi-structured interviews conducted for this research.

There are some other concerns regarding the inclusion of diversity within venues within Utrecht's CLME. See these barriers in *table 9*.

Table 9: Barriers regarding diversity inclusion throughout the CLME based on data from the semi-structured interviews (2022).

Inclusion of diversity	Barriers
Utrecht's CLME	Correcting imbalances in the representation of genres to reflect Utrecht's demographic composition takes years or even decades due to the lack of diverse artistic supply, according to all programmers
Policy	Conversations about diversity and inclusion are lagging; it is a complex issue that appears throughout society, "diversity is not a project" (Respondent EK1, 2022)
	The lack of customised subsidy evaluations that value the intrinsic motivation of organisations slows down progress (Respondent EK1, 2022)
	Only obligating individual organisations to form their vision and implementation strategy to tackle diversity and inclusion-related concerns forgoes the idea of shared responsibility because organisations feel they are competing (Respondent EK1, 2022). Both directors indicate they feel like they are supposed to solve diversity and inclusion-related concerns at an organisational level
Subsidy	"If the municipality wants a more inclusive society, then that means more man hours", which refers to additional financial support (Respondent DH1, 2022)
CD&I	Having to adhere to criteria prohibits out-of-the-box thinking in interdisciplinary initiatives due to fear of financial backlash for not adhering to the set criteria (Respondents EK1 & EK5, 2022)
	Respondents DH5 & EK5 (2022) suggest that the CD&I should ideally apply to the entire society
	Most respondents suggested that these criteria result in a "tick list modus" or "greenwashing", where everyone knows what to answer and merely adheres to these criteria instead of making extensive intrinsic changes
	The criteria mentioned by the code suit the entire cultural sector, which lacks practical measurements for specific sub-sectors (Respondents DH1, DH4 & EK1, 2022)
Education	Musical education within the regular schooling system does not suit the CLME (Respondent EK2, 2022)

Usually, small-sized venues throughout the CLME focus on presenting acts that adhere to a specific niche or genre because its fanbase corresponds with the venue's audience capacity, indicating that the venue profile and size interrelate (Respondents EK1 & DH5, 2022). Yet, both cases point out the programme for a broad audience by providing a broad diversity of genres that resonate with various audiences (Respondents DH3, DH4, EK1, EK3 & EK4, 2022). Apart from being able to programme more events, multiple respondents in both cases indicated that their venue focusses on providing a programme that tailors to various musical preferences to reach a large audience base involving various social groups and tastes. Additionally, respondent DH5 (2022) states that the municipality reacted to the increased interest of the cultural sector concerning diversity and inclusion by incorporating the Code Cultural Diversity that later became CD&I, which increased the sectors' awareness.

4.3 Organisations

4.3.1 Document analysis

The operation of venues depends on their position in the chain, see *section 4.1.1*, and their revenue-based business model (Vinkenburg et al., 2018). They point out that when the artist's fan base grows, the artist moves up the chain to bigger venues. It is not viable for venues to programme artists who are still developing their skills and fan bases because selling out a venue is challenging and necessary (Vinkenburg et al., 2018). Furthermore, artists move fluidly throughout the CLME chain because their acts usually do not adhere to one specific genre, making them simultaneously eligible for multiple venues with a similar audience capacity (Vinkenburg et al., 2018). Consequently, they indicate that the primary programming considerations adhere to their venue's business model based on its size and profile.

Gemeente Utrecht (2019) states that cultural change is necessary for changing production and programming processes and the composition of personnel, boards and councils to accommodate the aim. Such a shift is necessary to detect unconscious prejudices better, break through existing barriers and move from deliberation towards concrete action (Gemeente Utrecht, 2019).

Utrecht's cultural policy urges venues to take measurements towards becoming inclusive by representing Utrecht's demographic composition (Gemeente Utrecht, 2019). Organisations can become inclusive when they actively pursue the inclusion of diversity by facilitating a diverse and engaging environment where everyone feels respected and valued and has the same opportunities to participate in culture (Kastelijns, 2021). Therefore, Utrecht's cultural policy stated directives adhering to the four pillars for cultural organisations to motivate venues in their transition towards inclusivity (Gemeente Utrecht, 2019), see *table 10*.

Table 10: Directives for cultural organisations stated by Gemeente Utrecht (2019).

Pillar	Directives
pluralistic offer	Formulate a sharp and distinctive profile with attention to their position within the chain, the field and beyond
	To relate to their critical, reflective and/or connecting role in a changing environment and city
	Look for the value they want to add to the city from their core
	Not to use animals in their offerings
An inclusive sector	Each institution formulates an appropriate vision of inclusion. That vision translates into an integral and sustainable approach with concrete goals on at least two of the four Ps - Programme, Personnel, Public and Partners - from the Cultural Diversity Code. Each organisation must actively relate to the (revised) Code of Cultural Diversity. They should apply and explain why and how they do so
	The concept of inclusion is not limited to ethnicity or cultural diversity. The expectation is also that the revised code assumes a broader concept of inclusion. Cultural diversity is a specific concern given the composition of Utrecht's population and the increased cultural diversity in this growing city. We ask that every organisation actively relate to the broad meaning of inclusion, focusing on cultural background. And that it then makes weighted choices as to what focus it chooses in its multi-year policy
	We invite cultural organisations with an eye for diversity to add new art forms and perspectives to the landscape and create new and unexpected connections throughout the city
Stimulating creative ability	Pay specific attention to cultural education in the upcoming subsidy application. Education is a broad concept that includes not only (lesson) programmes for schools or children but also public activities and collaborations with the amateur arts field and the education of (future) professionals
	For those whose core task is cultural education, to pay specific attention to reaching people with pay attention to reaching people with a distance to the cultural supply and cultural participation
	Local cultural centres should strengthen the connection between talent development pathways regarding art education and the professional field
Development space	Taking responsibility for the sector's development by subscribing to the principles of fair pay, adopting them and transparently impacting employment or the volume of activities
	Making efforts, based on the organisation's mission, vision and capabilities, to attract talent - of MBO, college or university level - to guide, support or house them. From major cultural institutions, nationally BIS-funded institutions, festivals, museums and venues, we expect them to play a direct and pioneering role
	International partnerships and distinctive international programming that (continues to) bring the world to Utrecht. In the first place, it primarily has a role for the venues and more prominent festivals, although due to technological and digital technological and digital developments, globalisation takes and can lead to exciting exchanges and international connections
	Connect with the large and growing ex-pat community in Utrecht

It is unrealistic for every venue to be fully diverse and inclusive because Utrecht society's cultural preferences are too broad (Vinkenburg et al., 2018). Consequently, they state that there is a need to coordinate diversity choices at a city level that can address as many social groups in Utrecht as possible. Kastelijns (2021) suggests the inclusion diamond, which divides inclusion into eight diversity factors, as a tool to help organisations make diversity and inclusion choices, see *figure 14*.
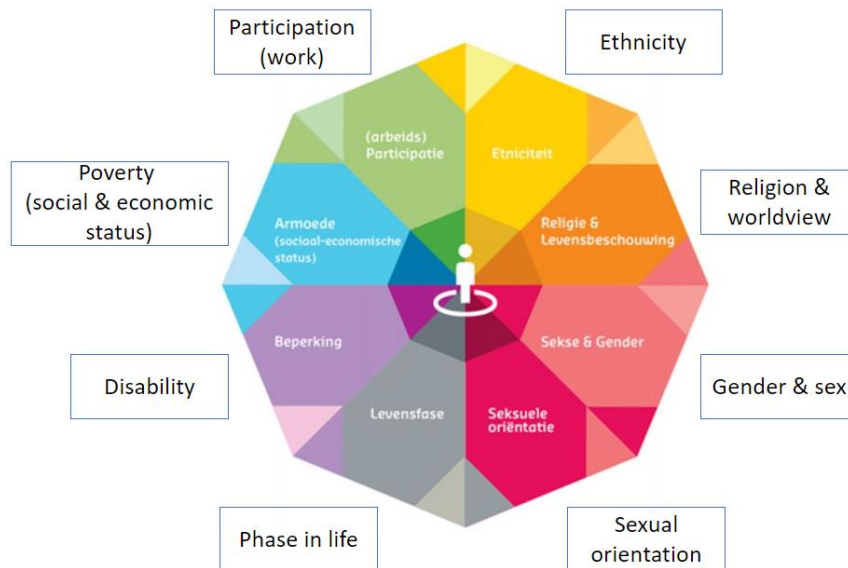
Figure 14: The inclusion diamond and its diversity factors. English translations are presented in the boxes on the side (Movisie, in Kastelijns, 2021).

4.3.2 Semi-structured interviews

The primary function is to provide a qualitative programme featuring musical and artistic expressions that invite audiences to participate in an enjoyable social event, which all the respondents indicate. Both directors point out that they connect artists at the grass-root and semi-professional level to the professional CLME in Utrecht. Additionally, allowing established artists to grow their fan base in the Netherlands, after which acts bigger venues programme these acts, such as the TivoliVredenburg (Respondents DH1 & EK1, 2022).

The programming in Utrecht's venues includes four types of events: concerts, dance nights, festivals, and other events that pay to hire the venue (Respondents DH2, DH3, DH4, EK3 & EK4, 2022). Generally, planning processes concerning these different types of events are similar. All programmers confirm that programmed events must fit the venue's audience capacity and profile. Thus, the process of programming most events is relatively straightforward and robust, according to respondent EK3 (2022):

> "*A professional CLME actor reaches out by sending an email with both the name and availability of the act, after which the programmer considers its practicalities. When these are feasible, the programmer offers a price*".

Most respondents indicate that making a programme is thus an inherently social process, as partners are always involved in facilitating a programme. In short, respondent DH4 (2022) explains that:

> "*A programme is made with a partner that uses marketing to reach out to the public*".

Figure 15, shows this standardised programming process.

Figure 15:The programming process based on the semi-structured interviews (2022).

