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Appendix:
- Results of Motivaction’s audience study
The Holland Festival is the leading international performing arts festival in the Netherlands. Each year in June at a large number of locations in Amsterdam, the festival stages all performing arts disciplines: theatre, dance, music, music theatre and various interdisciplinary forms, deliberately looking for connections with other genres, such as visual art, digital art and film.

The Holland Festival stages adventurous art. Art that forces its audience to look at today’s world. Art that is relevant, high-quality and is not afraid to experiment. Works should ideally make an unforgettable impression: thanks to their content, the quality of makers and performers, and the experience provided.

Art expands the spectator’s horizon. This requires effort from the audience: sitting still, turning off phones and surrendering to the art work. The investment produces another perspective: insight into other people, other lives and other forms. The desired effect is to make people more curious and less likely to reject things that are strange to them. The festival wants to make its audience as receptive as possible to this kind of artistic experience and convey that taking risks is part of the endeavour. Good art turns spectators into contemplators, forcing them to think about themselves and the world, and challenging them to adopt a position in this world.

The Holland Festival is a place where works of historic importance are revived, topical and spectacular performances are staged, and new sounds are heard. The festival plays a leading role in introducing new names to a relatively large audience, without steering clear of artistic risk. This sometimes results in unforgettable experiences and sometimes in disappointment – which is also a characteristic of a vital and adventurous festival.

The regular selection of performing arts in Amsterdam and the rest of the Netherlands is large and of high quality. What the Holland Festival adds to this is work which other organisations cannot produce or stage – productions like FELA!, The Life and Death of Marina Abramović and Luigi Nono: Trilogy of the sublime – and adventurous, relevant international introductions. The festival also collaborates with other large, internationally-focused Dutch institutions and increasingly offers an international stage to ‘midcareer’ artists.
The whole selection comes together in Amsterdam in June. This concentration of art gives the audience a sense of urgency. The audience sees the Holland Festival as a hallmark of quality and is thus prepared to take risks. The concentrated period makes it possible to have themes in the programme and to juxtapose various portrayals of humanity and the world. An extensive context programme with debates, lectures and workshops increases the accessibility of the topical and innovative performances and adds depth to the repertoire. This situates the main programme in a larger discourse. The festival wants to encourage its audience to be adventurous, have differences of opinion and good conversations.

The Holland Festival audience is known for being open-minded, critical, enthusiastic and curious. To reach as broad and diverse an audience as possible, the festival makes its programming accessible by charging relatively low and differentiated prices, presenting art in public spaces and staging performances which appeal to audiences other than committed art consumers, including performances by Amal Maher, Kardes Türküler and the Syrian National Orchestra for Arabic Music. It also takes its responsibility as a large artistic organisation in the city, linking up with institutions and culture houses in the city such as De Meervaart and Podium Mozaïek.
2. ACTIVITIES AND REFLECTION

The Holland Festival programmes art with an enquiring eye cast on today’s world. A performance or concert must be relevant and showcase craftsmanship. The work must be thought-provoking and preferably not require prior knowledge. A good balance must also be struck between disciplines, between repertoire and new forms, and between various cultures and countries. The festival’s programming takes account of other festivals’ international productions and Dutch cultural organisations’ seasonal programming.

The festival’s artistic director Pierre Audi was succeeded by Ruth Mackenzie in 2015. She shares Audi’s artistic core values, but has given her own accent to the festival, including sensitivity to the world we now live in and a greater emphasis on the accessibility of the programming.

MUSIC, MUSIC THEATRE AND OPERA

Contemporary music, composed from the second half of the twentieth century to now, is an important part of the programme. When presenting repertoire, the festival always looks for a new perspective which illustrates that the work has retained its relevance. A highlight was the spectacular Luigi Nono portrait in De Gashouder (2014). Pierre Boulez was honoured with several concerts in 2015, and the relatively young Olga Neuwirth occupied centre stage in 2016. The composer in focus in 2017 will be Helmut Lachenmann. The festival is presenting three operas composed by George Benjamin in 2018, including a newly composed one. In 2019 the world premiere for the complete performance of Karlheinz Stockhausen’s LICHT has been planned (see box).

