

**VN
PF**

**Dutch Live
Music Venues
and Festivals**

**Facts &
Figures**

2022



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Introduction

In July 2023, 68 music venues and 55 music festivals are a member of the Dutch Association of Music Venues and Festivals (VNPF). This publication presents a comparison between years 2019, 2020, 2021 and 2022, based on the available data of 48 music venues. In addition, some figures of the 55 music festivals are highlighted. The period 2020-2022 will go down in history as a difficult period in which VNPF members were limited by COVID pandemic related restrictive measures.

2022 was an exceptional year for the live music sector. During the first quarter, very few activities could be organized due to restrictive pandemic measures and hardly any audiences could be received. From the second quarter onwards, live events could take place again: concerts with a standing audience, club nights and festivals. More concerts than normally were organised, because of many rescheduled tours from 2020 and 2021. The audience found their way back to the music venues and festivals.

The 2022 figures show more employment in music venues than in 2019, with more paid working hours and less volunteer work in 2022 compared to 2019. This work was mainly carried out by employed staff, but in the production and technology departments also by self-employed workers hired by the venues.

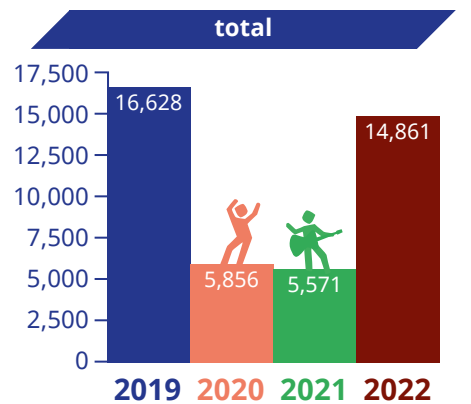
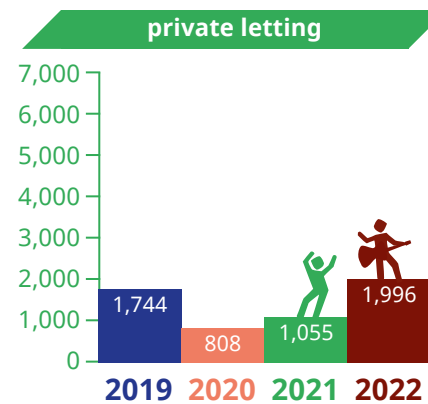
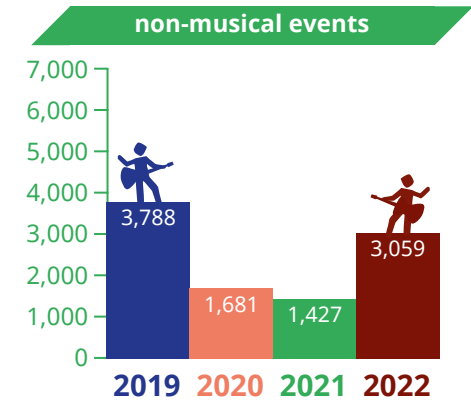
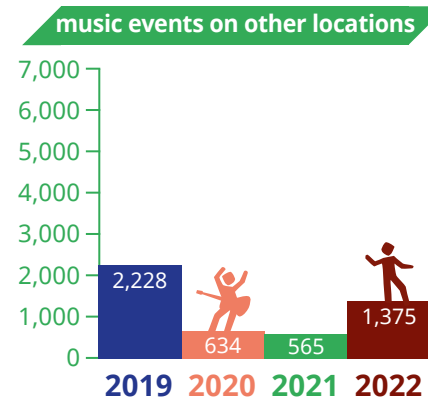
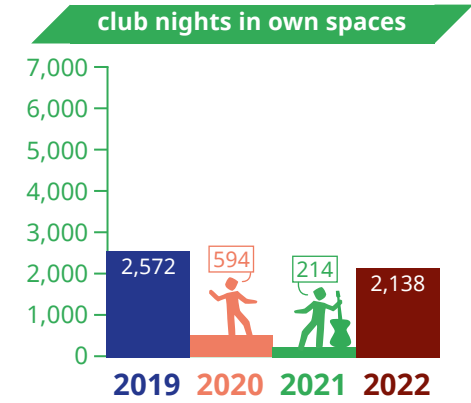
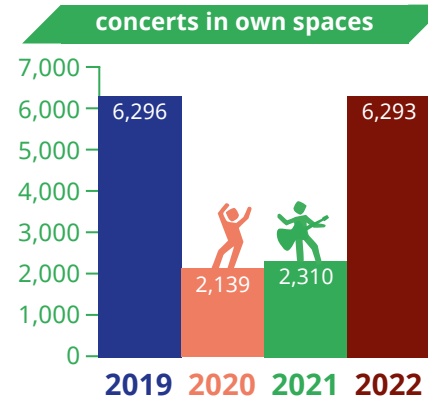
In addition to the aftermath of the pandemic, music venues and festivals also faced high inflation in 2022. Among other things, the costs for artists, staff, energy, and catering purchase rose sharply (and will still do so in 2023). The 2022 figures show that municipal subsidies are increasing, but not enough to cope with (autonomous) cost increases. This raises concerns, especially for the longer term. It means that talent development of both artists and staff and the retention of good staff come under further pressure. Adequate and appropriate subsidies for the subsidized part of our sector remain vitally important. Non-subsidized organizations also need the government as a collaborative partner and facilitator.

Events and performances

In 2022, the music venues organized **14,861 events** with a live audience. These were 11% fewer events than in 2019, but the first quarter of 2022 was mainly characterized by the restrictive pandemic measures. From the end of March 2022, all restrictions were lifted, and the music venues could organize all types of events again, artists could perform for a standing audience again and club nights were finally allowed to take place again.

Despite a lower number of club nights, non-musical activities (such as cinema, theater, and debate) and private letting, the number of **live concerts** in 2022 was virtually the same as in 2019. This was mainly caused by the large number of rescheduled concerts from pandemic years 2020 and 2021 that finally took place after March 2022.

Number per event type



Distribution of events

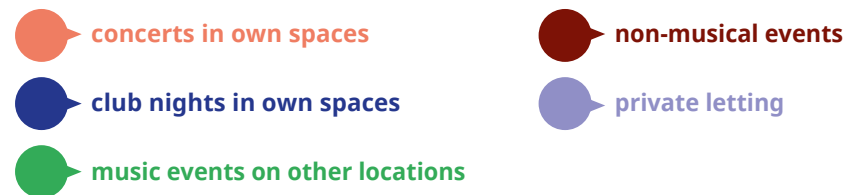
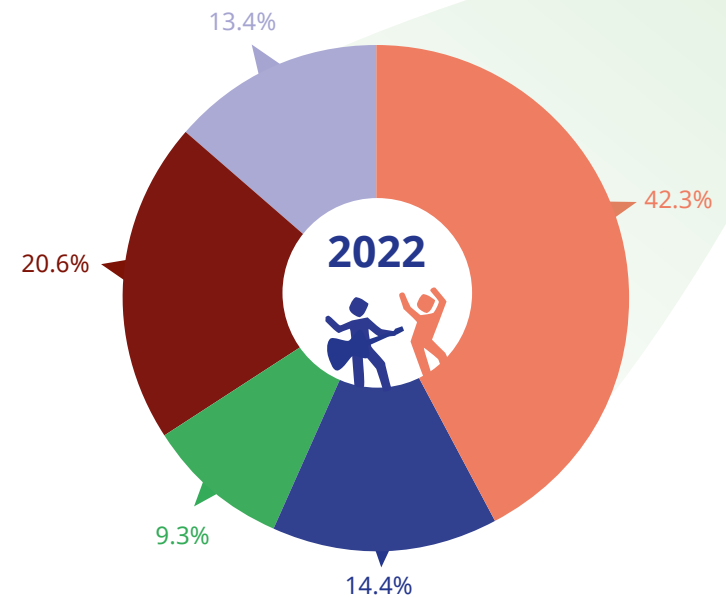
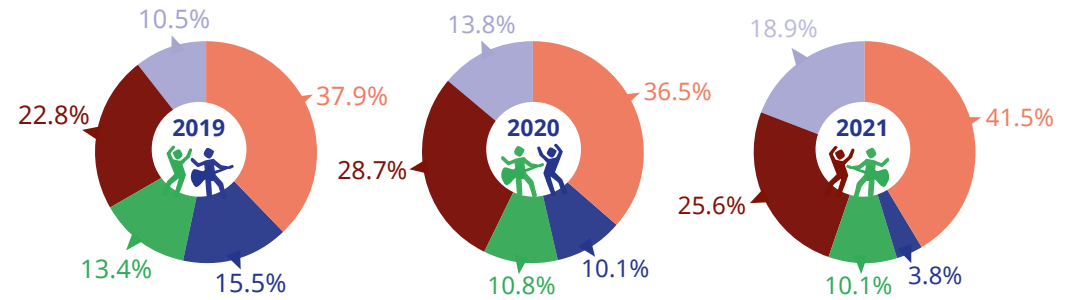
Due to the many rescheduled **concerts** taking place after March 2022, the share of concerts in 2022 increased to 42% of the total events. In 2019 this was 38%.

The share of **club nights (14%)** and **other events (21%)** fell slightly in 2022, although the share of **private letting** did increase (from 11% to 13%) compared to 2019. The latter is probably due to the pandemic restrictions in the first quarter of 2022. Just as in the pandemic years 2020 and 2021, with restrictions private letting activities could be organized relatively easier than public events, such as daytime activities with seated visitors, with minors and without catering.

Compared to the pandemic years 2020 and 2021, the share of club nights increased in 2022, which were finally allowed to take place again after two years without dancing.



Distribution of event types



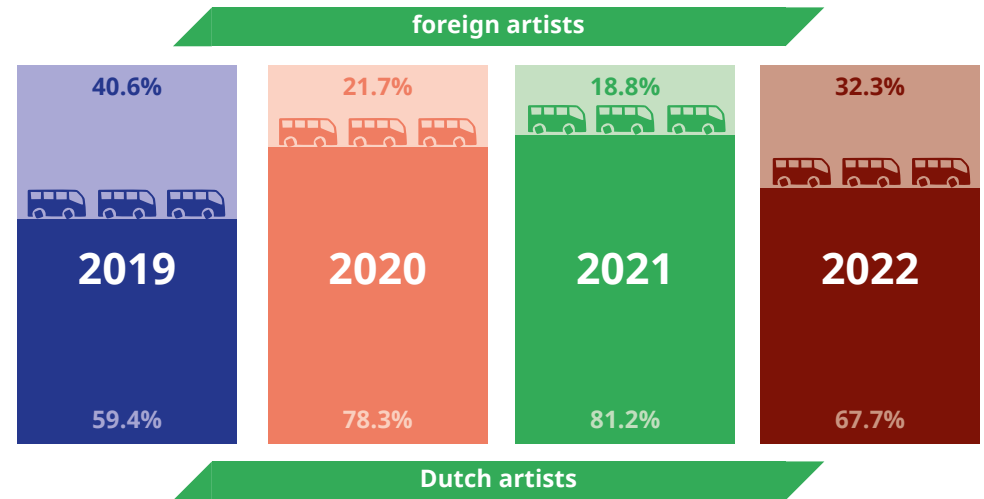
(Inter)national artists

At **concerts**, the share of performances by foreign artists was **32%** in 2022, compared to 41% in 2019. This share had fallen sharply in the pandemic years 2020 and 2021. At that time, acts from abroad in particular had to cancel their tours and performances in the Netherlands. This was also the case in the first quarter of 2022, but after travel restrictions and other pandemic measures were lifted from March 2022, more foreign artists performed in the Netherlands again.