This programming process forms the basis for both venues' operations, as indicated by all programmers and directors. Furthermore, Respondent DH1 (2022) argues that having an extensive venue programme in terms of quantity of events allows venues to make a profit that enables venues to survive, in contrast to the theatre business model that is required to programme less to fit its exploitation costs.

In both cases, this is the case wherein the audience capacity of the act is a hard criterium due to their revenue-based business model, according to most respondents. Since both cases set a minimum audience capacity for acts regarding the audience capacity, they argue that this limits the programmer's programming choice because only professional and experienced acts can usually fulfil both criteria. He states that small-sized professional venues must make sharper programming choices considering the venue's business model. Consequently, Respondent EK4 (2022) states:

"There is much less freedom of choice [regarding venue programming], for EKKO at least, due to its position in the market [or chain]".

Table 11 shows other barriers regarding the venue business operation.

Table 11: Organisational barriers to providing diversity and inclusion within venue programming based on data from semi-structured interviews (2022).

Organisation	Barrier
Subsidy	Some respondents indicated they have to keep costs as low as possible due to the venue's revenue-based business model, which results in them taking fewer risks regarding diversity and inclusion-related issues
	The organisational budget does not allow for the implementation of an extensive vision of diversity and inclusion; small organisations need to make sharper choices due to their revenue-based business model (Respondent DH1 & EK1, 2022)
	The lack of revenue limits the venue's ability to pay artists fairly (Respondents EK2, EK3 & EK4, 2022)
	At EKKO, funds regarding the programming of world music stopped, due to the cancellation of the UMO that responded to the closure of RASA that programmed acoustic experimentation and world music, as a limited number of institutions applied (Respondent EK1, 2022).
	The events funds merger with the Utrecht 900 subsidy caused denied applications (Respondent DH1, 2022).
	Since mistakes in the last subsidy trajectory were made, which increased pressure on the filling out of the policy procedures (Respondent EK1, 2022)
	Currently, multiple funds allocate their resources by looking at its national distribution "they say we are sorry you are from Utrecht. If you were from Friesland, you would be first in line", making it impossible for small actors in Utrecht to apply due to its many applications, according to respondent DH1 (2022)
CD&I	The CD&I's application does not solve the identified issues because the necessary resources and knowledge to implement these changes are lacking (EK1 & EK5, 2022)
Licencing	Licencing issue regarding renovations to the building because of EKKO's inner-city location (Respondent EK5, 2022)
	Licencing issues due to noise restrictions (Respondents EK3 & EK4, 2022)
Education	Declined applications for educational projects, as venues should focus on being a presentation space (Respondents EK1 & EK2, 2022)
	Four-year subsidies are problematic for the creation of an extensive long-term educational programme needed to acquire a new influx of personnel and artists for the CLME in general, according to respondent EK2 (2022)

Most respondents in both cases indicate being aware of imbalances regarding the artistic supply in various genres and demographic compositions. Most programmers indicate they try to counteract these imbalances with various initiatives to strengthen the overall inclusion of their programme, public, personnel and partners. All respondents indicated that their venues highly agendizes diversity and inclusion-related concerns within their organisation. Additionally, all respondents mention that it is vital for their organisations to be inclusive, safe spaces where a broad audience base can feel comfortable and free to enjoy the programmed event. Respondents EK1 & EK2 (2022) indicate that EKKO used the inclusion diamond to select diversity choices to focus on to increase the inclusion within their audience. Both directors adhere to the Code Cultural Diversity in their subsidy application.

4.4 Partners

There are two types of actors. This research refers to these actors as societal CLME actors that stimulate talent development or coordinate and collaborate on CLME issues, see *figure 12* in *section 4.1.1* for a somewhat simplified overview. Private commercially motivated actors are referred to as professional CLME actors.

4.4.1 Document analysis

Utrecht's CLME has various actors and institutions, also called partners, that work together to facilitate events involving subsidised and non-subsidised actors. This section elaborates on societal CLME actors that do not programme professional events but directly influence the musical supply throughout Utrecht's CLME that can indirectly impact venue programming through partnerships. Vinkenburg et al. (2018) identify four types: actors stimulating artist development, educational institutions for music, local cultural centres and collaborative networking initiatives.

Initiatives, organisations, and institutions partner up with artists to stimulate their development by providing facilities such as "Residenties" and "Muziekhuis Utrecht" (Vinkenburg et al., 2018).

Utrecht municipality financially supports "Residenties" because this project provides housing for creators to stimulate international knowledge and network opportunities within Utrecht's cultural sector, including the CLME (Vinkenburg et al., 2018).

Additionally, they state that "Muziekhuis Utrecht" intends to create city-wide and cross-sectional opportunities by connecting musical theory to practice experience to stimulate young talents and musical participation. It offers facilities like work, rehearsal, and presentation spaces (Vinkenburg et al., 2018).

Education is essential to a thriving CLME, "as participating in culture throughout all levels of society starts with education on culture" (Vinkenburg et al., 2018, p. 7). They state educational institutions and facilities are essential for artist development because they enhance the quality of the artistic supply throughout Utrecht's CLME. These actors provide facilities and knowledge to develop their student's artistic skills, offering live performance experience and an extended learning community by partnering with venues (Vinkenburg et al., 2018).

Primary schools can apply for the national subsidy scheme Muziekimpuls, which aims to improve students' instrumental orientation and familiarity (Vinkenburg et al., 2018). Educational institutions that specifically influence the CLME are the Hogeschool voor de Kunsten Utrecht (HKU), the Herman Brood Academie (HBA), and the Nederlandse Pop Academie (NPA), which collectively cater for all educational levels (Vinkenburg et al., 2018).

The HBA offers market-oriented musical education focusing on the requirements within the CLME (Vinkenburg et al., 2018). The HBA has the most vital link within Utrecht's CLME.

The HKU has a conservatory for Jazz & Pop that focuses on professional musicianship and the School voor Muziek en Technologie, wherein music, sound, and system design are central (Vinkenburg

et al., 2018). They offer musical education, different networks, and robust partnerships throughout Utrecht's CLME.

NPA educates students to become independent artists or entrepreneurs related to the CLME, such as producers, sound designers, and event organisers (Vinkenburg et al., 2018).

De Coöperatie bridges these educational institutions and the professional field, according to Vinkenburg et al. (2018). They indicate this institution helps artists increase their knowledge, network, and artistic skillset, so the enhanced artist visibility helps them make their way into or through the chain.

Private music teachers and professional music collectives and venues provide extracurricular musical activities (Vinkenburg et al., 2018).

Local cultural centres aim to stimulate participation in Utrecht's neighbourhoods, where cultural participation is low (Vinkenburg et al., 2018). They state that these cultural centres lower the threshold for these residents to experience live music through the local programming of events. Local cultural centres provide educators and facilities, such as recording equipment, to enable young aspiring artists to feel at ease to develop performance and music-creating skills (Vinkenburg et al., 2018). They state the municipality subsidises these centres because they facilitate live performances experience for hobbyist artists, introduce adolescents to music that might enhance their fascination and help aspiring artists develop their artistic skills (Vinkenburg et al., 2018).

There are multiple discussion groups wherein big and small actors partner up to connect to work together on issues related to their fields, such as PACT and Utrecht's Muziek Overleg (UMO) (Vinkenburg et al., 2018). The establishment of PACT in 2017 specifically aims at tackling diversity and inclusion concerns throughout Utrecht's cultural sector, including the CLME (Kastelijns, 2021). In contrast, the UMO relates to issues specific to Utrecht's music ecology. The UMO responded to dismantling RASA by creating an independent fund concerned with the city-wide programming of world music (Vinkenburg et al., 2018). In addition, the UMO commissioned a baseline measurement of the state of diversity and inclusion within Utrecht's current music ecology (Kastelijns, 2021).

Even though the NPA does not mention a selection procedure, the HKU and the HBA do. Vinkenburg et al. (2018) suggest it is a barrier because musical skills need to be acquired before entering applications. The HKU requires students to attend an entrance examination on performance skills, ear training, and musical theory, according to Vinkenburg et al. (2018). They state the HBA's selection procedure requires a cover letter, a showcase of talent and practical experience. In addition, PACT and UMO, which facilitate city-wide networking, are relatively new and are still figuring out how to go about specific topics (Vinkenburg et al., 2018).

To accommodate social groups with limited access to the historic city centre and its cultural supply, partnerships between local cultural centres in these neighbourhoods and cultural institutions in the city centre are becoming more critical (Gemeente Utrecht, 2019). In addition, they argue that the value of international and interdisciplinary collaborations cannot be underestimated in times of globalisation. Festivals can provide different ways of presenting culture and new interdisciplinary connections, as well as bringing in local and international audiences (Gemeente Utrecht, 2019).

4.5.2 Semi-structured analysis

Both venues work with promotors, bookings - and management agencies at local, regional, national and international scales to provide the venue's programme, as indicated by Respondents EK1, EK3, EK4, DH3, DH4 & DH5 (2022). Most programming relies heavily on the musical supply provided by professional CLME actors at different geographical scales, as indicated by all programmers.

Partnerships depend on the programmed type of event. Both concert programmers indicated that concerts are the most robust in their planning process, as it strongly depends on the artistic supply offered by independent bookers or a booking agency that usually provides bands (Respondents EK3 & DH3, 2022). Respondents EK4 & DH4 (2022) indicate they work with promotors that usually offer DJs. Dance night programmers indicate there are slight differences in their programming process. Promotors either offer acts based on themes, such as "90s now", or genre-specific line-ups, such as "Ignition", that exclusively features dubstep (Respondent DH4, 2022). He states dance night programming offers slightly more flexibility, as programmers occasionally collaborate with the partner regarding the events line up or content. In addition, he states that some dance nights are programmed from scratch, allowing the programmer to shape the event's line-up independently, such as the "90s alternative" event at De Helling (Respondent DH4, 2022). Professional partners provide musical supplies for most of the venue programme. In addition, venues partner up with societal partners to increase diversity and inclusion in their offerings because they think it is essential to promote local artists (Respondents DH1 & EK1, 2022).