An original approach or new form of presentation is also crucial for the programming of new operas and music theatre productions. Good recent examples include Michel van der Aa’s Sunken Garden, Toni Morrison and Peter Sellars’s Desdemona, and Harry Partch’s Delusion or the Fury.

It is important for the Holland Festival to introduce new names and sounds alongside iconic repertoire. Every year it commissions compositions from composers working in the Netherlands whose work deserves a global stage, like Rob Zuidam (2013) and Calliope Tsoupaki (2014). The composers in 2016 will be Merlijn Twadlfather, Anat Spiegel and Yannis Kyriakides, and will include Kate Moore in 2017.

The festival will also continue to stage to pop and world music. Artists seldom perform at the festival in a regular setting, but in, for example, a theatrical setting (like the drummers in Roysten Abel’s The Kitchen, 2014), with film (Mogwai play Atomic, 2016), or in collaboration with musicians from another genre (Ben Folds and the ensemble yMusic, 2016). Performances like Kardeş Türküler and Candan Ercetin’s performance at the opening of the festival in 2015 combine influences and styles.

THEATRE AND DANCE

As with the music programming, the theatre and dance programming aims to create a mix of well and lesser known makers, and standard repertoire in compelling, contemporary productions as well as newly written work. Leading makers regularly return: Alain Platel is coming back in 2017 (after C(H)ŒURS in 2012 and Coup Fatal in 2014) with an adaptation of Mahler, in collaboration with the visual artist Berlinde De Bruyckere.

Tanztheater Wuppertal, which has been looking for a new direction since the death of Pina Bausch, will be performing new work in 2017. Robert Lepage is also returning in 2017 with his hyper-personal piece, 887. Partly because of his collaboration with
LICHT

It is to be the greatest and most spectacular project in the history of the Holland Festival and the Dutch National Opera. This year an assessment will be made as to whether it will possible to stage the world premiere in June 2019 of an integral performance of LICHT, Die sieben Tage der Woche by the German composer Karlheinz Stockhausen (1928 - 2007): a cycle of seven operas, one for each day of the week. The complete cycle is 29 hours of music. Stockhausen worked from 1977 to 2003 on this all-encompassing work of art about good and evil, and mankind. Many days and scenes in LICHT had their premiere at the Holland Festival. Like Samstag (1984), Montag (1988), Dienstag (1992) and the iconic Helikopter-Streichquartett in Mittwoch (1996). An integral performance of the entire cycle has never been achieved and will be an event of historical significance. It will be directed by Pierre Audi. In the coming years, the Royal Conservatoire in The Hague will offer a master course which will enable international talent to become proficient in performing this unique cycle, so that a new generation is trained to perform this exceptionally complex work. The Dutch National Opera, Holland Festival, Royal Conservatoire and international partners are collaborating to make this ambitious project possible.

MULTIDISCIPLINARY, FILM AND VISUAL ART

Besides the performing arts, film and visual art are becoming an increasingly important part of the programme. Makers work in an increasingly eclectic manner. For instance, the Swiss video artist/composer/turntablist Christian Marclay made a furore in 2013 with Everyday. Highlight in 2014 was Abel Gance’s screening (with a live orchestra) in the Ziggo Dome of the legendary film Napoleon (1927), as well as Matthew Barney’s epic River of Fundament. In the coming period, the multiannual collaboration with the Stedelijk Museum will involve presenting more (visual) art in public spaces.

DIGITAL

An important area of innovation is the development of digital art. Since Ruth Mackenzie’s arrival, the Holland Festival has been stimulating stage artists to create new work in the digital domain. The festival would like to examine how this technology can augment performances predominated by familiar theatrical conventions, like in Annie Dorsen’s Yesterday, Tomorrow (2015). But virtual reality also offers unprecedented opportunities which could lead to completely new art and art forms. Michel van der Aa’s interactive song cycle The Book of Sand (2015), accessible as an app and website, was the festival’s first fully digital production. Digital work by Sjaron Minailo and Anat Spiegel is being commissioned in 2016. The festival sees a role for itself promoting the exchange of information and collaboration between technical developers and artists. Where possible, the festival will collaborate with other institutions in the coming years to develop the requisite expertise and content.