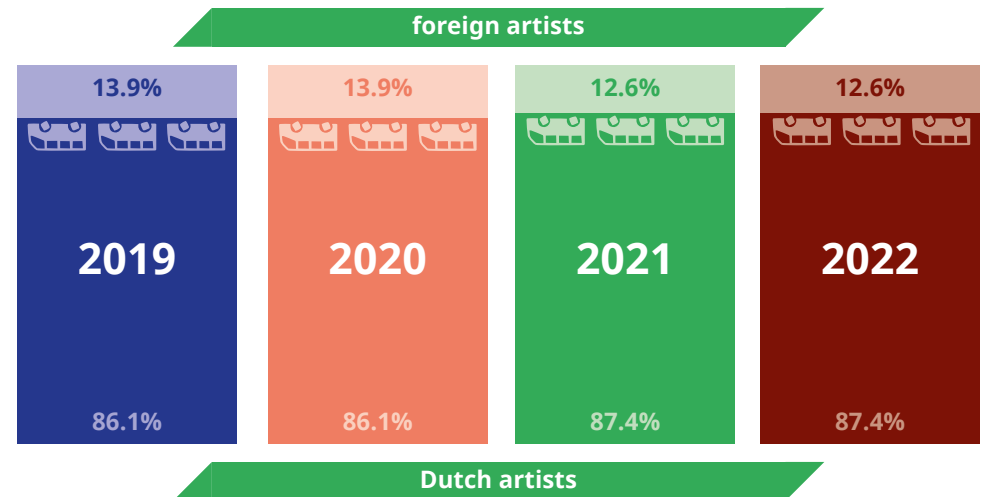
At **club nights**, the ratio between Dutch and international artists did not change much during the pandemic. In 2019 and 2020, 14% of the music acts at club nights came from abroad, in 2021 and 2022 this was **13%**.



Share of (inter)national artists at concerts



Share of (inter)national artists at club nights



music venues

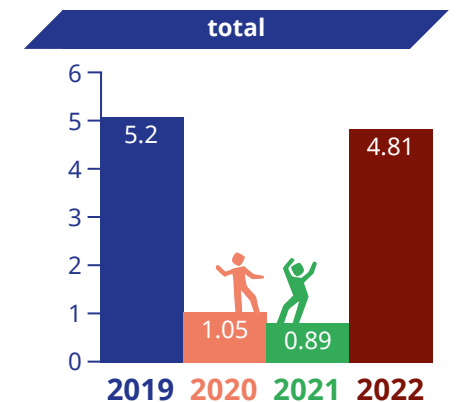
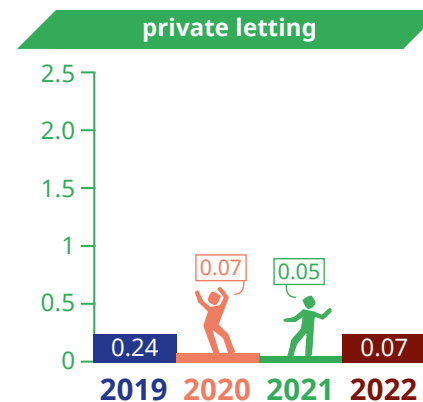
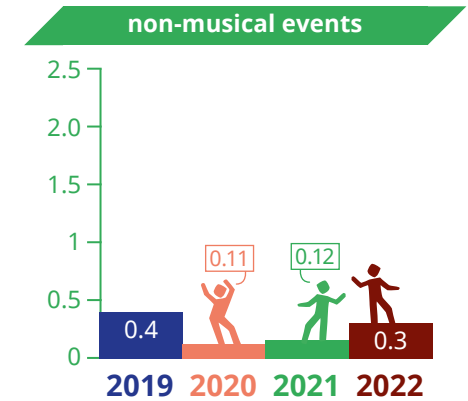
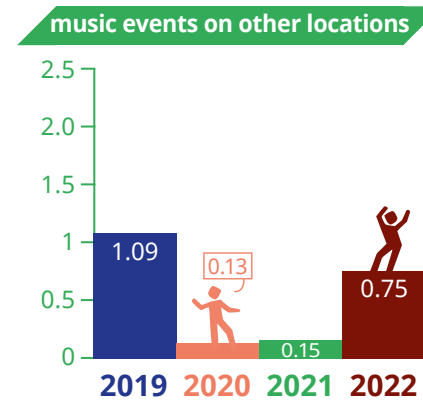
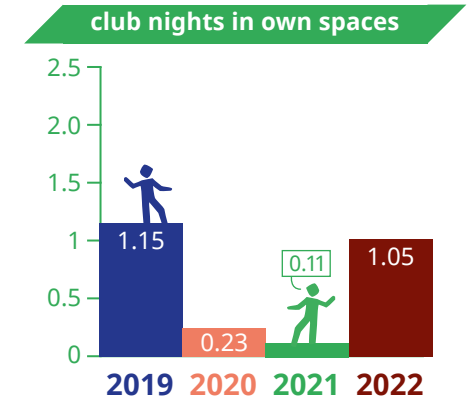
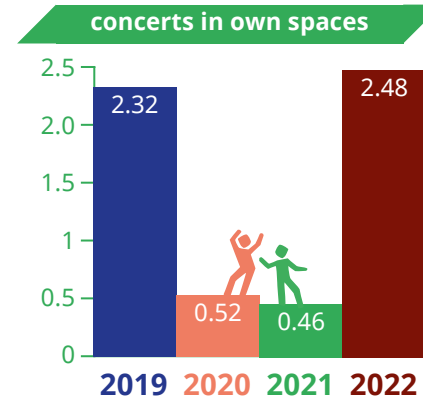
Audience visits

After two pandemic years with much smaller audiences (883,166 visits in 2021), **4,813,157** visits were made to the music venues in 2022.

That is **7% fewer visits** than in 2019. However, the number of **paid visits** was **1% more** than in 2019. Given the fact the venues still had to deal with restrictive pandemic measures for almost the entire first quarter of 2022, the number of visits in the other quarters of 2022 was significantly higher than in the same period in 2019. This was mainly caused by the large number of rescheduled concerts from pandemic years 2020 and 2021, which could finally take place in 2022.

When it comes to visits to club nights and other non-musical events, the level of 2019 has not yet been reached in 2022, but the audience clearly found its way back to the music venues.

Visits (in millions) per event type



Distribution of visits

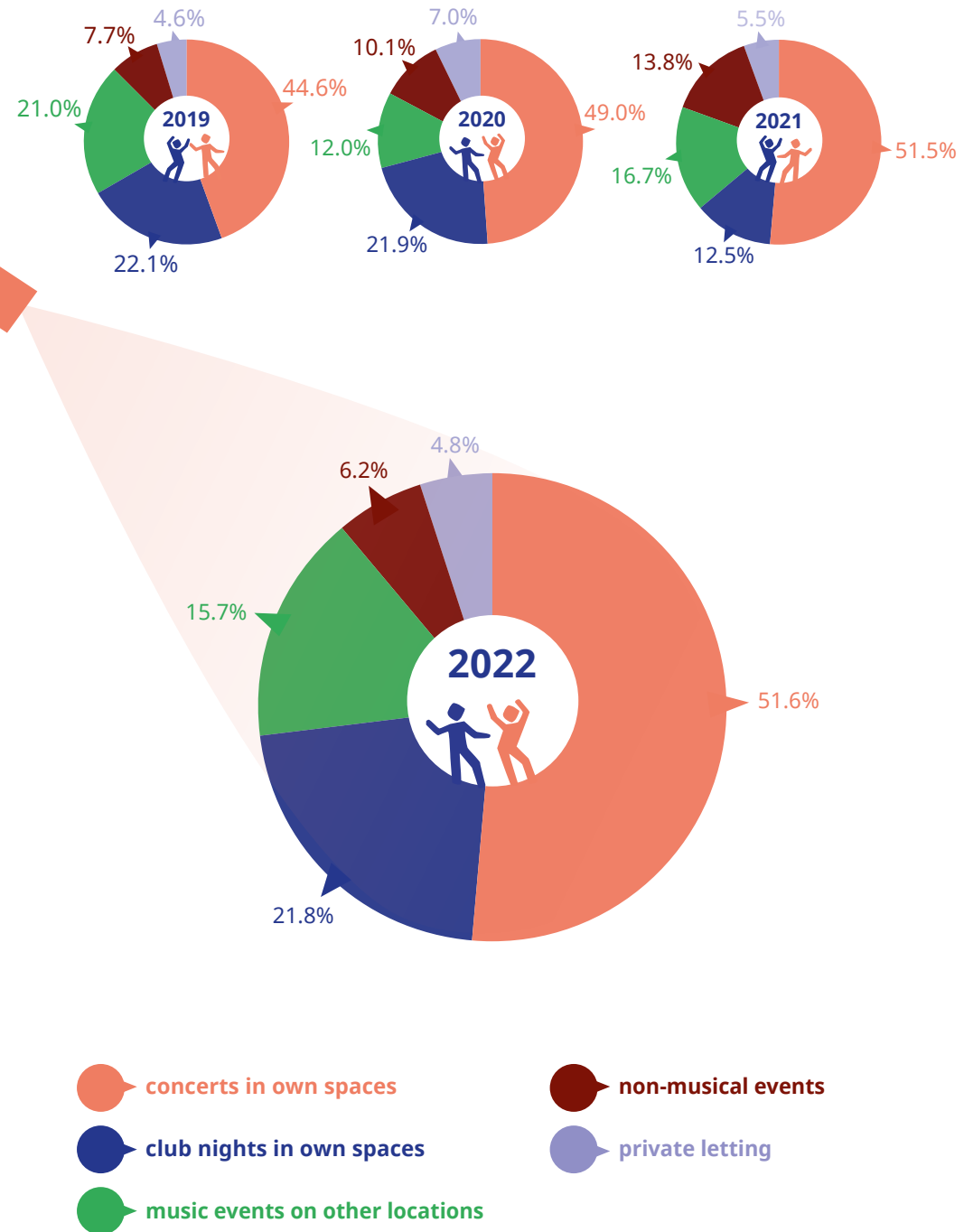
88% of the public paid an admission fee in 2022, compared to 87% in 2021, 85% in 2020 and 84% in 2019.

89% of the audience attended music events in 2022 (88% in 2019). Live concerts attracted more than half of all visits and club nights almost a quarter of all audiences.

The fact that audiences felt the need to come back to the venues is also evident from the high share of **sold-out club nights** (31% in 2022, compared to 19% in 2019). The share of **sold-out concerts** also increased from 19% in 2019 to 25% in 2022. The latter may partly be an effect of the pandemic restrictions in the first quarter of 2022, such as the limited number of events, the much lower audience capacity, and therefore fewer available tickets.



Distribution visits per event type



music venues

Online events

Music venues developed more online events than ever during the pandemic years of 2020 and 2021. With the restrictive measures, there was a need for more online performances by artists and reaching an online audience. This was also the case in the first quarter of 2022. After the pandemic restrictions were lifted in March 2022, venues appeared to largely cease online events to focus almost entirely on presenting music with a live audience.

The number of hybrid events decreased by 80% in 2022 compared to 2021. The number of views for these hybrid events decreased by 44%. The number of online events without a live audience fell by 89% and the number of views for this by 93%.

