

**Rethinking cultural diversity: strategic communication and value for pop music
venues**

Eight qualitative case studies in The Netherlands

Student name: Eline Huisman
Student number: 478765
Supervisor: Dr. Noemi Mena Montes

MA Media & Business
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

Master's Thesis
June 25, 2018

RETHINKING CULTURAL DIVERSITY: STRATEGIC COMMUNICATION
AND VALUE FOR POP MUSIC VENUES

Abstract

Dutch multicultural cities are becoming increasingly culturally diverse. At the same, Dutch politicians are urging cultural organisations in the Netherlands to implement cultural diversity more structurally into their organisations. In reaction, the cultural sector initiated a Code Cultural Diversity, suggesting cultural diversity can be implemented regarding the organisation's program, public, partners and personnel. At the same time, cultural organisations are relatively running behind when it comes to applying a strategic communication. By conducting in-depth interview with eight pop music venues and a qualitative content analysis on online communication, this study examined how cultural diversity can be efficiently implemented as a value proposition by Dutch pop music venues in Amsterdam, Rotterdam and Utrecht. Results showed that cultural diversity is collectively understood as different groups of people being represented together at one place. Program and publics are discussed mostly in relation to differences between music genres and sub cultures. Even though most music venues perceive cultural diversity as an important additional societal value, few venues are actively implementing cultural diversity as much as they'd like to. At the same time, some venues experience improvement in a more culturally diverse program and public, even though most of them are still exploring the opportunities for now. Partnerships and personnel are considered as highly influential to stimulate cultural diversity in the organisations. External factors including a venue's capacity, history and the degree of social segregation in the cities are considered as complicating for efficient implementation. Nevertheless, some external factors can be used in advantage to transform pop music venues into a meeting place.

Key words: cultural diversity, pop music venues, strategic communication, value proposition

Acknowledgements

The idea to write this master's thesis was inspired by my supervisor and a personal passion regarding three topics: cultural diversity, strategic communication and pop music venues. As a former marketing intern at TivoliVredenburg, I have always been fascinated with communication strategies in the industry and its many different audiences.

Throughout this research, I have learned especially about the complexities surrounding cultural diversity implementation, even though the topic is sometimes discussed as lightly.

Therefore, I would like to express my enormous gratitude to my supervisor dr. Noemi Mena Montes at Erasmus University for her efforts to help me out with this research. Furthermore, Noemi has helped me a great deal in finding new enthusiasm and energy even in the final stages of writing this thesis, even when I would almost drown in details at times.

In addition, I am forever grateful to all the professionals included in this study: Boris de Jel (Annabel), Elvin Usidame (Paradiso), Geert van Itallie & Bregje Wiegersma (Melkweg), Ilana van den Berg (Sugarfactory), Levi Smulders (De Helling), Lisa Molle & Ilse Lindenhovius (EKKO), Sytse Wils (TivoliVredenburg) and Teije van Hall (Rotown).

As I know time is always an enormous barrier in the industry, I was amazed to see the venue's enthusiasm concerning the topic. The professionals were all very friendly and willing to answer the many questions I had. Their insights have appeared to be a valuable in-depth addition to current perspectives on cultural diversity implementation in this particular industry.

And finally, I would like to thank my friends and my mom for dragging me through all stages in writing this thesis.

Table of contents

1. Introduction	7
2. Theory and previous research	10
2.1 Rethinking cultural diversity	10
2.2 Cultural diversity as a practical implementation tool	12
2.3 The value of cultural diversity for pop music venues	15
2.4 Towards a strategic communication tool	17
3. Methodology	20
3.1 Case descriptions	20
3.2 Case selection	25
3.3 Data collection	28
3.4 Operationalization	30
4. Results	33
4.1 Strategic online communication	33
4.2 Professional experience with cultural diversity	35
5. Conclusion & recommendations	47
6. Limitations and further research	50
6.1 Limitations	50
6.2 Strengths	50
References	52
Appendices	56
Appendix A: Venue capacity and size	56
Appendix B: Website results	56
Appendix C: Instagram results	65
Appendix D: Translated summaries of interview results	66

List of tables

Table 1: Diversity dimensions.....	11
Table 2: Case selection	28
Table 3: Data collection (online communication)	30
Table 4: Interpretations of cultural diversity	36

List of figures

Figure 1: Business model canvas..... 17

1. Introduction

For the past 10 years, cultural diversity has become an increasingly important topic of discussion in Dutch politics. As of 2018, the share of citizens with a migration background in Dutch cities is increasing. At the same time, cities within The Netherlands have become more diverse as well (Jengbersen et. al, 2018). In relation to the Dutch cultural sector, cultural diversity is seen as an important societal value that should be implemented more structurally according to Dutch politicians (“De drie zorgen”, 2016). However, even though the topic is often presented and discussed by politicians as a clear and vast concept, the concept itself is not always specified any further throughout the political debate (“Verkiezingen: in hoeverre”, 2018). Similarly, academics have written about cultural diversity in a variety of ways, which does not contribute to theoretical coherence of the concept. Therefore, the first objective of this study is to take a step back and review how cultural diversity is interpreted by cultural music venues in the first place.

In addition, previous academic research on cultural diversity implementation in The Netherlands focussed mainly on the cultural sector as one coherent industry. The focus of existing studies regarding this matter has therefore been quite broad usually. Thus, there is a need for more qualitative in-depth insights regarding cultural diversity implementation for specific industries within the Dutch cultural sector. In addition, existing studies on cultural diversity implementation by cultural organisations and pop music venues included mostly quantitative methods and data. As a result, there is still a lack of qualitative in-depth information that further explains how cultural diversity is not implemented efficiently regarding these indicators. Another complication of existing literature is that, based on the samples of some studies, results are not always representative for the separate industries that were included within the entire cultural sector (Lagroup, 2008). Even though this has also been a great challenge for this master’s thesis, this study also attempts to compare music venues in different cities. More specifically, the study is centred on public venues that are located in relatively large cities in The Netherlands that have a culturally diverse population (CBS, 2016), and therefore, it is more relevant for these venues to implement cultural diversity more actively.

As for the music sector specifically, an independent study by Conjunctuurwijzer including 38 Dutch pop music venues revealed that the venues expressed that the lack in implementing cultural diversity in their organisation concerns about 45.0% of their personnel, 42.0% of their partnerships and 50.0% of reaching their audiences (“Poppodia en –festivals 2017-2”, 2018). Previous studies investigated cultural diversity within these four domains specifically, with the underlying assumption that the four domains are logical and useful tools to implement cultural diversity in the cultural music sector as well. In an attempt to

complement existing studies, this study therefore tries to gather more in-depth information on how cultural diversity is interpreted from the perspective of cultural music venues. Doing so, specific attention will be paid to the four domains, which will be explained into more detail in the theoretical section of this research.

And finally, the second objective of this study is to review how cultural diversity is currently valued and implemented by Dutch cultural music venues. By conducting in-depth interviews, it is first reviewed how cultural diversity is valued and implemented according to employees working at cultural music venues in Amsterdam, Rotterdam and Utrecht. As it is important to highlight the difference between professional opinion on cultural diversity and visible representation of cultural diversity in practice, a thematic content analysis is conducted including the music venue's official website and Instagram page in addition. On a theoretical note, cultural diversity is considered as a potentially valuable communication strategy that can help the cultural music sector to connect with their audiences and other stakeholders more effectively. This is done using a business canvas approach, in which cultural diversity is understood as a practical strategic tool and value proposition to the organisation. Doing so, this study will put more emphasis on strategic communication online, even though traditional communication channels are also considered. Using this approach allows to collect more in-depth data on strategic (and therefore structural) implementation of cultural diversity using online communication channels. Because of its graphic nature, a social medium like Instagram can function very efficiently as a strategic communication tool (Arora & Predmore, 2014). Furthermore, online communication channels allow organisations to market and establish their brand to a large and diverse audience. However, in the arts sector, branding is still a relatively "new phenomenon" for many organisations (Colbert 2005, p. 67). In addition, cultural organisations are known to implement strategic communication much less compared to other industries (). Using social media and online communication efficiently as a strategic tool can help pop music venues to strengthen their relationships with stakeholders, and therefore adding more value to the organisation (Massi & Harrison, 2007). Taking the above into account, this study is centred on the following question:

How can cultural diversity be implemented as a value proposition by Dutch pop music venues?

Doing so, this research tries to grasp three major aspects. First, it is reviewed how Dutch pop music venues currently implement cultural diversity regarding their program, public, partners and personnel. As there is a difference between professional opinion and representation, this research combines a mixed methodology, including both qualitative thematic content analysis and qualitative in-depth interviews. Secondly, the objective is to

discuss the main obstacles and opportunities to stimulate cultural diversity implementation. Doing so, an important aspect is how cultural diversity can be valuable to the organisations involved in this study. And finally, as this research is also centred on social media specifically, this study also evaluated how cultural diversity is currently implemented on online communication channels, including Instagram and the official websites of the venues.

2. Theory and previous research

2.1 Rethinking cultural diversity

Cultural diversity has been described in relation to several different interpretations, causing much inconsistency in existing theoretical literature on the concept. More specifically, the concept has been discussed in several scientific fields, with special attention in laboratory studies and field studies (Cox et. al, 1991; Mazur, 2010; Pelled et. al, 1999). Cultural diversity as a concept has also been a popular topic for discussion in relation to employee management in business studies (Cox et. al, 1991; Kulkarni, 2012; Mazur, 2010). In this light, cultural diversity is perceived much as an important value that needs to be implemented in the workplace to “improve workplace productivity” (Mazur, 2010). As for a broader definition of cultural diversity, the concept has been formulated as “the representation, in one social system, of people with distinctly different group affiliations of cultural significance” (Cox et. al, 1999). Within these different interpretations, one common factor has been described much, namely that cultural diversity holds the idea that certain groups of people can be distinguished by different cultural traits. In order to gain a better understanding of cultural diversity, it is first important to address the concept of culture with all of its complexities. As multiculturalism has become an increasingly important issue as a result from globalization worldwide, it is of vital importance to first address the assumption that cultures are disconnected. According to Ferguson & Gupto, cultures are always “hierarchically interconnected”, which entails that cultures enhance their indifference through contact (1992). The other element of cultural diversity, diversity, is interpreted in multiple ways. The instrumentalist approach perceives the concept as broadly as the difference between individuals. This perception of diversity refers to any aspect in which an individual considers another person as “different from the self”. (Guillaume et. Al, 2013; Van Knippenberg and Schippers, 2007). While the instrumentalist approach positions diversity from an individualist perspective, the concept is also connected to sociodemographic differences. In this light, diversity can also be understood as differences between sociodemographic groups. According to Rijamampinina & Carmichael (2005), diversity as a concept can be divided best into three dimensions: primary, secondary and tertiary dimensions (see table 1).

Table 1: Diversity dimensions

Primary dimensions	Secondary dimensions	Tertiary dimensions
Race	Religion	Beliefs
Ethnicity	Culture	Assumptions
Gender	Sexual orientation	Perceptions
Age	Thinking style	Attitudes
Disability	Geographical origin	Feelings
	Family status	Values
	Economical status	Group norms
	Political orientation	
	Work experience	
	Education	
	Language	
	Nationality	

The authors understate that these dimensions must not be seen as separate entities, as in practice, they often intertwine with and/or influence each other. Cultural diversity must therefore be understood as a hybrid domain that is non-fixed but changeable, in contrast to what has been written about its primary domain diversity in business studies in the past. In the context of pop music venues specifically, cultural diversity has been interpreted more specifically as a mixture of a few of these primary and secondary dimensions. In a recent publication by Conjunctuurwijzer (“Poppodia en –festivals 2017-2”, 2018), pop music venues were asked to express their opinion on the urgency of cultural diversity distinguishing four different domains:

1. Ethnic diversity
2. Gender diversity
3. Social-economic diversity
4. Diversity in age

As some existing theory on cultural diversity is not very concrete, this broad concept is expected to complicate the process of active implementation of cultural diversity for Dutch music venues. On the other hand, Conjunctuurwijzer has narrowed the concept of cultural diversity down to four specific dimensions: ethnic, gender, social-economic and regarding age. Even though the dimensions used were not justified in this study, the results are perceived as valuable as this study specifically focussed on pop music venues in The Netherlands. Therefore, it is expected that cultural diversity is also interpreted in relation to one or more of these four dimensions by the music venues. These existing contradictory

Commented [1]: Explain these concepts

theoretical interpretations of cultural diversity are therefore an important reason to explore practical understandings of the concept in the first place.

As for the very limited existing literature on cultural diversity in The Netherlands, the concept itself has been increasingly connected to processes of migration and ethnocultural diversity. Koopmans et. al describe three elements that explain why diversity has become an increasingly important political issue. A first element is the sovereign control over borders that define and divide countries. Secondly, cultural diversity often regards the regulation of access to citizenship. And most importantly in relation to this study, cultural diversity is related to a country's national identity and its understanding thereof (Koopmans et. al, 2005, p.4). Hence, as for its societal relevance, cultural diversity can function as a way to connect and emancipate citizens (Van Hemel, 2009). And finally, from an ethical point of view, cultural diversity is perceived as a legal necessity for the very culturally rich Dutch society ("The code English,").

2.2 Cultural diversity as a practical implementation tool

In 2011, the Code Cultural Diversity (CCD) was founded in reaction to the new cultural policy in The Netherlands. Back then, the CCD was founded at request of the minister of Culture Education & Science at the time, Ronald Plasterk. Instead of receiving obligational tasks by the Dutch government, cultural organisations in The Netherlands decided to respond actively to this request beforehand. Doing so, the CCD created a Code that was perceived as practical by the organisations themselves. As for the organisation of this new initiative, the Steering Committee of the CCD consists of board members of three sector associations (NAPK, NVM and VSDC), and four institutions of the cultural sector (Erfgoed Nederland, Kunstfactor, TIN and MCN). The Code was structured with the help of "specialist development teams for various disciplines, consultation meetings with influential parties", and by having conversations with Dutch cultural organisations for practical input ("De code English"). According to the cultural organisations involved, the Code is a way to "reach out to the culturally diverse part of society" ("The code English,"). Ever since then, the CCD has made it a goal to educate and provide practical advice on cultural diversity implementation.

More practically, the CCD provides practical information on how to apply the Code for Cultural Diversity in a publicly funded organisation. Doing so, the code focuses on implementation of 4 different domains: Programme, Public, Personnel & Partners ("The code English,"). As mentioned in the introduction, music venues have already emphasized that Public and Partners in particular are problematic when it comes to their cultural diversity implementation. Therefore, it is interesting to explore these domains into more detail. When

structuring a theoretical framework for systematically detecting cultural diversity implementation, this study first incorporates the four indicators as recommended by the CCD:

1. Program
2. Public
3. Personnel
4. Partners

The first indicator, Program, refers to what extent diversity in products and services can contribute to an appropriate level of profiling within the cultural organisation. The CCC underlines the organisation's attractiveness, as well as its competitive environment. This first indicator shares a critical note on what is most important to the cultural organisation; is its main objective mostly increasing its audience, or does its mission regard innovation in terms of artistic content ("Aanpak Formulieren Diversiteitsbeleid")?

