VNPF

facts & figures 2025



Dutch Live Music Venues and Festivals

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INTRO

Music venues and music festivals are essential to the Dutch music ecosystem. They create space for artists, audiences, professional workers and volunteers. They facilitate encounters, talent development, innovation and a vibrant cultural offering in cities and regions. At the same time, many organisations are under financial pressure. The figures for 2025 show that the sector is in full motion, but also that margins are becoming smaller.

As of July 2026, the Association of Dutch Music Venues and Festivals (VNPF) has 73 music venues and 45 music festivals as members. This publication shows the development regarding programming, audiences, employment, income and expenditure of 55 music venues for which figures for 2023, 2024 and 2025 have been collected. Additionally, figures are presented about the programming and audiences of 43 festival members in 2025.

Developments varied from venue to venue, but several developments emerged across the whole sector. Audience attendance at club nights declined significantly, while the number of paid employees increased and spending on external personnel decreased. At most venues, expenditure also increased faster than income. As a result, more than half of all music venues ended 2025 with a negative financial result.

This development requires attention. If deficits occur more frequently, venues may be forced to make cuts to programming, staff and audience development. Limited financial capacity makes it harder to take artistic risks. This can affect the diversity of programming, the development of new audiences and performance opportunities for emerging artists.

It is therefore of great importance that the situation is carefully assessed for each venue. Average figures conceal major differences. Some music venues managed to increase their audience reach, while others faced declining audience visits. Some music venues were able to cover rising fixed costs through increasing municipal subsidies. Other venues had a negative financial result because subsidies declined or were not sufficiently indexed. Only by carefully considering the local context it can be determined what is needed to preserve and strengthen the cultural function of music venues.

Music venues curate programming, stimulate talent development and innovation, connect art and society, develop audience relationships, strengthen the local cultural climate, contribute to innovation, and take responsibility as an employer and client in the cultural sector. This publication shows the scale of that role, but also the conditions needed to continue fulfilling it.

Events

To provide a clear picture of what music venues do, a distinction is made between the events organised by music venues (such as a concert or club night) and the performances by artists during these events. An event is a programme in which various performances can take place as programme components, such as a support act and a headliner at a concert, or a lineup of DJs at a club night. More information about (the development of) the number of performances can be found on page 5.

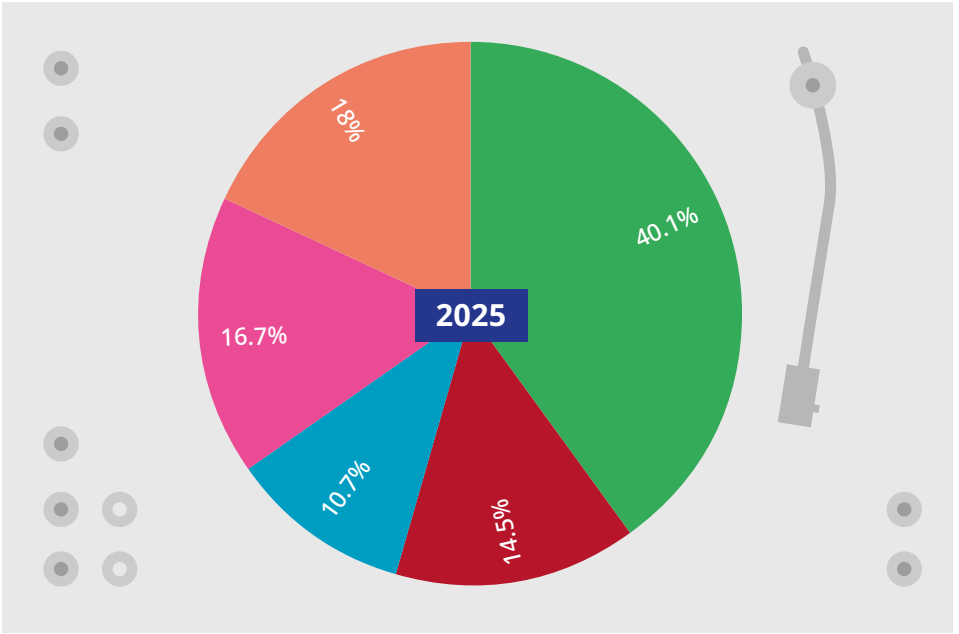
Concerts and club nights are music events that fulfill different functions. At concerts, audiences mainly attend for the performance of a specific artist. At club nights, in addition to the artists, dancing and socializing are central. Nightlife culture can provide a safe, inclusive environment for diverse subcultures and contributes to identity formation and social cohesion.

In 2025, almost two thirds of the programme at the music venues consisted of music events. Of all events, 40% were concerts and 15% club nights in own spaces. In addition to concerts and club nights in own spaces, more than 11% of events were organised at other locations, being mainly concerts.