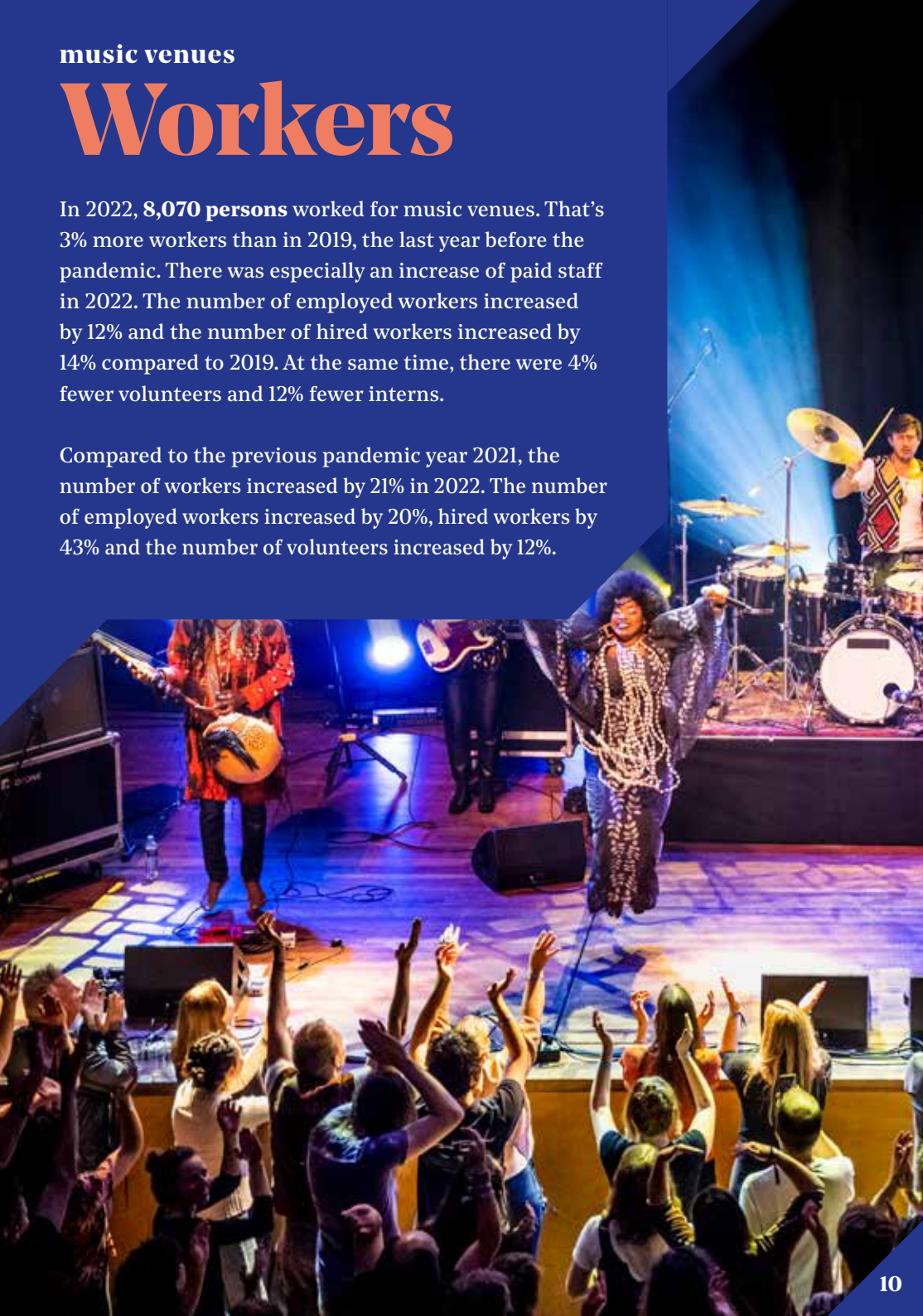
In 2022, the music venues organized a total of 315 online events with well over 200,000 online viewers and listeners.



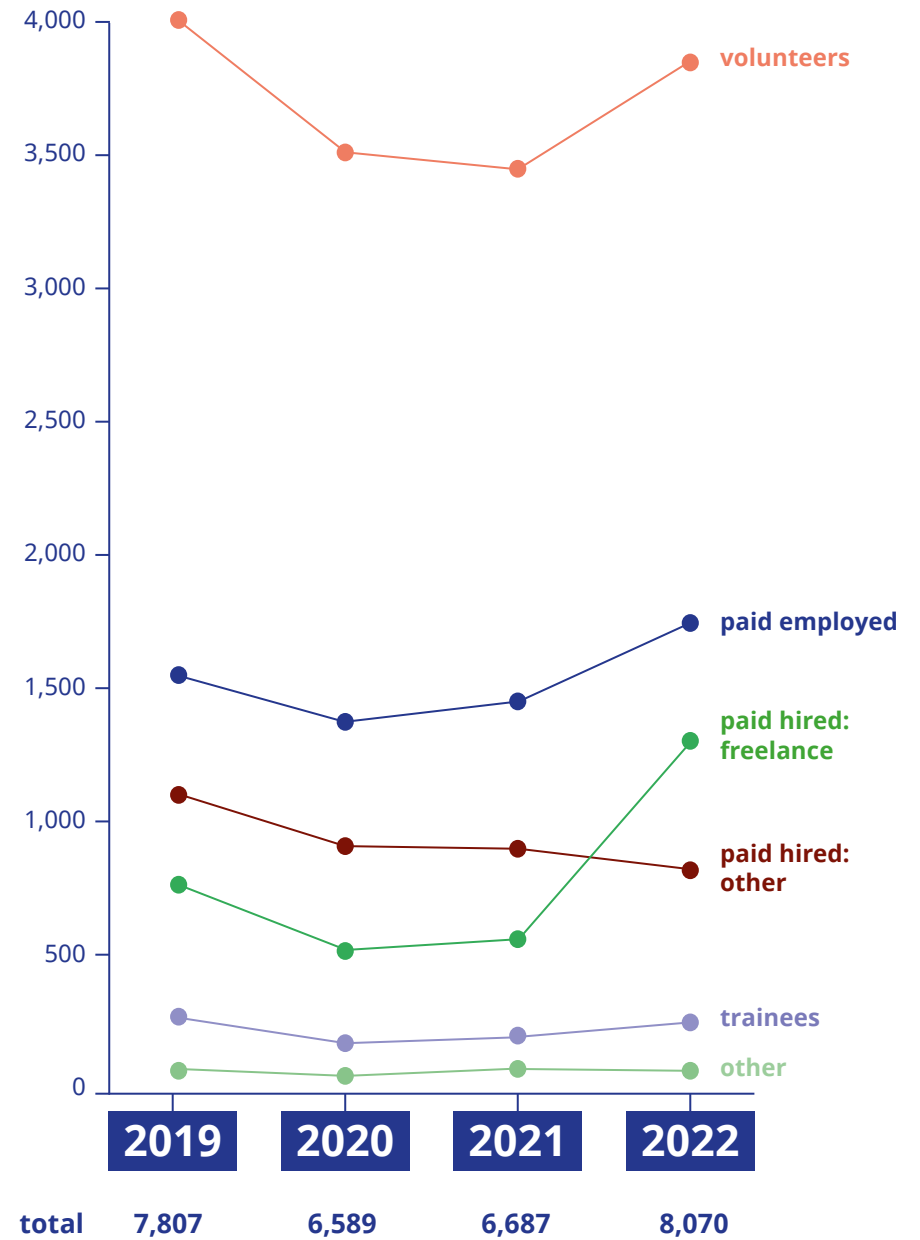
Workers

In 2022, **8,070 persons** worked for music venues. That's 3% more workers than in 2019, the last year before the pandemic. There was especially an increase of paid staff in 2022. The number of employed workers increased by 12% and the number of hired workers increased by 14% compared to 2019. At the same time, there were 4% fewer volunteers and 12% fewer interns.

Compared to the previous pandemic year 2021, the number of workers increased by 21% in 2022. The number of employed workers increased by 20%, hired workers by 43% and the number of volunteers increased by 12%.



Number of workers per contract type



Working hours

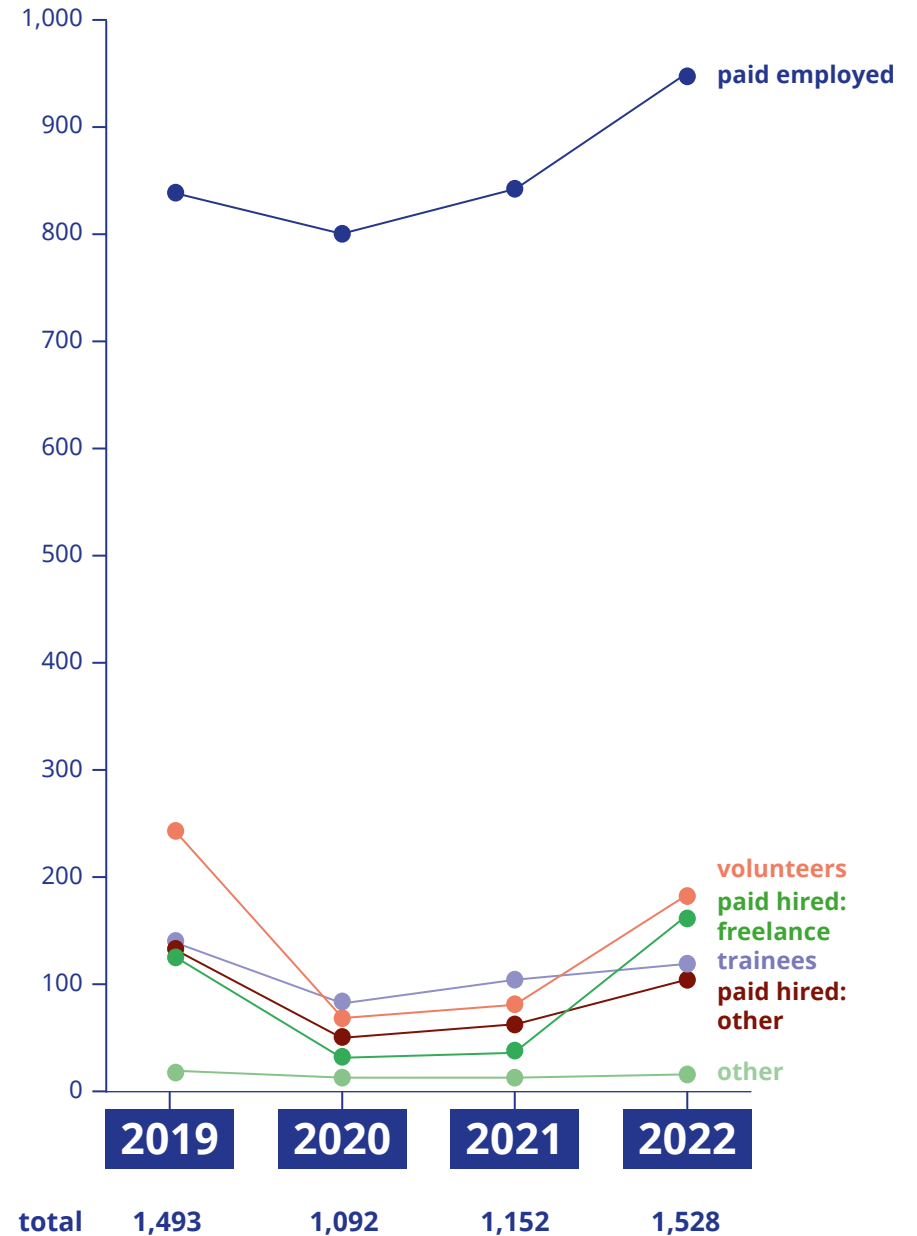
In 2022, **1,528 FTEs** of work were performed by workers in music venues. That's 2% more working hours than in 2019 and 33% more working hours than in pandemic year 2021.

There was less *unpaid* work in 2022 compared to 2019. There were 25% fewer working hours for volunteers and 15% fewer working hours for interns and trainees. The decrease in volunteer work in 2022 may be an effect of the pandemic, which on the one hand resulted in fewer volunteers available and on the other hand fewer working hours were available for volunteers in the first quarter of 2022 due to the pandemic restrictions.

There was especially an increase of *paid* work in 2022 compared to 2019. The number of working hours by employed workers increased by 13% and that of hired workers by 5%. For self-employed people hired by the venues there was even an increase of 29% in working hours. The latter may be related to the many rescheduled concerts that took place in 2022, which temporarily required additional staff, especially for production, technology, and catering.