The second indicator, Public, refers to what extent a cultural organisation differentiates its audience into diverse target groups. Important in this differentiation process is to not only take cultural background or ethnicity into account, but also age, educational background, income and gender. However, as income and educational background are difficult to observe, this study will focus mainly on the characteristics that are observable. In the case of publics, this entails the representation of age and gender. Another important note is to segment audiences into subcultures. Any decision made within the organisation should then always keep all these different target groups in mind when pursuing its goals ("Aanpak Formulieren Diversiteitsbeleid").

The third indicator, Personnel, concerns anyone working or volunteering for the organisation. This indicator includes the organisation's volunteers, interns, board members, members of the supervisory board, etc. ("Code Culturele Diversiteit", 2011, p. 13). However, as personnel regards the organisation's relationships with internal stakeholders, and this study focuses mostly on external online communication, personnel will not be addressed as much throughout this study. Furthermore, even though it is possible to discuss cultural diversity regarding personnel through an interview, it is difficult to detect personnel as an indicator structurally when analysing social media posts. Therefore, personnel will be mentioned and discussed briefly, but is not a main indicator in this research.

And the fourth and final indicator, Partners, refers to all external stakeholders (persons or organisations) that are somehow related to the cultural organisation. Usually, this entails a service that is performed by one organisation to the other, or collaboration between organisations ("Code Culturele Diversiteit," 2011).

As mentioned before in the introduction, the funded music sector in The Netherlands is struggling mostly with cultural diversity implementation in the following three domains: Public (50.0%), Personnel (45.0%) and Partnerships (42.0%), according to a study by Conjunctuurwijzer (“Poppodia en –festivals 2017-2”, 2018) This specific study included a total of 36, covering up a total of 44.0% of total pop music venues in The Netherlands. This marginal percentage shows that the majority of pop music venues did not collaborate with the study. However, as existing studies on pop music venues in the Netherlands are limited, the study was perceived as valuable anyhow. These results show that the domain Public is the most problematic domain regarding cultural diversity implementation. Therefore, this study will additionally focus on how funded venues communicate with their audiences in relation to cultural diversity. As this study focuses for a great part on online external communication on Instagram and the official websites of the venues, the domain Personnel was expected to be less visibly implemented in this part of the research. However, because “personnel” is described by the Code Cultural Diversity as an important indicator for cultural diversity implementation, this indicator was considered when conducting the thematic content analysis anyhow. The third problematic domain appeared to be Partners. As partnerships and collaborations can be of great importance to help attracting a more (culturally) diverse audience, this domain was researched with more emphasis. When Conjunctuurwijzer asked pop music venues which domains they found most important in relation to cultural diversity, the venues thought of diversity in age as the most important domain, followed by ethnic diversity and social-economic diversity. In general, diversity in gender was seen as fairly and relatively less important (“Poppodia en –festivals 2017-2”, 2018).

Furthermore lies the challenge to be able to structurally detect cultural diversity using the four “P’s” as described above. A previous study on cultural diversity implementation by cultural organisations in Rotterdam used the definition of a non-Western migration background to detect cultural diversity in a country where Western culture dominates. According to CBS, a Dutch statistics agency, people with a non-Western migration background are born themselves (or at least one parent) in a country in Africa, Latin-America, Asia or Turkey (“Begrippen”). CBS explains that Indonesia is excluded from this list, as many people with an Indonesian migration background in The Netherlands are born in the former Dutch colony Nederlands-Indië. Citizens with a Japanese background are also considered as having a Western culture regarding their socio-cultural background (“Begrippen”) because they mostly regard employees of Japanese companies and their families.

Previous research on cultural diversity implementation within cultural organisation’s programs has shown that a culturally diverse program is often achieved rather coincidentally,

instead of pro-actively (Van Hemel, 2009). Therefore, it is interesting to get more in-depth information on the question if and how cultural diversity could be implemented more structurally in the first place using the four domains public, program, personnel and partners. Doing so, the organisation's interpretation of cultural diversity needs to be discussed in relation to the four domains. Furthermore, it is valuable to look programming on Instagram and official websites specifically, as there is no in-depth insight into this matter yet also.

2.3 The value of cultural diversity for pop music venues

When working towards the creation of a strategic communication tool that can be used systematically throughout this research, this study considers the business model canvas as originally described by Osterwalder & Pigneur. In the field of strategic management studies, the business model canvas provides as a guiding tool to help construct a new business or optimize an existing business (Osterwalder & Pigneur, 2010). In relation to the pop music venue sector specifically, using such a business model can be helpful to establish new or evaluate existing pop music venues. Furthermore, the business model canvas allows considering cultural diversity as a value proposition for pop music venues. Value proposition as a concept has been described by Osterwalder & Pigneur (2010) as a strategy for an organisation to deliver value to its customers. Therefore, instead of viewing cultural diversity as a limitation or obligation, the model explores the ways in which value propositions can help an organisation to strengthen its brand and its relationships with all stakeholders involved (Osterwalder & Pigneur, 2010).

According to the authors, value can be achieved by focussing on the following elements: newness, performance, customization, brand/status, cost reduction, risk reduction, accessibility and convenience/usability (Osterwalder & Pigneur, 2010). Customers can be attracted to a brand if an organisation is able to deliver a product or service that is new in the market. Another way to create value is to focus on delivering excellent performance or by providing the option to customize products or services according to the customers wishes. As some target groups react highly sensitive to strong brands, many companies try to establish their brand's status. For music venues, their history might have play an important role in the way publics perceive their brand today. Furthermore, it is possible to create organisational and customer value by reducing the costs or risks that are associated with the product or service. For music venues, this would entail providing cheaper shows. In addition to all of this, value can be generated by providing accessible products and services. In relation to pop music venues, it is interesting to see how accessible their program is, and how accessibility is interpreted by professionals. By delivering values to customers, value is added to the organisations as well. However, in order to get a broad sense of how cultural

diversity can be valuable to (cultural) pop music venues, this study will focus on the main obstacles that pop music venues are facing when trying to implement cultural diversity. Furthermore, the model explores the following organisational domains: key partners, key activities, key resources, customer relationships, customer segments, channels, cost structure and revenue streams. The first domain, key partners, considers all partnerships that can help the organisation grow and fulfil its main objectives. Partnerships can help to add more value to the organisation, for example by sharing networks, knowledge and/or financial funding. The second and third domain, key activities and key resources, refer to the activities and resources considered most important to deliver value to the organisation. While cultural diversity implementation is expected not to be a key activity, it is valuable to discuss with music venues how cultural diversity can be implemented as an important *additional* activity while keeping the venues priorities in mind. One important aspect to discuss in relation to key activities, is to what extent cultural diversity implementation requires effort regarding time and financial resources. Another important element that is considered by the business model canvas is the venue's customer segments and customer relationships, which aligns to the indicator "public" as described by the Code Cultural Diversity. In this light, it is valuable to ask what publics the venue's are attracting and what publics they ideally want to reach. Furthermore, it is important to evaluate how pop music venue's segment their different audiences, as this helps to approach audiences more structurally. Furthermore, marketing and communication activities will be discussed, to see if audiences are represented and reached efficiently regarding cultural diversity. And finally, as this study does not include any detailed economic perspectives, this study will not focus on cost structure and revenue streams all too much.

Throughout this research, the business model canvas (see figure 1 below) as originally described by Oswalder & Pigneur (2010) will be considered as a useful model to evaluate organisational functionality and practices in general, and how cultural diversity is currently implemented within these domains.

Key partners	Key activities	Value propositions	Customer relationships	Customer segments
	Key resources		Channels	
Cost structure		Revenue streams		

Figure 1: Business model canvas

When applying the business model in this research, the four practical indicators Program, Public, Personnel and Partners as described by the Code Cultural Diversity will be taken into account structurally. This way, the theoretical framework will be applied and tested to an original context that is relevant for studying cultural organisations, and in this case, (cultural) pop music venues in relation to cultural diversity implementation.

A study on cultural diversity implementation in Great-Britain underlines the crucial role that creative industries and the arts sector play in bringing different cultures together (Wood, Landry & Bloomfield, 2006). In relation to the business model canvas, cultural diversity is understood as a value proposition that adds value to society in any way. From the existing political debate in The Netherlands, the argument withholds that cultural diversity is valuable as it provides a representation of society as a whole ("De code English"). However, as pop music venues are also organisations who need to secure their existence somehow, it is interesting to see how cultural diversity can be valued in relation to other types of values, such as an economical value, an educational value and/or qualitative value. According to Porter (1996), value propositions have to satisfy customers' needs, solve their problems or provide values. Therefore, the value of cultural diversity will be discussed in relation to each organization both separately and collectively for the cultural music sector in Amsterdam, Rotterdam and Utrecht. Regarding cultural organization's stakeholders, these include mainly its public, personnel and partners. Furthermore, the organizations need a strategy that aligns with its values in order to achieve its mission and goals (Rodriguez, 2016), which will be discussed into more detail in the next section. Therefore, this study will look at how cultural diversity could be of a value to each organization and the cultural music sector.

Throughout this research, the adjusted business model canvas in figure 1 will be used as a guiding line to help structurally detect and discuss cultural diversity in the context of cultural pop music venues. It is important to note however that the adjusted model focuses greatly on the indicators that are included in this research. The model is meant to understand the process of cultural diversity implementation, while challenging the practicality of the four indicators as described by the Code Cultural Diversity.

2.4 Towards a strategic communication tool

When working towards a practical and strategic communication tool, it is first important to understand how organisations can use strategy to increase revenue and create a strong brand. Porter has described the importance of competitive advantage for

commercial businesses. It must be noted that most organisations in this study concern non-profit organisations, which could be perceived as a point of critique on the practicality of a business model canvas for the cultural sector. Some cultural organisations believe that the business model concept cannot be applied to the cultural sector, as their main objectives are not limited to generating revenue mostly. However, as IETM mentions in a study on business models for arts and cultural organisations, the model *can* be applied to this sector. IETM explains this by claiming that the core of business models is actually much less complex than that: 'If an organisation has a way to create, deliver and capture value'. Competitive advantage can be achieved by implementing one of several competitive strategies (Porter, 1985). For the first strategy, the firm's objective is to be the lowest cost producer within the entire sector the firm is located in. An organization can apply a differentiation strategy, if the value is considered as unique to the organization (Porter, 2001). However, in relation to the Code Cultural Diversity, cultural organisations are expected to implement cultural diversity in their organisations. Therefore, it is interesting to see if pop music venues consider implementation of cultural diversity influences as a complicating factor to differentiate as an organisation in a competitive environment. Doing so, it is also important to discuss how pop music venues position themselves in relation to other music venues, especially within the same city. Do the pop music venues in this study co-operate for example or do they perceive each other as competitors?

As of 2018, cultural pop music venues in The Netherlands are not merely communicating through traditional media anymore. Like their publics, they can be found on several social media, such as Facebook and Instagram. According to Arora & Predmore, social media are not being used for marketing purposes only anymore. Instead of using social media solely as such, they can also function as a useful strategic communication tool for organisations, adding value to the entire value chain (Arora & Predmore, 2014). The authors describe four ways as to how strategic usage of social media can be valuable. For one thing, social media can help reaching audiences more efficiently as an alternative to the much time consuming and expensive offline communication channels. A second reason to use social media as a strategic tool is their ability to engage with audiences that would be less efficient with traditional media. As a consequence, the engaging character of social media helps to strengthen the relationships with organisations and its public. Thirdly, engagement with publics can help organisations to gain more insight into their relation with the public using data on sentiment and emotion (Arora & Predmore, 2014). And fourthly, organisations can create strategic value when social media are being used systematically throughout the organisation. This requires the organisation to become a social business, in which the organisation does not receive the advantages created using social media in a

static way. Instead, social organisations react actively and systematically upon the relationship with its customers (Arora & Predmore, 2014).

At the same time, traditional media are increasingly used less than its digital counterparts. According to Bruhn, Schoenmueller and Schäfer (2012), this increase was caused by the current development of fans using social media to keep themselves informed about certain brands they love, while at the same time being influenced to purchase products from this brand. However, as the authors state, the increasing power of social media on brand liking and purchasing behaviour has also led to the assumption that traditional media are becoming less important as a contributor to a brands success ().

Regarding the third strategic value, creating an engaging relation with publics, Instagram is used frequently by cultural organisations as an engaging communication tool (Budge, 2017). Furthermore, the social medium is currently dominating the social medium industry, alongside Facebook (Carah, 2014; Effing, Van Hillersberg & Huibers, 2016; Lella, 2015). As mentioned before, cultural pop music venues tend to use Facebook mostly to announce new events and ticket sale dates. This might not be surprising, as the social medium is known to function as a highly influential promoter for events (Epstein, 2018; "How to promote", 2018) as of 2018. Because this study is focussed on active implementation of cultural diversity, Facebook as a medium is not considered an ideal platform to research. Instagram on the other hand is being used for more purposes than merely announcing new music events. Therefore, this study focuses specifically on how pop music venues communicate both about their program and their external stakeholders on Instagram. Doing so, the study will focus on representation of cultural diversity regarding the four indicators and strategic external communication and marketing.

3. Methodology

3.1 Case descriptions

The case studies in this research include eight music venues located in the Dutch cities Amsterdam, Rotterdam and Utrecht. Among the venues included are: Paradiso, Melkweg, Sugarfactory, TivoliVredenburg, EKKO, De Helling, Rotown and Annabel. In order to compare the venues, this section discusses how the eight case studies involved in this study relate to each other. First, the case studies are discussed individually into more detail with a brief description how the venues position themselves in the cultural pop music sector, describing their most important objective(s) as an organisation. For each venue, this chapter will include a brief summary of its history, program, financial structure, capacity and geographical area. And finally, as the objective of this study is to structurally compare the venues involved, this chapter will conclude by highlighting major differences and similarities between the case studies, and an explanation of how these differences and similarities should be considered when comparing the venues regarding implementation of cultural diversity.

Paradiso

Pop music venue Paradiso has been established in 1968 as 'Cosmic Relaxation Centre Paradiso'. Paradiso is located near Leidseplein, one of the most touristic squares in the city centre of Amsterdam. The venue has two different concert halls within the same building; the Great Hall with a capacity of 1.500 visitors, whereas the Small Hall provides space for 250 people. Incidentally, the venue organises an event in its much smaller basement. Besides the original building in the city centre, the venue sometimes also organises shows in the Northern district of Amsterdam. Most of Paradiso's program is actually held within this additional venue called Paradiso Noord (Locaties & route, 2018). Paradiso Noord has a capacity of 550 visitors. Other locations that include Paradiso programming are: Bitterzoet, Oedipus Brewery, Zonnehuis Amsterdam, and several churches in the city, such as de Vondelkerk en De Duif. Incidentally, concerts are held at Cinetol and OT301. Some of these locations are generally more hybrid than the average pop music venue, offering other cultural disciplines such as movies, art expositions as well. According to the venue's own business plan, Paradiso functions as a leading venue which includes artists mostly because their relevance at a particular moment. Because the venue has multiple concert halls with capacities ranging from small, medium to large, the venue is able to offer a stage for artists in any stage at their career (Paradiso Ondernemingsplan 2017-2020). Financially, the venue receives subsidiary, and therefore its program needs to

be adjusted to certain requirements. Furthermore, any revenue obtained through ticket sales is invested in projects and program throughout the city (“Onze missie”).