In addition to music events, 17% of the programme at the music venues consisted of non-musical public events, such as cinema, theater and debates. Private letting events such as educational activities and business events accounted for 18% of all events at the music venues.



Distribution by type of event



- concerts in own spaces
- club nights in own spaces
- music events at other locations
- non-musical events
- private letting

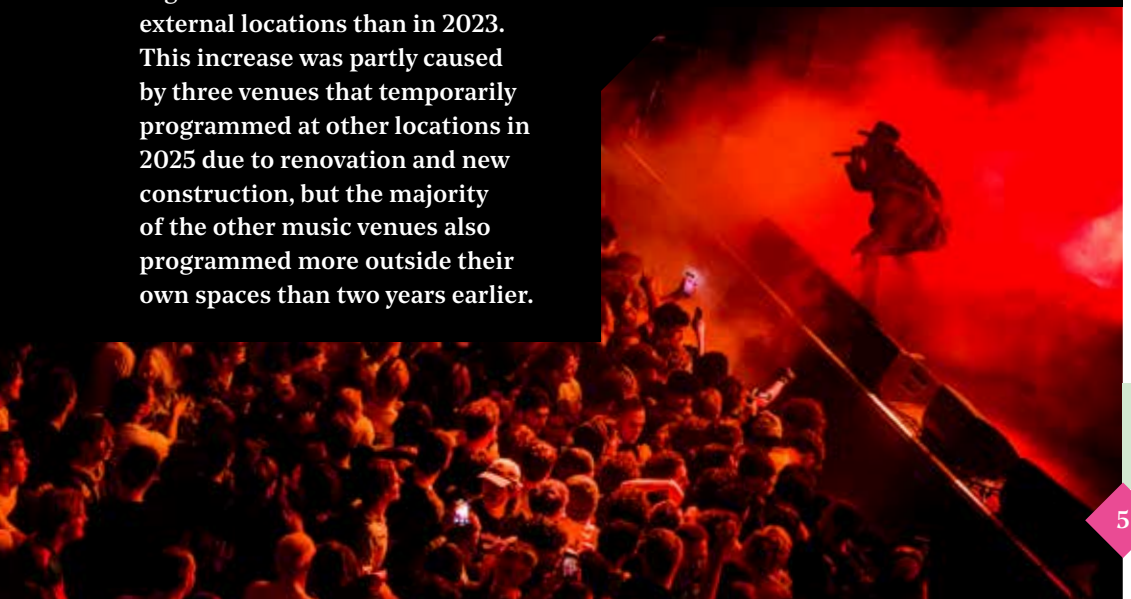
Events development

In 2025, the music venues organised **20,428 events** with live audiences. This was 3% more events than in 2024 and 4% more than in 2023.

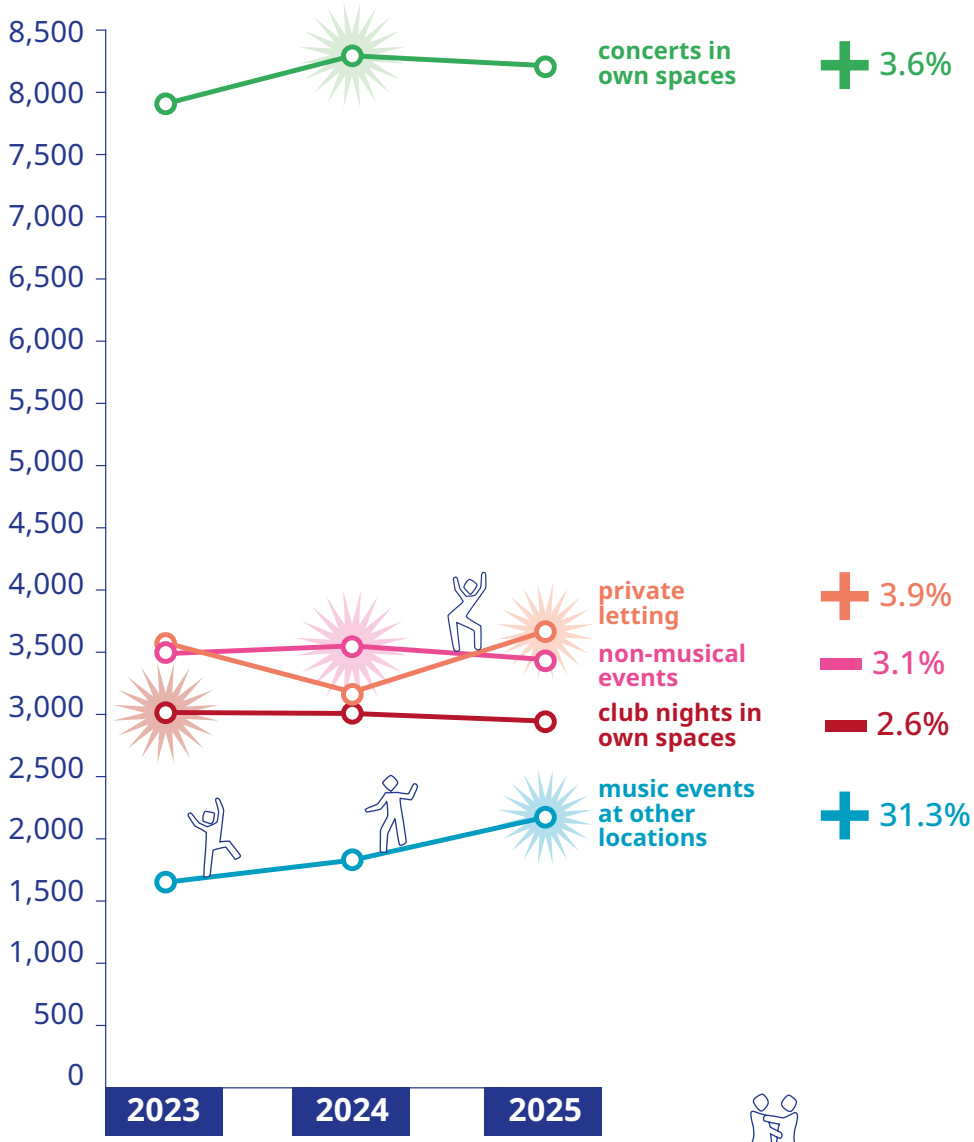
Over the past two years, there was a slight increase in the number of concerts in own spaces (+4%) and a slight decrease in club nights in own spaces (-3%). The number of non-musical events decreased by 3% and the number of private events increased by 4%.