George Benjamin, there will be particular attention for librettist and playwright Martin Crimp’s work in 2018. The festival also introduces unknown artists every year. Its focus is on talent that can be adequately received in the Netherlands. Like Simon Stone, who performed at the festival in 2013, and was successfully engaged by the Toneelgroep Amsterdam theatre company, Christiane Jatahy with What if they went to Moscow? (2015), and the Estonians Ene-Liis Semper and Tiit Ojasoo who will make their Dutch debut in 2016 with Die Stunde da wir nichts von einander wussten.

Special attention is being paid to presenting ‘midcareer’ Dutch theatre makers who are ready for an international stage. This strategy, which has been implemented over the past few years with De Warme Winkel and Wunderbaum theatre groups, will be continued in the coming years. Relevance is the most important aspect of the festival’s theatre programming. Work, known or unknown, must always be appealing or topical for a Dutch audience. Performances like Exhibit B (2013), Die Schutzbefohlenen (2014, about the refugee crisis) and Gardens Speak (2016, about the war in Syria) are good examples.
CULTURALLY DIVERSE
The festival has always been solidly rooted in European culture, and now increasingly focuses its programming further afield. The festival offers both traditional visitors and a culturally diverse audience the opportunity to see excellent work from various countries and cultures. The festival’s music focus in 2015 was on Turkey and the region, and performances by the Lebanese singer Fairuz (2011) and kafi singer Abida Parveen from Pakistan (2014) drew the attention of a broad audience too. In 2016 the Syrian National Orchestra for Arabic Music and the Moroccan Gnawa Oulad Sidi Ensemble will perform at the festival. The festival considers culturally diverse programming one of its objectives. This involves more than just bringing art from distant corners of the world; the festival collaborates with various institutions and communities in Amsterdam.

ACCESSIBILITY
The Holland Festival strives to make its programme accessible to as broad an audience as possible, by staging performances at the lowest possible prices, among other things. A good example is the Holland Festival Proms. This new festival tradition consists of five concerts at the Concertgebouw in a single day, costing ten euros per concert. By presenting a mix of classical music, pop and world music, the festival challenges visitors to get to know music that they would otherwise not listen to.

The festival also continues to programme art in public spaces. Like Fernando Rubio’s one-on-one performances at various locations in the centre of Amsterdam in 2015, the free Lunch concerts in the Rijksmuseum underpassage and the visual arts installations by Liam Gillick (2015) and Rirkrit Tiravanija (2016).
A SELECTION OF COLLABORATIVE PARTNERS

Ruhrtünnale, KVS, les ballets C de la B, Thalia Theater, The Royal Opera, Festival d’Automne à Paris, Wiener Festwochen, Tanzquartier Wien, Kunstenvestivaldesarts, HAU Hebbel am Ufer, Barbican Centre, Brooklyn Academy of Music (BAM), Africa Express, London Sinfonia, Kronos Quartet, Toneelgroep Amsterdam, Dutch National Opera, Dutch National Ballet, AskolSchöenberg, Royal Concertgebouw Orchestra, Stedelijk Museum, EYE, Muziekgebouw aan ‘t IJ, Royal Theater Carré, Amsterdam University of the Arts, Female Economy/Zina, Afrovibes, Soundtrackcity, Podium Mozaïek, Talhuistuin, Paradiso, Theater Frascati, De Warme Winkel, Wunderbaum, Nederlands Dans Theater, Royal Conservatoire, NTR ZaterdagMatinee, VPRO and many others.

Exhibit B – Brett Bailey, Holland Festival 2013

What if they went to Moscow? – Christiane Jatahy, Holland Festival 2015
Mean annual numbers:

- Crew & gezelschappen:
  - National (x 100)
  - International (x 100)

- 44 productions
- 100 performances
- 25 different nationalities
- 95 free activities
- 450 rides planned for artists and goods
- 325 bunches of flowers
- 35 lorries with equipment and decors
- 3000 hotel nights
- 1800 day cards for artist on Amsterdam public transport

Holland Festival employees:
- Permanent employees (x 10)
- Temporary employees (x 10)
mean annual numbers:

- 44 productions
- 40 context programmes
- 100 performances
- 25 different nationalities
- 95 free activities
- 450 rides planned for artists and goods
- 325 bunches of flowers
- 35 lorries with equipment and decors
- 3000 hotel nights
- 1800 day cards for artist on Amsterdam public transport

crew & gezelschappen = national (x 100)
crew & gezelschappen = international (x 100)

holland festival employees
permanent employees (x 10)
temporary employees (x 10)
The Holland Festival would like to contribute towards strengthening public support for art and culture. It does this, among other things, by making links between the programming and the world beyond and by forging coalitions with partners and peers. The festival wants to give both its regular visitors and new audiences the opportunity to enjoy its performances. To this end the festival has developed a comprehensive array of in-depth, introductory and educational activities for both young and old: introductions, discussions, interviews with artists, debates, thematically related lectures, symposiums and workshops for amateurs. In addition to these activities which contextualise the performances, the festival is developing an educational programme. The festival has chosen to focus on three target groups: secondary school pupils, art school students and young performing arts makers.

Cultural education at a young age makes people more receptive to art later in their lives, and reduces the barriers for culture participation for them. The festival recognises the importance of art education, but has been confronted by a number of obstacles to developing educational activities. Thanks to its nature and purpose, the festival’s programming is often complex and sometimes too ambitious for young people. Its timing in June is also unfortunate. The festival has come up with several key points by trying different kinds of education for various groups.

**EDUCATION FOR SECONDARY SCHOOL PUPILS**

The festival has gained experience with various projects for secondary school over the past few years and will continue them in the coming period. The simplest kind of project is bringing pupils to performances. Each year whole classes of a secondary school visit several performances, if for example a theme is connected to the curriculum. For instance, a class from the Barlaeus Gymnasium went to Simon Stone’s *Thyestes* and forty-five secondary school pupils went to Robert Lepage’s *Playing Cards: SPADES*.

A more complex form of education is when a project is developed specifically for a specific festival performance. For instance, in 2013 there was a project at the ROC Nova College in Amsterdam West entitled *Een beetje geschiedenis* (a bit of history), specifically designed for children between the ages of 14 and 19 who had recently moved to the Netherlands. The project looked at the history of slavery and migration. It ended with a presentation and all the pupils and teachers later visited the festival performance *Exhibit B* in June. In 2014 the festival developed a teaching package for the Openbare Scholengemeenschap Bijlmer comprehensive school based on De Warme Winkel theatre company’s play *Gavrilo Princip*. In 2016 the Hyperion Lyceum in Amsterdam is developing a course on European identity in cooperation with Lucas de Man. The Holland Festival will continue to bring pupils to performances and develop more comprehensive projects in the coming years.

**TALENT DEVELOPMENT FOR ART SCHOOL STUDENTS**

To maintain a good art climate, it is important to support young artists and art school students on their journey to excellence. The festival has recently organised a series of successful open and closed master classes for art school students, given by artists in the programme. Master classes for various courses have been given by the writer and librettist David Mitchell, the composer Michel van der Aa, the singer and multi-instrumentalist Shara Worden, the composer Guo Wenjing, the choreographers Trajal Harrell and Mark Lorimer, and the dancer Boris Charmatz,
among others. The Akram Khan Company, the bassoon virtuoso Pascal Gallois and the Austrian composer Olga Neuwirth are doing the same in 2016.

A master class course was also developed with the Kronos Quartet in 2016. The quartet was paired with the composer Yannis Kyriakides, who is composing a piece which the musicians will perform together with the young Dutch Ragazze Quartet. The Kronos Quartet will also give masterclasses to students of the Netherlands String Quartet Academy in the Tolhuistuin.

The Royal Conservatoire in The Hague is developing a master’s degree in the coming years focused on Stockhausen’s LICHT, due to the planned performance of this work at the festival. This will include elaborate discussion of the performance practice of this magnum opus. The master will ensure that this work is embedded in a future generation.

Finally, the festival gives conservatory students a podium at the Holland Festival Proms and the successful public lunch concerts.