Number of working hours (in FTE) per contract type

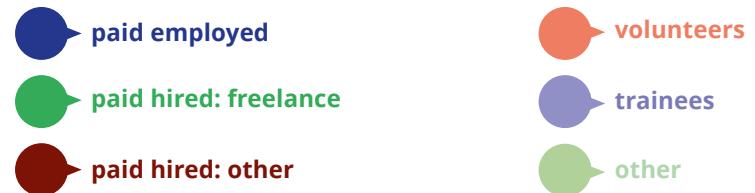
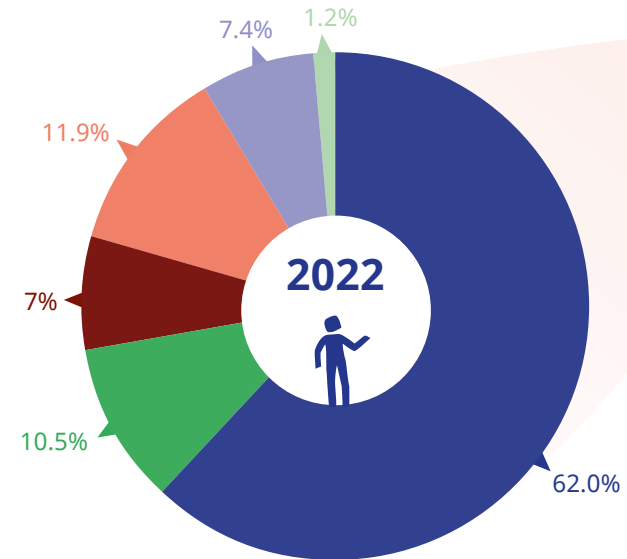
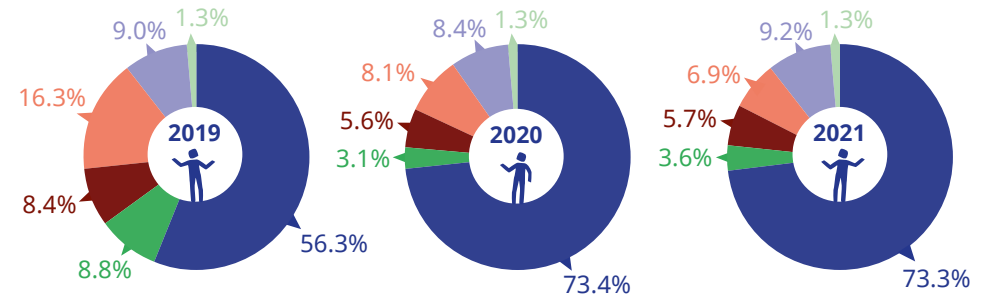


Distribution of working hours

62% of the work in music venues in 2022 was done by employed workers. When comparing the distribution of working hours per type of contract with the situation before the pandemic, we see a shift from more FTEs for employed workers (56% in 2019) and fewer FTEs for volunteers (from 16% in 2019 to 12% in 2022).

The share of working hours by hired workers did not differ much between 2019 and 2022, which was well over 17% of all working hours in both years. However, among hired workers we see an increase in the share of working hours of self-employed persons (from 9% in 2019 to 11% in 2022) and at the same time a decrease in the share of working hours of other hired workers (from 9% to 7%), such as temporary workers and workers hired through a payroll organization.

Distribution of working hours per contract type

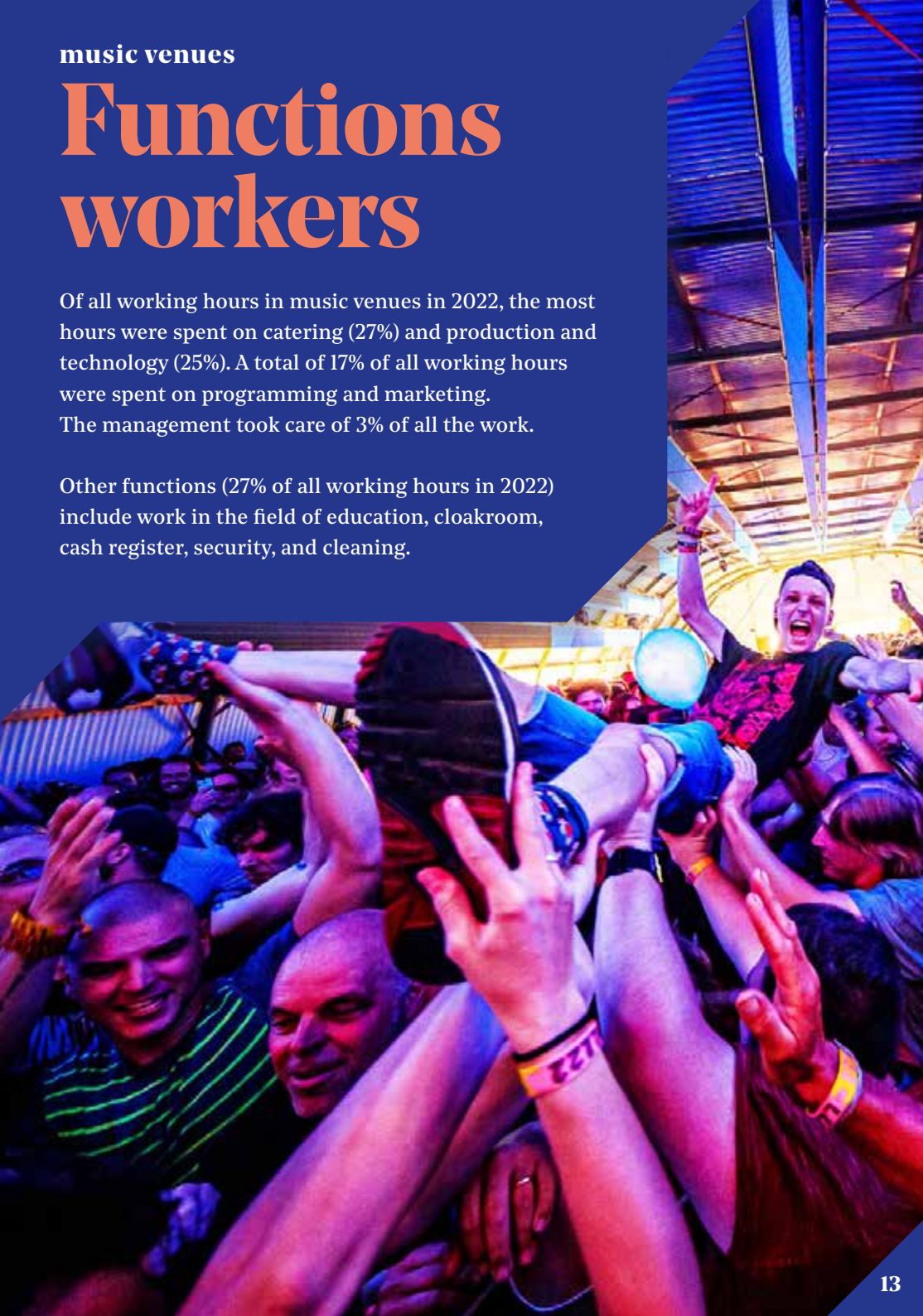


music venues

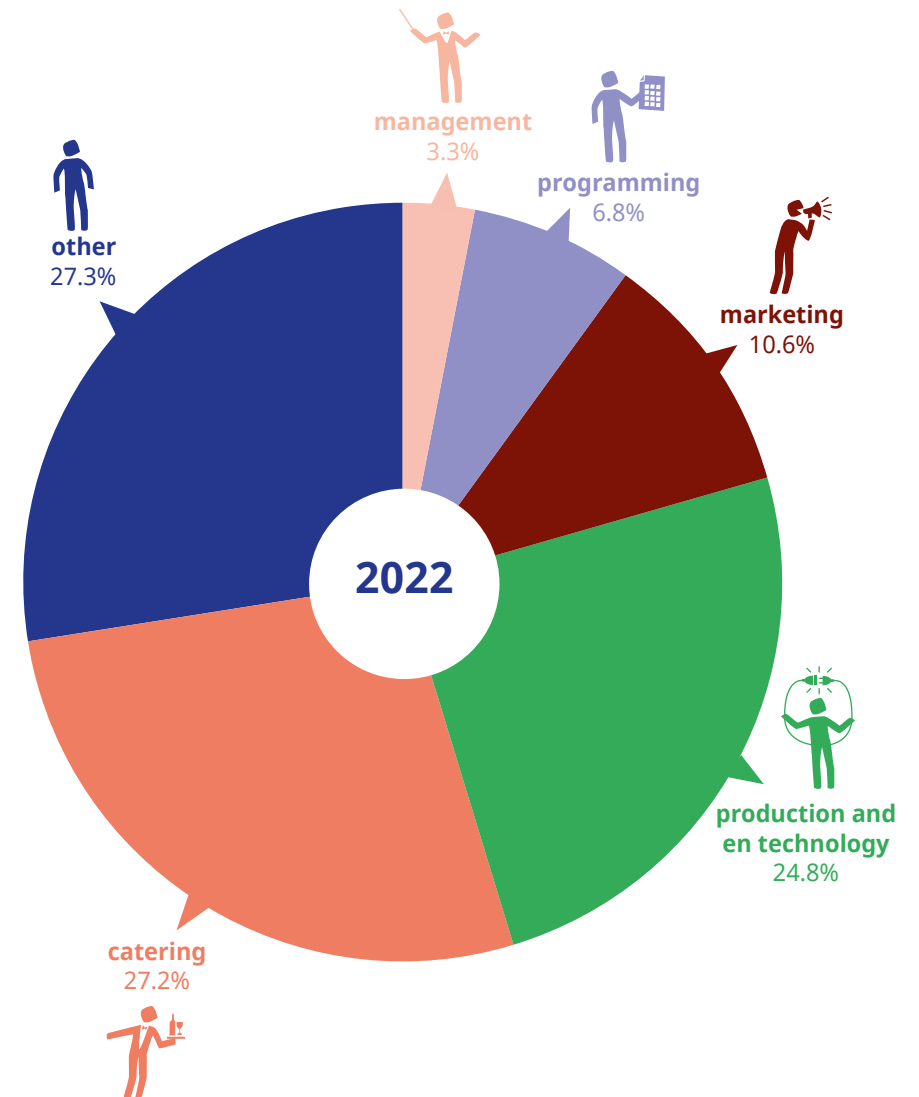
Functions workers

Of all working hours in music venues in 2022, the most hours were spent on catering (27%) and production and technology (25%). A total of 17% of all working hours were spent on programming and marketing. The management took care of 3% of all the work.

Other functions (27% of all working hours in 2022) include work in the field of education, cloakroom, cash register, security, and cleaning.



Distribution of working hours per function



Gender workers

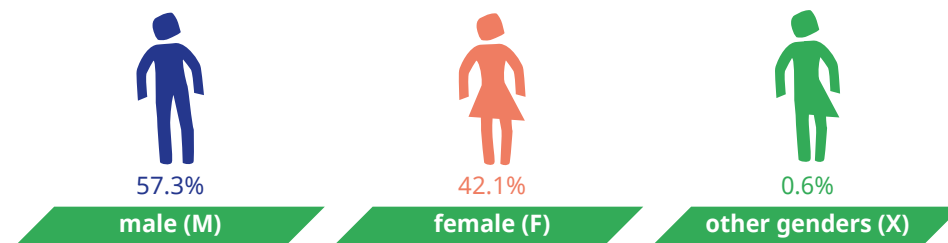
Of all workers in the music venues in 2022, 57% were assigned with gender male, 42% with gender female and 1% with other gender.

This concerns the gender of the workers as far as known and registered by the music venues. In the survey, this is categorized into male (M), female (F) and an umbrella term for many other genders (X), such as non-binary, transgender, and intersex. The registration of the gender of workers is usually not (yet) based on self-identification. We are aware that the assigned gender or sex therefore does not always correspond to the gender identity of the workers. We are also aware that persons with a gender identity other than male or female do not always come out as such at work, which limits their representation. Despite these methodological limitations, we still believe it is important to provide an overview of the gender balance in our sector.