However, respondents indicate barriers to working with partners and providing diversity within the venue programme, see *table 12*.

Table 12: Barriers regarding partnerships with different actors based on results from the semi-structured interviews (2022).

Partner	Barriers
Supply offered by professional CLME partners	Even though diversity and inclusion are (increasingly) essential themes within venue programming, respondent EK4 (2022) indicates that "the artistic supply is lagging "
	Shortage of hip-hop supply, indicated by all programmers
	All programmers confirm respondent DH3, who indicates that the overrepresentation of "white men" playing "guitars" is a problem for both concerts and dance nights
	The surplus supply of male DJ acts without a migration background
	Significant differences exist in the demographic composition of acts within specific genres; some are more male-dominated than others (Respondent DH4, 2022). He indicates this is the case for genres such as dubstep and drum and bass are heavily male-dominated. In contrast, urban acts, which include soul, hip hop, and funk (amongst others), feature more diversity within their demographic composition
Supply offered by local cultural centres	Artistic supply often lacks professionalism and quality in terms of stage presents, punctuality, organisational skill and the capacity to reach audience targets (Respondents DH1, DH2, DH3, DH4, EK1, EK3 & EK4, 2022)
	Acts often lack a sufficient fan base to meet the required audience capacity, according to all directors and programmers
	Cultural centres lack CLME-specific knowledge to educate their acts as their operation runs by volunteers (Respondent EK4, 2022)
Supply offered by educational institutions	HKU and HBA lack diversity, as mostly "white and highly educated" acts, graduate from these institutions (Respondent EK1 & DH4, 2022). Respondent DH4 (2022) suggests application procedures might play a role
	De Coöperatie lacks diversity in its artistic supply (Respondent DH4, 2022)
Collaboration networks	PACT collects a wide variety of actors, some of which are more stagnant than others, "I feel like little is happening … because we are still trying to get everyone on the same page" (Respondent DH5, 2022). Respondents DH1 & DH4 (2022) indicate PACT lacks practical implementation measures to tackle the identified problems
	It seems to be hard to involve municipal actors in the UMO conversations (Respondent EK1, 2022)
Talent development	Lack of financial means to develop artistic skills by dedicating person-hours to allow aspiring local talent to create a fan base sufficient to sell the required number of tickets, indicated by all directors, programmers, and community managers
	Barriers that hinder aspiring artists from developing DJ skills are the need for expensive equipment to start learning and finding someone that can teach those skills is a challenge due to the lack of a connected network regarding the CLME (Respondent EK4, 2022).
	There is little to no insight into the chain of talent development nationally and internationally regarding the supply of the artistic supply offered by professional CLME actors (Respondent EK1, 2022).

All programmers and directors point out that talent development at Utrecht's CLME grass-root level is crucial to stimulate diversity and inclusion within their venue programme. Consequently, venues partner up with societal CLME actors, such as local individuals with inspiring ideas, educational institutions, local cultural centres and collaboration networks to add different perspectives to their programme, according to all directors, community managers, and programmers. Both cases are members of PACT and UMO, indicated by respondents DH1 & EK1 (2022). Additionally, the "Nachtoverleg Utrecht" addresses concerns regarding the dance night programme on a city-level in which both dance programmers are active (Respondents EK3, EK4, EK5, DH3 & DH4, 2022). Also, most programmers in both cases are connected, as they mention each other throughout the semi-structured interviews and some state to contact each other on specific programmes.

4.4 Personnel

4.4.1 Document analysis

The composition of personnel in Utrecht's CLME venues is slightly more male (66%) than in Utrecht's live music ecology (52%) and are relatively young, with 42% being younger than 30 years of age (Kastelijns, 2021). She adds that 18% of this workforce has a non-Western migration background, which is 2% more than Utrecht's broader live music ecology. Also, 25% of this workforce identifies as non-hetero, whereas 18% in the live music ecology (Kastelijns, 2021). Furthermore, she states that slightly fewer venue personnel have a disability or a chronic condition, respectively 6% and 8%.

According to Kastelijns (2021), this research group think that the least represented diversity characteristics among audiences are: religious background, cultural background, and disabilities. Concerning the inclusion of their venue's audience, she states that most venue employees (63%) think all visitors feel welcomed and accepted by venues. However, Kastelijns (2021, p. 39):

"29% do not think everyone feels this way, notably people with a disability, migration background, or a low income".

Kastelijns (2021) states that 47% said the demographic composition within venue personnel had not changed, and 36% thought it had. She states that a slight majority (55%) said their venue undertakes enough action to change the personnel composition. Gemeente Utrecht (2019) indicates diversity is lacking within Utrecht's CLME personnel and the public. Kastelijns (2021) argues that facilitating a diverse audience is essential for the organisation's image. Furthermore, she indicates that over the past five years, the demographic composition of Utrecht's CLME personnel has changed less than its public. Consequently, she indicates including more diversity within Utrecht's CLME is more urgent than its public.

Kastelijns (2021) states that the CLME workforce in Utrecht refers to inclusion as a behavioural action and diversity as a state of being. She states that the venue personnel research group participating in the UMO report is more critical of their organisations' accessibility, diversity, and inclusion than their audience. Kastelijns (2021, p. 38):

"a high percentage of the employees (93%) [within CLME] think it is also important for organisations to reach a diverse public".

In addition, she states that 95% of personnel working at Utrecht's venues regard diversity and inclusion within their organisation as crucial and 69% think diversity results in a better venue programme.

4.4.2 Semi-structured interviews

Both venues are organised differently. Even though they are both small teams of between 6 and 8 employees working at the office, they bring in others to help facilitate the venue's operation during events (Respondents DH1, EK2, EK3, 2022). Both venues focus on diversifying their personnel. Respondent DH1 (2022) states that they employ staff through a payroll construct through an external employment agency. In contrast, EKKO uses a large pool of volunteers to add to the contracted team working at the office (Respondent EK1 & EK2, 2022). Furthermore, most respondents have indicated that they work multiple jobs and are of Western backgrounds, of which approximately 77% were male. Noteworthy is that both directors were female, whilst none of the programmers was.

However, there are some barriers to achieving diverse personnel at both venues. These barriers are shown in *table 13.*

Table 13: Barriers regarding the inclusion of diverse personnel within venues based on results from the semi-structured interviews (2022).

Personnel	Barriers
CLME	All-round shortage in personnel, indicated by most respondents. Respondents DH3, DH5, EK3 & EK4 (2022) indicate that the lack of sound and light engineers is the most pressing.
Diversity and inclusion	Lack of a diverse and inclusive work pool due to the CLME's Western background (Respondents DH1, DH2, DH3, DH4, EK1 & EK2 (2022).
	Bringing in culturally diverse personnel is the most difficult due to an absent network that includes cultural diversity and limited funds to pay personnel fairly (Respondent DH1, 2022).
	All programmers in both cases identified as male and Western, which indicates a dominant perspective

All respondents have indicated that they feel it is essential for their venue to address a diverse audience. Most respondents indicate they view diversity as inherent individual characteristics as a state of being, and inclusion as a way of incorporating these differences, thus referring to behavioural action. Additionally, most respondents know about the CD&I and appreciate it for creating awareness for diversity and inclusion-related concerns throughout the cultural sector. Consequently, all respondents adhere to a broad definition of diversity and inclusion, referring to more than half of the diversity factors mentioned in *figure 14, section 4.3.1*. Both directors indicate they employ a community manager to reach out to local social groups willing to organise events. Additionally, most respondents stated that their venue actively seeks to attract personnel with different cultural backgrounds.

In addition, the lack of a diverse work pool led to a conscious effort to diversify the volunteer pool at EKKO. She states that the aim is to offer volunteers the opportunity to learn the trade tricks by developing their professional skills and work experience through which they can access and move through the professional CLME (Respondent EK2, 2022). Therefore, she states that previous working experience is not required; most applicants are some form of self-taught skills concerning the applied function. Some application options are photographer, marketeer, sound engineer, light engineer, bar staff, kitchen staff, and internships in programming, business operations, finance, and production (Respondent EK2, 2022). She states that they offered their dance programmer internship to the previous floor manager, who is female.

4.6 Programme

4.6.1 Document analysis

A characteristic of Utrecht's CLME programme is the prominent position of festivals, according to Vinkenburg et al. (2018). One of which is the "Le Guess Who?" festival that fulfils a prominent role in positioning Utrecht within the international CLME by providing a diversity of genres, crossovers, and a cross-section of established, upcoming, and unknown qualitative artists with a message for a curious audience (Vinkenburg et al., 2018). Its programming pushes audiences to be open to new styles and genres and attracts a vast number of national and international visitors, according to Vinkenburg et al. (2018). Gemeente Utrecht (2019, p. 22) says:

"The (festivals) lower cultural participation thresholds and have inclusion, innovation and cross-pollination in their DNA. We see the reinforcement of our rich festival landscape as the engine to create connections and encounters".

However, Vinkenburg et al. (2018) state that the prominent position of festivals creates barriers to venue programming see *table 14*.

Table 14: Barriers regarding programming to improve diversity and inclusion, according to Vinkenburg et al. (2018).

Programme	Barrier
Festivals	Limited programming possibilities for venues due to festivals prohibiting artists from touring before the festival sells out, which limits programming choices (Vinkenburg et al., 2018)
	The distinction between venue- and festival programming at the local level is disappearing due to the increasing number of festivals, which puts additional pressure on venue programming (Vinkenburg et al., 2018)
venues	Venues are expected to provide world music (Gemeente Utrecht, 2019); Vinkenburg et al. (2018) found that some venues lack the technical expertise and substantive knowledge to do so

Vinkenburg et al. (2018) indicate that the partnerships between venues and festivals enable venues to reach out to external audiences, positively affecting the interconnectedness between artists, venues, and the public. They argue that festivals are better equipped to provide a stage for developing artists because there is more time and usually multiple stages to be programmed, which allows for balancing out imbalances. These conditions result in less risk for festivals to include diverse acts within their programme. Gemeente Utrecht (2019) points out that merging artforms and disciplines is vital to facilitate a diverse programme. Gemeente Utrecht's (2019, p. 16) vision aim for the pillar of a pluralistic offer is:

"In 2030, Utrecht culture consists of a rich palette of disciplines, genres, hybrid forms, and everything in between. Cultural life is challenging, critical, innovative and connecting".