INTERNATIONALISATION
The next step after talent development is excellence. The Holland Festival gives ‘mid-career’ Dutch artists a global stage. By making them opt consciously for internationalisation, and the world as their potential playing field, the festival enables them to develop new artistic and business ideas and to create new partnerships. Theatre groups like De Warme Winkel and Wunderbaum, and composers like Rob Zuidam and Michel van der Aa presented new work at the festival in the past few years. We will continue this development.

TALENT DEVELOPMENT FOR YOUNG PERFORMING ARTS MAKERS
Together with Frascati, the festival organised the Frascati sessions. Foreign artists worked for several days together with a select group of young performing art makers on a specific theme. In 2015 the Swiss director Massimo Furlan took charge of a group of artists for a week. In 2014 the director Nicolas Stemann stayed in Amsterdam for a week after Die Schutzbefohlenen to work with Dutch theatre makers and the refugee group We Are Here. There was a follow-up of this session in January 2015, when the same group made the performance Labyrinth.

These sessions are to be continued and expanded. A new development is that the sessions no longer necessarily take place in June.

SAVE THE BASSOON
Since 2015 the festival has been drawing attention to ‘endangered’ instruments, such as the bassoon, the French horn, the double bass, the oboe and the trombone. Hardly any children opt to play these instruments any longer. Conservatories have too few students who play these instruments and professional orchestras are having difficulty finding players. Therefore, the festival has taken the initiative to save these instruments with the motto: Save the … Other instruments will follow Save the Bassoon in 2015 and Save the French Horn in 2016.

Artists can also come to Amsterdam at other times in the season for these exchanges. The content and themes of the selected artist’s work are now the guiding principle, and not the fact that they ‘happen’ to be present during the festival in June.

Another new feature in the festival’s collaboration with Frascati is the development of an intensive curriculum during the festival. This new, multi-day course is intended for artists and others who have only been working in the art sector for a short period. Visiting performances and rehearsals, meeting international guests, and thematic lectures and debates will all be part of the curriculum, which is conceived per festival.

Writers from the Toneelgroep Amsterdam are providing the festival the international context for its new programme TA-2, so that young Dutch writers are brought into contact with experienced foreign colleagues and producers.
4. PUBLICITY, MARKETING AND COMMUNICATION

The audience at the Holland Festival opening 2015

The audience at DoubleTree Late Night (2014)

The Holland Festival is proud of its large and diverse programme and would like as many people as possible to be part of the festival. This means that it must be as visible as possible during the relatively limited festival period. Campaigns, media attention, city dressing and art in unexpected and public places contribute towards this. We focus especially on three specific elements: free publicity, social media and CRM.

The Holland Festival is not only for seasoned art consumers but also for new and curious visitors. To get these people to the festival, it actively focuses on reaching new audience groups with a targeted marketing and communication policy, programming which has the potential to reach a more diverse audience, and by producing an extensive contextual programme. The Holland Festival communicates clearly, transparently and accessibly, both in terms of text and image.

COMMUNICATION

The Holland Festival’s communication visualises and articulates its artistic vision. Its key concepts are: high-quality, distinctive, relevant, international, accessible, and performed in unexpected places and in the digital domain. The festival communicates at corporate, festival and performance level. It is going to pay more attention to the corporate level in the coming years. At festival level, more thematic campaigns will be conducted to give each festival edition its own signature. At performance level, the festival will continue its strategy of selecting some fifteen key performances, for which specific actions are carried out for defined target groups.

The Holland Festival wants to increase its brand awareness and create a clearer brand identity. For this reason, the festival has introduced a new, clear and straightforward design. The current audience sees the Holland Festival ‘brand’ as a hallmark of quality. This enables it to be one of the few festivals that manages to attract large audiences to complex art performances. To emphasise this hallmark, the festival will consistently link the Holland Festival brand name to its performances in the coming years, which will increase the potential audience’s awareness of the connection. This includes city dressing. The Holland Festival’s city dressing is well-known in Amsterdam and is the best way to create a festival ambience. In addition, in the coming years the Festival is going to enhance its position in the international festival landscape by generating more international free publicity.

Experience and Motivation’s biennial study show that many visitors greatly appreciate the festival and indicate that they will probably visit the festival again. The festival has an extensive database. It is used to make customer profiles, which can be used to identify potential audiences and get existing visitors to make repeat purchases.