Melkweg

Melkweg was established in 1973 as a cultural centre in a former milk factory. From the very beginning, the venue has been able to attract many different kinds of young people and sub cultures. When taking this culturally diverse history into account, it is expected that Melkweg will be more successful in implementing cultural diversity. Throughout the years, the venue has grown into a professional music venue, offering multiple stages for artists right before their big breakthrough (“About Melkweg”). Melkweg is located in one of the old milk factories in the city centre of Amsterdam, near Leidseplein. Because the venue is located in the city centre, the venue is easily accessible with public transport. The venue tries to represent “pop culture in the broadest sense”. Melkweg states on its website that “diversity in program and publics is what differentiates the venue from other pop music venues” (“About Melkweg”). Financially, the venue is a subsidized non-profit organisation. Melkweg offers music concerts and dance events as part of their “regular” program, which are held in two different concert halls. The biggest concert hall is called Max and has a capacity from 350 to 1.500 people (“Max”). In addition, their smaller concert hall OZ has a capacity of 200 to 700 visitors (“Oz”). Besides offering live concerts and dance events, Melkweg also organises other cultural activities, which are located in their cinema, theatre and art exposition space. These smaller areas are used for smaller concerts, movies, presentations, debates, workshops and other plays (“Cinema”; “Upstairs”, “Venue Hire”).

Sugarfactory

Sugarfactory is the third and final venue included in this study that is located in Amsterdam. Like Paradiso and Melkweg, the venue is based in the city centre near Leidseplein. The venue functions both as a nightclub and a live music venue, offering a program of “diverse entertainment” to a mainly young audience (“Manifesto”). The venue portrays itself as a nighttheatre, which tries to “stimulate integration and advancement” within art, theatre and music (“Manifesto”). The venue owns two different concert halls. The first concert hall, the Main Hall, has a capacity of 400 to 500 visitors, whereas the Small Hall has a capacity of 90 to 180 visitors (“Tech specs”). Based on the total capacity, the venue is considered as a medium sized venue, which will be defined into more detail later on in this chapter. Sugarfactory is an independent music venue, meaning that the organisation does not receive any subsidiary. Therefore, the venue does not explicitly have to justify its program to an external financial party such as the municipality of Amsterdam or Fonds

Podiumkunsten. Therefore, it is expected that Sugarfactory might be less concerned with implementing cultural diversity than other music venues in Amsterdam who are funded.

TivoliVredenburg

As Utrecht's biggest pop music venue, literally *and* figuratively, TivoliVredenburg is one of the more well known music venues in the Netherlands. The venue has been established in 2014, as a result of a merger between pop music venue Tivoli (1981-2014) and Muziekcentrum Vredenburg (1979-2007), which was originally more of a theatre venue. As of now, the venue tries to offer a "special and distinctive program, creating an atmosphere that suits everyone, in a concert hall that suits the occasion" ("Onze ambitie"). Located in the city centre of Utrecht and with the central station only five minutes away, TivoliVredenburg is easily accessible to citizens living near the city centre, as well as for people in The Netherlands willing to travel by train. The venue has received a relatively large amount of subsidiary ("Verkiezingen: wordt er", 2018) since its merger in 2014. As one of the leading cultural non-profit organisations, the justification of its large amount of funding is sometimes topic of discussion ("Verkiezingen: in hoeverre", 2018). Compared to other cultural pop music in the Netherlands, TivoliVredenburg is quite large. The venue consists of nine floors with a total of 5 different concert halls. Depending on the seating, Ronda has a capacity of 700 to 2.000 visitors, followed by Grote Zaal (1.717 to 2.000 visitors), Pandora (300 to 600 visitors), Hertz (544 visitors) and Cloud Nine (272 to 400 visitors). Cloud Nine's club area (also called Club Nine), is also used for concerts, club nights and congresses, has a capacity of 100 to 150 visitors. In addition, the venue also actively uses the spaces in between. As mentioned before in the method section, the squares can be perceived as a "sixth concert hall", covering up 40.0% of the entire building with a total capacity of 1.500 visitors ("Pleinen"). The many concert halls and in-between lounges and squares with different formats and capacities are things that differentiate TivoliVredenburg from the other music venues included in this study. Therefore, this difference will be taken into account when conducting the interviews to see if venue size (and format) is considered an important factor for stimulating or complicating diversity implementation. Furthermore, the venue sometimes collaborates with other venues (De Helling & EKKO) in Utrecht.

EKKO

EKKO is the second out of three pop music venues in Utrecht that are included in this research. The venue is located in the northern-western district Pijlsweerd, closely to the city centre of Utrecht. EKKO was established in 1986 as Kulturcentrum EKKO. The venue has always included a vegetarian restaurant. The venue has been organising dance events since 1988, when techno, acid house and dance became popular music genres in town. The

venue has faced its difficulties when competition with other music venues intensified, while the venue was perceived as dark and uninviting (“Dertig jaar EKKO”, 2016). The venue used to offer a film program in the past as well. However, as there were enough initiatives in the city that offered a movie program already, the venue decided to cut its film program. As a result, the venue had specialized and defined itself as a pop music venue and could therefore no longer be considered a cultural centre. Many professionals who are considered as having a successful career in the music industry today have worked at EKKO in the past. Therefore, one important value that distinguishes EKKO from any other venue is its functionality as an educational centre for people with aspirations in the music industry (“Dertig jaar EKKO”, 2016). Financially, EKKO is a non-profit organisation and receives subsidiary from the municipality of Utrecht (L. Molle and L. Lindenhovius, personal communication, May 15, 2018). Therefore, it is expected that the venue does consider cultural diversity throughout its decision-making. Furthermore, the venue tries to offer a program that is innovative, with attention to quality and relevance of the acts and music involved. EKKO has one concert hall with a total capacity of 350 visitors. Doing so, niche program is also included. Even though the venue tries to offer its space to new artists and upcoming artists who are at the beginning of their career, the venue is unable to take such a financial risk because of its capacity of 300 people (“EKKO <3 ACU”, 2015). And finally, the venue is largely dependent on its volunteers, who are offered the chance to work at the venue to gain more professional experience in the music industry (“Over EKKO”).

De Helling

De Helling is located right outside of the city centre of Utrecht, in the newly developing area called Rotsoord. Offering a broad program, the venue defines itself as “raw and alternative” (L. Smulders, personal communication, April 26, 2018). Like EKKO and TivoliVredenburg, the venue is also a non-profit organisation that receives subsidiary. Like EKKO, the venue has one concert hall in the building. With a capacity of 450 visitors, the venue is considered as a medium sized pop music venue, which will be further explained in the next section. As of now, De Helling does not include a clear mission on its website. However, through personal communication, the venue has explained to be currently focussing greatly on developing its brand identity (L. Smulders, personal communication, April 26, 2018). This has to do greatly with the fact that De Helling is still in a phase of becoming an independent venue after Tivoli and De Helling decided to part its ways after the merger of Tivoli and Vredenburg in 2014. As the venue is currently right in the middle of this process and perceives establishing its brand as a priority, it is expected that De Helling does not currently considers cultural diversity actively in its decision-making. Furthermore, it is interesting to see if it can be valuable to implement cultural diversity in the branding process anyhow.

Rotown

Compared to the other subsidized venues in this study, Rotown is an odd man out when it comes to its position as a pop music venue in Rotterdam. While Amsterdam and Utrecht have several pop music venues in the city, music venues in Rotterdam have struggled to exist for the past 30 years. Rotown was established in 1987, when there was a need for a pop music venue (“Rotown geschiedenis”), and has been the only pop music venue to successfully guarantee its existence. However, as the municipality of Rotterdam has decided to cut deeply into the subsidiaries for music venues in the city, Rotown now receives a collective subsidiary with other music venues and cultural organisations, such as Maassilo, the Rotterdamse Schouwburg and V11. This shared funding is meant to organise more collectively with several shared projects all throughout the city (“Rotown geschiedenis”). Rotown is located in the western part of the city centre in Rotterdam. The building includes a restaurant and a café, with the main stage right in between the middle. The venue has a total capacity of 250 visitors. Therefore, the venue is considered as a small music venue. Even though the venue does not include a clear mission statement on its website, the venue does aspire to use the entire city to organise music events. This way, the venue hopes to stay a flexible organisation while providing a stage for both established and upcoming new artists (“Rotown geschiedenis”).

Annabel

Like Sugarfactory in Amsterdam, Annabel also forms a rare exception in the pop music venue sector by being an independent pop music venue. The venue is located in the city centre of Rotterdam, with other popular music venues such as BAR and BIRD right around the corner. Even though the municipality of Rotterdam had decided not to invest in a medium sized pop music venue anymore, Annabel's founder Aziz Yagoub decided to take a leap of faith by opening an independent pop music venue in 2015 (“Oprichter Annabel verruilt”, 2017). With the absence of subsidiary however, the commercial organisation is dependent on revenue obtained from ticket sales and catering industry. Annabel profiles itself as the “biggest pop music venue in Rotterdam”, offering a diverse program such as hip hop, pop music and electronical music (“Over Annabel”). The venue has one single concert hall with a total capacity of 1.500 visitors (“Poppodium Annabel aanwinst”, 2015). Therefore, the venue is considered as a large-sized music venue throughout this research. Even though the music venue does consider itself as a pop music venue, Yagoub explains that Annabel's dance events

Comparing case studies

To be able to compare and analyse the venues, there are some important similarities and differences that need to be considered beforehand. When looking at the venue's locations, Sugarfactory, Paradiso and Melkweg are all located near Leidseplein in the city centre of Amsterdam. As the venues involved in this research all offer a live concert program with similar genres and well known artists, the venues are competing directly to attract a similar audience in the city. Furthermore, this area in Amsterdam specifically attracts a lot of tourists. When considering cultural diversity, as well as the increasing amount of tourism and international people living in Amsterdam ("Diversiteit"), it is valuable to keep this interpretation of diversity in mind when conducting the research. When comparing financial structures, most venues (Paradiso, Melkweg, TivoliVredenburg, EKKO, De Helling and Rotown) are non-profit organisations that currently receive subsidiary. Therefore, these venues in particular are expected to actively stimulate cultural diversity whenever possible. Annabel and Sugarfactory on the other hand are both independent commercial businesses. Therefore, they are expected to perceive cultural diversity as slightly less important compared to the other venues. However, as both venues are located in highly culturally diverse cities, it is interesting to see if professionals in the industry perceive cultural diversity as valuable to their organisations anyhow. Another major difference concerns the age of the venues. While most venues were established before the 1990s, Annabel and Sugarfactory have a much less richer history compared to the other venues. In order to understand how a venue's brand identity is constructed, it is highly important to take its history including its target groups in the past into account. A more detailed overview of similarities and differences regarding the case selection will be discussed in the next section (see table 2).

3.2 Case selection

As the population of interest is narrowed down to Dutch pop music venues, this study focussed on at least eight pop music venues that are part of the units of analysis. All venues included in this study are referred to as "pop music venues", both by media or the organisations themselves. To keep consistency, the case studies included in this research will therefore also be referred to as such.

One important difference is that some of the selected venues are also referred to as "core venues". These venues receive additional funding from the Fonds Podiumkunsten, a special fund for performing arts in The Netherlands ("Subsidie programmering podium"). According to the Fonds Podiumkunsten, a core venue should meet a number of requirements to be considered eligible for funding. To draw a valid comparison between the music venues in this study, a couple of noticeable requirements as stated by the Fonds

Podiumkunsten were used (see appendix A). As some of these requirements as described by the Fonds Podiumkunsten can be considered as vague, some of the requirements were further specified in this study. One example is the reference to a “reasonable” ticket pricing, as Fonds Podiumkunsten does not mention a specific pricing range. However, in order to attract a wide range of audiences, the general ticket pricing should not be all too expensive. The biggest music venues of The Netherlands, such as Ziggo Dome, AFAS Live and Ahoy are much more internationally oriented, representing mostly highly successful artists from all around the world. Therefore, ticket prices are a lot more expensive. In addition, the venues are focussed mainly on well-known artists. In practice, this often means that the artists represented in their program are primarily internationally well known. As such, these venues are generally considered as commercial and internationally oriented concert halls, and therefore excluded in this study. Furthermore, Fonds Podiumkunsten explicitly mentions that the fund focuses on cultural diversity “in the broadest sense of the word” (“Over het fonds”). In practice, this leaves much to interpretation, as the concept is therefore still vague. Fonds Podiumkunsten seems to be handling a concept that should be considered more as diversity instead of cultural diversity. Therefore, this study will also look at cultural diversity from a broad perspective, taking also elements from the primary, secondary and third domains into account as described by Rijamampinina & Carmichael (2005).

To compare the venues even more concretely, a few additional requirements were included (see appendix B). As cultural diversity is a main concept in this study, the units of analysis were selected based on the following criteria addressed below.

The music venue:

- Is referred to by Dutch media and refers to its own venue as a “pop music venue” (in Dutch: poppodium)
- Has a minimum capacity of 200 visitors and a maximum capacity of 2.000 visitors
- Offers a nightclubbing program
- Is located in one of the following highly multicultural cities: Amsterdam, Rotterdam & Utrecht
- Has an Instagram page *and* official website

Criteria that were purposely *not* included:

- The venue does not have to be funded with subsidiary
- The venue does not have to be a non-profit organisation

While the music venues all do have a minimum capacity of 200 visitors and a maximum of 2.000 visitors, the venues were further compared according to visitor capacity

size. According to Fonds Podiumkunsten, Dutch pop music venues can be divided into small, medium and large sized venues, depending on its total visitor capacity, including all stages in case there is more than one. Venue sizes were based on the following visitor rates:

1. Small-sized: a total capacity of less than 400 visitors
2. Medium-sized: a total capacity between 400-999 visitors
3. Large-sized: a total capacity of 1.000 or more visitors

Drawing on the rates above, the music venues were further distinguished into three categories (see appendix A). This way, the venues with different capacities can be studied both individually and as a dynamic in the city, but also through their capacity size. In order to be able to compare the units of analysis, the venues should preferably have a similar amount of visitors. However, this method would only be possible for some cities, as there are not enough large pop music venues that are located in large multicultural cities. In this light, it is more valuable to research cultural diversity by studying the dynamic of several venues within the same city. In the case of Utrecht for example, there are multiple pop music venues with smaller capacities venues compared to its biggest venue, TivoliVredenburg. At times, these venues collaborate. Therefore, studying how cultural diversity is currently implemented by only one of these venues would provide the study with data about one city that is considered far too one-sided. Instead, it is therefore interesting to see how cultural diversity is implemented by the venues separately from the perspective of their own organisation, but also collectively by reviewing how the venues relate to each other in stimulating cultural diversity. More concretely, it is interesting to see if the music venues are complementing each other regarding cultural diversity implementation referring to their programs, publics, personnel and partners combined. Furthermore, it is interesting to see if music professions consider the capacities of the concert halls as an important external factor that could influence implementation of cultural diversity.

Almost all music venues in this study were selected accordingly to these requirements, with the exception of Sugarfactory in Amsterdam and Annabel in Rotterdam. While most cultural music venues in The Netherlands are funded partially or fully by a cultural fund, Sugarfactory forms a rare exception in the industry as an independent organisation instead of being a foundation or assembly. The same applies for the relatively 'young' music venue Annabel, which has purposely started out as an independent since it's establishing in 2015 ("Oprichter Annabel verruult", 2017). However, Sugarfactory used to receive funding in the past. Furthermore, Sugarfactory refers to itself as a "cultural music venue". The same applies for Annabel, which also addresses itself as a "pop stage" and is also often referred to by Dutch media as such. And finally, the venue has a similar program

and publics in general, and meets all of the other requirements. Therefore, Sugarfactory was included to the selection in this study despite its newly found economical independence.