Utrecht's municipality invests in rehearsal studios and breeding grounds where professional artists can network and create opportunities for local (semi)professional and hobbyist musicians to develop their artistic talents at the grass-root level (Vinkenburg et al., 2018). In addition to stimulating new connections between cultural sectors and other societal areas, such as health care, education, area development and the economy, to stimulate diversity within the cultural supply (Gemeente Utrecht, 2019).

Utrecht's 2030 vision aims to maintain and strengthen its current cultural life and give way to new forms of art to enable ground-breaking artists to challenge the status quo by challenging the public, agendise issues and taking risks (Gemeente Utrecht, 2019). Additionally, Gemeente Utrecht (2019, p. 21) states that by 2030:

"The diversity of the city is represented in Utrecht's cultural offer. Utrecht has an inclusive cultural climate where its citizens can recognise themselves and feel invited to participate in its cultural life. ".

4.6.2 Semi-structured interviews

Regarding the creation of the venue programme, all programmers indicate that partnering with professional CLME actors decreases the risk of acts not meeting the venue's minimal audience capacity requirements and profile. Therefore, they point out that most of the venue's programming depends on these actors. Most respondents indicate imbalances in the programme's representation of Utrecht's society in genres and demographic composition. Most respondents indicate different imbalances according to specific genres. Respondent DH4 (2022) says that drum & bass, dubstep, metal and hard rock are much more male-dominated than urban genres, such as r&b, soul and dance hall. Regarding the inclusion of diversity within the demographic composition of one in two venues the programmed acts in 2019 reflect the demographic composition, presented in *table 16*, according to an internally available zero measurements.

Barriers regarding the venue programme and diversity are listed in table 15.

Table 15: Barriers regarding venue programming concerning diversity and inclusion based on results from the semi-structured interviews (2022).

Programme	Barriers
Organisation	There is a small window of opportunity for venues, which is directly related to the financial capacity of EKKO to pay for acts, as salaries of diverse acts have been rising relatively sharply and quickly (Respondents EK2 & EK4, 2022). "When thinking about the market, this is very understandable. However, it makes it hard for venues to compete with these prices" (Respondent EK2, 2022). The prices of acts with a diverse demographic composition have gone up due to their popularity (Respondents DH2, DH3 & DH4, 2022)
	A diverse programme can achieve an inclusive audience by programming a well-established act known by the target audience or an event through the alternative programming process, however, these acts are usually too costly to the programme at small-scale venues (Respondent EK1, 2022).
	Agenda setting happens approximately three-quarter years in advance, limiting (Respondent EK4, 2022)
	Programming acts that increase the inclusion of diversity do not turn a profit instantly, according to the most respondents
Subsidy	There is no financial room to cover the cost of an event with a low turnout, which limits bold programming choices (Respondent EK4, 2022)
	Acts need to be on tour for them to be programmed (Respondents DH5, 2022)
Partner	City-wide coordination on who does what between venues that address the diversity and inclusion of the overall venue programme in Utrecht is missing (Respondent EK1, 2022)
	Uncertainty about how to go about programming diversity and inclusion, as targets could lead to the "ticking-off" boxes which might deter artists
CD&I	Uncertainty about how to go about programming diversity and inclusion, as targets could lead to the "ticking-off" boxes which might deter artists
Education	The lack of financial means to create programmes for schools within the regular schooling system that educates students on what the CLME is and what it does (Respondents EK1 & EK2, 2022)

Both venues run their business operation on the programming process shown in *figure 15,* see *section 4.3.2,* within which the programmer's degree of influence to diversify the programme is limited to the offer of professional CLME actors, according to all programmers. To accommodate diversity and inclusion within the venue programme, respondents DH3 and EK3 (2022) emphasise that being aware of specific disparities in the representation of genres and the demographic compositions of artists creates an intrinsic urgency to actively look for underrepresented acts to balance out these imbalances, where possible.

Respondent DH4 (2022) indicates that he urges professional CLME partners to include more diversity in their offered supply regarding genre and the demographic composition of acts, according to all

programmers. He states that, e.g., *Rolling in the deep*" now standardly features one female artist within its line-up, which is a lot for drum and bass because he states this genre is mainly male-dominated. Respondent EK3 (2022) indicates that they partner with booking agencies that try to incorporate more diversity in their artistic supply. All programmer estimate that Western males mostly perform their function. They try to counteract this imbalance by being open to other perspectives and aware of their perspective. Furthermore, all programmes indicate that they try to introduce upcoming local talent as support acts within their regular programming.

However, to increase the inclusion of diversity within the overall venue programme, both cases adhere to a different programming process, according to all programmes, community managers and directors. All programmers indicate that it enables a conscious decision-making process that includes considerations related to diversity and inclusion throughout the initiative's development phases (from start to finish). Respondent DH3 (2022) states that it is possible to collaborate on the shows form, agenda-setting and line-up within this process. The main difference between the programming process with professional CLME actors and local societal CLME actors is the ability of the programmers or community managers to give input and provide ownership to the artist in the creation of the programme and contribute to local talent development (Respondents DH2, EK2, EK3 & EK4, 2022). *Figure 16* shows the alternative programming process.
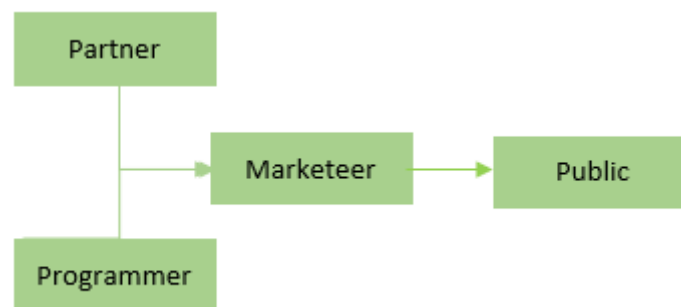
Figure 16: The programming process used to stimulate diversity and inclusion within venue programmes, according to data from semi-structured interviews (2022).

This programming process that partners up with societal CLME actors increases the inclusion of diversity within venue programmes, according to all programmers. Even though this alternative programming process is similar in both cases, they provide different initiatives to contribute to diversity and inclusion within their programme.

De Helling

The two main initiatives that diversify De Helling's venue programme by actively taking on a neighbourhood function that provides talent development opportunities are "Open" and "He:leen" (Respondent DH1, 2022).

"Open" is a weekly programme that is consciously free of charge to lower participation thresholds and focuses on "talent, sustainability, and societal debate" (Respondent DH1 & DH2, 2022). She explicitly states that De Helling fuses two job functions, community manager and programmer, because it allows community initiatives to be programmed directly by the community manager. "Open" is presented in De Helling's café with an approximate audience capacity of 70, which results in more freedom regarding its programming choices. It is not a hard criterium as opposed to the programming presented at the venue (Respondents DH2, DH3 & DH4, 2022). "Open" provides the involved external local party with as much artistic freedom as possible to stimulate their ownership, respondent DH2 (2022) says:

"*Otherwise, I would be holding on to my own framework of reference*".

Respondent DH2 (2022), who programmes "Open" considers the artist's background, gender, and age, when programming community initiatives. He states that occasionally specific gender imbalances, such as female artists, are considered first, followed by what type of music they perform and what the act is. Furthermore, he states that the act must perform a qualitative musical act that is educational.

Respondent DH3 (2022) states:

"*When programming for He:leen, the starting point is that it should be more than ...white men playing the guitars. Obviously, that is not acceptable, so we look for diversity in this case*".

He states that providing diversity at the neighbourhood festival is less risky than within the regular venue programme because a festival includes several stages that allow acts to perform simultaneously. Consequently, resulting in more programmable slots that can showcase a broader diversity and include aspiring local acts (Respondent DH3, 2022).

These events allow De Helling to stimulate local talent and enhance the diversity and inclusion of their overall venue programme, according to all respondents at De Helling. They state that the programming of these events depends on partnering up with actors that supply local talent and other societal partners throughout Utrecht, such as "Boks", "EQ030", "De Coöperatie", "HBA", "HKU", and other societal actors such as "Extinction Rebellion".

Apart from showcasing local talent, De Helling offers rehearsal space for developing acts to develop their performance skills through these partnerships. Programming acts with "Boks" is essential for the accretion of hip-hop acts, whose artists usually have different cultural backgrounds and to pull an audience from Kanaleneiland and Overvecht, who are challenging to reach through De Helling's regular programme (Respondents DH1, DH2, DH3 & DH4, 2022).

Furthermore, De Helling provides an educational programme focused on secondary schools (MBOs) that stimulates conversations on social identities. It is relevant to De Helling because they provide niche genres adhering to different social identities (Respondent DH1, 2022).

EKKO

All EKKO's respondents mention the chosen diversity factors: economic status, sex and gender, and cultural background. Therefore, EKKO provides various genres to tailor to these groups. Generally, EKKO provides a venue programme that emphasises the accretion of new local and international talent and diversity in genres with a specific focus on experimental artistic supply (Respondent EK1, 2022). Since the inclusion of diversity in the artistic supply is missing, there is a need to create talent, according to EK1 (2022) and "everything [at EKKO] is about creation, the development or the facilitation of new talent" (Respondent EK1, 2022).