NEW AUDIENCE

Young people are the audience of the future. As well as retention and penetration, the festival is focused on broadening its audience and attracting a younger audience. To this end, it is collaborating with the CJP (cultural youth pass organisation) and performing arts courses, and it gives performing art students a significant reduction on tickets. The festival has also organised a large community of young people since 2009, called HF Young (see box).
The festival does a lot of online marketing to reach a younger target audience. The HF Young and the Jonge Begunstiger (‘Young Patron’) programmes are being extended. The festival is also more actively involved in community building on social media platforms and is looking for links to popular blogs and vlogs. This is one of the reasons that our marketing strategy envisages a further shift from traditional resources to online communication. In the coming years the festival will continue to endeavour to reach wider target audiences and diversify its audience composition. This includes aiming for more visitors of a non-Dutch ethnic or cultural background, with other educational backgrounds, and visitors from abroad.

**PRICING POLICY**

It is important for the Holland Festival to be accessible to a wide and diverse audience and the price of a ticket must not be a barrier to access. Entrance prices are based on the following criteria: the scale of the performance, the artist or maker’s fame, the performance’s production costs and how saleable it is. Differentiation within the price categories makes the festival as accessible as possible. This includes ranking and a minimum price, and special discounts for specific target audiences such as HF Young, CJP (cultural youth pass) cardholders and students, Stadspas cardholders (senior citizens and people on a low income, who live in Amsterdam), performing arts students and Friends of the Holland Festival. We also collaborate with organisations with a curative function like We Are Public. The festival does not use dynamic pricing, partly because it puts uninitiated visitors at a disadvantage, which contradicts all the aims of our pricing policy.

**DIGITAL**

The basis of the communication concept for the coming years is to make a good and relatively quick transition from traditional resources to digital media, without losing the older festival audience. Smaller numbers of the annual festival book will be printed and an increasing amount of information will be available digitally on the website and a smartphone app which still has to be developed. The festival is digitising its entire performance archive. The website will list all the festival’s performances since 1948, including their credits. The image and film archive will, as far as possible, also be published online.
ENTREPRENEURSHIP

5.

The Holland Festival is subsidised by the Dutch Ministry of Education, Culture and Science and the municipality of Amsterdam. These two grants account for more than 60% of the festival’s total revenue. The subsidy is regarded by external financial partners as a hallmark of artistic quality, professional solidity and expresses the importance of the festival to the Dutch government and the city of Amsterdam. Since the founding of the Holland Festival in 1947, subsidies have been supplemented with income from private sources. The proportion of the festival’s income that it generates itself is relatively high, especially considering that the festival is only visible for a limited part of the year.

PRICE COMPENSATION

In recent years the subsidy has not included price compensation, while annual inflation has been at least 1%. In addition, the theatres in Amsterdam have increased the rent they charge in recent years – to compensate for reductions in their subsidies – and hotel costs have increased. This has resulted in additional costs of at least €500,000 over the last policy period, which had to be covered by the artistic budget. The Ministry of Education, Culture and Science has determined the amount of subsidy for the coming policy period. The festival has asked the municipality of Amsterdam to increase its subsidy by €183,770 to realise the festival’s ambitions in terms of talent development, digital art and accessibility. Needless to say, these governmental contributions will be supplemented by the festival’s income from ticket sales, sponsorship and fund raising. With a subsidy of €4,070,000, this is expected – as expressed in the multi-annual budget – to increase the operating volume to €6,800,000.

REVENUE MODEL / FINANCING MIX

The Holland Festival’s income consists of subsidies, income from ticket sales and fund raising and sponsorship (development). The share of the festival’s income that it generated itself was on average 56% (37% norm Amsterdam) over the past few years. Some of the development objectives, as formulated in the subsidy application for 2013-2016, were surpassed, but others proved to be too ambitious. Compared to four years ago, many more institutions are actively seeking private support and the economic conditions for corporate sponsorship are still poor.

Private funds’ multiannual or more or less annually recurring support is essential to the festival. But these contributions are not structural. Depending on a fund’s objectives, a contribution is earmarked for a performance or specific project. In a few cases, the contribution is for the entire festival and long-term. These commitments are essential to the Holland Festival.