Geographically, the venues were selected based on their location in highly culturally diverse municipalities in The Netherlands (see appendix B). According to statistics by CBS, the most important cities that would meet this second criterion would be Amsterdam, Rotterdam and The Hague, with a total of more than 30.0% having a non-Western background in all three cities (“Bevolking naar migratieachtergrond”, 2016). Other relevant cities that meet all the criteria would be Utrecht (20.5%), Vlaardingen (17,2%), Eindhoven (16.7%) and Arnhem (16.3%). From these statistics only, it would be most relevant to include Amsterdam, Rotterdam and The Hague. However, because multiple pop music venues with different capacities exist in Utrecht (as opposed to The Hague), the decision was made to include Utrecht and to exclude The Hague.

Table 2: Case selection

	Music venue	Location	Type of organisation	Subsidized	Year established	Venue size
1	Sugarfactory	Amsterdam	Independent	No	2005	Medium
2	Paradiso	Amsterdam	Non-profit	Yes	1968	Large
3	Melkweg	Amsterdam	Non-profit	Yes	1970	Large
4	De Helling	Utrecht	Non-profit	Yes	2000-2003* 2003-2014** 2014-now***	Medium
5	EKKO	Utrecht	Non-profit	Yes	1986	Small
6	Tivoli- Vredenburg	Utrecht	Non-profit	Yes	1981-2014 1979-2007 2014-now	Large
7	Annabel	Rotterdam	Independent	No	2015	Large
8	Rotown	Rotterdam	Non-profit	Yes	1987	Small

* as De Vloer, ** as Tivoli De Helling, *** As De Helling

3.3 Data collection

As for the data collecting, this part has been conducted in two phases. The first phase included a thematic analysis on two specific communication channels as units of analysis: 1. Instagram and 2. The music venue’s official websites. More specifically, the analysis was conducted analysing a total of 400 Instagram posts as posted by eight Dutch pop music venues. Doing so, a total of 50 Instagram posts were analyzed for each pop music venue. These 50 Instagram posts were then analyzed, using the most recent images

within a time period of one year. Instagram as a medium is interesting to focus on specifically, as it is a medium that is very graphical because it is mostly visual. Using visuals instead of merely written posts can help in this empirical study to detect to what extent cultural diversity is represented within the imagery. Accompanied with the photos, the posts also provides additional short texts, hash tags and tags. It must be stated that, in general, audiences on Instagram are relatively young, as most Instagram users are aged between 18 and 29 years old (York, 2017). Therefore, this specific social medium is not all-inclusive regarding *reaching* older publics. However, there is another reason as to why Instagram is more interesting to study than the more age inclusive social medium Facebook for example. As pop music venues use the more general medium Facebook primarily for promoting Facebook events, studying this medium in relation to cultural diversity implementation would not provide enough relevant data. As visuals on social media are becoming more important than ever, Instagram is a relevant medium to study (Pink, 2013; Rose, 2015). Also, it is important to research cultural diversity also by looking at imagery and representation, as pop music venues do use visuals and social media to reach their audiences. From this light, Instagram would also be most suiting. It must be said however that Instagram in general also tends to have a younger audience, so the medium might be used very differently than Facebook for example. Even though Facebook was not considered as the most ideal communication channel to study regarding cultural diversity, the interview questions in this study did focus on other media channels as well. Regarding the time frame, the Instagram posts are studied within a time range of one year. This way, any results in the study on cultural diversity implementation are very unlikely to be a result of chance.

The second communication channel has been part of the analysis, regards the venues' official websites. The official website is usually a site where an organisation is able to profile and communicate its brand, which often includes mission statement and general info for all of its publics. This could be useful to gain more understanding in their overall target group. Furthermore, the websites could give more insight into how music venues would like to profile themselves. Subsequently, this information can be useful as an additional reference for comparison when analysing the Instagram channels. In total, this would come down to eight websites as part of the units of analysis. Table 3 below provides a more detailed an overview of the analysed websites.

Table 3: Data collection (online communication)

Case	Official website	Instagram page
AN	https://www.annabel.nu/	https://www.instagram.com/annabel_nl/
EK	https://www.ekko.nl/	https://www.instagram.com/ekko.nl/
DH	https://www.dehelling.nl/	https://www.instagram.com/dehelling/
RO	https://www.rotown.nl/	https://www.instagram.com/rotownrotterdam/
MW	https://www.melkweg.nl/	https://www.instagram.com/melkwegamsterdam/
PA	https://www.paradiso.nl/	https://www.instagram.com/paradisoadam/
SF	https://www.sugarfactory.nl/	https://www.instagram.com/sugarfactorynl/
TV	https://www.tivolivredenburg.nl/	https://www.instagram.com/tivolivredenburg/

* AN=Annabel, EK=EKKO, DH=De Helling, RO=Rotown, MW=Melkweg, PA=Paradiso, SF= Sugarfactory, TV=TivoliVredenburg

In addition to the online communication channels in this study, the most important information was expected to be collected when conducting interviews. This was done by conducting a total of eight semi-structured in-depth interviews representing eight pop music venues. Participants included in this study all had a professional job as a decision maker as a marketer, programmer or, in the case of Melkweg, as Managing Director. While this research focussed cultural diversity throughout all organisational activities, conducting the interview with both a programmer and marketer was considered as ideal when preparing the research. Regarding time, quality and quantity of data collection, the interviews should ideally take about 45 up to 60 minutes for each interview. However, as marketers and programmers in the music industry are not always available for that amount of time, one interview took about 25 minutes in practice. Nevertheless, as the interview questions were prepared well beforehand, and because the participant in question managed to answer the questions in a very brief yet concrete way, this relatively short amount of time was not considered problematic for collecting the results structurally.

3.4 Operationalization

In order to find valid information on each venue's background, such its history and mission statement, the venue's websites were analysed as a first step. Even though the venue's websites were also later used when conducting the thematic content analysis, the websites helped to describe important background information first. Through this first phase however, it became apparent that important information was often missing on the venue's websites. Based on this first outcome, it became apparent that some background information needed to be asked in addition when conducting the interviews with the participants. Therefore, representatives of the music venues were asked about important information, and more importantly, a motivation behind.

To explore the topic of cultural diversity implementation, a pilot interview was conducted with a marketing employee at one of the music venues. Even though some topics that came up during this interview appeared venue-specific, the conversation showed that all four indicators as proposed by the Code Cultural Diversity are highly relevant to discuss. In addition, the websites and Instagram pages of the music venues were scanned briefly to detect any major patterns regarding how cultural diversity was represented (or not) on the venues's communication channels. When scanning through the websites, some venues appeared to include a lot of information on the venue's history. Therefore, it was also considered how a venue's history and reputation could potentially affect cultural diversity implementation. In general, the interview questions were structured mostly according to the four indicators.

The interviews were conducted between April 24, 2018 and June 5, 2018. Even though music venues were pro-actively approached, scheduling a concrete date did not always go efficiently because employees were unable to react or because they were unavailable in April and/or May. As this shifted the initial planning for the data collecting greatly, there was few time left to process the results. Nevertheless, data was collected including all eight music venues as planned initially. To keep the pace of the research going, the Instagram pages and websites were analysed in the meantime.

Because the aim of this research was mostly exploratory, the data collection phase and analytical phase were expected to be processes of frequent reconsidering and revising. Even though the units of analysis were studied and considered to provide useful base before carrying out the interviews, a small part of the theoretical framework has been revised mostly near the end of this research.

3.5 Data analysis

As for the analytical process in this study, the analysis is centred on detecting cultural diversity using a pattern matching procedure, which generally refers to a process of comparing theory-based patterns to observed patterns to see if any matching patterns could

be detected (Yin, 2014). More specifically, a flexible pattern matching procedure was used, which translates in putting more emphasis on basic theoretical patterns that are specified a priori in order to explore the patterns observed (King, 2014; Yin, 2009). As to detecting cultural diversity structurally as a concept, several forms of diversity were used as indicators. As Conjunctuurwijzer ("Poppodia en –festivals 2017-2", 2018) had previously published a study on cultural diversity implementation in the context of Dutch pop music venues specifically, the theoretical conceptualisation of cultural diversity in this specific study was used to define cultural diversity. In order to detect the process of cultural diversity implementation systematically within organisational activity, the four indicators program, public, partners and personnel were used as indicators to discuss cultural diversity in the interviews. To keep consistency, the same indicators were used to observe and detect cultural diversity implementation when conducting the thematic content analysis. Subsequently, the theoretical patterns were adjusted and revised throughout and after data collecting for comparison. This way, flexible pattern matching is more suitable for this study as it is exploratory to a great extent.

4. Results

In order to review how cultural diversity can be implemented more efficiently by cultural pop music venues in multicultural Dutch cities, this study included two different methods to evaluate cultural diversity implementation. Doing so, the four indicators program, public, partners and personnel as described by the Code Cultural Diversity were used as indicators to discuss throughout the interviews. Furthermore, the four indicators were evaluated on their practicality to implement cultural diversity, meaning that participants should ideally recognize the indicators when discussing cultural diversity implementation. Furthermore, it will be evaluated for each indicator how cultural diversity is important regarding this indicator specifically in the context of pop music venues. Even though results for the interviews rely greatly on participant's knowledge and personal professional experience, results are considered important as they indicate to what extent participants are informed and educated about cultural diversity as a concept.

The first part of the study consisted of a qualitative thematic content analysis to evaluate how cultural diversity is currently represented on the venue's website and Instagram (and how it can be represented more efficiently in the future). Analysing the websites and Instagram pages a priori provided the study with some new insights that were later addressed into more detail throughout the interviews. Even though the interviews include relatively few venues because of limitations regarding time and communication, the detailed insights obtained are valuable to understand cultural diversity implementation by cultural pop music venues in the highly multicultural cities Amsterdam, Rotterdam and Utrecht. When evaluating how cultural diversity is currently interpreted, implemented and valued by the pop music venues involved in this study, results showed that external factors such as a venue's size, geographical location, and public-to-public relations can be considered as influential factors in a venue's ability to efficiently implement cultural diversity. When building towards an advice for efficient cultural diversity implementation, these external factors were considered as important potential stimulators of cultural diversity when applied efficiently.

Commented [2]: Should I leave this out?

4.1 Strategic online communication

One aim of this study was to review how cultural diversity can be applied as a strategic communication tool. More concretely, a strategic communication tool enables music venues to implement and represent cultural diversity more structurally and visibly by using marketing and communication channels. Through a qualitative thematic content analysis, this specific part of the research focussed on how cultural diversity is currently represented and how it could be represented more efficiently using the Instagram pages and

official websites of the venues. As it is important to keep other communication channels in mind as well, participants were also asked about their current offline marketing strategies. Throughout the interviews, participants were asked about their online and offline communication channels and their website. The focus of this part of the interview was two-folded. First, the objective was to analyse how cultural diversity is currently reflected in their online and offline communication. As this study is also structured to formulate a practical advice, participants were also asked how cultural diversity *can* be reflected within their communication channels. While the interviews provided some crucial insights on the venue's motivations for their current communication strategies, the venue's Instagram channels and official websites were analysed in addition. Not only did this help to see how their strategies are implemented in practice. Conducting a thematic content analysis also added some insights that were sometimes not brought up by the interviewees themselves. When analysing how cultural diversity is represented on the websites regarding the four indicators as provided by the Code Cultural Diversity, results showed that cultural diversity is mostly represented in relation to a venue's program and partners.

As for the venue's program, cultural diversity is most visibly represented in the form of mentioning music genres. In general, these music genres could be detected implicitly in the venue's program schedule on the official websites, as the artists all represent specific musical genres. Similarly, this very same principle applies to the venue's Instagram posts, where musical genres are also represented both explicitly as well as implicitly. In addition, musical genres were mentioned explicitly on Instagram through post descriptions or by using hash tags.

Regarding public, one important take out is that music venues do not always address their audiences either explicitly or implicitly at all. To avoid further confusion regarding their audiences and in order to strengthen the organisation as a culturally diverse brand, it is could be valuable if music venues include a description of their audiences on their website. Furthermore, publics are sometimes mentioned in relation to age. Sugarfactory for example describes its public as being young, while TivoliVredenburg defines its public as broad as "everyone. From 2 to 92". Nevertheless, the venues sometimes use their Instagram page to show their audiences who their publics are. One example is TivoliVredenburg's post including some of their visitors, which they label as "TivoliVredenburgers". Using a label similar to the venue's name is a way of connecting audiences with the venue as a brand. By showing actual citizens from Utrecht, publics are much more visibly represented. As a result, they are more likely to be able to identify with the organisation as a brand. Furthermore, the publics are better informed this way about which publics would go to this particular music venue. Structural representation of citizens could therefore be a valuable strategy for cultural diversity implementation for pop music venues. However, in order for this strategy to be

successfully implemented, it is important to represent these publics as diversely as possible when showing civilians.

When analysing the websites regarding partners and other collaborating projects, these are not described in relation to cultural diversity in general. One important exception in this case is Rotown. This might not be very surprising however, as Rotown is the only venue that does not receive subsidiary for the venue only, but instead always collectively with other music venues in the city of Rotterdam. The venue frequently works together with venues that are sometimes considered as competitors. On their website, it is mentioned that, because of these collaborations, “music styles and genres align much better with each other”, but there is also less room for ego’s in the industry and isolation from other organisations.

The final indicator, personnel, is sometimes represented on the Instagram pages of some channels. One observation that stood out was that Sugarfactory, EKKO and Melkweg all occasionally include their employees on their Instagram posts and/or stories. This communication strategy of representing personnel on online communication channels was then further discussed throughout the interviews. Doing so, the interviews provided more insight into the venue’s motivation to use such a strategy and how this potentially adds to cultural diversity, which will be explained into more detail in the next section of this chapter.

4.2 Professional experience with cultural diversity

By conducting in-depth interviews, co-workers from eight different music venues were asked about their practical experiences concerning cultural diversity implementation and their interpretation of cultural diversity as a concept. The conversations generally led to insights regarding the participant’s personal experience as an employee at a music venue. Some results appeared mainly venue-specific, while some participants talked about their experience regarding the cultural music venue sector, or broader referring to the entire music industry or even the cultural sector. However, as these results are very limited in numbers, they cannot be considered as representative for any of these industries. Nevertheless, it is valuable to discuss grey areas and bigger trends regarding cultural diversity implementation in order to better understand the challenges that the music venues are facing and what opportunities lay in front of them. Furthermore, the conversations around cultural diversity at times also shifted to discussing other forms of diversity. Therefore, this chapter will also briefly include additional insights on how diversity is otherwise interpreted and implemented in different forms. And finally, the venues were also compared to each other throughout the interviews, as participants highlighted important differences between venues in other cities in the Netherlands as well. Because of this, the conversation was centred very much on the process of gentrification and segregation in

addition, comparing dynamics both *within* and *between* the cities Amsterdam, Rotterdam and Utrecht.