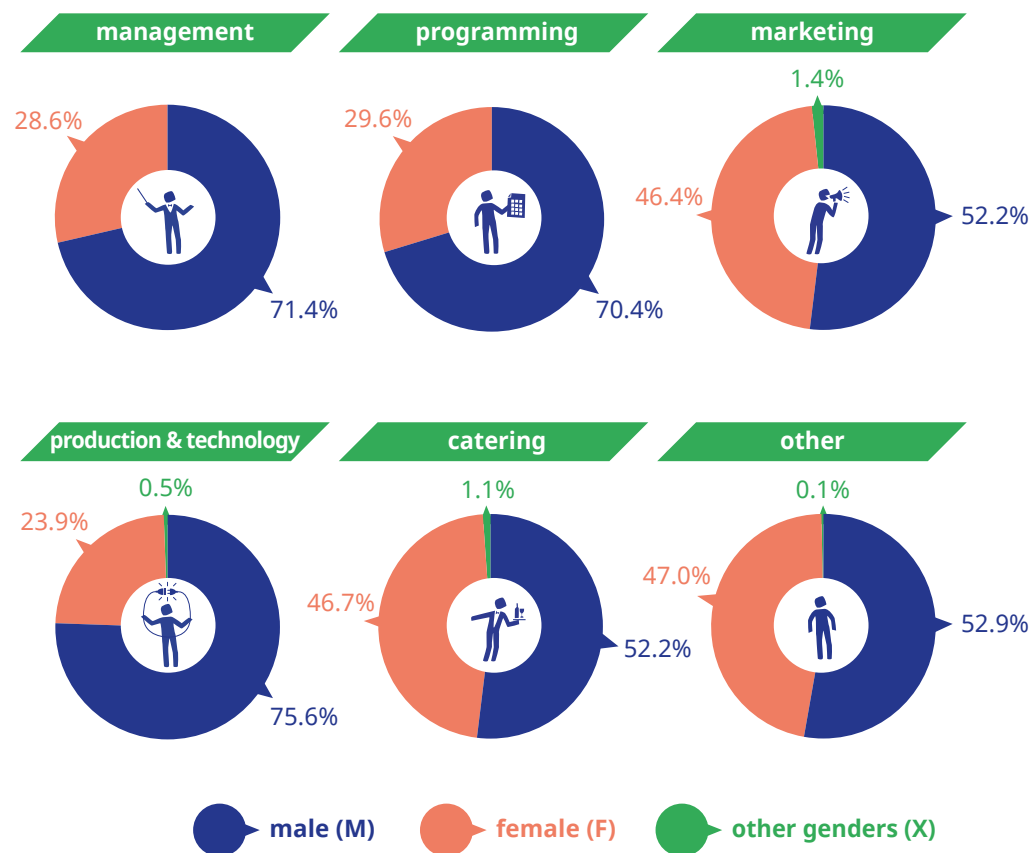
The gender distribution of workers varies per function, but in 2022 male workers were in the majority in all different departments. There was clearly an overrepresentation of male workers in management and higher paid positions. For example, only 29% of all music venue's directors were assigned with gender female. Also in the departments programming, production, and technology there were relatively many male workers. In 2022, persons assigned with other gender than male or female, worked mainly in the marketing and catering departments.



Distribution of gender workers



Distribution of gender workers per function



Expenditure

The total expenditure of the music venues amounted to **€ 173.3 million** in 2022. This is an increase of 8% in total expenditure compared to 2019, even though much fewer events were organized in the first quarter of 2022 due to the restrictive pandemic measures.

The increase in total expenditure by music venues in 2022 compared to 2019 was mainly due to the increase in employment costs (8% higher) and programme costs (10% higher). These costs are partly related to the number of organized events and audience visits.

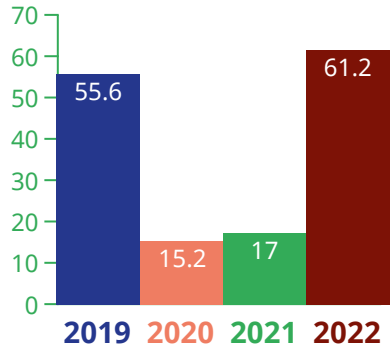
Housing costs increased the most (14% higher than in 2019). This increase was partly caused by higher energy costs in 2022. Despite the fact that there was still a lockdown in the first quarter of 2022, only 9% of the music venues received a rental discount from the municipality in 2022. In 2021 this was 42% and in 2020 this was 23%.

Compared to pandemic year 2021, total expenditures increased by 80% in 2022.

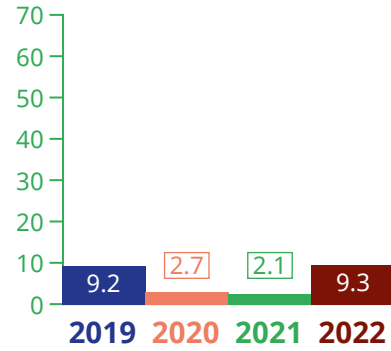


Expenditure in millions of euro

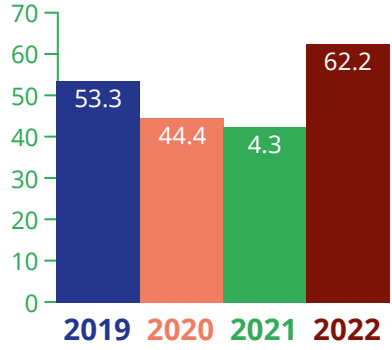
programme



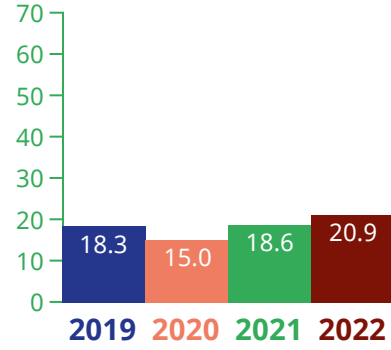
catering purchase



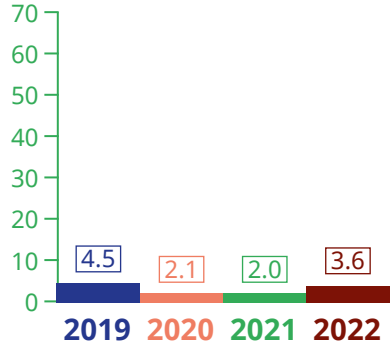
employment



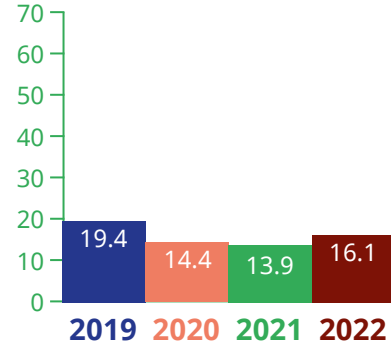
accommodation



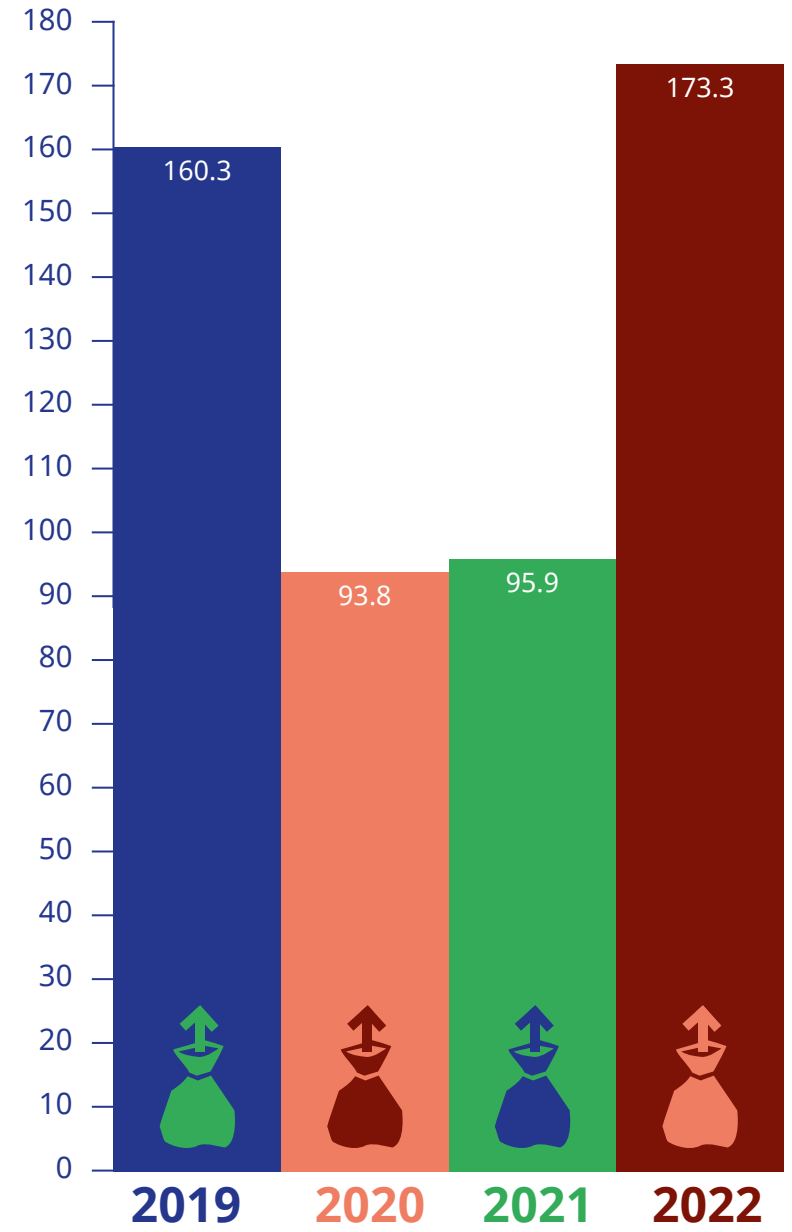
marketing



other



total

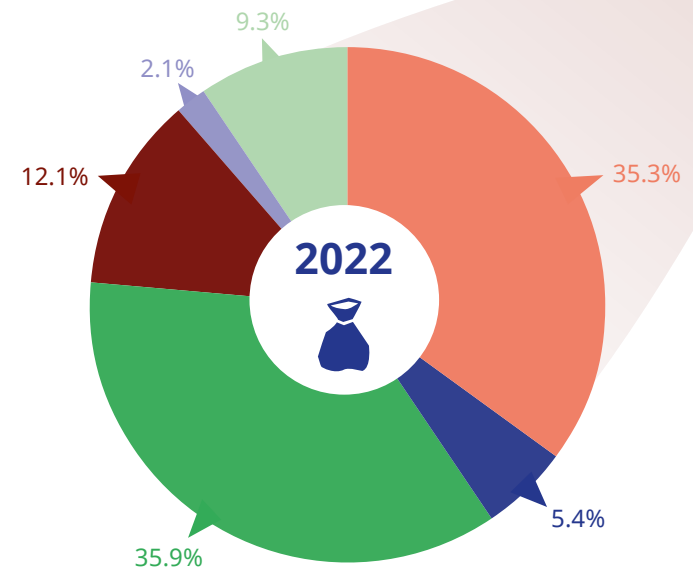
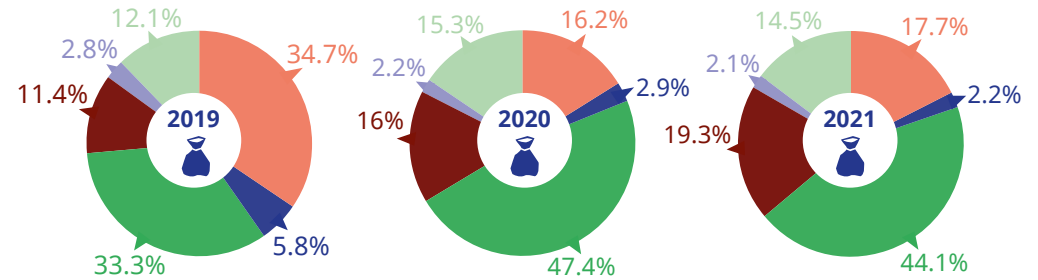


Distribution of expenditure

In 2022, the distribution of expenditure of music venues was remarkably similar to the situation before the pandemic in 2019. In both years, programme costs amounted to 35% of total expenditure. The share of employment costs increased from 33% to 36%. Housing costs increased from 11% to 12% of total expenditure.

Compared to the pandemic year 2021, the share of variable costs increased in 2022. These costs are related to the number of events and visits, so these costs increased after the lifting of the pandemic measures in March 2022. The variable costs included the programme costs (from 18% to 35% of total expenditure) and catering purchase (from 2% to 5%). At the same time, the share of fixed costs decreased, such as a large part of employment costs (from 44% to 36%) and housing costs (from 19% to 12% of total expenditure).

Distribution of expenditure



Employment costs

In 2022, the music venues spent **€ 62.2 million** on employment costs. That's 17% more than the € 53.3 million employment costs in 2019. The increase of employment costs was partly caused by more paid working hours. There were 4% more paid FTEs in 2022 than in 2019. Another cause was the increase in wages of employed workers and rates of self-employed workers hired by the venues.

Compared to pandemic year 2021, total employment costs increased by 47% in 2022. This increase was mainly caused by more working hours during events in the departments of catering, security, and technicians.