Income from private sources can be divided into three groups: contributions from private individuals, businesses and private funds. Donations from private individuals are an essential source of income for the festival. These donors are very involved with the festival and are important ambassadors. The festival had 805 ‘Friends’ in 2015. The festival founded two new Friends circles in 2013: Young Patrons (€250) and Hartsvrienden (€5,000). Young Patrons was founded by the Holland Festival with the aim of appealing to future patrons. Recruiting, cultivating and retaining Friends is an investment that requires time and attention. The festival is proud of the results it has achieved in recent years. The Holland Festival has budgeted for a modest growth in private donors to €502,000 in 2020.

The largest source of supplementary income is private funds. Fonds 21 has been the Holland Festival’s ‘chief private fund’ since 2008, and the festival has received multiannual support
from Ammodo Foundation since 2013. Funds such as VSbfonds, Dioraphte Foundation, Prins Bernhard Culture Fund, Turing Foundation and many others are of vital importance to achieving the annual festival programme. Support from private funds is never structural and losing it can cause a significant fall in the direct disposable festival budget (see risk analysis). The festival remains committed to convincing its current partner funds of the importance of their contributions. The festival also aims to secure support from international funds. In recent years the festival has been supported by the German Ernst von Siemens Musik Stiftung and the Google Foundation. For the period 2017-2020 the Holland Festival has budgeted for a continuance of the current level of funding from private funds.

The third source of private income is a corporate sponsorship. In recent years the festival’s efforts on this front have paid off, and despite not achieving its objectives, the Holland Festival is proud of the fact that it has retained its existing sponsors and attracted new companies. It has become even harder for art institutions to forge relations with business since the economic crisis. The festival spends much energy conceiving creative propositions, and it customises programmes and is able to give sponsors’ internal and external relations unique experiences. The festival is being ambitious and has budgeted sponsor revenues of € 300,000 in 2020.

To achieve these ambitions, the festival will focus more on large gifts, attracting two additional corporate sponsors, increasing HF Business, and identifying international funds. The festival is also keeping abreast of national and international developments in this field, and is happy to share its expertise with (smaller) cultural institutions.

RISK ANALYSIS
The Holland Festival is a lean and flexible organisation, with a small team of permanent employees (and thus a relatively low overhead). Most of the annual budget is spent on expenses directly associated with the festival in June. The festival has few long-term artistic obligations. It can respond quickly to changing (financial) circumstances. The greatest risk to the organisation is any (sudden) loss of income from its third source of income: donors, private funds and sponsors. The Holland Festival’s financial position enables it to offset incidental financial setbacks. The festival endeavours where possible to obtain multiannual commitments (in the form of deeds of gift for private individuals), which enables it to make a realistic assessment of future income. Thanks to its good relationship management, the festival is generally informed at an early stage of unexpected decisions to end (multiannual) support. This enables relatively swift action to adjust the size of the festival, in the hope that the level of funding returns to its previous level in subsequent editions. The fact that the festival is the annually recurring artistic highlight of the Netherlands’ cultural season makes it attractive for external partners and is also essential for donors. Expenditure on city dressing, publicity and the digital festival environment is only justified if there is a large, festive and relevant artistic output. If structural underfunding were to result in artistic marginalisation, the festival would be caught in a negative spiral. The annual Holland Festival should be – and remain – on a significant scale.

The festival has a core of dedicated, motivated and enthusiastic employees. The Holland Festival had eighteen permanent employees in 2015. Several temporary employees have been given permanent positions in the most recent period. It is a mark of the festival’s commitment to being a responsible employer and gives the festival’s staff a balanced age profile. The festival has a number of regular freelancers: technical and production people who know the festival well and whose high degree of professionalism is of inestimable importance. There is a pool of about eighty on-call workers during the festival, whose work backstage or front of house make the festival possible. As the commitment of these workers has to be guaranteed and of impeccable quality, the festival does not use volunteers. The festival has five trainee places per year (production and communications & marketing). The Holland Festival has a supervisory board model and abides by the cultural governance code. The board assesses itself and conducts annual performance reviews of the directors. The organisation and the supervisory board also pay a great deal of