Interpreting cultural diversity

For the very first question of the interview, participants were asked how they interpreted cultural diversity as an employee working at a music venue. The idea behind this was to explore the interviewee's *initial* thoughts regarding this concept, without the conversation having shaped the participants' understandings. While this question in particular focused on the theoretical concept of cultural diversity and how this can be understood, some venues immediately referred to their own practical implementation of cultural diversity instead.

As for their interpretation of cultural diversity as a concept, cultural diversity was often directly connected to society, different publics or target groups, and different cultures. Table 4 below provides a more detailed overview of the different initial interpretations of cultural diversity.

Table 4: Interpretations of cultural diversity

Music venue representative	Interpretation of cultural diversity
Paradiso (E. Usidame)	"Providing a good representation of Dutch society, internally , on stage and through publics . And of what people want to see and hear."
Melkweg (G. van Itallie)	" <i>Diversity</i> is about getting invited to the party. <i>Inclusivity</i> is about being able to dance."
Sugarfactory (I. van den Berg)	"Bringing different cultures together at one place, regarding employees and program . [...] I'm also concerned with gender proportions, if that is related to this topic."
Rotown (T. van Hall)	"Providing a broad program [...] trying to reach diverse target groups ."
Annabel (B. de Jel)	"From a marketing perspective, the word target group comes to mind. Because a target group is often related to a piece of culture, a piece of background of people."

TivoliVredenburg (S. Wils)	“The <i>first</i> thing that comes to mind, is that there is still much to be done as of now. [...] It’s about reaching diverse publics , but also employees .”
De Helling (L. Smulders)	“Cultural diversity and sexual diversity are currently hot topics of discussion in the music industry, [...] regarding both program and employees .”
EKKO (L. Molle & I. Lindhovius)	“Being accessible to everyone [...]. To all citizens within society.”

Table 4 provides an overview of which of the four indicators (program, public, personnel and partners) were mentioned. To emphasize this pattern as such, the indicators detected in table 4 were marked in bold. When the professionals tried to define cultural diversity, the words **publics** or **target groups** were mentioned a lot, meaning that music venues tend to think of cultural diversity as their target groups as being diverse. A second common indicator that was connected to cultural diversity a lot was **culture**. This might not sound surprising, as the concept is half embodied within the terminology of cultural diversity. However, culture as a concept was not clarified any further, except by B. de Jel, marketer at Annabel. De Jel adds that culture also contains “a piece of background of people” (personal communication, May 3, 2018). Furthermore, some music venues explicitly connected cultural diversity to **society**. Paradiso explained this very specifically as providing a good representation of Dutch society through public, program and partners. The venue added that societal demand should be reflected within this representation, referring to what citizens in The Netherlands want to see and hear. EKKO directly explained the relation between society and cultural diversity in the context of accessibility. In this light, the music venue can be understood as a place that is open and welcoming to each citizen within society. Some music venues emphasized cultural diversity regarded their **employees** as well. Therefore, the indicator personnel, as proposed by the Code Cultural Diversity, is an indicator some music venues are aware of when thinking of cultural diversity.

Furthermore, some venues specified a little bit more how cultural diversity can be reflected in practice, namely through program, employees and publics. The fact that the venues directly referred to a lack of implementation by the industry indicates that music venues are at least aware of the fact cultural diversity is perceived as an important issue by Dutch politicians. Furthermore, the venues sometimes specified three of the indicators as provided by the Code Cultural Diversity when asking about cultural diversity implementation. The fact that three out of four indicators were mentioned in the beginning of the interviews,

indicates that the music venues are aware of the Code Cultural Diversity, especially since the Code was never mentioned by the interviewer during any of the interviews. For Melkweg, this became apparent at the beginning of the interview. When being asked about an interpretation of cultural diversity, Van Itallie directly referred to the Code Cultural Diversity and the four indicators. However, even though not always mentioned explicitly during the interviews, some venues do mention the Code on their website, which will be discussed into more detail in the second section of this chapter.

To conclude this section, even though some common indicators were mentioned at times, the individual interpretations of “cultural diversity”, “culture” and “diversity” show that the theoretical concepts are mostly connected to some of the indicators public, program, partners and personnel as described by the Code Cultural Diversity. In addition, cultural diversity is sometimes interpreted and discussed in relation to other dimensions of diversity, such as gender diversity and sexual diversity. And finally, cultural diversity is also interpreted in relation to a potential solution to stimulate cultural diversity. In this light, cultural diversity was mentioned in relation to the role of the music venues, which should be accessible and inviting to publics. This indicates that, regardless of the obstacles that music venues are facing, some music venues are aware of where to start with implementing cultural diversity in their organisation.

The value of cultural diversity

This part of the interview focussed specifically on how cultural diversity is currently valued by Dutch cultural pop music venues. When asking the venues how cultural diversity can be of value to their organisation, a few common values were shared by most venues. Firstly, cultural diversity can be understood as a **symbolic** value, as most venues agreed that cultural diversity can function as a representation of society. Most venues explain this by highlighting that representation of society is important to them. Sugarfactory’s programmer I. van den Berg explains (personal communication, April 24, 2018): “I think the *first* step is representation. So, symbolically, [...] you want to have more diversity in your program.” Most music venues connected the practice of representation of cultural diversity to their program, while some music venues also thought of representation within marketing channels. In this light, the venues align with the Code Cultural Diversity regarding how cultural diversity could be valuable. S. Wils, programmer at TivoliVredenburg, further explains cultural diversity as both a symbolic and **societal** value, noting that, it is a necessity for each music venue that aspires to be relevant to “offer a program for *contemporary* Dutch society” (personal communication, May 25, 2018). Some music venues highlighted the importance of cultural diversity as an **educational** value. According to E. Usidame (Programmer at Paradiso), this particular value of cultural diversity is currently under appreciated by some music venues in

The Netherlands. Usidame perceives cultural diversity as an important educational task for each pop music venue (personal communication, May 22, 2018):

“The only thing you have to do is to bring people together. Public with artist, but *also* public with public. We try to bring people together who might not *expect* to get in contact with each other in the first place. For example by offering a program in the Grote Zaal while offering something entirely different in our Kleine Zaal. Everyone is allowed to watch both shows, so people experience something very different than they normally would have.”

This specific quote shows an example of understanding the venue’s customer relations as a broader dynamic. While most venues addressed their publics regarding how they relate to a venue’s program and marketing channels throughout the interviews, some music venues also discussed how different kinds of publics are relating to each other.

Overall, results showed that the value of cultural diversity appears mostly venue specific, even though some venues agreed on its societal and educational value at times. Economically, cultural diversity is seen as both a curse as well as blessing for their organisation. While concluding so, is important to keep in mind that not every venue has the same budget and financial model. Therefore, it is not surprising that some venues are struggling a little bit more with implementation of cultural diversity than other venues. Even though all venues do perceive cultural diversity as valuable to their organisation, the challenge for most venues is to find a balance between booking a diverse program, spending enough on efficient marketing and communication, and avoiding financial risks that can be fatal for the existence of the organisation in the long run. Furthermore, the venues generally differ much in their opinion on how much of a priority they perceive these values of cultural diversity within their organisation. While some venues do think the values mentioned before are important, they also highlight they do not actively prioritise these values in their structural decision making, which will be discussed into more detail in the next section.

Implementation of cultural diversity

One of the objectives of this study was to evaluate the practicality of the four indicators program, public, partners and personnel as proposed by the Code Cultural Diversity regarding cultural diversity implementation. Therefore, a great part of the interview focussed on discussing how cultural diversity is currently implemented by the cultural pop music venues involved regarding the four indicators. Throughout the conversation, participants would almost immediately refer to the first three indicators, program, public and partners when asking how they approach cultural diversity. Therefore, it appears that these

three indicators in particular are consciously considered important areas to stimulate cultural diversity. Regarding the fourth indicator, personnel, most music venues mentioned their organisation is less culturally diverse when it comes to the decision makers. However, there are also few exceptions to this pattern, which will be discussed later on in this section.

When asking the participants in this study about how they approach cultural diversity as an employee of a pop music venue, a lot of similarities were detected in their answers. In general, the music venues emphasized they are highly concerned with cultural diversity. This indicates that Dutch music venues are seemingly willing to implement cultural diversity in their organisation, as was explicitly confirmed by most music venues during the interview. As for active implementation of cultural diversity however, most venues expressed that cultural diversity is not implemented that much regarding their program, public and personnel. The venues described many reasons for this current lack of implementation, which will be discussed into more detail later on in the next section.

As for the first indicator, program, it is first important to note that most venues think of their 'program' as separate categories. Usually, the venues offer a "regular" program, which generally includes live concerts. In addition, the venues offer a nightclubbing program. As for their regular program, most venues agreed that cultural diversity is mostly reflected by providing diverse genres and artists. More generally, venues would specify their answer by mentioning a variety of music genres, such as hip hop, rock and punk. Furthermore, most venues add that providing a diverse program is not enough, and that implementation regarding other areas is a requirement to efficiently stimulate diversity. Also, when asking participants whether they think providing a niche program contributes to cultural diversity, venues were more sceptical. Even though most venues agree that offering a niche program adds to cultural diversity, the venues also highlight that this effect is very limited. Some music venues clarified that these niche publics consist of highly specific and relatively small target groups. S. Wils (programmer at TivoliVredenburg) adds that it would therefore be much more effective to attract larger minority groups. Another important take out is that all music venues agreed it is easier for pop music venues to implement cultural diversity in their nightclubbing program compared to their "regular" live concert program. Some venues explain this by highlighting that the nightclubbing public can be perceived as a separate scene. According to some interviewees, the nightlife scene has always been diverse and accepting at heart, because the scene provides minority groups in society a place where they felt welcome. Some venues tended to focus on publics when being asked about the venue's program. This tendency indicates that public and program are often intertwined.

When asking the venues to extent cultural diversity is currently reflected through their publics, the venues mentioned the publics are mostly dependent on the artist or show. While particular music genres might attract similar audiences in general, the venues replied their

audiences can differ greatly for each artist or show at times. In general, most venues addressed that it is sometimes difficult to evaluate their publics on how culturally diverse they are. Especially when cultural diversity is seen from an ethnic perspective, most music venues express they find it difficult to evaluate diversity in ethnicity. When asking the venues if it is easier to detect and evaluate audiences based on subcultures, all venues agreed. Additionally, the venues were asked which publics they *intend* to reach. In their answers, all venues responded they wish to reach “everyone”. As for interpreting “everyone”, the venues refer to each citizen in their own city, even though some venues sometimes also try to reach publics outside of the city they are located in. At the same time, the venues highlight that it is difficult to reach everyone in practice, even though this is the aim.

One of the reasons for *not* implementing cultural diversity that was mentioned the most was that, even though the venues think it is important, cultural diversity is not a priority to most organisations as a daily task. Instead, it is much more perceived as an additional value and task. As I. van den Berg, programmer at Sugarfactory, explains (personal communication, April 24, 2018): “I think we are *concerned* with it, but we are not *actively* implementing it yet. But this *is* something we want to do and [...] something we *do* find important.” Furthermore, a lack of time, knowledge and avoidance of fatal financial risks were given as an explanation by most venues.

However, some music venues do perceive cultural diversity as a major factor in their current decision making as an organisation, including Melkweg and Paradiso. For Paradiso, cultural diversity is consciously reconsidered and reviewed by its programmers during weekly meetings. For Melkweg, cultural diversity is actively considered regarding public, program and partners, but also when hiring or even promoting employees. Thus, the organisation is implementing cultural diversity according to the four indicators as proposed by the Code Cultural Diversity. Of these four indicators, implementation regarding employees appears to be tough especially, according to G. van Itallie, managing director at Melkweg (personal communication, June 5, 2018):

“Inclusivity is *tough* for pop music venues, because a great part of our employees for example are working only temporary or as a student. [...] So there is always a *selection*. But we do want to attract a more diverse group of employees regarding their ethnicity but also other forms of diversity. [...] But also regarding higher positions.”

In addition, Melkweg, TivoliVredenburg and Paradiso emphasized that, in order for an organisation to perform efficiently with their cultural diversity implementation, music venues should always try to implement on all four levels, referring to the four domains of

public, program, partners and personnel. This very same principle was also brought up by G. Van Itallie (personal communication, June 5, 2018), who emphasized that efficient implementation needs to be applied not only regarding public, program and partners, but “within the entire organisation [...] including the Board of Directors”. S. Wils (personal communication, May 25, 2018) explains how the current lack of implementation by the cultural music sector can also be understood as a “chicken or the egg”-dilemma:

“It all starts with offering a diverse program, which then in turn provides the opportunity to get in touch with people and expand your network. And then you’ll get in contact with people who are not just potential audiences, but who also might like to work here.”

When discussing the representation of employees regarding cultural diversity, Ilana van den Berg (Sugarfactory) highlights that the venue finds it important to be accessible and transparent for its audiences. Therefore, the venue also includes personnel within its Instagram posts at times. Ilse Lindenhovius (marketer at EKKO) and Lisa Molle (programmer at EKKO) add that diversity is especially valued at EKKO regarding gender proportions (personal communication, May 15, 2018). Lindenhovius and Molle explain that EKKO’s Director, Marlies Timmermans, actively pursues the mission to have more women represented within the music industry. For one thing, the organisation currently includes a lot of female employees; from bartenders to marketers and programmers. Furthermore, Molle and Lindenhovius both emphasize that gender diversity implementation also means that EKKO actively tries to offer an equal program regarding the proportion of male artists and female artists (personal communication, May 15, 2018).

When asking the venues about how cultural diversity is stimulated through partnerships, all music venues agree that their partnerships and collaborations contribute highly to a more culturally diverse program and public. Most examples of partnerships that were given by the venues include initiatives that are focussed on non-Western music, such as *Other Futures Festival*, a non-Western science fiction festival, and *Yallah! Yallah!*, which is a club night playing electronic music from the Middle East. In the case of Rotown, the venue is obliged to share its subsidiary with other music venues in Rotterdam. As a result, the venue’s many partnerships provides them an opportunity to have a much broader program and reach through their combined program and audiences.

However, even though diversity in program and partners is implemented at times for most venues, the venues also explain that these culturally diverse initiatives do not necessarily attract a diverse audience. Thus, it is even more valuable to consider how marketing channels could contribute to stimulate a culturally diverse audience. When asking

the venues how cultural diversity is reflected in their marketing and communication channels, most venues mentioned that they usually approach their different audiences by implementing different tones of voices. Doing so, most venues segment their audiences into particular sub-categories of which they feel they can be recognized. For most venues, these segments are based on subcultures and genres, such as “hip hop communities”, but also “punks” or “hipsters”. These subcultures are then each approached by using a specific tone of voice of which the venues feel these audiences are most sensitive to.

Furthermore, other forms of diversity were discussed throughout the interviews to some extent. As mentioned before in this chapter, L. Smulders (night programmer and night marketer at De Helling) confirms that sexual diversity is currently an important topic of discussion in the music industry (personal communication, April 26, 2018). Smulders explains that, even though all music venues offer LGBT parties occasionally, some parties for these publics are visibly “much rougher” in Amsterdam and Rotterdam compared to the LGBT events that are being held Utrecht (personal communication, April 26, 2018). He adds that, for the LGBT parties in general, music is mostly “accessory to the events”, instead of their main selling point (personal communication, April 26, 2018). Furthermore, inclusivity regarding sexuality appears to be key instead of putting too much emphasis on the LGBT label. Lisa Molle and Ilse Lindenhovius (EKKO) explain that the LGBT parties they organise in EKKO are meant to attract anyone, regardless of their sexuality. This way, both LGBT audiences and heterosexual audiences are able to meet, while providing a space where LGBT communities can feel safe to go out. It shows another example of the value of cultural pop music venues as a meeting place (personal communication, May 15, 2018).