EKKO actively looks out for local aspiring talents and societal partners with progressive initiatives and ideas to sustainably collaborate and co-produce events (Respondent EK1 & EK2, 2022). EKKO can assist them in enhancing their fan base (Respondent EK1, 2022). In addition to assisting them, where they can, in developing their organisational skills, enabling them to produce their events or acts independently, according to respondent EK2 (2022). She adds that such collaboration with intrinsically motivated MBO students resulted in "Club Weeb", the first anime club night adhering to the J-pop genre in the Netherlands. Additionally, respondents EK1, EK2 & EK3 (2022) mention partnerships resulting in concerts and dance nights with "De Voorkamer", a local cultural centre in Lombok that

stimulates talent development for aspiring creators of different cultural backgrounds, including residents new to the Netherlands. This partnership enhances diversity in genres by providing genres, such as hip-hop, and diversity in the demographic compositions of acts. Another influential partnership through "De voorkamer" is the co-creation of the event "Yalla Yalla", which is currently touring throughout the Netherlands and provides a diversity of DJs with different cultural backgrounds. The event creation was possible by allowing more freedom in the creative process, such as flexible deadlines, offering food at events, and adjusting to their way of working (Respondent EK1, 2022). She states that TivoliVredenburgt offered "Yalla Yalla" the opportunity to scale up and create a festival at their venue. Additionally, they created a DJ course offered through blind applications in the hopes of creating more diversity in the supply, which it did as four out of six placements chosen based on their motivation were female, two of which the venue programming incorporated (Respondents EK1 and EK2, 2022).

Furthermore, EKKO provides educational programmes for primary and secondary schools to provide youth in all age groups with knowledge of the CLME by creating projects that stimulate creative thinking, conversation on diversity and inclusion, and cultural participation (Respondents EK1 & EK2, 2022). These projects are taught in schools or at EKKO, where students learn to create live events (Respondent EK2, 2022). MBO and HBO partnerships usually concern older students that want to work in the CLME, one of which is HBA, which organises classes and graduation projects at EKKO. The aim is to stimulate the young audience to become part of the CLME.

4.5 public

4.5.1 Document analysis

"In the coming ten years, the number of residents in Utrecht is expected to grow" (Vinkenburg et al., 2018, p. 10). They indicate that Utrecht's population will remain relatively young due to its reduced ageing effect resulting from the high number of students and children compared to other cities in the Netherlands and a higher proportion of highly educated residents who value culture. These demographic trends offer opportunities for the CLME to connect more people to their venue, according to Vinkenburg et al. (2018).

Kastelijns (2021) indicates that most of the responses within the audience research group indicated having visited Utrecht's venues. She states that most respondents (53%) visit these venues a few times a year and 17% every month (Kastelijns, 2021). *Table 16* presents the characteristics of the audience respondents who participated in the "Eindrapportage UMO diversiteit muzieksector" by Kastelijns (2021) that visited at least one CLME event in both 2019 and 2020. She disclosed that 296 audience respondents visited De Helling and 286 EKKO, which amounts to approximately 60% of its total CLME audience response. The audience at CLME events is equally visited by males and females and is 51 years of age on average. By looking at these characteristics, audiences tend to be attracted to people of different gender, who have no migration background, an income between €1.000 - €2.500 and have no disability. Noteworthy is that 15% of Utrecht's venue audience has a migrational background, of which 9% have a Western background.

Characteristics	Category	% Music ecology (N=1128)	% CLME (N=971)
Gender	Male	50%	49%
	Female	49%	49%
	Other	1%	1%
	Do not want to disclose	0%	0%
Sexual orientation	Attracted to people of a different gender	66%	67%
	Attracted to people of the same gender	14%	13%
	Attracted to people of both genders	9%	9%
	Other	3%	3%
	Do not want to disclose	9%	9%
Migration status	Western migration background	8%	9%
	Non-Western migration background	6%	6%
	No migration background	86%	85%
	Do not want to disclose	1%	1%
Monthly net income	Less than €1.000	11%	11%
	€1.000 - €2.500	38%	38%
	€2.500 - €5.000	35%	35%
	More than €5.000	4%	4%
	Do not want to disclose	13%	12%
Physical and/or chronic disability	Yes	12%	11%
	No	87%	88%
	Do not want to disclose	1%	1%
Age	Average age	52 years of age	51 years of age

Note. Green highlights the differences in percentages.

Regarding the opinion of the audience on the inclusivity of Utrecht's venues, they refer to these organisations as being "accessible" (80%), "a place for all" (77%), and "involved" (70%) more than them being "inventive" (69%), and "connective" (66%) (Kastelijns, 2021, p. 38). She found that 79% of the respondents have indicated that CLME events achieve a diverse audience (Kastelijns, 2021). Even though most (90%) of the respondents who visited venues feel they are treated with respect, welcome, safe, and free to be themselves, 85% of them indicated that it is vital for venues to pay attention to incorporating more diversity (Kastelijns, 2021). Most visitors think positively about the venues' atmosphere but feel that incorporating diversity is more important to the CLME than other music ecologies (Kastelijns, 2021).

The CLME research group of venue personnel suggest venues are slightly more accessible to an audience with a low income (34%) than a disability (30%). Yet, Kastelijns (2021) indicates that 19% of the CLME audience respondents suggested not all its visitors might feel welcomed and respected, particularly those with low economic status, a cultural background, a refugee status, and disabilities. These social groups' absence can be considered a barrier to achieving an inclusive audience.

Since Utrecht's population is diversifying, it is becoming more critical to stimulate music's social effects on Utrecht's society, according to Vinkenburg et al. (2018). Gemeente Utrecht (2019, p.20) agrees with its 2030 aim for the pillar of an inclusive sector:

"*The cultural sector contributes to the diversity that characterises our city through its programmes, creators, personnel and public. Making, showing and experiencing culture together is key*".

Although the CLME plays into the city's demographics because it lends itself well to a young audience, it also tailors its programming to older audiences (Vinkenburg et al., 2018). Furthermore, they argue

that programming crossovers of cultural expressions and fusions with other cultural disciplines allow the cultural sector to increase its public reach and stimulates the diversity of the cultural supply. The municipality is trying to lower the threshold for cultural participation with the action that aims to create a local cultural centre in Zuid and Leidsche Rijn and the investment in the one in Overvecht (Gemeente Utrecht, 2019). In short, in locations where cultural participation is low due to the absence of facilities.

4.5.2 Semi-structured interviews

Venues create a profile that positions them in the chain, see *section 4.1.1*, and reach out and connect to their audience. All respondents mention the venue's profile as vital to their programming. The venue's profiling determines what types of acts suit the venue's audience, as indicated by most respondents in both cases. It is vital to create a "trusted relationship between the venue and its audience" (Respondent EK1, 2022). All programmers point out that they asses their programming choices based on this profile and both marketers indicated that they do the same whilst marketing events, whereby they look at the tone and use of language.

Most respondents have indicated that the audience at specific events is not representative of Utrecht demographics. Most respondents confirm that they feel their audience is primarily young, highly educated, and white. Usually, the audience at concerts is slightly older and has a larger age range than dance nights, according to all programmers. They also point out that visitors are slightly older and have a broader age range at concerts than at dance events. Respondent EK1 (2022) states:

"Programming for diversity entails more than booking acts with different cultural backgrounds by flying them in form overseas … because audiences [at these events] will still be predominantly white and highly educated".

The barriers to achieving a diverse and inclusive audience are presented in *table 17*.

Table 17: Barriers regarding the inclusion of a more diverse audience, according to data from the semi-structured interviews (2022).

Public	Barriers
Business model	Time-consuming to connect new audiences to the venue, which is problematic due to the revenue-based business model of both venues (Respondents DH1, DH4, EK1, EK2, EK3 & EK4, 2022)
	Some new audiences need more investment of time and financial means than others, such as an audience with a low economic status (Respondent DH1, 2022)
Merging	Merging audiences at a single event is difficult, as visitors have specific musical preferences (Respondents DH1, DH5 & EK1, 2022). She indicates that even though EKKO has broad programming, its audience's variety is somewhat limited. Generally, it is hard to know what audience will present before the event
	Respondents DH1, DH4, EK4, EK5 & EK6 (2022) suggest Utrecht is a segregated city with neighbourhoods outside the city centre, such as Kanaleneiland and Overvecht, that house residents with different cultural backgrounds, resulting in difficulties bringing in these audiences
	The audience at a concert will not often go to the dance act that is programmed consecutively (Respondent EK5, 2022)
Research	There is limited data available on the venue's audience due to privacy regulations; according to both marketeers, data on postcode, age, and gender are collectable through the sale of tickets due to privacy regulations. Consequently, audiences are often unpredictable, especially at concerts where age rangers are higher, according to all programmers
	Online data becomes redundant relatively quickly (Respondent EK3, 2022)
Characteristics	According to most respondents, most visitors are relatively young and seem to have a non-migration background
Calamities	More calamities at dance nights compared to pre-Covid-19 standards. Respondent EK6 (2022) says: "Young audiences have yet to learn how to behave in the night scene", which is also indicated by respondents DH5, EK2 & EK6 (2022)

Venues reach out to their public by programming acts that suit their profile, which the marketer then communicated outwards.

De Helling aims to be "*inclusive for outcasts*" (Respondent DH4, 2022). Even though De Helling favours niche acts that can provide "*friction*", they want to provide a comprehensive programme including pop acts that are less "*serious*" or "*airy*" and "*light*" to increase its accessibility (Respondents DH3 & DH4, 2022). According to most respondents, De Helling focuses explicitly on providing artistic supplies for all ages and cultural backgrounds. De Helling stimulates the inclusion of diversity by focusing on age, cultural diversity and niche genres in their programme to attract new audiences that reside in the city (Respondents DH1, DH3, DH4 & DH5, 2022). The focus on niche genres can reach specific sub-groups in society with particular musical preferences. Some genres they provide are metal, drum and bass, dubstep, burlesque, reggae, dance hall and hard rock (Respondents DH1, DH3 & DH4, 2022). Additionally, De Helling considers both the age of their audience and performers as an essential factor contributing to the overall diversity and inclusion of Utrecht's venue programming, as usually, both are relatively young at venues (Respondents DH1, DH3 & HD4, 2022). Hence, they state they focus on tribute bands, such as "*The Doors Alive*" and "*Jimmi Hendrix Music Festival*".