The most notable development over the past two years was the strong growth in music events at other locations, outside the venues' own spaces. In 2025, the music venues organised 31% more events at external locations than in 2023. This increase was partly caused by three venues that temporarily programmed at other locations in 2025 due to renovation and new construction, but the majority of the other music venues also programmed more outside their own spaces than two years earlier.

This development shows that music venues are increasingly active in the city and region, including outside their own spaces. By programming music in, for example, schools, churches, museums, community centres and public spaces such as squares and parks, music venues are contributing more actively to the cultural infrastructure and broader social objectives. An additional VNPF survey in April 2026 shows that music venues programme at external locations for a variety of reasons. These include talent development, reaching young people, quality of life and social cohesion, city marketing, the attractiveness of the city and region, inclusion and accessibility.



Development by type of event



	2023	2024	2025	
total	19,674	19,893	20,428	+ 3.8%

Performances and artists

In 2025, the music venues programmed **29,523 artist performances** during all events. This was 4% fewer performances than in 2024, but 1% more performances than in 2023.

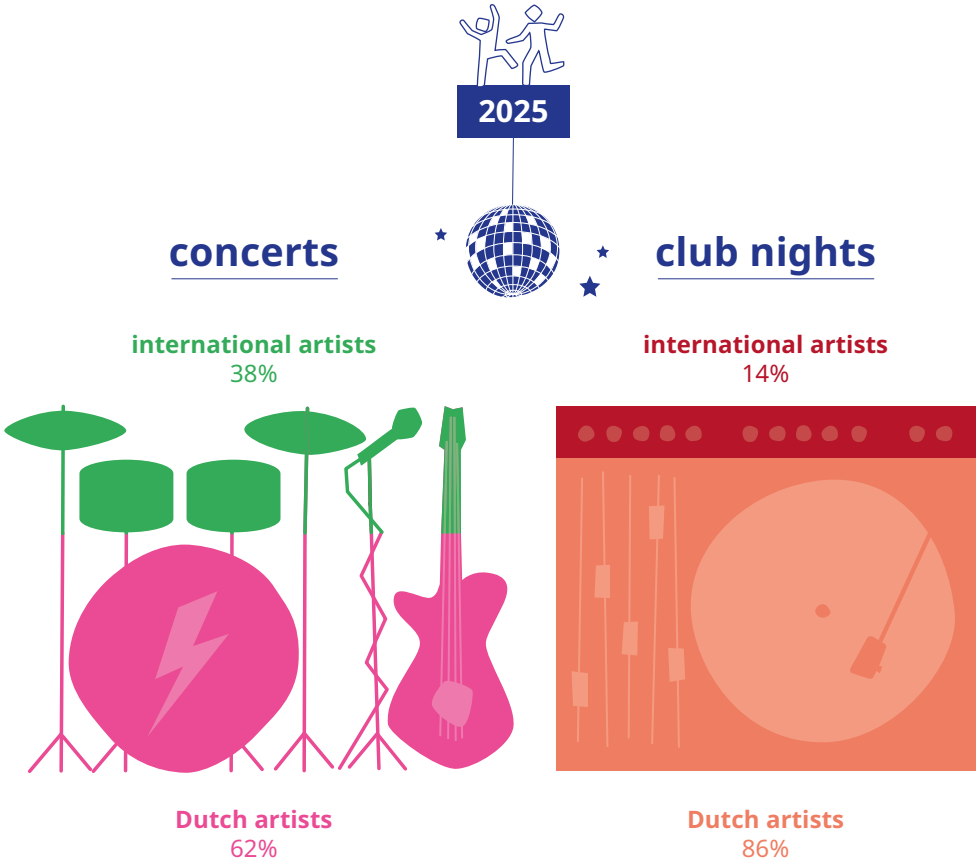
The decrease in the total number of performances over the past year was mainly caused by music venues organising fewer club nights (see page 5) and programming fewer performances per club night on average. In 2025, an average of 2.8 artists performed per club night, compared with 3.2 artists per club night in 2024. The total number of performances during club nights decreased by 12% in 2025 compared to 2024.