And finally, the venues were asked whether cultural diversity is more important in Amsterdam and Rotterdam than in Utrecht. All music venues agreed that cultural diversity is equally important for the cities Amsterdam, Rotterdam and Utrecht, as the venues were all very aware of the fact that all three cities are highly multiculturally diverse in general. And finally, the venues were asked whether the increase in tourism and internationals has an effect on their own program. Even though most venues did not exclude the idea that they will try to offer a program for these audiences in the future, they generally feel it is not a priority to focus on these target groups for now.

Complications and opportunities

While part of this research is to formulate a strategy for efficient implementation of cultural diversity, potential complications and opportunities were discussed. The interviews revealed some important potential external factors that either complicate or stimulate implementation of cultural diversity for pop music venues. As most of these external factors were mentioned by one specific venue only, the external factors found might not be

applicable to every pop music venue and each city in The Netherlands. However, as the external factors do provide more in-depth insights about the complications and opportunities regarding cultural diversity implementation for the venues involved in this study, it is important to include these results nevertheless.

One important factor that was mentioned as a complication for cultural diversity implementation, is the ability to evaluate cultural groups based on their ethnicity or sexual preference. When discussing the Dutch-Moroccan community and the LGBT community in Rotterdam as examples, B. de Jel, marketer at Annabel, explains: "I must say, that I am not able to see who is Dutch-Moroccan or not. [...] It is difficult to measure and I think they are not present in force" (personal communication, May 3, 2018). Regarding the LGBT community, De Jel emphasizes that inclusivity of all sexualities is mostly key, also during their "regular" club nights that are not specifically LGBT-themed: "[...] Everyone is welcome during our regular club nights. During those nights, you cannot really tell who is gay, hetero or transgender" (personal communication, May 3, 2018).

Another important external factor that was considered a possibly influential factor on cultural diversity implementation by most music venues is the process of social cohesiveness. Even though the three cities in this study are all relatively multicultural, the social cohesiveness within these cities can differ greatly. When comparing inhabitants *between* the three cities, all music venues agreed that they felt that the level of segregation within Amsterdam, Rotterdam and Utrecht is very different when comparing the cities. Most venues see this as an important external factor that complicates cultural diversity implementation for music venues. As social cohesion has increased rapidly and is expected to increase in the future as well, it is a challenge to keep up with the many different (new) cultures that have settled down in the country. For some music venues, alcohol is mentioned as an important factor that sometimes influences their program choices. L. Smulders, night programmer and night marketer at De Helling, explains: "Alcohol consumption has a *major* influence on a venue's program and should really not be underestimated. [...] I believe this is the most important barrier between pop music venues and the Dutch-Moroccan community in Utrecht" (personal communication, April 26, 2018). E. Usidame, programmer at Paradiso, adds that he experienced an increasing gap between a venue's public and program while working at de Effenaar in Eindhoven in the past:

"Because De Effenaar in Eindhoven is a large venue, cultural diversity was less of a priority [...] because you really have to fight to fill the hall with enough people, because it is much more difficult to fill that room compared to Paradiso's. And while doing so, certain decisions are made with the consequence of cultural diversity being less of a priority. I noticed it created a gap between what was going on in the city,

people living in the city and the program that was offered by the venue” (personal communication, May 22, 2018).

Even though Eindhoven was not included in this study because of practical reasons, the city is relatively culturally diverse, as mentioned before. From this quote, Usidame does illustrate an example of how a large pop music venue in a highly multicultural city in The Netherlands is struggling to create a balance in implementing cultural diversity and selling enough tickets to keep its head up financially. Furthermore, G. van Itallie (Managing Director at Melkweg) notes that some events even show a segregation of several publics within the very same event (personal communication, June 5, 2018). He explains that, while Afrolosjes (a hip hop and R&B music festival in Amsterdam) is successful in attracting an “ethnically mixed” audience, these diverse audiences are still segregated as they prefer to watch different artists as an ethnic group while attending the same event (personal communication, June 5, 2018). However, when cultural diversity implementation is perceived as an educational value in which different publics of different cultures can learn from each other, Afrolosjes represents an important first step in bringing different cultures together at one place. While there are some external factors that challenge implementation, there are also external factors that could actually be considered as opportunities to stimulate cultural diversity implementation. One opportunity for music venues has to benefit from their geographical area the venue is located in. Here lies the challenge to search for audiences in geographical areas that are closely located to the city, but who are not actively reached by any nearby music venue (yet). In the case of TivoliVredenburg for example, publics living in the Bijlmer area could be an attractive target group. As S. Wils explains, this public in particular is currently geographically difficult to reach for pop music venues in the city centre of Amsterdam, while it would take the “Bijlmer public” less time to travel to music venues in Utrecht (personal communication, May 25, 2018). At other times, external factors can be a little bit more complex as their influence might not be simply either positive or negative. One external factor that could either stimulate or complicate diversity for example is a venue’s building size. Some venues agreed that a large venue could raise the barrier for some audiences to enter the building at all. One specific example that was mentioned concerns the building that was constructed for TivoliVredenburg after the merger with Tivoli and Vredenburg. Compared to other cultural pop music in the Netherlands, TivoliVredenburg is quite large, having multiple floors and a total of 5 different concert halls. In addition, the venue also actively uses the spaces in between. As mentioned before in the method section, the squares can be perceived as a “sixth concert hall”, covering up 40.0% of the entire building with a total capacity of 1.500 visitors (“Pleinen”,). However, as Paradiso, Melkweg and TivoliVredenburg all mention, owning multiple concert halls within one building provides

music venues the opportunity to be a meeting place for different audiences within the same building on the same night. Therefore, the idea of concert venues as a meeting place for different audiences can be applied best when the venue is adjusted to do so. G. van Itallie explains that, even though Melkweg is not quite where the venue wants to be in connecting different audiences on the same night, the Managing Director is planning to reconstruct the building so the audiences are able to meet. Van Itallie explains that all concert halls in the venue will be connected to their newly restored café, which should function as a meeting place for all different audiences. Another idea that came to mind during the interview with Melkweg is to connect audiences waiting in the queuing lines with each other outside of the venue. This idea would be coherent with the idea of pop music venues functioning as a meeting place as mentioned before in this chapter. While visitors of different concerts at Melkweg are currently literally being divided by large fences in between them, removing those fences could help to connect these audiences with each other. However, as Van Itallie explains, one big challenge hereby is the fact that different events are sometimes competing with each other on the same night within the same building. Even though removing the fences could stimulate audience-to-audience relations (and thus potentially, cultural diversity) it is not always possible for these audiences to attend the other event because both events have to sell tickets.

And finally, some music venues highlighted that, even though they sometimes feel limited because of their financial resources, it is a necessity to take more financial risks often in order to really implement cultural diversity more efficiently and structurally. As I. Lindenhovius mentions, EKKO is currently actively taking a financial risk by organising Cosmosis, which is a new, occasional concert series with world music from underrepresented countries (“Cosmosis: EKKO’s nieuwe wereldkaart”, 2018). Lindenhovius explains: “I think Cosmosis is a good example of us *knowing* that [...] it will not be an immediate success when it comes to filling the entire concert hall with people. But we want to grow and try to fill this gap in Utrecht which a lot of other music venues are currently not paying much attention to” (personal communication, May 18, 2018). In addition, her colleague Lisa Molle highlights the importance of recognition for certain publics regarding the artists that are reflected in EKKO’s program. She explains that the idea behind “world music” as a genre is to attract people from a certain country by offering an event of an artist from this specific country. This way, some publics are ‘finally able to recognize music and artists from their country of origin’.

5. Conclusion & recommendations

By conducting in-depth interviews and a thematic content analysis, this research focussed on the question how pop music venues can implement cultural diversity more efficiently. To be able to answer this question, this study was centred on three major objectives. Because previous literature already showed that cultural diversity is interpreted very broadly, this research started out by first exploring how cultural diversity is interpreted in practice by professionals working at pop music venues. A first aim was to explore how pop music venues are currently implementing cultural diversity in relation to their program, public, partners and personnel. Another objective was to evaluate how cultural diversity *can* be implemented more efficiently. Doing so, it was important to discuss how cultural diversity can be of value to the pop music venues involved in this study from a professional's perspective. Furthermore, the four "P's" program, public, partners and personnel as proposed by the Code Cultural Diversity were evaluated on their practicality regarding cultural diversity implementation in the context of pop music venues specifically. And finally, the third aim of this study was to see how cultural diversity can be valuable to pop music venues as a strategic communication tool. Doing so, the interviews discussed how cultural diversity is both explicitly and implicitly present on their online and offline marketing and communication channels, and how these channels can be improved to stimulate cultural diversity regarding the four domains public, program, personnel and partners.

1. *Redefining cultural diversity*

In order to be able to analyse how Dutch music venues value and implement cultural diversity, as well as how they can implement cultural diversity more efficiently in the future, it was crucial first to explore cultural diversity as a concept, and more specifically, how this concept could be understood in the context of the Dutch cultural music sector. In general, cultural diversity is interpreted very broadly. Similar interpretations highlighted the importance of the role of music venues as a representation of Dutch society and a collision of different cultures coming together. Some venues further specified this idea as different cultures coming together at one place. This phenomenon of cultural collision at one place later recurred throughout the interviews and even appeared to be an important insight when working towards an advice for efficient cultural diversity implementation. All and all, cultural diversity is interpreted very broadly and inconsistently by the Dutch music venues involved in this study. One major outtake from these results is that this broad and inconsistent interpretation could have complicated any implementation of cultural diversity in the past so far. Therefore, it is advised to stimulate cultural music venues to create more dialogue, to avoid confusion on the topic in the future. Redefining cultural diversity into clear categories

can help music venues to have a better understanding of what they're doing when implementing and evaluating cultural diversity.

2. The value of partnerships and personnel

In general, cultural diversity is not a topic that is important or on top of mind for music venues in Amsterdam, Rotterdam and Utrecht in relation to their program, reaching their audiences and hiring new employees. Therefore, cultural diversity is not always implemented structurally for these three indicators specifically. However, cultural Dutch music venues do perceive cultural as a highly important additional purpose and value, instead of a core value according to most organisations. Even though there were quite some inconsistencies in the participant's answers regarding some questions, most venues agreed that implementation of cultural diversity is necessary to be of better service to Dutch society regarding program. As of now, cultural diversity implementation is mostly achieved by actively reaching out to specific partners that have the right knowledge and relevant network. As the venues are aware of the efficiency of using relevant partnerships, most venues are also actively reaching out to partners and initiatives to add more cultural diversity to their program and to help reach specific audiences more efficiently through their knowledge and networks. The websites provide the music venues with a possibility to explain their organisation and clarify its objectives and target groups. However, most websites can still be adjusted with complementary information regarding which audiences they are addressed to and how their program connects with their audiences. Whether this *should* include a separate section on cultural diversity is recommended if the venue has set cultural diversity as an objective for the organisation, even if it's not a priority. This way, audiences and program are more connected through the venue's brand identity. By analysing the Instagram posts for each music venue, cultural diversity could be detected most easily by analysing genres and artist origin. Sometimes, publics were represented in the posts as well. However, as it is very difficult to detect ethnic and social background just by looking at the visitor, as was also emphasized by the professionals throughout the interviews. This does not mean that social media are not valuable to contribute to cultural diversity within these organisations. By showing actual civilians from the city, publics are more visibly represented, and therefore more likely to be able to identify with the music venue. However, in order for this strategy to be successfully implemented, it is important to represent as diversely as possible when showing civilians within marketing channels.

3. External factors and opportunities

As a result from the interviews, many external factors came to light of which these venues think they complicate and/or stimulate active implementation of cultural diversity.

One possible factor that was considered to complicate cultural diversity implementation is the outcome that most music venues describe a very specific interpretation of the concept of cultural diversity, referring to one or more of the indicators program, public, personnel and/or partners. But also a venue's geographical location, history, venue's size and building construction, as well as the brand identity of music venues were mentioned as seemingly important external factors that could complicate or stimulate the process of reaching any new audiences. Paradiso and TivoliVredenburg expressed their concern for an increasing "gap between public and program" in the cities Utrecht and Eindhoven respectively. When comparing the different venues *within* the context of the city they are located in, each music venue seems to attract its own specific main audiences. In general, these audiences often do not go to the other venues within the same city because they have a preference for a specific venue. In this light, the venues actually complement each other, providing a larger audience as a result of much more reach. However, this does not mean their audiences will be automatically more diverse. While some music venues believe a complementary dynamic as such will lead to a more diverse program and audience, not every venue agrees with this matter. Nevertheless, external factors could also be considered as opportunities to stimulate cultural diversity more efficiently.

One prominent opportunity was brought up during interviews with Melkweg, EKKO and Paradiso was the strategy of music venues functioning as a meeting place. While these venues in particular emphasized the role of music venues as a meeting place for different audiences and cultures, one valuable strategy for cultural diversity implementation is to pay more attention to this particular function of music venues. When applying such a strategy, it is perceived as valuable when a music venue has multiple concert halls with different capacities. By offering multiple programs for different audiences on the same night, music venues are able to connect different audiences (and therefore different cultures) at one place. Through contact in the same building, audiences are then able to learn from one another regarding their different cultures and music preferences, which is generally seen as an important societal and educational value.

And finally, a valuable strategy is to reconsider geographical locations when approaching audiences through online and offline marketing and communication channels. For one thing, the idea was considered that some target groups are currently not being reached because of their geographical location. Therefore, it is advised to approach these audiences using the benefits of targeting more on a micro level through postal codes or specific city areas. Ideally, this would include a mixture of both online and offline marketing, if financial resources allow the venue to do so.

6. Limitations and further research

6.1 Limitations

It is important to note that, as it regards a policy advice, the Code does not necessarily reflect a practical framework for adding value to the music venues. Instead, the Code is considered as a potential building brick to evaluate and stimulate cultural diversity in cultural organisations, whereby the practicality of each indicator is challenged by discussing practical examples from within the music sector. Regarding representativeness, the research is quite limited with a total of eight conducted interviews. Therefore, results can not be considered as representative for pop music venues in The Netherlands in general. However, to be able to compare the music venues, it was not possible to conduct more interviews within the cities of Amsterdam, Rotterdam and Utrecht, as the total of 'pop music venues' existing is limited to the ones that have been interviewed. Also, these specific cities could be compared because of their relatively high multiculturalist population. As for analysing Instagram as a social medium, the research does not include one of its newest features Instagram stories. However, conducting such an analysis would not have been efficient for academic research, as Instagram stories are only visible and therefore traceable for 24 hours.