OTHER FESTIVALS’ SUBSIDIES
The Holland Festival is the largest international performing arts festival in the Netherlands and is comparable to festivals like the Festival d’Avignon, Edinburgh International Festival, Wiener Festwochen and the Ruhrtriennale in terms of range, importance and character. We regularly collaborate with these festivals, particularly on international co-productions. The Holland Festival receives substantially less public subsidy than these partners. The Ruhrtriennale receives more than € 11 million of subsidy, the Edinburgh International Festival receives approximately € 6.4 million, the Wiener Festwochen € 11 million and Avignon € 6.9 million.
attention to the cultural diversity code. As explained in the sections on vision, programming and marketing, the Holland Festival wants to use a diverse programme and attractive collaborations to encourage people who are not regular festival visitors to get to know it. To this end, the festival collaborates with various partners and organisations, on both programming and demand.
MOTIVATION AUDIENCE RESEARCH

It is very important to the Holland Festival to harmonise its marketing policy and actions with the results of audience research. For this purpose, Motivation conducts a large audience study every two years. Several notable findings from the latest study include:

- 39% of the Holland Festival audience lives in Amsterdam, 55% in the rest of the Netherlands and 6% come from outside the country.
- The average age of Holland Festival visitors is 51 years old, slightly higher than the average age of ‘adults in the Netherlands’. The average age in 2015 declined by a year compared to 2013, which means that the festival is attracting a younger audience.
- Opera in particular attracts an older audience (average age: 58 years) and dance a younger audience (45 years).

The festival audience can be divided into four significant groups:

1. 50% of the festival audience is a member of the VPRO (a high-quality Dutch public broadcasting organisation), which indicates that the creative class is well represented. (Source: VPRO internal document)
2. The Dutch establishment is part of the Holland Festival audience. They are well educated, well-to-do people
3. HF Young. Like the other groups, they are highly educated and reasonably culturally knowledgeable, but younger than 40.
4. Visitors with a bicultural background are reached with world music and culturally diverse programming, amongst other things.

According to the Motivation study conducted after the 2015 edition, the visitors are still very loyal to the festival. ‘Some have visited the festival more than ten times.’

‘The proportion of younger visitors (up to 34) is growing slowly, but steadily.’

Asked for spontaneous associations with the Holland Festival, the most commonly mentioned things were: innovative, pioneering, progressive, and forward-looking. Only 9% mentioned finding the festival elitist/highbrow in 2015, as opposed to 13% in 2009.

‘The 2015 Holland Festival was highly rated. Young people under 24 gave the programming an 8.3, whereas older visitors gave it a 7.7. They described the Holland Festival as cultural, “Culture with a big C” and attractive/good.’

SWOT ANALYSIS

A SWOT analysis for marketing was prepared for the festival, with the aim of increasing the current seat occupancy level from over 80% to at least 85%.

STRENGTHS (INTERNAL)

- Holland Festival is highly rated by the audience and press.
- Many new visitors each year (9% in 2015).
- High customer loyalty of regular visitors.
- Holland Festival is increasingly the authority in the performing arts world in the Netherlands.
- Complete address database with sales history gives insight into customer profiles.
- Large and growing group of followers on Facebook.

WEAKNESSES (INTERNAL)

- Audience group 35 to 65-year-olds is shrinking.
- The new artistic director’s programme mix needs to discover a new balance.
- Difficult choices must be made to remain distinctive.
- Difficult choices must be made – due to limited means – in terms of communication tools and channels.
- Communication and marketing should be even more ‘on the ball’ in terms of developments in social media and community building.

OPPORTUNITIES (EXTERNAL)

- Increasing interest of young people for the festival.
- Positive economic, social and demographic trends.
- The negative tone about art/culture is tempering.

THREATS (EXTERNAL)

- Increased competition in international performing arts.
- Thanks to competition, distinctive programming is a necessity.
- Marketing-driven leisure industry.
The Book of Sand – Michel van der Aa, Holland Festival 2015
Todo lo que está a mi lado – Fernando Rubio, Holland Festival 2015