The number of performances during concert events increased, by contrast. At concerts, there were 1% more performances in 2025 than in 2024 and 6% more than in 2023. Concerts usually have a support act and a headliner, resulting in an average of 1.9 performances per event in 2025. This was the same in 2023 and 2024.

Music venues provide a stage for both Dutch and international artists. Of all performances during concert events, 38% of the artists in 2025 came from abroad. This share was 32% in 2023, but over the past two years it returned to approximately the same level as in the years before the corona-virus pandemic. For performances at club nights, the share of international artists was 14% over the past three years.



Share of (inter)national artists - concerts



Audience visits

Music events, such as concerts and club nights, accounted for 88% of all audience visits to music venues in 2025. Of all audience visits, 52% were to concerts in own spaces, 19% to club nights in own spaces and 18% to music events organised by the music venues at other locations.

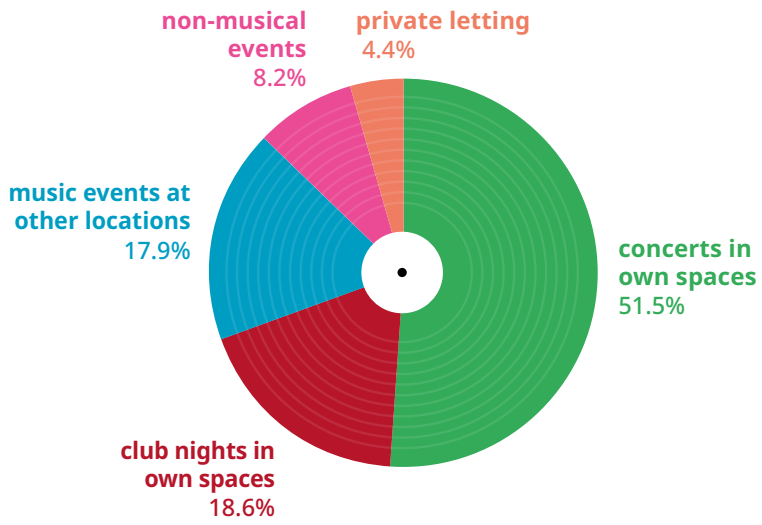
In addition to music events, 8% of the audience visited non-musical programmes in 2025, such as film screenings, theater and debate nights. Finally, 4% of the audience consisted of participants in private rentals, including educational actvities and business events.

Of all audience visits to music venues in 2025, 86% involved paid admission. The remaining 14% were free visits.



Distribution of visits by type of event

2025



Share of paid and free audience visits

2025



Audience visits development

In 2025, the music venues received more than **6.4 million audience visits**. This was almost 5% fewer visits than in 2024, but 3% more than in 2023.