EKKO's profile is shaped around "accretion" regarding artistic supply, audiences, and employment (Respondent EK1, 2022). She indicates that EKKO is a gateway to new forms of musical expression, focusing on international programming. However, EKKO "believes in a hybrid business model" that combines professional musical experimentation and stimulates upcoming talent locally and internationally (Respondent EK1, 2022). Their programme features progressive acts in a wide variety of genres, which is "a slightly more alternative than De Helling" and tailors to an audience that is politically "left from the centre" (Respondent EK3, 2022). According to most respondents, EKKO has an additional focus on audiences related to the inclusion diamond's diversity factors: low economic status, cultural background, and sex and gender. The relationship between the venue and the public is vital to EKKO, as they provide innovative and "daring" acts that require the public to trust the venue to provide a "good" experience when unfamiliar with the act (Respondent EK1, 2022).

Both venues focus on facilitating inclusive, safe spaces per event for a diversity of social groups over time, according to respondents DH1, DH3, EK1, EK3 & EK5 (2022).

5 Discussion

Since cultural diversity within the CLME supply is not representative of Utrecht's demographic composition, its potential to contribute to a sustainable and healthy social fabric is limited. This research explores the relationship between Utrecht's cultural policy and venue programming and their influence on correcting these imbalances within venue programming to accommodate contemporary events to a diverse and inclusive audience. The following section situates the answers to the sub-questions and main research question in the more extensive academic debate. The study limitations will follow in the subsequent section.

5.1 Utrecht's CLME in context

Cultural policy in the Netherlands at the national, regional and municipal levels states that culture should be for everyone (MOCW, 2020, Provinciale Staten, 2020 & Gemeente Utrecht, 2019). The research results indicate that Utrecht's cultural policy aligns with regional and national cultural objectives and that the CLME chain plays a prominent role within Utrecht's fine-tuned cultural network due to the amount and variety of the artistic supply. The supply is characterised by its niches and support of culture-historic heritage promoted by Utrecht's cultural policy. Mulder (2022) states that Utrecht has a healthy CLME. This research confirms that Utrecht's municipality acknowledges the cultural sector's artistic, societal, economic and spatial potential for urban development and invests in it according to policy directives. Vinkenburg et al. (2018) indicate that a social cost-benefit analysis of Utrecht's cultural sector amounts to 6.7 million euros and Gemeente Utrecht (2019) states that Utrecht's ambition is to become an inclusive cultural metropole by 2030.

This research shows that creating a programme is an inherently social process where partners contact venues with their available acts. The programmer decides what is programmed based on the venue's audience capacity and profile. The marketeer then advertises the programme. Van der Hoeven & Hitters (2019) confirm that live events take shape in co-existing physical and social networks. However, according to the results, venues depend on a revenue-based business model and subsidies to provide programmes. Mulder et al. (2019) confirm the increased commercialisation of the live music ecology. Results found that both cases' venue programmes mostly rely on professional CLME actors.

Respondents point out that the CLME generally is rooted in the Western tradition and organised by "old boys' networks", which is confirmed by Strong & Raine (2018). Therefore, according to the data, Utrecht's current population is not equally represented throughout Utrecht's CLME. Kastelijns (2021) found that 37% of the personnel working at Utrecht's venues had not heard of the CD&I compared to the 18% of the interview respondents who made no mention of the CD&I. However, this research focuses on the programme, whose unequal genre and demographic composition representations were confirmed by Raad voor Cultuur (2017) and Mulder (2022). The Western path-dependency and increasing diversification of Utrecht's demographics call for the diversification of the art supply that enhances music's social impact by lowering the threshold for underrepresented social groups to participate in culture, according to data.

5.2 Barriers to providing a diverse and inclusive venue programme

Existing barriers complicate programming inclusion of diversity within venue programmes. Data emphasises that the CLME has a Western background, consisting of acts predominantly of Western background and males that play produced or rock music, confirmed by Mulder (2022), which reflects in the offer of professional CLME partners. Additionally, the structural underfunding of the cultural sector is a national concern due to the increased number of subsidy applications and the stagnated cultural budget (Vinkenburg et al., 2018). Whiting (2021) confirms that small-scale venues operate in precarious financial situations. Consequently, according to primary data, small-scale venues have to

make sharper programming choices that limit risk-taking because of their revenue-based business model. Results in venues must rely heavily on the offer of professional CLME actors because their offer is more likely to meet the required audience capacity. Primary data suggests that the general lack of personnel pressures both cases' business operations.

Mulder et al. (2019) indicate that venues can play a more crucial role regarding talent development at the grass-root level than festivals. However, results found that a lack of financial means to accommodate the person-hours to facilitate artistic development for local talent increases their reliability on professional CLME actors. According to data, at the grass-roots level, cultural centres provide acts with a lack of professionalism and sufficient fan base due to their reliance on volunteers who lack substantial knowledge regarding the CLME. Also, primary data suggests that educational institutions usually offer artistic supply of a Western and highly educated background. Then the lack of grass-root "breeding spaces" with suitable networks and development opportunities crucial in creating local talent threatens Utrecht's cultural individuality and increased diversity at the grass-root level, confirmed by Van der Hoeven et al. (2021).

Furthermore, primary data suggest an unequal playing field between the most prominent link in Utrecht's CLME, TivoliVredenburg, and small-scale venues, such as De Helling and EKKO. Hitters & Mulder (2020) also mention the increased competition between large and small-scale venues. The primary data suggest that this increased market position contributes to an unequal playing field. TivoliVredenburg receives the amount of subsidy they asked for, compensation for building-related costs, a programming subsidy and a budget to increase their entrepreneurial quality. In contrast, De Helling and EKKO received less than requested (Gemeente Utrecht, 2020). This unequal playing field complicates the small-scale programming of risky styles and genres (Hitters & Mulder, 2020) and, according to primary data, their ability to pay artists and personnel fairly, which limits programming choices and the ability to attract personnel.

Additionally, Hitters & Mulder (2020) state that TivoliVredenburg functions as a flagship to attract tourism. However, Soini & Birkeland (2014) critique tourism due to external interventions that prevent locals from exercising control over their intellectual property, resulting in a decrease in diversity. Additionally, licensing issues prevent Utrecht from having a thriving dance scene and the disappearance of genre-specific venues (RASA and UJAZZ) limits the inclusion of musical diversity; thus, cultural participation opportunities at the city level suggested by Vinkenburg et al. (2018). In addition, primary data suggests that the city-wide collaborative network PACT needs more efficiency and decisiveness because actors currently need to be on the same page, confirmed by secondary data that state this initiative is relatively new.

Both directors indicate that they have to solve diversity and inclusion concerns at an organisational level, in contrast to Gemeente Utrecht (2019), who states that the inclusion of diversity is a shared responsibility of the cultural sector and the municipality. Respondents indicate a lack of conversation between them and the municipality on how to go about taking diversity and inclusion measures, a lack of customised subsidy evaluations, declined fund applications, the lack of resources and knowledge to implement changes to the identified problems using the CD&I limit the ability of venues to take inclusion and diversity-related measurements.

In short, primary data found that the three main barriers to providing a diverse and inclusive programme are the lack of financial means to take risks whilst programming that results in relying on the artistic supply of professional CLME actors. In addition to the lack of trust and communication between venues and the municipality. As well as, the lack of financial resources and personnel to help facilitate artist development.

5.3 Accommodation of a diverse and inclusive venue programme

Despite facing several barriers to providing a diverse and inclusive programme, both venues take measures to address these concerns.

All respondents indicated that their venue highly agendises diversity and inclusion-related concerns because they want to offer an inclusive, safe space for a diversity of social groups, where the audience feels welcome, respected and themselves whilst they enjoy musical events. This motivation aligns with Hawkes (2001), who states that a democratic society offers equal opportunities to express community values through cultural practices. Therefore, results show that both cases intrinsically address various social groups by offering an extensive programme regarding the number of events and genres. However, data found that this relationship between the venue and the audience is also crucial for their business operation. Results indicate that De Helling provides niche genres and is "inclusive for outcasts", focusing on cultural background and age diversity factors. In comparison, "accretion" and innovation are central to EKKO's profile, focusing on diversity factors: cultural background, low economic status and sex and gender. Results indicate that both venues seek to represent Utrecht's demographic composition throughout their organisation by bringing in employees, visitors and creators with different cultural backgrounds, as indicated by Gemeente Utrecht (2019).

Regarding diversity and inclusion within venue programming, data found that when partnering with professional CLME actors, individual programmers try to balance out the musical offer provided by professional CLME actors by urging them to diversify or seek out those who include more diversity in their offerings. In addition, results indicate that aspiring local artists added to the programme as a support act where possible. These measurements increase the venue's programming marginally, which is also indicated by Mulder (2021), Raad voor Cultuur (2017) and Strong & Raine (2018). Still, the conversation extends awareness regarding diversity and inclusion concerns throughout the wider CLME. Concerning societal CLME partnerships, results show that both venues adhere to the alternative programming process when programming. Data found that this process stimulates local talent development by giving the artist ownership in creating their event and input to guide artists, resulting in a sustainable partnership wherein the involved actors collaborate to develop and market the act to attract new audiences. Data found that both venues employ a community manager to connect with social groups in Utrecht's society by partnering up with societal CLME actors, suggesting bottom-up, community-based and participatory music making wherein education is critical. This approach aligns with the eco-cultural civilisation perspective (Titon, 2010), which indicates that the community's social fabric strengthens when local and indigenous cultural expressions are provided (Terril et al., 2015). This narrative aligns with culture as sustainable development (Dessein et al., 2015).