In the first quarter of 2022, with pandemic restrictions, there was still specific wage support (NOW scheme) from the national government for most employed salaried workers. This wage support ultimately covered 6% of all costs for employed workers and 4% of total employment costs in 2022.

Of all employment costs in 2022, 71% concerned costs for workers employed by the venues, 15% costs for self-employed persons hired by the venues and 7% costs for hired temporary workers.



Programme costs

Music venues spent **€ 61.2 million** on direct **programme costs** in 2022. Compared to 2019 (€ 55.6 million) this was an **increase of 10%**. Even though there was hardly anything programmed in the first quarter of 2022 and there were fewer events for the entire year of 2022 than in 2019, direct programme costs still increased.

In 2022, the direct programme costs consisted of 63% artist fees (62% in 2019), 5% author rights payments and 32% other expenditure for artists such as travel expenses, catering, accommodation, equipment, decor, and commissions for booking agencies.

In 2022, all music venues together spent exactly as much on programme costs as their total income from ticket sales. This ratio differed per venue, mostly related to their audience capacity. At small venues, ticket sales only covered 79% of the programme costs on average, at medium-sized venues this was 92% and at large venues 102%.

€ 44 million more was spent on programme costs in 2022 compared to pandemic year 2021. After the pandemic restrictions were lifted in March 2022, artists were finally able to generate income from live performances again.

In the first quarter of 2022, strict pandemic measures were still in place and specific support measures from the Performing Arts Fund NL helped to pay artist fees for canceled and rescheduled shows. This support from the Performing Arts Fund NL covered 1% of the total programme costs of the music venues in 2022.



Income

The **total income** of the music venues amounted to **€ 176.7 million** in 2022. This is an increase of 10% compared to 2019. There was an increase in income even though in the first quarter of 2022, due to the strict pandemic measures, there were hardly any music events organized.

The increase in income in 2022 compared to 2019 was partly caused by increased income from ticket sales (+6%), catering (+5%), private funds (+8%) and private letting (+8%). This concerns so-called *own income* of the music venues that is not government-related (such as subsidies and pandemic support) but is mostly generated by audiences.

The average amount paid for a ticket in 2022 fell by 4%. In 2019 this was € 16.80 and in 2022 this was **€ 16.12**. These amounts are exclusive of VAT. This decline may be an effect of less foreign artists performing in 2022, due to the pandemic restrictions in the first quarter of 2022.

The average catering turnover per visit increased by 22% from € 6.86 in 2019 to **€ 7.75** in 2022. These amounts are exclusive of VAT. This is an increase of 13% in three years and was mainly caused by higher catering purchasing costs and therefore higher sales prices.

There was also an increase in government-related income in 2022. Subsidies increased by 14% in 2022 compared to 2019 to a total amount of € 43.9 million. There was also € 8.2 million in pandemic support in the first quarter of 2022, which you can read more about in the 'COVID support measures' chapter.

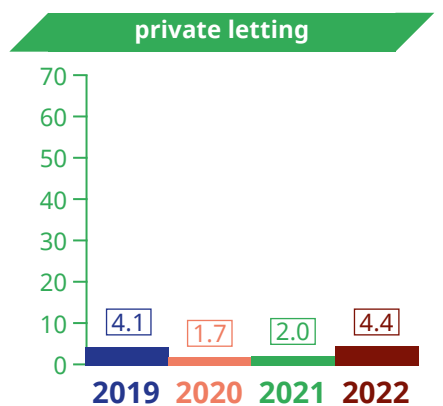
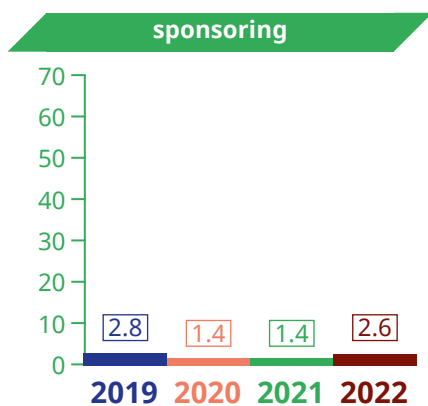
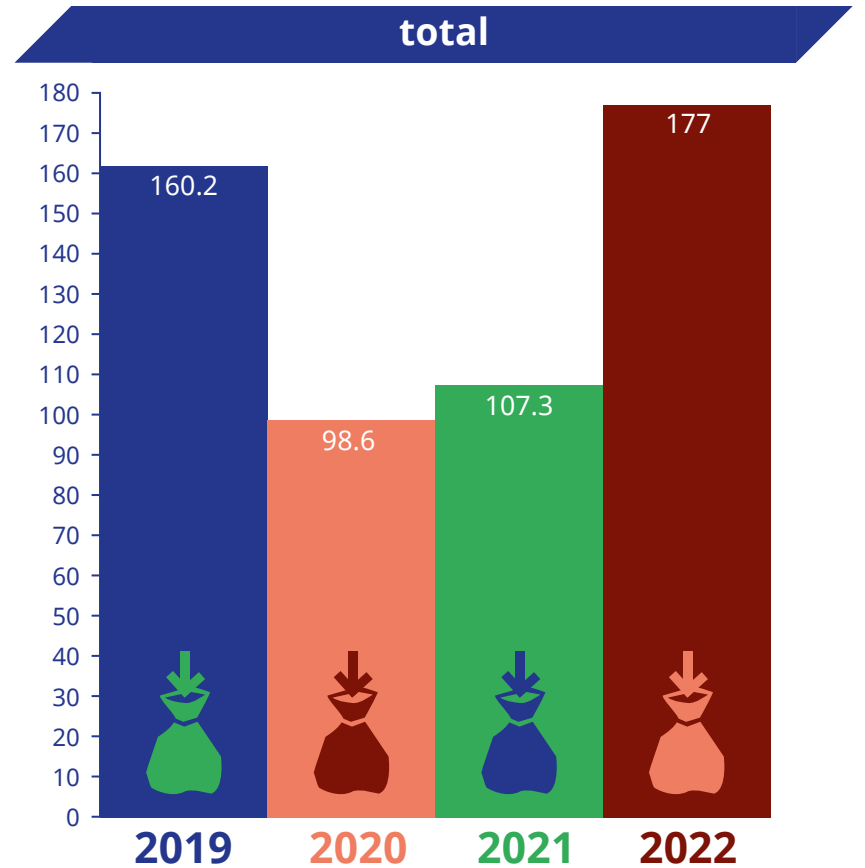
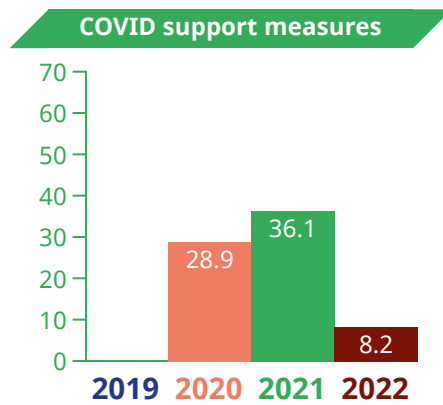
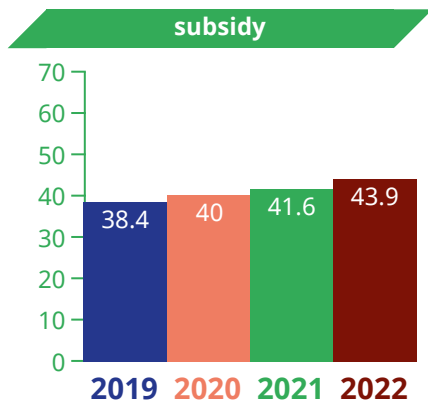
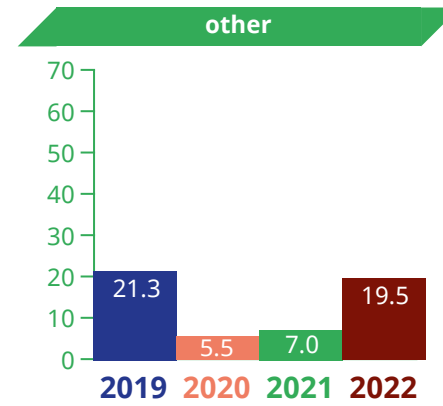
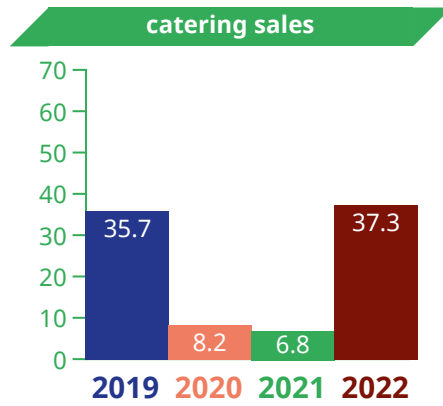
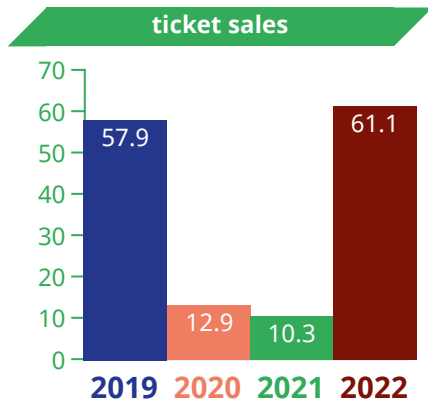
The share of municipal subsidies of the total subsidies was 96% for many years but declined to



94% in 2022. Despite increasing costs for workers and accommodation, 40% of the music venues received no indexation of the municipal subsidy at all in 2022 compared to 2021. For the venues that did receive indexation, this was an average of 2%. The average indexation of municipal subsidies for all venues was only **1.2%**. With these limited raises of subsidies, the inflating costs in 2022 were not fully compensated for most music venues.

Compared to 2021, the total income of the music venues increased by 65% in 2022. Audience income (tickets, catering and other) even increased fivefold, a logical effect of the lifting of the various pandemic restrictions.

Income in millions of euro

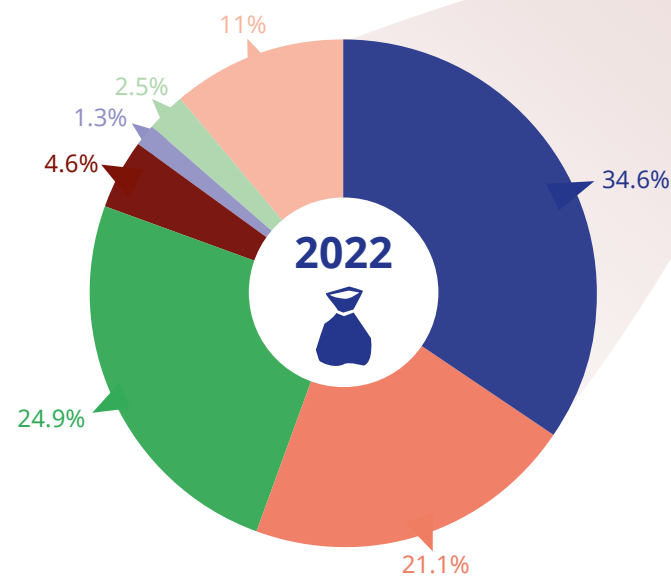
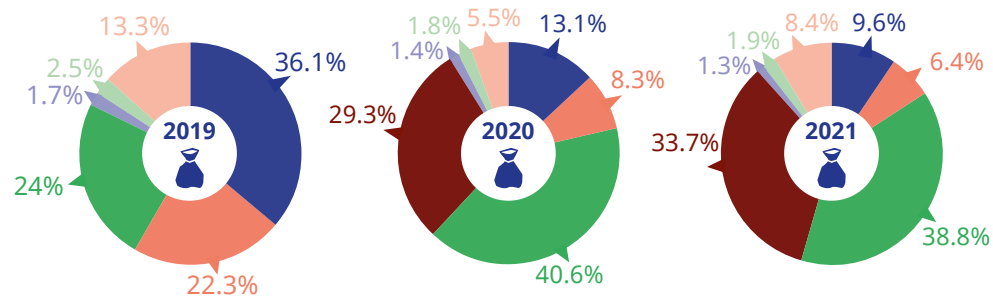


Distribution of income

Like the expenditure in 2022, the distribution of income in 2022 was again quite similar to the situation in 2019. In 2022, the income of music venues consisted of **35%** from ticket sales (36% in 2019) and **21%** from catering sales (22% in 2019). More than half of all income of the venues therefore consisted of audience income, and for larger music venues this can amount to more than 90% of their total income.