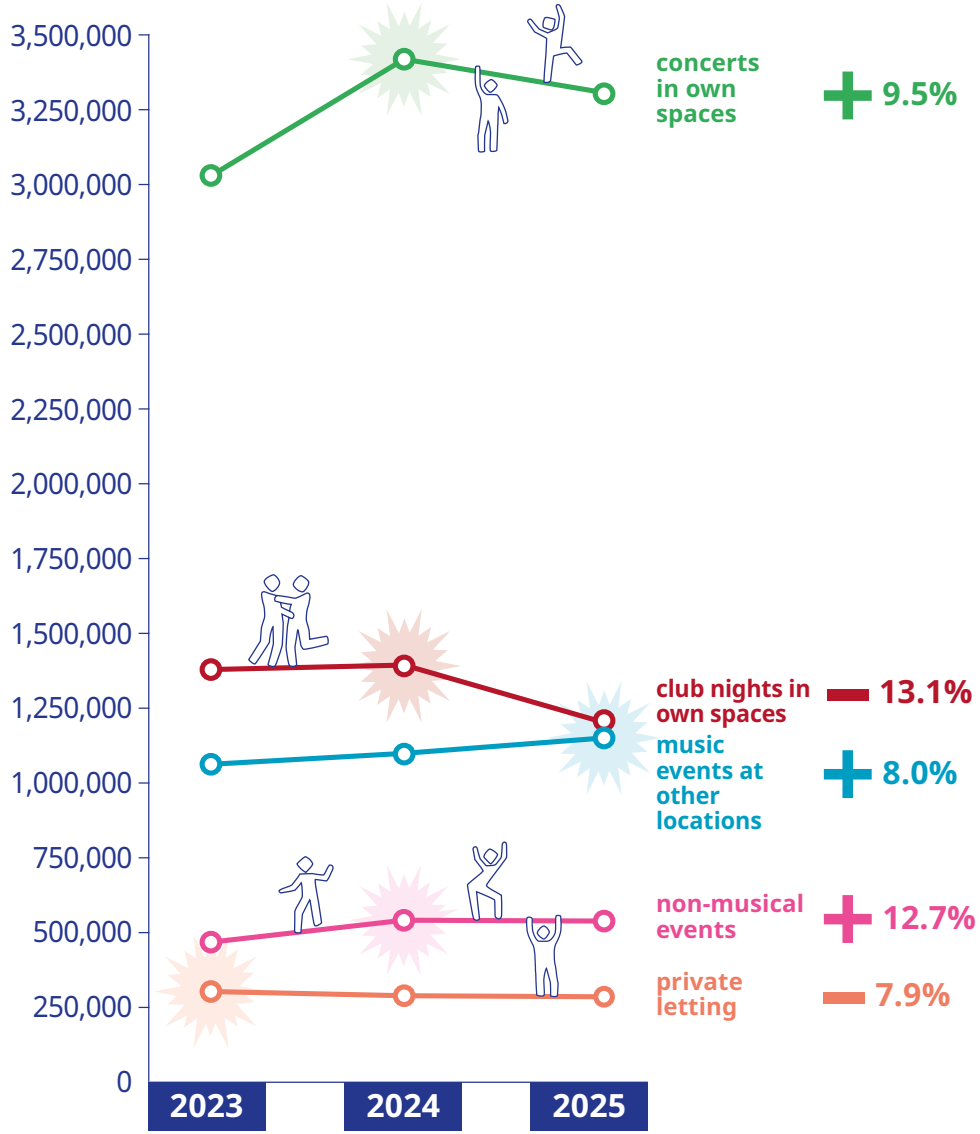
Compared with 2024, audience visits to concerts in the music venues' own spaces decreased by 4%, while audience visits to concerts at external locations increased by 5%. Club nights in particular attracted fewer visitors. Audience visits to club nights decreased by 14% over the past year. The declining public interest in club nights was also reflected in fewer visitors per club night and a lower number of sold-out club nights (see page 9). Audience visits to non-musical public events decreased by 1%, and there were 2% fewer participants in private events.

The development since 2023 shows that audience visits to concerts increased substantially over the past two years. There were almost 10% more audience visits to concerts in own spaces and 8% more visits to concerts at external locations. Audience visits to club nights decreased by 13% over the past two years.

Although the total and average figures provide a picture of general developments in the live music sector, they do not show how substantial the differences between music venues can be. Between 2023 and 2025, 60% of the music venues saw audience visits to club nights decrease, while 40% reported growth. For concert visits, 34% of the venues recorded a decrease in audience visits, compared with 66% that saw an increase.