Furthermore, Gemeente Utrecht (2019) states a directive that mentions that cultural organisations should provide some form of musical education. According to the results, De Helling provides a secondary MBO programme and educational events at "Open", whereas EKKO provides educational programmes for primary and secondary programmes. Also, both venues adhere to the Code Cultural Diversity, which is also mentioned in the directives for cultural organisations by Gemeente Utrecht (2019). Additionally, according to the results, the cases are active in collaborative networks, such as PACT, UMO and Nachtoverleg Utrecht.

5.4 Diversity and inclusion concerns addressed by Utrecht's cultural policy

According to data, Utrecht wants to transition into "an inclusive metropole" to do so, the municipality of Utrecht identifies four pillars that provide clarity and a guide for the cultural sector's development: a pluriform cultural supply, an inclusive cultural sector, stimulation of creative ability, and development space. The pillars "a pluriform cultural landscape" and "an inclusive cultural sector" in

Utrecht's cultural policy directly address the diversity in Utrecht's cultural supply and inclusion-related concerns within the cultural organisations. The pillars "stimulating creative ability" and "room for development indirectly address diversity and inclusion-related concerns regarding talent development at the grass-root level. These pillars can be seen as problems that need to be tackled through the assigned directives, indicating how to deal with these concerns, as Bacchi (2009) suggested. These directives address the three actors: the municipality, the Advisory Committee, and cultural organisations, including venues.

First, according to the results, the CLME is still an "old boys network" that overrepresents Western males on stage and favours Western genres, such as rock music, and the underrepresentation of residents with different cultural backgrounds, urban arts, youth culture and critical and interdisciplinary art. Reading problem representations from the suggested solutions or directives, as suggested by Bacchi (2009), implied that diversity within Utrecht's cultural supply and venue programming is a multifaceted problem resulting from the unequal representation of art forms, dominant perspectives and changing demographic trends and dynamics throughout the city.

Second is the long-term ambitions or purpose of the "Cultuurvisie 2030" because they underlie the short-term directive in the "Cultuurnota 2021-2024", as suggested by Bacchi (2009). The suggested solutions and problem representations of the "Cultuurnota 2021-2024" and "Cultuurvisie 2030" consider diversity and inclusion within Utrecht's venue programming as an added value to Utrecht's transition towards a cultural metropole. According to the results, Utrecht's residents are presumed to be social beings who want to participate in culture, as reflected by the participation figures provided by CBS (2021b) and explicitly stated by the Provinciale Staten (2020). Additionally, the presumption that culture adds value and supports social, cultural, and urban transitions follows the functional interpretation of culture as part of sustainable development (Zheng et al., 2021; Dessein et al., 2015 & Afolabi, 2021). The importance of the preservation of cultural supply, the expansion of the current supply, the use of heritage that the Provinciale Staten (2020) also mentions and Utrecht becoming a metropole with national and international standing assumes a cultural-led redevelopment strategy through a cultural vitality discourse, which Cohen (2012) indicates as well. Utrecht's cultural policy aligns with cultural policies at different levels to ensure a cohesive and integral approach that helps Utrecht's cultural sector contribute to the city's attractiveness for residents and tourists (Gemeente Utrecht, 2019). In addition, they state the development of its residents and the equal offering and proximity of cultural activities for all groups in Utrecht's society, which relates to the socio-economic agenda that drives the cultural revitalisation discourse (Cohen, 2012).

Third, it is essential to identify elements left unmentioned (Bacchi, 2009).
    Noteworthy is that Gemeente Utrecht (2019) states no specific directives for the municipality to help increase the diversity of Utrecht's cultural supply. Consequently, it does not address the dependence of professional CLME actors to provide acts for venue programmes, which is one of the main barriers to accommodating a diverse and inclusive programme. In addition, the directives adhering to the pillar "pluralistic offer" and "an inclusive sector" do not mention demographic imbalances apart from broadly mentioning that cultural diversity should be given more attention. Also, Titon (2010) mentions the importance of diversity as an adaptative advantage that is crucial for the ecosystem's survival. However, Gemeente Utrecht's only directive (2019) that explicitly mentions "programming" is:

"New and contemporary forms of art, production, programming and audiences and talented makers who are significant [for new audiences]".

The CD&I does not state any indicators under the theme "programme" (CD&I, 2022). In addition, Gemeente Utrecht (2019) diversifying the programme in terms of genre is mentioned, but demographic imbalances within venue programmes are not. Additionally, data indicate that apart from

maintaining and safeguarding the current cultural supply, it is also expected to grow to attract visitors, meaning that limits to the sectors' growth are not addressed, as Titon (2010) suggested.

According to data, Utrecht's cultural policy only targets cultural organisations that rely on governmental subsidies, ignoring the private cultural sector and the inherent connectivity within the ecosystem and adjacent industries (Titon, 2010). Data suggests that incorporating diversity to increase inclusion is a societal problem, thus, is related to other sectors, as indicated by Sound Diplomacy (2019), such as the hospitality sector, transport, licencing and politics. Data identified that the communication on how to take diversity and inclusion-related measurements with the municipality, in general, is a barrier. Even though the municipally works with governmental bodies at different levels, data found that their direct involvement with cultural organisations and venues at the grass-root level is limited.

Data shows that a structural increase in the cultural budget and the introduction of two-year subsidies increase the flexibility of the subsidiary system and its spending power. However, the specific mention of a budget available to increase diversity and inclusion within venue programming is not. Consequently, regarding the principle of musical stewardship (Titon, 2010), data shows that both cases received less than the required subsidy amount. Therefore, they are urged to address diversity and inclusion concerns by taking programming risks within their budget. It does not consider venues' already financially precarious financial situations (Whiting, 2021) and rising exploitation costs (Van der Hoeven & Hitters, 2019). In addition, according to data, the involved financial risk whilst programming diverse acts with societal CLME actors to increase the venue programme's inclusion is left unmentioned.

Fourth, Bacchi (2009) indicates how policies frame problems result in problematization that has discursive, subjectification and lived effects that translate into how the governed actors react to policy directives in real life. She states that these effects are usually interrelated.

Data found that most directives address cultural organisations at an organisational level either directly or through the directives stated for the Advisory Committee. Even though the municipality emphasises diversity and inclusion-related concerns as a shared responsibility of the sector to solve these issues. It insinuates the subjectification of subsidised cultural organisations as the ones having to deal with these issues because the interconnectivity of the ecology is underestimated, putting pressure on their business operation. Consequently, the lack of direct communication between the municipality and the venues might make them feel unsupported, leading to a reluctance to act. If diversity and inclusion are addressed integrally throughout society, then synergetic effects might apprear.

According to data, the municipal goal is to increase overall diversity and inclusion within and throughout the cultural sector. However, the simultaneous focus on preserving local cultural diversity and expanding the cultural offer adheres to the cultural revitalisation perspective that stimulates a socio-economic agenda through a culture with a supportive and self-promoting role (Dessein et al., 2015). Using the built environment, the arts and festivals to stimulate cultural consumption, as mentioned by Crawshaw (2015), can result in the subjectification of venues being a part of sustainability, as Dessein et al. (2015) confirm. A partial focus on a national and international cultural profile might result in an increased dependence on the supply of professionals that is limited in diversity. In contrast, Titon (2010) indicates that a diverse and inclusive cultural ecosystem at the grass-roots level translates into an automatically distinctive cultural city profile related to higher geographical scales. Because he states that it is part of the inherent local focus that provides character through participatory music-making and a bottom-up approach. Consequently, social value might be lost due to Utrecht's cultural policy's perspective that primarily relates to culture being a part of sustainable development instead of it being sustainable development.

5.4 Recommendations for further study

This exploratory research investigates diversity and inclusion-related concerns within venue programming and how Utrecht's cultural policy addresses these issues.

Firstly, most literature centres around audiences that are currently represented in venue audiences. Consequently, there needs to be more information on the cultural preferences and experiences of currently underrepresented audiences. Therefore, venues include diversity within their programme through trial and error, which comes along with financial risk. Further research into the cultural demand of different social groups might alleviate some programming risks due to the ability to programme according to these demands.

Secondly, changing diversity and inclusion-related imbalances in the standard programming process is slow because it depends on an international network embedded in Western culture that supplies professional acts that meet audience capacity requirements. However, their supply offers limited diversity regarding genres and demographic composition, which translates into small-scale venues' programming. Further research into chains of talent development throughout CLMEs on different scales and regions could enhance understanding of diversity and inclusion-related concerns at the grass-root level, which is crucial to incorporating more diversity within venue programmes.

Thirdly, further insight into practically adding to diversity and inclusion through social conversations is required, as talking about how to facilitate diversity and inclusion seems to stagnate undertaking action due to feelings of insincerity when forced to select acts based on demographic characteristics. Also, further research that estimates the needed amount of funding and how it could be allocated that allows local venues the freedom to invest in more risky sustainable partnerships could be helpful.

Lastly, even though there is literature on the role of culture as sustainable development, there is limited research on the practicalities of implementing the eco-cultural civilisation discourse. Further research into implementing this discourse could shed light on potential differences in diversity at the grass-root level compared to other discourses and its impact on sustainable development in regions or cities where this approach is implemented.

6 Conclusion

The following section answers the main research question, after which recommendations for praxis are given based on data from the semi-structured interviews. Then a reflection on the limitations of this research follows.

6.1 Research question

This research centres around the following research question: "How is Utrecht's cultural policy considering diversity and inclusion concerns regarding the programming at venues within Utrecht's contemporary live music ecology?".

Currently, results show that Utrecht's cultural sector has a positive societal return, within which CLME is the most visited cultural sub-sector. According to the results, Utrecht's relatively high cultural participation figures are due to its broad CLME programming, which suits its demographics and previous municipal investments in the ecology's infrastructure through the subsidiary model. Data indicates that the venues create a programme to run a revenue-based business model and can programme more events due to the received subsidies. However, according to data, participating in the CLME is a Western tradition, which translates into a lack of diversity within the venue's programmes, partners, public and personnel. Even though data suggests Utrecht's CLME programme

is more diverse in terms of genre than its demographic composition, neither represents Utrecht's current demographics. The dance night programme offers slightly more diversity in terms of demographic characteristics due to its history being associated with minorities. Therefore, according to data, more diversity in the artistic supply can add economic, social, and artistic value to the city.