6.2 Strengths

Even though there are some limitations attached to this study, there are also many strengths. First of all, the study provides a valuable contribution to the very limited existing theory on cultural diversity in cultural organisations and the (cultural) music industry. By conducting interviews as a methodology, the study allows for more valuable in-depth information. This in-depth information appeared crucial not only for evaluating the cultural diversity indicators, but in addition, the results brought a lot more nuance to the current political debate. Secondly, this study meant to add a practical business perspective as well, meaning one of its objectives is to formulate an approach that helps pop music venues to use cultural diversity as a strategic communication tool that could potentially add more value to the organisation. A major objective and value in this study was to challenge the practicality of the four indicators that have previously been presented as "practical" to stimulate cultural diversity by the Code Cultural Diversity. Furthermore, the choice to conduct a mixed methodology provides the opportunity to compare participant's answers regarding cultural diversity with what is represented on their online communication channels. Therefore, results are not simply based on professional experience and stories, but covers implementation in practice through representation as well. Even though the venues emphasized that cultural

diversity is not really reflected in their marketing channels specifically, some important nuances were sometimes detected in their representation of publics and program. And finally, the research provides important in-depth context about how the music venues within one city are related to one another, by evaluating to what extent the music venues are complementing towards each other regarding cultural diversity. And finally, this research most valuable strength is to create and stimulate dialogue between venues and Dutch politics about the value of cultural diversity. By simply starting a conversation about the concept can help to create awareness and a reinterpretation of the concept in the first place. Without a proper overview of what cultural diversity is about in context of cultural music venues, it is impossible to implement cultural diversity at all.

Based on the outcomes of the interviews and thematic content analysis, this study recommends to explore practicality of a new business model. The proposed model can be used as a guiding tool for further research on cultural diversity implementation in the context of cultural pop music venues. The model includes all organisational activities that have been discussed throughout the interviews, while at the same time keeping the four indicators as proposed by the Code Cultural Diversity involved. Because not every domain has been discussed equally into detail and to further stimulate the practicality of each domain, it is recommended to use this model for further research on cultural diversity implementation for cultural pop music venues.

References

- Aanpak formuleren diversiteitsbeleid. Retrieved from <http://codeculturelediversiteit.com/de-code/aanpak/>
- About Melkweg. Retrieved from <https://www.melkweg.nl/en/info/about-melkweg/>
- Arora, P., & Predmore, C. E. (2013). Social media as a strategic tool: Going beyond the obvious. In *Social media in strategic management* (pp. 115-127). Emerald Group Publishing Limited. DOI: 10.1108/S1877-6361%282013%290000011010
- Babbie, E. (2015). *The practice of social research*. Nelson Education.
- Begrippen. Retrieved from <https://www.cbs.nl/nl-nl/onze-diensten/methoden/begrippen?tab=p#id=persoon-met-een-migratieachtergrond>
- Berkers, P., Van Eick, K., Enkhuizen, K., Van Vuuren, N., Neeleman, C., Lemstra, E., Sucu, S., Koning, A., Babij, M., and Weij, F. (2017). Onderzoek culturele diversiteit in de Rotterdamse cultuursector. Rotterdam, pp. 1-6. Retrieved from <https://www.rkcc.nl/wp-content/uploads/2017/12/Onderzoeksrapport-EUR-Culturele-diversiteit.pdf>
- Bevolking naar Migratieachtergrond. (2016, November 21). Retrieved from <https://www.cbs.nl/nl-nl/achtergrond/2016/47/bevolking-naar-migratieachtergrond>
- Budge, K. (2017). Objects in Focus: Museum Visitors and Instagram. *Curator: The Museum Journal*, 60(1), 67-85. DOI: 10.1111/cura.12183
- Carah, N. (2014). Curators of databases: Circulating images, managing attention and making value on social media. *Media International Australia*, 150(1), 137-142. DOI: 10.1177/1329878X1415000125
- Code Culturele Diversiteit. (2017, February 17). *Minister Bussemaker over de uitreiking van de CCD award 2017* [Video file]. Retrieved from https://www.youtube.com/watch?v=Rb7LtJ_0Db4
- Code Culturele Diversiteit (2011, April). Retrieved from <https://www.vnpf.nl/media/files/codeculturelediversiteit.pdf>
- Colbert, F. (2005), "The Piccolo Teatro of Milan: Theatre of Europe," *International Journal of Arts Management*, 7 (3), 66-73.
- Cosmosis: Ekko's nieuwe wereldkaart. (February 13, 2018). Retrieved from: <https://ekko.nl/nieuwsitem/cosmosis>
- Cox, T., Lobel, S.A., McLeod, P.L. (1991). Effects of ethnic group cultural differences on cooperative and competitive behavior on a group task. *Academy of Management Journal*, 4, pp. 827-847.
- De drie zorgen voor de cultuursector. (2016, November 14). *NRC*. Retrieved from <https://www.nrc.nl/nieuws/2016/11/14/de-drie-zorgen-voor-de-cultuursector-5246889-a1531646>

Dertig jaar Ekko: een beknopte geschiedenis. (2016, January 8). *EKKO*. Retrieved from <https://uitgeverij.ekko.nl/2016/01/08/dertig-jaar-ekko-een-beknopte-geschiedenis/>

Diversiteit. Retrieved from <https://www.amsterdam.nl/bestuur-organisatie/organisatie/sociaal/onderwijs-jeugd-zorg/diversiteit/>

Effing, R., van Hillegersberg, J., & Huibers, T. (2016). Social media indicator and local elections in The Netherlands: towards a framework for evaluating the influence of Twitter, YouTube, and Facebook. In *Social Media and Local Governments* (pp. 281-298). Springer, Cham.

Ekko <3 Acu. (2015, February 4). Retrieved from <https://ekko.nl/nieuwsitem/ekko-in-acu>

Epstein, D. (May 7, 2018). How to promote an event on Facebook: an epic guide. [Blog post]. Retrieved from <https://blog.bizzabo.com/how-to-promote-an-event-on-facebook>

Ferguson, J., & Gupta, A.K. (1992). Beyond "Culture": Space, identity, and the politics of difference. *Cultural Anthropology*, 7(1), 6-23.

Jennissen, Roel., Engbersen, Godfried., Bokhorst, Meike., & Bovens, Mark. (2018). De nieuwe verscheidenheid: toenemende diversiteit naar herkomst in Nederland. WRR, Den Haag. Retrieved from <https://www.wrr.nl/publicaties/verkenningen/2018/05/29/de-nieuwe-verscheidenheid>

King, Nigel (2014), "Using templates in the thematic analysis of texts," in Essential guide to qualitative methods in organizational research, Catherine Cassell and Gillian Symon (Eds.). London; Sage: SAGE Publications. DOI: 10.4135

Koopmans, R. (Ed.). (2005). *Contested citizenship: Immigration and cultural diversity in Europe* (Vol. 25). University of Minnesota Press.

Kulkarni, S. (2012). A study on cultural diversity management for Indian organizations. *Procedia-Social and Behavioral Sciences*, 37, 267-276. DOI: 10.1016/j.sbspro.2012.03.293

LAGroup. (2008). *De olifant in de kamer: staalkaart culturele diversiteit in de basisinfrastructuur*. Amsterdam. Retrieved from <http://files.goc.nl/files/pdf/Podiumkunsten/09%20Podium%20Olifant%20in%20de%20kamer.pdf>

Lella, A. (2015, April 2). *Which of the social networks have the most engaged audience?* . Retrieved from <https://www.comscore.com/Insights/Blog/Which-Social-Networks-Have-the-Most-Engaged-Audience>

Locaties & routes. (2018). Retrieved from <https://www.paradiso.nl/nl/over/locaties-routes/95/Manifesto>. Retrieved from <https://www.sugarfactory.nl/info/manifesto/>

Massi, M., & Harrison, P. (2009). The branding of arts and culture: an international comparison. *Deakin business review*, 2(1), 19-31.

Max. Retrieved from <https://www.melkweg.nl/en/info/venue-hire/the-max-2/>

Mazur, B. (2010). Cultural diversity in organisational theory and practice. *Journal of Intercultural Management*, 2(2), 5-15.

Museums Association. (2009, April 27). *Diversity toolkit: Practical guidance and advice for employers in the museum sector on introducing positive-action schemes and creating a diverse workforce*. Retrieved from <https://www.museumsassociation.org/download?id=98529>

Osterwalder, A., & Pigneur, Y. (2010). *Business model generation: a handbook for visionaries, game changers, and challengers*. John Wiley & Sons. DOI: 10.1111/j.1540-5885.2012.00977_2.x

Onze ambitie. Retrieved from <https://www.tivolivredenburg.nl/informatie/over-ons/organisatie/onze-ambitie/>

Onze missie. Retrieved from <https://www.paradiso.nl/nl/over/onze-missie/28053/>

Oprichter Annabel verruult Rotterdam voor Zuid-Afrika. (2017, December 16). *AD*. Retrieved from <https://www.ad.nl/rotterdam/oprichter-annabel-verruult-rotterdam-voor-zuid-afrika~a32b532ed/>

Over Annabel. Retrieved from <https://www.annabel.nu/over/>

Oz. Retrieved from <https://www.melkweg.nl/en/info/venue-hire/old-hall/>

Paradiso ondernemingsplan 2017-2020. Retrieved from https://api.paradiso.nl/storage/files/Paradiso_Ondernemingsplan_2017-2020.pdf

Pelled, L.H., Eisenhardt, K.M., Xin, K.R. (1999). Exploring the black box: An analysis of work group diversity, con ict, and performance. *Administrative Science Quarterly*, 44, pp. 1–28.

Pink, S. (2013). *Doing visual ethnography*. Sage.

Pleinen. Retrieved from <http://www.tivolivredenburgzakelijk.nl/pleinen/>.

Poppodia en Festivals 2017-2. (2018, January 2). Retrieved from <http://conjunctuurwijzer.nl/subbranches/poppodia-en-festivals-2017-2/>

Poppodium Annabel aanwinst voor Rotterdam. (2015, November 4). *3voor12 Rotterdam*. Retrieved from <https://3voor12.vpro.nl/lokaal/rotterdam/artikelen/overzicht/2015/november/concertverslag-balthazar-annabel.html>

Porter, M. E. (1996). What is strategy. *Published November*.

Porter, M. E., & Michael; ilustraciones Gibbs. (2001). Strategy and the Internet.

Rose, G. (2015). Visual research methods in an expanded field: what next for visual research methods?. *visual/method/culture*.

Rotown geschiedenis. Retrieved from <https://www.rotown.nl/info/rotown-geschiedenis/>

Subsidie programmering podium popmuziek (kernpodium). Retrieved from https://fondspodiumkunsten.nl/nl/subsidies/subsidie_programmering_podium_popmuziek_kernpodium/

Tech specs. Retrieved from <https://www.sugarfactory.nl/info/tech-specs/>

The code English language version. Retrieved from <http://codeculturelediversiteit.com/the-code-english-version/>

Use social media to promote your events in real time. (2015). *Special Events Galore*, 15(12).

Van Hemel, A. (2009). Culturele diversiteit in de Amsterdamse cultuursector. *Gemeente Amsterdam: Dienst Maatschappelijke ontwikkeling*. Amsterdam, pp. 2-26. Retrieved from <http://binoq.nl/lib/Documenten/best%20diversiteit%20&%20atana/Culturele%20diversiteit%20in%20de%20Amsterdamse%20Cultuursector.pdf>

Verkiezingen: in hoeverre moet de gemeente Utrecht grote podia en festivals met subsidie ondersteunen?. (2018, March 14). *DUIC*. Retrieved from <https://www.duic.nl/gemeenteraadsverkiezingen/verkiezingen-hoeverre-moet-de-gemeente-utrecht-grote-podia-en-festivals-met-subsidies-ondersteunen/>

Verkiezingen: wordt er te veel of te weinig gesubsidieerd vanuit de gemeente aan culturele instellingen? (2018, March 13). *DUIC*. Retrieved from <https://www.duic.nl/gemeenteraadsverkiezingen/wordt-er-te-veel-of-te-weinig-gesubsidieerd-vanuit-de-gemeente-aan-culturele-instellingen/>

Venue hire. Retrieved from <https://www.melkweg.nl/en/info/venue-hire/>

Wood, P., Landry, C., & Bloomfield, J. (2006). Cultural diversity in Britain. *A toolkit for cross-cultural cooperation*. Joseph Rowntree Foundation, York.

Yin, R. K. (2014). *Case study research: design and methods*. London: Sage Publications.

Yin, R.K. (2009). *Case study research: design and methods*. Los Angeles: SAGE Publications.

York, Alex. (2017, March 06). Social Media Demographics to Inform a Better Segmentation Strategy. Retrieved from <https://sproutsocial.com/insights/new-social-media-demographics/>

Appendices

Appendix A: Venue capacity and size

Small sized venues	Medium sized venues	Large sized venues
EKKO: 300 visitors	Sugarfactory: 400-750 visitors	Annabel: 1.500 visitors
Rotown: 250 visitors	De Helling: 425 visitors	Melkweg: 350-1.500 visitors TivoliVredenburg: 175-2.000 visitors Paradiso: 250-1.500 visitors

Appendix B: Website results

An overview of the analysed official website pages

B1. Website Sugarfactory

Indicator	Result
Mission statement	Being a venue where a young public is able to discover new talent .
Program	Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and artist's origin.
Public	A young public is mentioned.
Partners	A "diversity of organisations" is literally mentioned. No specific examples or further explanation is mentioned.

Personnel	N.A.
Other indicators	<p>There's a manifesto, based on André Breton's Surrealist Manifesto (1929). Sugarfactory's own manifesto includes the following values:</p> <ul style="list-style-type: none"> ○ Artistic ○ Cultural ○ Progressive ○ Independent <p>It is mentioned that Sugarfactory's independence is what makes the venue attractive.</p>

B2. Website Paradiso

Indicator	Result
Mission statement	Offering more than just pop concerts. Paradiso "explores the boundaries of (pop) culture)" and there is room for unique initiatives.
Program	<p>Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and artist's origin.</p> <p>Diversity is mentioned as a variety in music genres and other non-music-related program</p>

Public	Publics are mentioned as being diverse because of a diverse program. “Young and old, punks and people who adore Dutch folklore music”, who, according to the venue represent society.
Partners	Financial partners are mentioned. In this section, the public is also informed about how to fund the music venue as an individual.
Personnel	Paradiso has a separate section on its website where they explicitly mention diversity regarding their personnel policy. They are the only ones doing so of all the music venues.
Other indicators	The venue presents itself as a pop music venue, nightclub and “palace of culture” Paradiso explicitly mentions Code Cultural Diversity on its website

B3. Website Melkweg

Indicator	Result
-----------	--------

<p>Mission statement</p>	<p>Melkweg states it is a venue for pop music with a very broad interpretation. They are a venue for both established and new talent and offer the opportunity for new upcoming movements to be introduced to a broad audience. The venue says there is “diversity in program and public”, and even says it’s what makes the venue unique, in combination with the venue’s location and several spaces.</p> <p>The venue is described as a place where artists have performed before they reach a big audience.</p>
<p>Program</p>	<p>Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and artist’s origin.</p>
<p>Public</p>	<p>The website states the venue has always been a place where several subcultures collide (eg. hippies, punk, grunge, hiphop).</p>
<p>Partners</p>	<p>Melkweg states it believes in “international collaborations”, and therefore collaborates with the two organisations Liveurope and Trans Europe Halles. It is unclear whether this contributes to cultural diversity from the information provided.</p>
<p>Personnel</p>	<p>There is a seperate section about personnel, but diversity is not mentioned</p>
<p>Other indicators</p>	<p>Melkweg also presents a short overview of its history</p> <p>Melkweg literally mentions the Code Cultural Diversity on its website</p>

B4. Website TivoliVredenburg

Indicator	Result
<p>Mission statement</p>	<p>TivoliVredenburg states they are a venue for “everyone who loves music”, regardless of any genre and age. Therefore, they are always searching for a diverse program that is both surprising and progressive at the same time.</p> <p>Another mission is to maintain the building, implying that the venue also has to generate enough revenue to keep operating in the relatively large building.</p> <p>The venue also wants to contribute to the livability of the city</p>
<p>Program</p>	<p>Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and artist’s origin.</p>
<p>Public</p>	<p>Explicit mentioning of the word “everyone”:</p> <ul style="list-style-type: none"> ○ Everyone who loves music ○ Everyone from 2 to 92
<p>Partners</p>	<p>Financial partners are mentioned. There are also incidental partners for the program, which are represented in the agenda and Instagram posts.</p>
<p>Personnel</p>	<p>There is a separate page about the organisation/board in general, but not about employees or an employee policy</p>
<p>Other indicators</p>	<p>There is a separate page about the venue’s history</p>

B5. Website EKKO

Indicator	Result
Mission statement	EKKO mentions it's USP is having a good sense for any developments regarding pop culture and music. The venue says it connects visitors, organisers and personnel to the city of Utrecht.
Program	<p>Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and sometimes artist's origin.</p> <p>The website states the program is progressive, in which relevance and quality are important. Furthermore, the website claims there is "room for niche programming", that can't be offered elsewhere.</p>
Public	Public is not specified, but the venue says it connects public with the city of Utrecht.
Partners	Partners are not specified, EKKO says it connects organisers with the city .