Development of visits by type of event



total	6,259,436	6,756,832	6,444,864	→	+ 3.0%

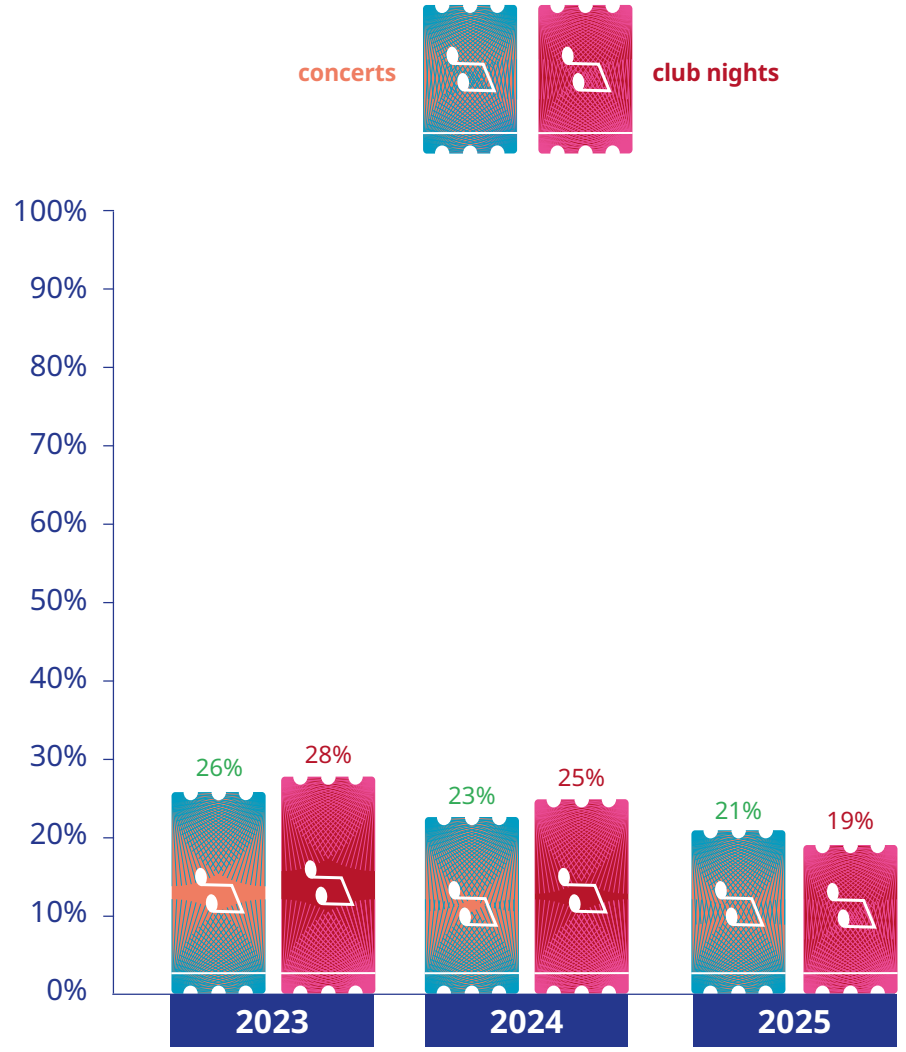
Audience visits per event

The declining public interest in club nights was reflected in several developments. Because the number of audience visits to club nights decreased more strongly between 2023 and 2025 than the number of club nights organised, the average number of visitors per club night also decreased: from 455 in 2023 to 406 in 2025. In addition, the share of sold-out club nights continued to decline, from 28% in 2023 to 25% in 2024 and 19% in 2025.

At concerts, by contrast, the average number of visitors per concert increased because concert visits grew more strongly than the number of concerts itself. In 2025, concerts attracted an average of 404 visitors, compared with 382 visitors per concert in 2023. At the same time, the share of sold-out concerts also decreased, from 26% in 2023 to 23% in 2024 and 21% in 2025. One possible reason for the combination of more visitors per concert on average and fewer sold-out concerts is that slightly more concerts were programmed in larger halls and slightly fewer concerts in smaller halls.



Share of sold-out concerts and club nights



MUSIC VENUES

Employment

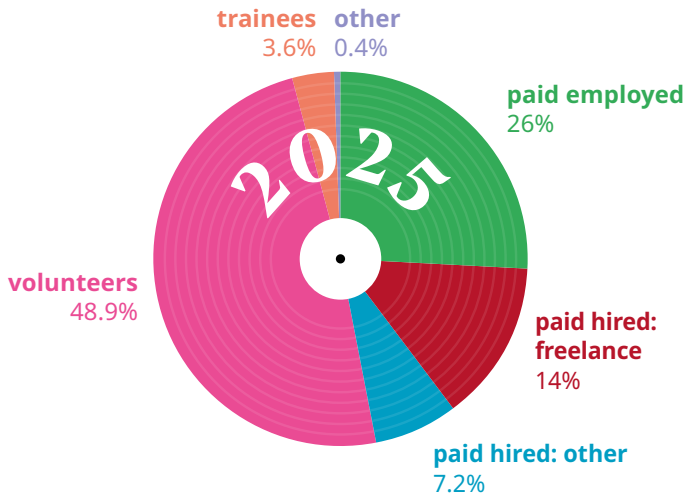
In 2025, nearly half of all workers at the music venues were volunteers (49%). More than a quarter of the staff was employed by the venues (25%), and more than one fifth was hired (21%). Other workers, such as trainees, accounted for 4% of all workers at music venues.

Most of the work in the music venues was done by paid workers. In 2025, employed staff accounted for 70% of all working hours. Hired freelancers accounted for 7% of the work. Temporary workers, seconded workers and staff hired through a payroll organisation together accounted for 3% of all working hours.