In addition, an average of **25%** of the music venues' total income consisted of subsidies (24% in 2019). Of these subsidies 94% comes from municipalities and are mainly intended for exploitation costs of the venues, such as employment costs and accommodation costs. In 2022, the pandemic support measures amounted to 4.5% of the total income of music venues.

Distribution of income



COVID support measures

As in 2020 and 2021, due to the pandemic crisis, in the first quarter of 2022 many music venues received extra financial support from the national government, provinces, municipalities, national and public funds. In 2022, this amounted to a total of 8.2 million euros. This was a lot less than the 65 million euros in pandemic support the music venues received in 2020 and 2021 altogether, but because the pandemic support in 2022 only concerned the first quarter, the amount was comparable to the support in previous quarters. Partly thanks to this support, most music venues were able to prevent or limit financial shortages in 2022.

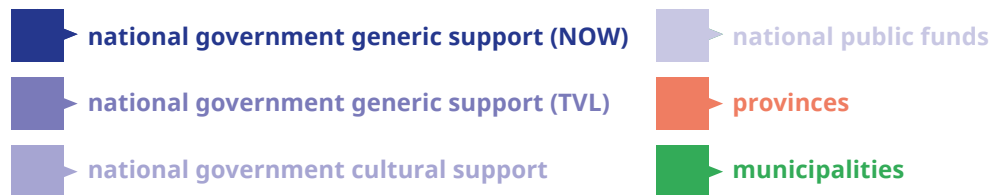
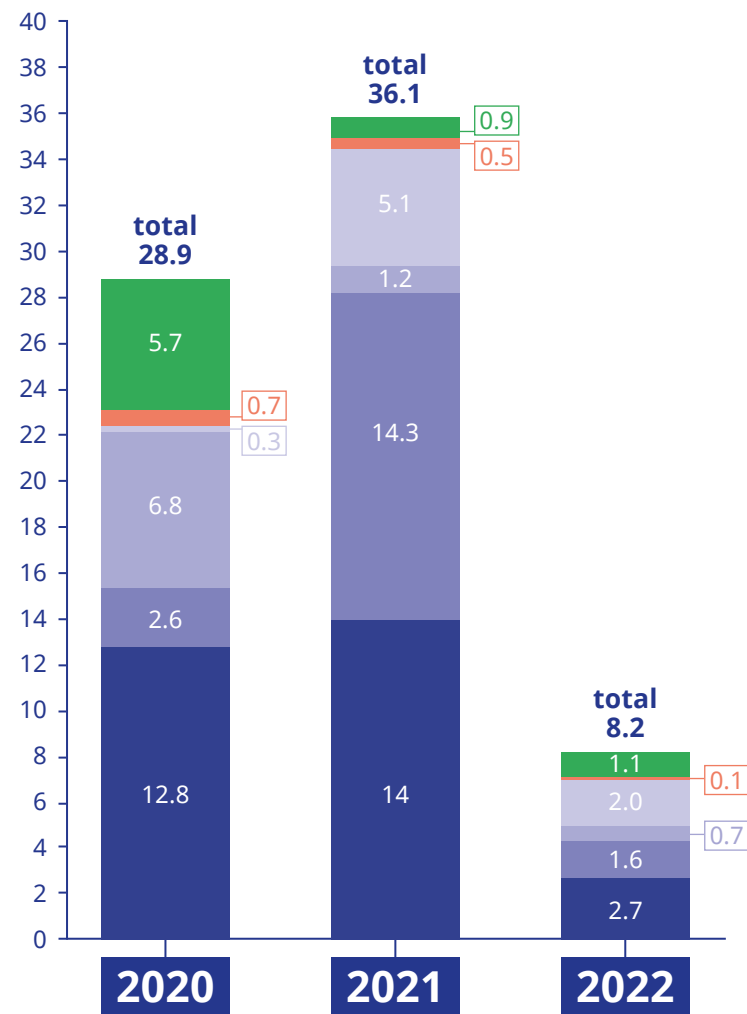
89% of music venues received additional financial support from governmental pandemic support measures in 2022 (90% in 2021 and 83% in 2020).

The **national government, including public funds**, contributed by far the most (86%) to the pandemic support measures with 7 million euros. The generic support measures, intended for the retention of salaried employed workers (NOW scheme) and fixed costs (TVL), made up 53% of the total support measures. With almost 700,000 euros, the Performing Arts Fund NL support schemes amounted to more than 8% of the total pandemic support. This support largely reached the artists.

With 1.1 million euros, the **municipalities** also contributed 14% of the total pandemic support in 2022. After March 2022, all pandemic restrictions were lifted, and therefore also the various support measures.



COVID support measures in millions of euro



Financial result

Due to the non-profit character of all music venues for which figures are included in this publication, their business operations are not aimed at a positive financial result, but at the public task: presenting artistic quality and nurturing talent development.

The year 2022 was exceptional for music venues. With the retention of municipal subsidies, pandemic support in the first quarter, and many events and audience visits in the rest of 2022, more than half (58%) of the music venues managed to end 2022 with a financially positive result. This was 54% in 2019. As non-profit venues their financial result usually concerns minimal amounts. In 2022 the financial result of the venues amounted to a median of 0.1% of the total income.

However, for some venues their financial result concerns larger amounts and percentages. All venues had to deal with inflating costs and municipal subsidies that are not yet sufficiently indexed. This means that financial shortages will become more common in the future and financial cuts will become necessary. It's therefore important for music venues that (local) governments look at their specific situation and needs, to obtain as many subsidies and support as necessary to continue to properly perform their task as a music venue in the future.



music festivals

Events and performances

Various pandemic restrictions such as a complete ban on festivals made organizing festival events virtually impossible in the period March 2020 to March 2022. Most festival organizations were able to organize a festival edition again in 2022. A total of 49 of the 55 VNPF festival members organized a festival edition with live audience in 2022.

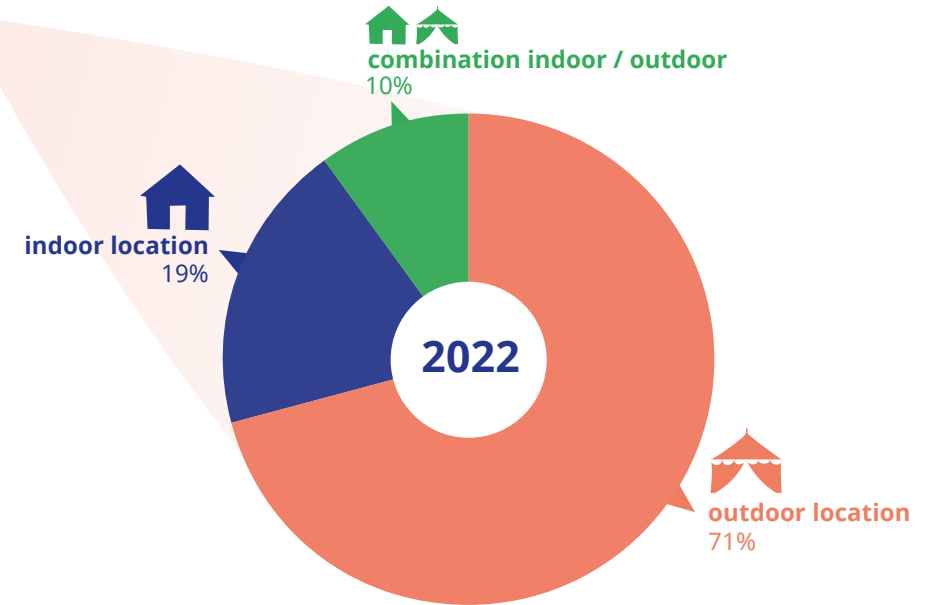
71% of the music festivals took place entirely outdoors, 19% entirely indoors and 10% of the festivals had a combination of indoor and outdoor locations.

42% was a one-day festival and 58% a multi-day festival in 2022.

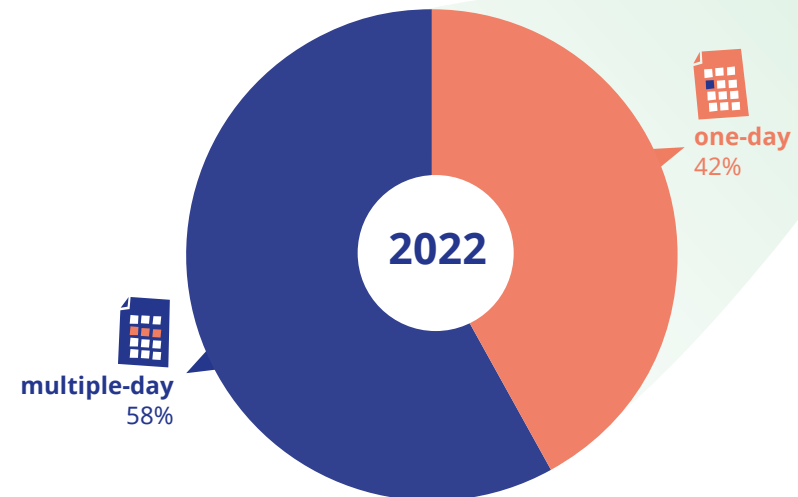
A total of 3,250 music performances took place on 322 music stages during the festival editions in 2022.



Share of indoor and outdoor festivals



Share of one-day and multiple-day festivals



music festivals

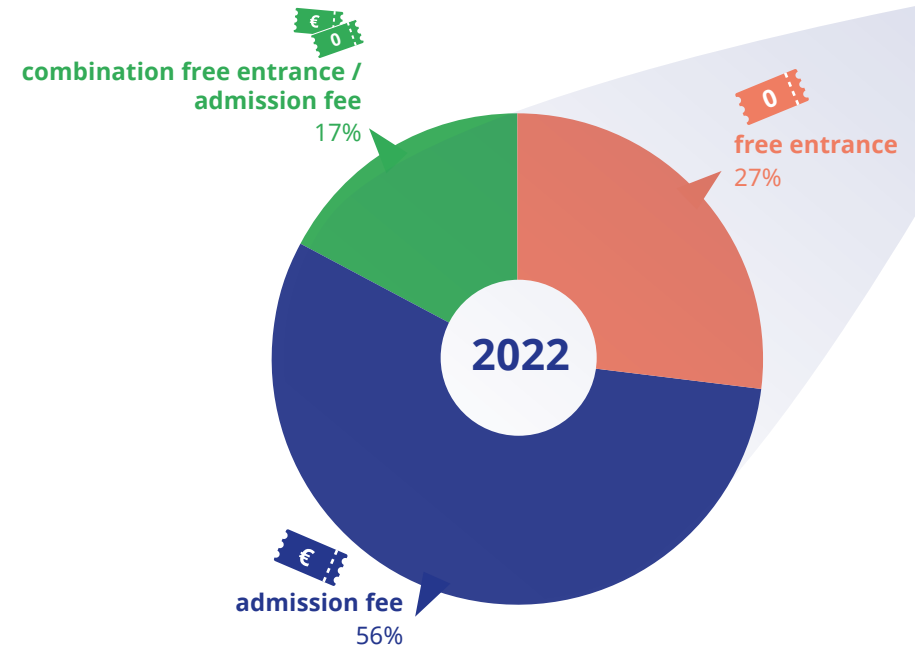
Audience visits

The festivals attracted a total of **2.8 million visits** on all festival days in 2022, of which an estimated 1.7 million different visitors.