Personnel	<p>Implicitly, EKKO describes major changes regarding their organisation. They underline that progression is seen as highly important to the organisation.</p> <p>EKKO states the venue is a working environment for anyone who wants to gain more experience regarding cultural entrepreneurship.</p> <p>The venue is dependent to a great extent on volunteers. This makes the venue more accessible regarding personnel. There is no specific profile mentioned for these voluntary jobs, as the venue is also a learning environment. This indicates experience is not a necessity.</p>
Other indicators	<p>EKKO is transparent about its developments within the organisation. The venue published the “EKKO book”, in which some highlights are mentioned, as well as developments in their side program and some testimonials of ex-workers and partners of the venue.</p>

B6. Website De Helling

	Result
Mission statement	Website does not contain a mission statement
Program	Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and artist's origin.
Public	No publics are mentioned on the website

Partners	No partners are mentioned on the website
Personnel	There is no separate page about personnel or employee policy
Other indicators	A lot of information about the venue as a brand is missing There is mostly practical information, such as the venue's location and FAQ's.

B7. Website Rotown

Indicator	Result
Mission statement	The website does not contain a mission statement
Program	Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and sometimes artist's origin. By working together with organisations such as Motel Mozaïque, Lantaren/Venster and BIRD, the venue claims to be able to provide space for both bigger, established names and "new, unknown talent". Program is more diverse because the program is much bigger thanks to its many collaborations .
Public	It is not mentioned what publics Rotown is trying to reach now, but the venue used to be a place where people from the music industry would come together to perform or watch.

Partners	<p>Rotown explicitly states it is “aspiring for collaborations now more than ever”.</p> <p>The venue mentions an advantage of these collaborations, as there is no more room for ego's and the venues do not work isolated from each other anymore. With their combined program, music genre and niches are much more diverse.</p>
Personnel	<p>There is a lot of information about past personnel and present personnel. This information is however not related to cultural diversity, but it describes the venue's history internally.</p>
Other indicators	<p>There is a separate page about the venue's history</p> <p>Instead of an informational page about the current venue, the website mostly focuses on information about the venue's history. Therefore, it is quite unclear what the venue is about currently regarding its mission, its publics and program.</p>

B8. Website Annabel

Indicator	Result
Mission statement	<p>There is no mission statement or information about the venue. It is unclear what the venue is about.</p>
Program	<p>Cultural diversity is represented in the online agenda by explicitly mentioning a variety of genres and artist's origin.</p>

Public	There is no mentioning of publics, except for a door policy regarding their nightclubbing program
Partners	No partners are mentioned on the website
Personnel	There is no information regarding personnel or personnel policy
Other indicators	Annabel has very limited information on its website. They have a very concise style of communicating to its publics: “Hello there...” “Come have a beer on our terrace or just come and dance during one of the many festivals and events”

Appendix C: Instagram results

The Instagram results are included separately via SIN-Online.

Appendix D: Translated summaries of interview results

D1. Sugarfactory

Even though cultural diversity is not a main objective, Sugarfactory perceives cultural diversity as an important issue. Cultural diversity is interpreted as “bringing different cultures together at one place, regarding employees but also with the program”. Furthermore, the programmer is personally concerned with gender proportions. The program is also dependent on what is offered to the programmer. Even though the venue is independent and therefore does not have the explicit order to implement diversity, Sugarfactory does try to stimulate cultural diversity by working together with initiatives with non-Western music or by approaching partners who represent certain ethnic communities in Amsterdam (eg. the Italian or Irish community). Furthermore, a programmer’s taste is influential on the program, as well as the venue’s location. In Amsterdam, there is more room to experiment.

Sugarfactory mainly attracts a highly educated and young Caucasian audience for the regular concerts, even though these publics vary much for each concert. However, the nightclub program attracts a much more diverse audience. Furthermore, the venue occasionally shows a “take over” on Instagram, where personnel is represented in a post. Sugarfactory chooses to communicate as such, not only to inform audiences about the organisation behind the venue, but also to be transparent and approachable.

D2. De Helling

L. Smulders is concerned with cultural diversity. Sexual diversity and gender diversity are topics of discussion in the industry. People in the industry are becoming more aware of diversity in program and within the organisation. De Helling is still in a transitional phase from Tivoli De Helling to an independent music venue. That is still very much a focussing point for the organisation and cultural diversity does not play a big role in that process. However, De Helling has always been “the black venue in Utrecht”. The venue has a good relationship with the Surinam/Antillian community in Utrecht, one of their most important target groups. Even when both De Helling and EKKO offered the very same dance event (such as De Danshall), the Surinam/Antillian community specifically chooses to go to De Helling. Smulders thinks this community does not feel welcome in EKKO. Furthermore, Smulders thinks a subsidized venue has a task to offer a place for everyone in the city. However, it is important that the target groups are big enough to fill the concert hall. Inclusivity is important, but does not have a priority. Cultuurhuis Kanaleneiland is actively trying to connect with pop music venues. However, there is still a big cultural gap between Dutch-Moroccan citizens and music venues.

D3. Annabel

B. de Jel interprets cultural diversity from a marketing's perspective as a target group, "because a target group is often related to a piece of culture, a piece of background of people". De Jel approaches cultural diversity using data. This means audiences are categorized into certain groups. Within these groups, certain sub cultures are represented. The tone of voice in Annabel's messaging is then adjusted to these subcultures. Information is for example shorter or consciously longer, depending on the audience's age. Nevertheless, it is difficult to visibly detect ethnic diversity on the dance floor. Cultural diversity is economically valuable and as a qualitative value. On the one hand, the venue tries to offer a broad program. However, on some events, visitors are drinking much less. This means decisions are sometimes made based on how many financial risks the venue wants to take. The city centre of Rotterdam is already very culturally diverse, which is a great benefit regarding the venue's location, but also when promoting shows. The venue collaborates with several partners in Rotterdam, and occasionally from Amsterdam, which helps to add more cultural diversity. De Jel does not perceive the other venues in Rotterdam as competitors; each venue has their own audiences, and the venues are also collaborating.

D4. Rotown

T. van Hall interprets cultural diversity as “offering a broad program [...] while trying to reach diverse target groups”. For Rotown, the value of cultural diversity is first educational, when a venue is able to show what kinds of publics it attracts. Secondly, cultural diversity can be of economical value, with the argument that “offering a very broad program enables to attract many different target groups instead of one specific audience”. As for their audience, Rotown wants to attract “anyone who loves music”. Diversity can be implemented in a venue's program by offering different genres and styles of music. The venue receives subsidiary to organise multiple events throughout Rotterdam. In the past, several previous pop music venues went bankrupt, such as Nighttown and WATT. Instead of building a new pop music venue, existing buildings are being used. Van Hall thinks this solution is working, because keeping a pop music venue running with productions all week is very expensive. Furthermore, the many partners are not really considered as competitors. Regarding marketing, the venue mostly focuses on communicating a consistent image of their brand, in which cultural diversity is not consciously implemented. Rotowns main focus is to attract people who like their brand or who like certain artists.

D5. EKKO

Cultural diversity is interpreted as “being accessible for everyone”, and for “everyone in society”. As a subsidized music venue, EKKO also interprets cultural diversity as something that needs to be considered while offering a program as broadly as possible and being accessible and interesting for everyone. In this light, the venue needs to be a meeting place for people. The value of cultural diversity is accessibility. In general, each audience has a preference for a certain genre. Therefore, EKKO tries to offer several music genres to include these different audiences. Some events are consciously created within a specific format to be accessible for everyone. These events (Yallah Yallah, La Nuit Tropique and Cosmosis) usually include non-Western music or “world music”. Especially with Yallah Yallah, EKKO is successfully able to attract Syrian refugees. EKKO is very concerned with gender diversity; the organisation includes many female employees and female artists are also much considered in the venue’s program. EKKO actively reaches out to partners (such as SYR and De Voorkamer) in Utrecht with a relevant network to reach specific audiences from different cultures and ethnicities. EKKO tries to be transparent and accessible with their rubric *In Beeld* on Instagram. And finally, the venue works with many volunteers. Many of them are foreigners or expats, who like to get to know new people.

D6. Paradiso

E. Usidame interpreted cultural diversity as “providing a good mirror of society. Both internally, as well as on stage and within publics. It should be a good representation of what goes on in The Netherlands, what kind of people are here and what they want to see and hear”. Cultural diversity is not a main objective, but Usidame does perceive it as an important task for every pop music venue to bring people together, “public with artist, but also public with public”. The value of cultural diversity is to bring different kinds of people together “who might not expect to run into each other”. By offering two concerts in the venue’s two concert halls for different audiences on the same night, the venue is able to function as a meeting place. Programmers try to evaluate on a weekly basis if the program is balanced enough. Regarding marketing, the venue relies on its renowned brand. Sometimes, shows are promoted in specific areas of Amsterdam to attract a certain target group. Paradiso collaborates a lot with external partners who have the knowledge to attract other ethnic communities. In relation with other venues in Amsterdam, each venue focuses on a different ethnic community or genre. Therefore, they complement each other regarding cultural diversity.

D7. TivoliVredenburg

As of now, the venue can still do a lot more. Cultural diversity is valuable because it allows a music venue to stay relevant for a contemporary society. As it is important to stay connected to society, it is highly important and valuable to implement cultural diversity. A first and direct step is to offer more culturally diverse shows. It is also important to reach out to organisations and individuals who can help with program and reaching certain publics that are difficult to reach. This also means going to certain neighbourhoods and offering shows through a specific booking agency. Also, it is highly important to expand the venue's network by contacting partners with the right knowledge. The goal is to be a venue for everyone in Utrecht. However, this is difficult to achieve in practice, even though the venue is trying. For now, we're focussing mostly on the larger communities, such as the Dutch-Moroccan community and the Dutch-Turkish community. Because of the merger of the old Tivoli and Vredenburg, and because the venue being relatively new, TivoliVredenburg is still developing its brand and in the process of redefining its audiences by including target groups who were not considered as relevant before the merger.

D8. Melkweg

Melkweg interprets cultural diversity as “getting invited to the party”. This sentence symbolizes that everyone should be welcome and be able to go to a music venue. For Melkweg, cultural diversity is part of its identity, as the venue has always been successful in attracting a culturally diverse audience. Even though this is an idea they have not been trying to actively communicate to their audiences, the venue is planning to do so more. Nevertheless, the venue did face its difficulties in keeping a diverse audience about ten years ago, when competing venues in Amsterdam made it difficult to attract certain target groups. As a result, Melkweg decided to organise an occasional hip hop dance event called Encore, which is able to attract a highly diverse audience. In general, the dance events attract a more diverse audience compared to concerts and other programs in the venue. Because the venue has multiple concert halls with other capacities, Melkweg is able to offer artists who are just starting out to well known international artists, which helps to attract many different audiences. Having multiple halls provides Melkweg to offer a program for different audiences on the same night. The venue wants to stimulate different audiences with each other further in the future, by connecting the different concert halls to the café, which should serve as a meeting place.

Appendix E: Additional e-mail from Sugarfactory

This e-mail was sent on May 31, 2018. Translated text:

Hi Eline,

I'm sorry, it took a while.

To get a better understanding I collected the business plans from Paradiso, Melkweg and Podium Mozaïek. Other venues I will exclude for now.

Paradiso: "it is never an aim in itself to reach a diverse audience. We see that as an additional value of an interesting program on its own."

De Melkweg: "wants to stay a leading venue when it comes to cultural diversity the coming years."

Podium Mozaïek: "stimulates, develops and presents an intercultural and disciplinary diverse program for a culturally diverse public who recognises themselves in this program, or who learns to get to know each other because of this."

Sugarfactory does not receive subsidy as opposed to most other venues in Amsterdam, and therefore the venue doesn't have the explicit assignment as put on by the municipality to address a culturally diverse public. However, we are a venue where cultural diversity is valued highly. This translates to our culturally diverse employees (mostly on the floor), but also the programs and the publics they will attract. Sugarfactory is open 7 nights a week. A club night will attract a more diverse audience by definition (house will do so more than techno), where Wicked Jazz Sounds (house/soul/jazz/world music) will attract the most culturally diverse audience. As opposed to Paradiso for example, we don't collaborate with partners such as Pera Marmoucha and Stichting Kindred who can help to stimulate cultural participation specifically. We do collaborate with an Italian and a Greek promoter for example, who both attract their own audience, and we're talking with an organiser of a Colombian festival now. In February this year we collaborated with Other Futures festival and Anadolu Ekspres, with whom we organised a Turkish live and club night categorised under the genre Turko-futurism. When I look at our live music program, this is still relatively 'white' if I'm allowed to say so. This is mainly the result because we offer a lot of indie music. So here is definitely more room for diversity (there is a wish to organise a two-monthly hip-hop night, where we would focus more on hip-hop, soul & jazz and also

similar programming as Cosmosis in EKKO. This is something we would like to see happen here as well). A next step would be to get the right partners involved. Melkweg focuses a lot on an urban program and therefore the venue attracts a much more diverse audience than Paradiso and Sugarfactory. A venue such as Podium Mozaïek is of course a nice example of a place where cultural diversity is really the main objective. To cut a long story short, I think you can divide the venues best by looking at the degree in which venues in Amsterdam are focussing on a culturally diverse audience, at which Podium Mozaïek scores best and Melkweg provides as a good second example. Sugarfactory and Paradiso can both do more. But there is awareness and there's definitely a wish to offer a culturally diverse program, but this is not the main objective.

Hopefully this can be of any help! When things are unclear let me know.

Best wishes,

Ilana van den Berg