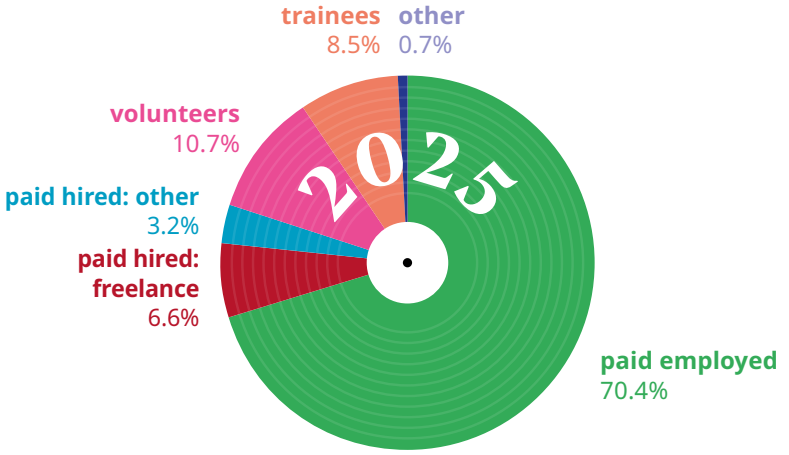
Music venues also provide work for trainees and volunteers, often focused on learning and practical experience. Of all working hours at the music venues, 9% related to trainees and 11% to volunteer work.



Distribution of workers by type of employment



Distribution of working hours by type of employment



Workers development

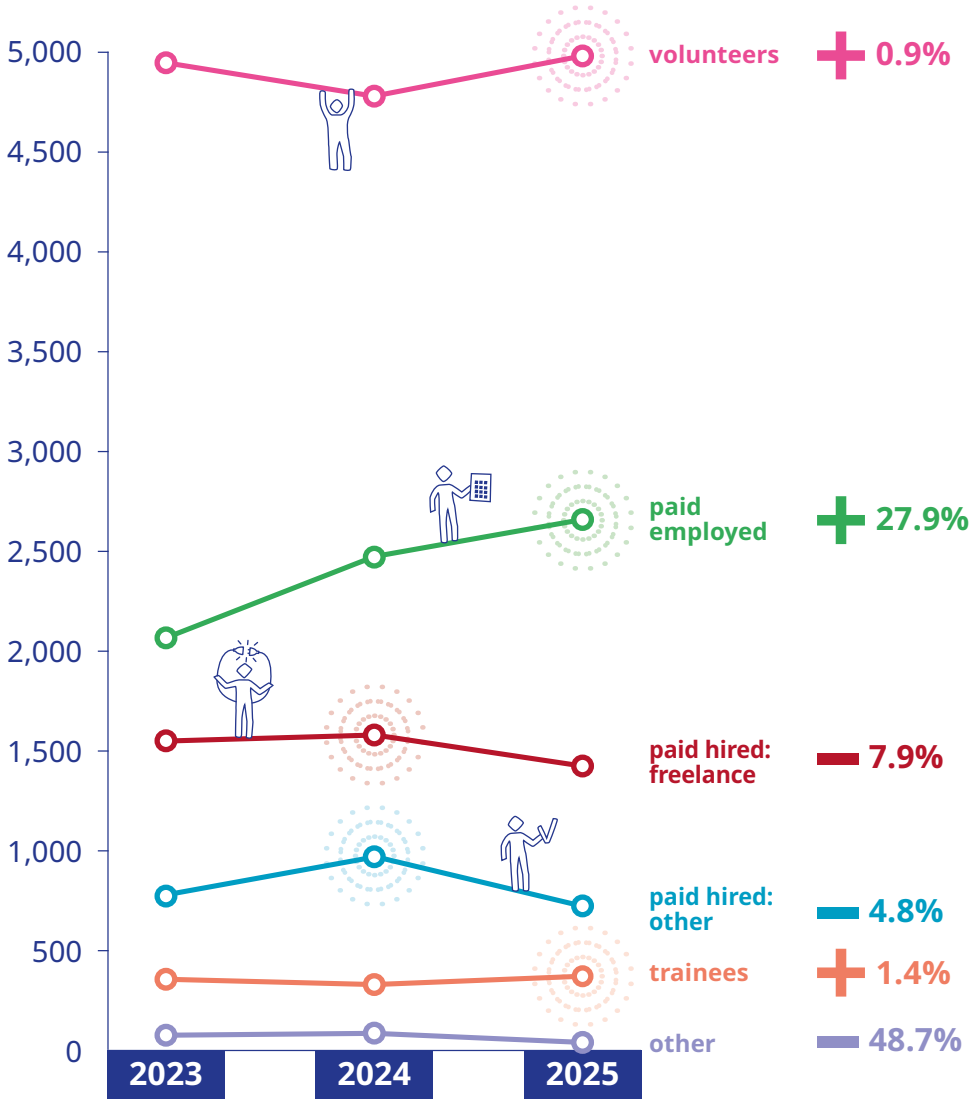
In 2025, **10,207 people** worked at the music venues. This includes paid employees, hired personnel such as freelancers and temporary workers, trainees, and volunteers. The total number of workers at music venues remained almost the same in 2025 as in 2024, but increased by 4% compared to 2023.