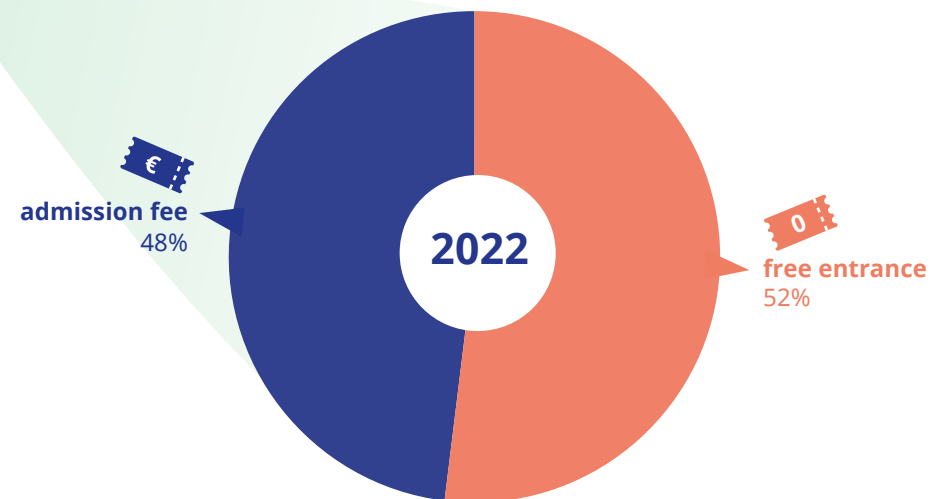
56% of the festivals charged an admission fee to the public, 27% of the festivals had free entrance, and 17% of the festivals offered a combination of events with and without an admission fee.

In total, 48% of the audience paid an admission fee and 52% attended the festivals for free.

Share of festivals with free entrance



Share of audience visits with free entrance



VNPF

members in July 2023



■ Music venues	68
◆ Music festivals	55
Total VNPF members	123

VNPF music venues

- **O13**
Tilburg
www.O13.nl
- **Astrant**
Ede
www.astrant-edel.nl
- **Baroeg**
Rotterdam
www.baroeg.nl
- **Beest, 't**
Goes
www.tbeest.nl
- **Bibelot**
Dordrecht
www.bibelot.net
- **BIMHUIS**
Amsterdam
www.bimhuis.nl
- **BIRD**
Rotterdam
www.bird-rotterdam.nl
- **Boerderij**
Zoetermeer
www.poppodiumboerderij.nl
- **Bolwerk**
Sneek
www.hetbolwerk.nl
- **Bosuil, de**
Weert
www.debosuil.nl
- **Burgerweeshuis**
Deventer
www.burgerweeshuis.nl
- **C. Poppodium**
Hoofddorp
www.cpunt.nl
- **Cacaofabriek, De**
Helmond
www.cacaofabriek.nl
- **Capsloc**
Capelle aan den IJssel
www.capsloc.nl
- **Corneel**
Lelystad
www.corneel.nl
- **dB's**
Utrecht
www.dbstudio.nl
- **Doornroosje**
Nijmegen
www.doornroosje.nl
- **Duycker**
Hoofddorp
www.duycker.nl
- **ECI Cultuurfabriek**
Roermond
www.ecicultuurfabriek.nl
- **Effenaar**
Eindhoven
www.effenaar.nl
- **EKKO**
Utrecht
www.ekko.nl
- **FLUOR**
Amersfoort
www.fluor033.nl
- **Flux, De**
Zaandam
www.podiumdeflux.nl
- **Gebouw-T**
Bergen op Zoom
www.gebouw-t.nl
- **Gebr. de Nobel**
Leiden
www.gebrdenobel.nl
- **GIGANT**
Apeldoorn
www.gigant.nl
- **Grenswerk**
Venlo
www.grenswerk.nl
- **Groene Engel**
Oss
www.groene-engel.nl
- **Hall of Fame**
Tilburg
www.hall-fame.nl
- **Hedon**
Zwolle
www.hedon-zwolle.nl
- **Helling, De**
Utrecht
www.dehelling.nl
- **Iduna**
Drachten
www.iduna.nl

- **Kroepoekfabriek**
Vlaardingen
www.kroepoekfabriek.nl
- **LantarenVenster**
Rotterdam
www.lantarenvenster.nl
- **Luxor Live**
Arnhem
www.luxorlive.nl
- **Manifesto**
Hoorn
www.manifesto-hoorn.nl
- **Meester, De**
Almere
www.demeesteralmere.nl
- **Melkweg**
Amsterdam
www.melkweg.nl
- **Merleyn**
Nijmegen
www.doornroosje.nl/merleyn
- **Metropool**
Hengelo
www.metropool.nl
- **Mezz**
Breda
www.mezz.nl
- **Muziekgieterij**
Maastricht
www.muziekgieterij.nl
- **Neushoorn**
Leeuwarden
www.neushoorn.nl
- **Nieuwe Nor**
Heerlen
www.nieuwenor.nl
- **P3**
Purmerend
www.p3purmerend.nl
- **P60**
Amstelveen
www.p60.nl
- **PAARD**
Den Haag
www.paard.nl
- **Paradiso**
Amsterdam
www.paradiso.nl
- **Patronaat**
Haarlem
www.patronaat.nl
- **Peppel, De**
Zeist
www.peppel-zeist.nl
- **Piek, De**
Vlissingen
www.depiek.nl
- **Pul, De**
Uden
www.livepul.com
- **PX**
Volendam
www.pxvolendam.nl
- **Q-factory**
Amsterdam
www.q-factory-amsterdam.nl
- **Rotown**
Rotterdam
www.rotown.nl
- **Ruimte, De**
Amsterdam
www.cafederuimte.nl
- **Simplon**
Groningen
www.simplon.nl
- **So What!**
Gouda
www.so-what.nl
- **SPOT / De Oosterpoort**
Groningen
www.spotgroningen.nl
- **Spot, De**
Middelburg
www.despotmiddelburg.nl
- **TivoliVredenburg**
Utrecht
www.tivolivredenburg.nl
- **Tolhuistuin**
Amsterdam
www.tolhuistuin.nl
- **Vera**
Groningen
www.vera-groningen.nl
- **Victorie**
Alkmaar
www.podiumvictorie.nl
- **Volt**
Sittard
www.poppodium-volt.nl
- **Vorstin, De**
Hilversum
www.devorstin.nl
- **Willem Twee**
Den Bosch
www.willem-twee.nl
- **Willemeen**
Arnhem
www.willemeen.nl
- **WORM**
Rotterdam
www.worm.org

VNPF music festivals

- **Baroeg Open Air**
Rotterdam
www.baroegopenair.nl
- **Best Kept Secret**
Hilvarenbeek
www.bestkeptsecret.nl
- **Bevrijdingsfestival Amsterdam
Het Vrije Westen**
Amsterdam
www.4en5meiamsterdam.nl
- **Bevrijdingsfestival Brabant**
Den Bosch
www.bevrijdingsfestivalbrabant.nl
- **Bevrijdingsfestival Flevoland**
Almere
www.bevrijdingsfestivalflevoland.nl
- **Bevrijdingsfestival Fryslân**
Leeuwarden
www.bevrijdingsfestivalfryslan.nl
- **Bevrijdingsfestival Gelderland**
Wageningen
www.bevrijdingsfestival gelderland.nl
- **Bevrijdingsfestival Groningen**
Groningen
www.bevrijdingsfestival groningen.nl
- **Bevrijdingsfestival Nijmegen**
Nijmegen
www.4en5mei-nijmegen.nl
- **Bevrijdingsfestival Overijssel**
Zwolle
www.bevrijdingsfestivaloverijssel.nl
- **Bevrijdingsfestival Utrecht**
Utrecht
www.bevrijdingsfestival utrecht.nl
- **Bevrijdingsfestival Zeeland**
Vlissingen
www.bevrijdingsfestivalzeeland.nl
- **Bevrijdingsfestival Zuid-Holland**
Rotterdam
www.bevrijdingsfestivalzh.nl
- **Bevrijdingspop Haarlem**
Haarlem
www.bevrijdingspop.nl
- **Booster Festival**
Enschede
www.boosterfestival.nl
- **Bospop**
Weert
www.bospop.nl
- **Bridge Eindhoven Guitar Festival**
Eindhoven
www.bridgefestival.com
- **Catch**
Utrecht
www.catchfestival.nl
- **Concert at SEA**
Brouwersdam
www.concertatsea.nl
- **Down The Rabbit Hole**
Beuningen
www.downtherabbithole.nl
- **ESNS**
Groningen
www.esns.nl
- **Grasnapolsky**
Scheemda
www.grasnapolsky.nl
- **Grauzone**
Den Haag
www.grauzonefestival.nl
- **Haringrock**
Katwijk
www.haringrock.nl
- **Holland International
Blues Festival**
Grolloo
www.hollandinternationalbluesfestival.com
- **Indian Summer**
Langedijk
www.indiansummerfestival.nl
- **Into The Great Wide Open**
Vlieland
www.intothegreatwideopen.nl
- **Jera On Air**
Ysselsteyn
www.jeraonair.nl
- **Le Guess Who?**
Utrecht
www.leguesswho.nl
- **Left of the Dial**
Rotterdam
www.leftofthedial.nl

- 
Lowlands
 Biddinghuizen
www.lowlands.nl
- 
Motel Mozaïque
 Rotterdam
www.motelmozaïque.nl
- 
Moulin Blues Festival
 Ospel
www.moulinblues.nl
- 
Nationaal Comité 4 en 5 mei
 12 provincies hoofd- & hofstad
www.4en5mei.nl
- 
NN North Sea Jazz Festival
 Rotterdam
www.northseajazz.nl
- 
Once In A Blue Moon
 Amsterdam
www.onceinabluemoonfestival.nl
- 
Oranjepop
 Nijmegen
www.oranjepop-nijmegen.nl
- 
Pinkpop
 Landgraaf
www.pinkpop.nl
- 
Popronde
 Diverse steden
www.popronde.nl
- 
Rewire
 Den Haag
www.rewirefestival.nl
- 
Roadburn Festival
 Tilburg
www.roadburn.com
- 
Rockit
 Groningen
www.spotgroningen.nl/events/rockit
- 
Rolling Loud
 Rotterdam
www.rollingloudrotterdam.nl
- 
Rotterdam Bluegrass Festival
 Rotterdam
www.bluegrassfestival.nl
- 
Rotterdam Unlimited
 Rotterdam
www.rotterdamunlimited.com
- 
Royal Park
 Baarn
www.royalparklive.nl
- 
So What's Next?
 Eindhoven
www.sowhatsnext.nl
- 
Stadspark Live
 Groningen
www.stadsparklive.nl
- 
Strawberry Fields Festival
 Dedemsvaart
www.strawberryfieldsfestival.eu
- 
Transition Festival
 Utrecht
www.tivolivredenburg.nl
- 
Tuckerville
 Enschede
www.tuckerville.nl
- 
Valkhof Festival
 Nijmegen
www.valkhoffestival.nl
- 
Welcome to The Village
 Leeuwarden
www.welcometothevillage.nl
- 
Zomerparkfeest
 Venlo
www.zomerparkfeest.nl

Information



The Dutch Association of Music Venues and Festivals (VNPF) is the industry association of music venues and music festivals in the Netherlands. In July 2023 the VNPF has 123 members, consisting of 68

music venues and 55 music festivals. In the interest of its members the VNPF exerts influence on legislation and (government) policy that concern music venues and festivals. Important topics are, amongst others, cultural policy, working conditions, sustainability, professionalization, safety, diversity, inclusion and accessibility. The VNPF optimizes conditions for members where possible. The association develops services for its members to improve their performances. With the figures in this publication, the online benchmark module 'Poppodium Analyse Systeem (PAS)' is also made available to members. Thanks to collective agreements with suppliers, venues may receive discounts on different products and services. The VNPF organizes together with partners the annual 'Congres Podia Festivals Evenementen', a well-attended and leading conference for the Dutch live music sector. In doing so, it promotes the exchange of knowledge and connects people and organizations. For more information see www.vnpf.nl

WNPF

The VNPF office also runs the secretariat of the Dutch Employers' Association of Music Venues and Festivals (WNPF), which deals with employment conditions and has developed the industry's own collective bargaining agreement NPF. For more information see www.caopoppodiaenfestivals.nl.



Colophon

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Methodology

The figures in this publication relate to a panel of 48 music venues and 55 music festivals.

All amounts in this publication are excluded VAT.

Disclaimer

Despite all the care devoted to the editing of this publication, the publisher cannot accept liability for any damage that is the result of any error in this publication. The VNPF also wants to emphasize that the figures are totals and averages and therefore no statements can be made about individual music venues and festivals.

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