This research found that the venue's dependence on the supply of professional CLME actors to provide a programme is the most prominent barrier to the inclusion of diversity within the venue programme. This is due to overrepresents rock music and Western male artists. Demographic imbalances within the dance programme are balancing out slightly more quickly compared to the concert programme, according to data. The results indicate that a second barrier is a lack of financial resources to take programming risks. A third barrier was found to be that the artistic skill set of artists forwarded by local cultural centres is not adequate to meet the audience capacity requirement, pushing venues into making additional investments for which there is little financial margin. However, according to the results, there is little financial room to facilitate the extra person-hours. Then, although the municipality of Utrecht funds and facilitates PACT, they are not actively involved in these meetings. In short, another barrier identified by the results is the municipality's lack of direct communication and engagement with the venue in question regarding implementing diversity and inclusion-related measures.

Even though there are barriers to accommodating a diverse and inclusive venue programme, results show that both cases are taking measures to incorporate more diversity into their programmes. They are keeping the diversity and inclusion debate going when interacting with professional CLME actors and both venues employ a community manager as a connective node between the venue and grass-root initiatives. Furthermore, they use an alternative programming process when societal CLME actors are involved, which is more intensive than the programming process used when interacting with professional CLME actors. De Helling uses its café to dedicate a regular societal programme that focuses on musical talent, sustainability, and societal debate to stimulate opportunities for stage experience, knowledge sharing and the inclusion of diversity. Results show that EKKO's sustainable partnerships appear on their regular programme because noise legislation prohibits using their café. So, they provide educational programmes for schools to share knowledge on the CLME throughout society from a young age, which is crucial to stimulate the inclusion of diversity in the long run.

According to the results, Utrecht has a cultural policy that mainly adheres to the cultural revitalisation discourse to further the socio-economic agenda that aims at Utrecht becoming an inclusive metropole by 2030. Data indicates Utrecht's cultural policy aligns with regional and national cultural policies to provide a cohesive approach that addresses heritage and culture through area development, which are core elements of the cultural vitality discourse. The cultural policy addresses Utrecht's entire cultural sector which adheres to: "pluriformistic supply", "an inclusive sector", "stimulating creative ability" and "room for development". The "pluralistic offer", which addresses the inclusion of diversity in terms of regarding genres, and the " inclusive sector", which addresses diversity and inclusion within cultural organisations, have a direct effect on incorporating different cultural backgrounds. In contrast, the latter two address diversity and inclusion within venue programming indirectly because are aimed at talent development at the grass-root level. Since, according to the results, the diversity of the cultural supply regarding genre and inclusion is addressed separately, there are no specific directives relating to the incorporation of diversity within venue programming regarding its demographic composition.

6.2 Limitations

This section reflects on this research's limitations.

Regarding the methodological limitations, firstly, this paper qualitatively explores context-dependent data through a qualitative comparative case study approach, implicating its generalisation ability. Even though measures to increase the research's reliability and validity were taken, e.g. data triangulation see *section 3.7*, it lacks internal validity because this research does not set out to explain causal relationships between variables, as suggested by Yin (2003). However, the research provides insight into venues' programming process regarding their provision of diversity and inclusion.

Secondly, Bowen (2009) mentions the inherent bias regarding the researcher's influence whilst interviewing and analysing the generated data, which might be the case for this research, especially during the inductive coding round. Although this research uses Altlas.ti to transcribe the audio recordings because they the accuracy of the transcriptions, according to Riege (2003), there might still be some inconsistencies due to the manual transcribing process and hard-to-understand parts in the recording. Regarding the coding of the results and the data analyses of the semi-structured interviews, the CD&I (2022) indicates that the used themes are interrelated; however, this research has coded and analysed these themes separately for greater clarity.

Thirdly, the consistency of the gathered data is somewhat limited due to adaptions to the interview guide throughout the interviewing process. Additionally, regarding the interview process, EKKO's programmers were interviewed simultaneously, whereas De Helling's programmers were interviewed separately, which somewhat limits the consistency of the results.

Fourthly, regarding the data collection, Vinkenburg et al. (2018) provide the latest sector analysis available on Utrecht's music ecology, but it lacks information on COVID-19-related effects indicated by Van der Hoeven et al. (2021). Still, this information is not specific to Utrecht. Kastelijns (2021) focuses on the diversity themes "public" and "personnel", which excludes the themes "partners" and "programme".

6.3 Recommendations for praxis

This research looked at diversity and inclusion concerns within venue programming and how they are addressed by Utrecht's municipality within its current cultural policy. During the semi-structured interviews, a few suggestions were made to facilitate the transition towards increased diversity and inclusion within venue programming.

Providing a representative programme in terms of genres and demographic composition is only possible over a more extended period as single events cannot represent Utrecht's demographics because audiences do not seem to merge. In addition, it was suggested that partnering up with several professional CLME actors adds programming opportunities. Also, urging CLME actors to include more diversity in their musical offerings can result in CLME adapting their supply. The data shows that a sense of ownership is beneficial to build sustainable partnerships when partnering with societal CLME actors. Furthermore, as suggested by Mulder (2022), venues could use the diversity index that focuses on diversity and inclusion within venue programming to help establish a zero measurement and evaluate their progress.

Additionally, results indicate diversity and inclusion criteria can lead to "ticking off boxes" that result in the under-evaluation of the artist's creative quality and "greenwashing", which impedes the transition towards an inclusive CLME. However, the municipality can play a role in setting parameters

per cultural sub-sector through customised evaluations that consider the organisation's vision, progress and barriers to implementing diversity and inclusion-related concerns. This could involve substantive one-on-one conversations that could lead to more open subsidy applications and speed up the process (Respondent EK1, 2022).

Results indicate that Utrecht's cultural sector is putting resources towards incorporating diversity. Still, this transition lacks the synergy of a broader societal debate between other sectors, the municipality and the cultural sector, including the CLME. Utrecht's CLME, TivoliVredenburg actually has a national function as approximately half its visitors do not reside in Utrecht. Therefore, if TivoliVredenburg were to be included in the BIS structure, Utrecht's municipality could redirect its municipal cultural funding towards its grass-roots cultural organisations and balance the playing field. A shared responsibility throughout the cultural sector regarding diversity and inclusion-related concerns could be stimulated by a mandatory four-year sectoral vision, according to respondent EK1 (2022).

Since venues indicate they cannot afford to take risks on the artist's ability to meet the required audience capacity, a subsidy that allows the venue to recover the loss of such events would allow programmers to take more risks in programming specific acts (Respondent EK1, 2022). Such a programming subsidy combined with a marketing subsidy could enable a venue to market these events more effectively and decrease the risk of not attracting enough visitors. This would be similar to the previous "loss subsidy", which stimulated Dutch acts throughout the Dutch live music ecology (respondent EK1,2022).

Finally, semi-structural subsidies could fund venues or organizers to create new concepts focusing on diversity and inclusion with societal CLME actors, particularly as these projects can be costly and time-consuming (Respondent DH2, 2022).

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Appendix:

Appendix I: Interview guide

Title:	
Time:	Date:
Place:	Interviewer:
Interviewee:	Function interviewee:

Introduction
- Introduce yourself
- Introduce the study
- Ask consent (verbal or written) to participate and audio recording
- Inform interviewee of confidentiality and anonymity
- Inform interviewee of the right not to answer questions

Questions

Ice breaker

Introduction of the respondent
- Introduction of position at the venue

Context diversity and inclusion

Why is diversity and inclusion a topic of interest in the cultural sector?
- Perspective
- Factors
- Current situation Utrecht
- Development
- Barriers related to development

How does De Helling/EKKO address diversity and inclusion?
- Criteria
- Measurements
- Conversational topics
- Agenda setting
- Current situation diversity and inclusion organisation

Personnel

What elements of diversity and inclusion do you consider within your daily job-related activities?
- Activities
- Decision-making process
- Criteria
- Use of Code Diversity & Inclusion
- Barriers
- Solutions to barriers

In your opinion, how can personnel contribute to the programme?
- Participation venue programme

Programme

How representative is are the acts on stage of Utrecht's demographic composition?
- Diversity index- *background, gender, genre, age, health*

- Barriers - *demand, supply, financial resources, time constrictions, agendas of touring artists, lack of space*   - Solutions to barriers - *Organisational institutions, subsidies, talent coaching, education*
Partners Who is involved in the creation of the programme?   - Type of actors involved   - Partners in relation to diversity and inclusion   - Barriers   - Solutions to barriers
Public In your opinion, what does the demographic composition of the audience look like?   - Target audience - *Current, new*   - Relation to programme – *Genre, type of event*   - Participation - *programme, new audiences*   - Barriers new audiences   - Solutions to barriers
Cultural policy What is the role of the cultural policy concerning facilitating diversity and inclusion in the venue programme?   - Code Diversity & Inclusion   - Subsidy procedure   - Barriers   - Solutions to barriers
Closing   - Concluding statement   - Thank the respondent   - Inform the respondent of what happens after the interview and provide contact details

Appendix II: Code Book

Codes	Sub-codes
Ecosystem	Subsidy
	Chain
Diversity and Inclusion	Utrecht's CLME
	Subsidy
	Policy
	CD&I
	Education
Organisation	Subsidy
	CD&I
	Licensing
	Education
Partners	Supply offered by professional CLME actors
	Supply offered by educational institutions for music
	Supply offered by cultural centres
	Collaborative networks
Personnel	Utrecht's CLME
	Diversity and inclusion
Programme	Organisation
	Subsidy
	Partners
	CD&I
	Education
Public	Organisation
	Merging
	Research
	Characteristics
	Calamities