There was particularly strong growth in the number of paid employees in 2025. There were 7% more than in 2024 and as much as 28% more than in 2023. This appears mainly to be a shift from paid hired workers to paid employees, as the number of hired freelancers decreased by 10% over the past year and other hired personnel decreased by 24%.

Over the past year, 4% more volunteers and 8% more trainees also worked at the music venues. More information about the development of the number of working hours (FTE) can be found on the next page.



Development of workers by type of employment



	2023	2024	2025		
total	9,775	10,235	10,207	⟶	+ 4.4%

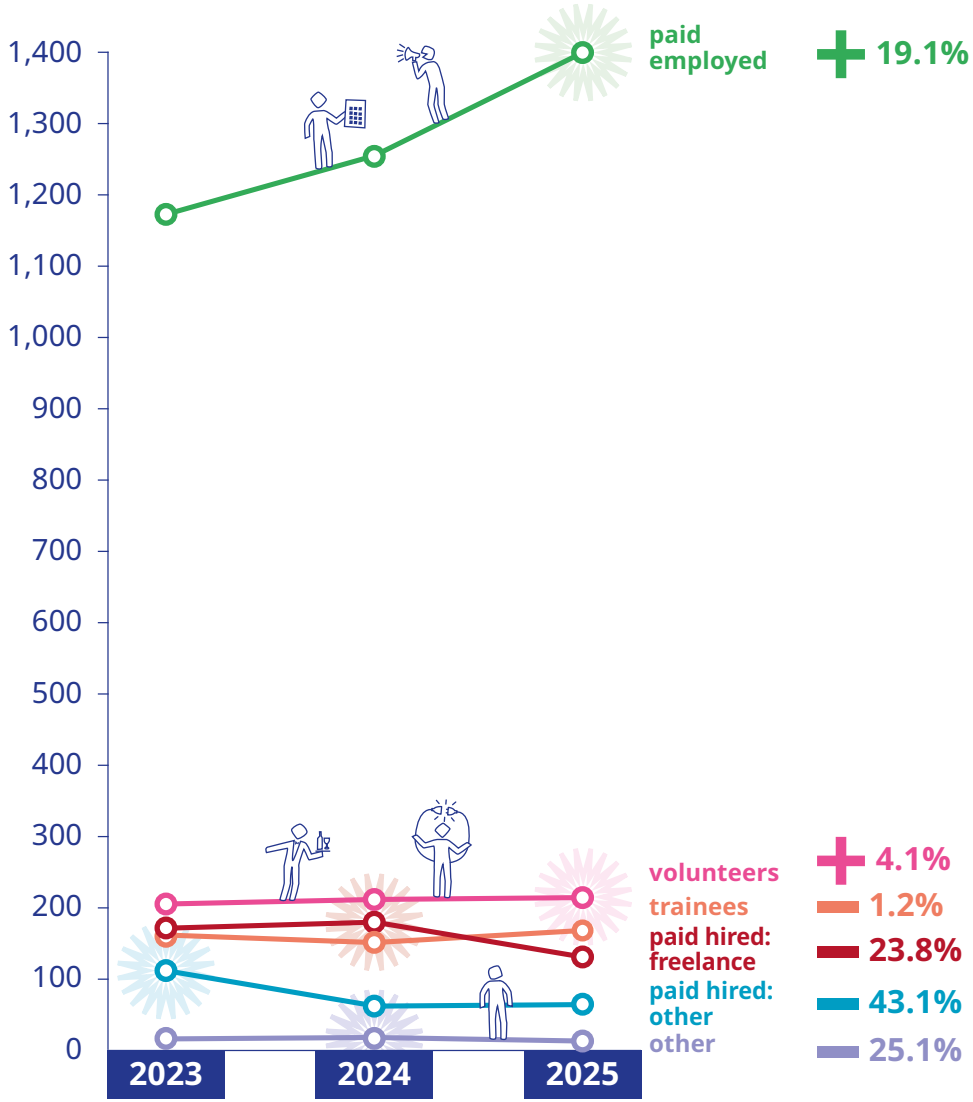
Working hours development

In 2025, all workers at the music venues together accounted for 1,987 FTE of work. This was 6% more working hours than in 2024 and 7% more than in 2023. This growth was partly due to the music venues organising more events in 2025 (see page 5).

Employed staff in particular worked more hours in 2025. This was 11% more working hours than in 2024 and 19% more than in 2023. Among paid workers, there was a shift towards more work by employed staff and less work by hired personnel. Working hours by hired freelancers decreased by 24% over the past two years, and working hours by other hired personnel decreased by 43%.



Development of working hours (in FTE) by type of employment



total	1.849	1.878	1.987	→	+ 7.4%

Working hours by venue size

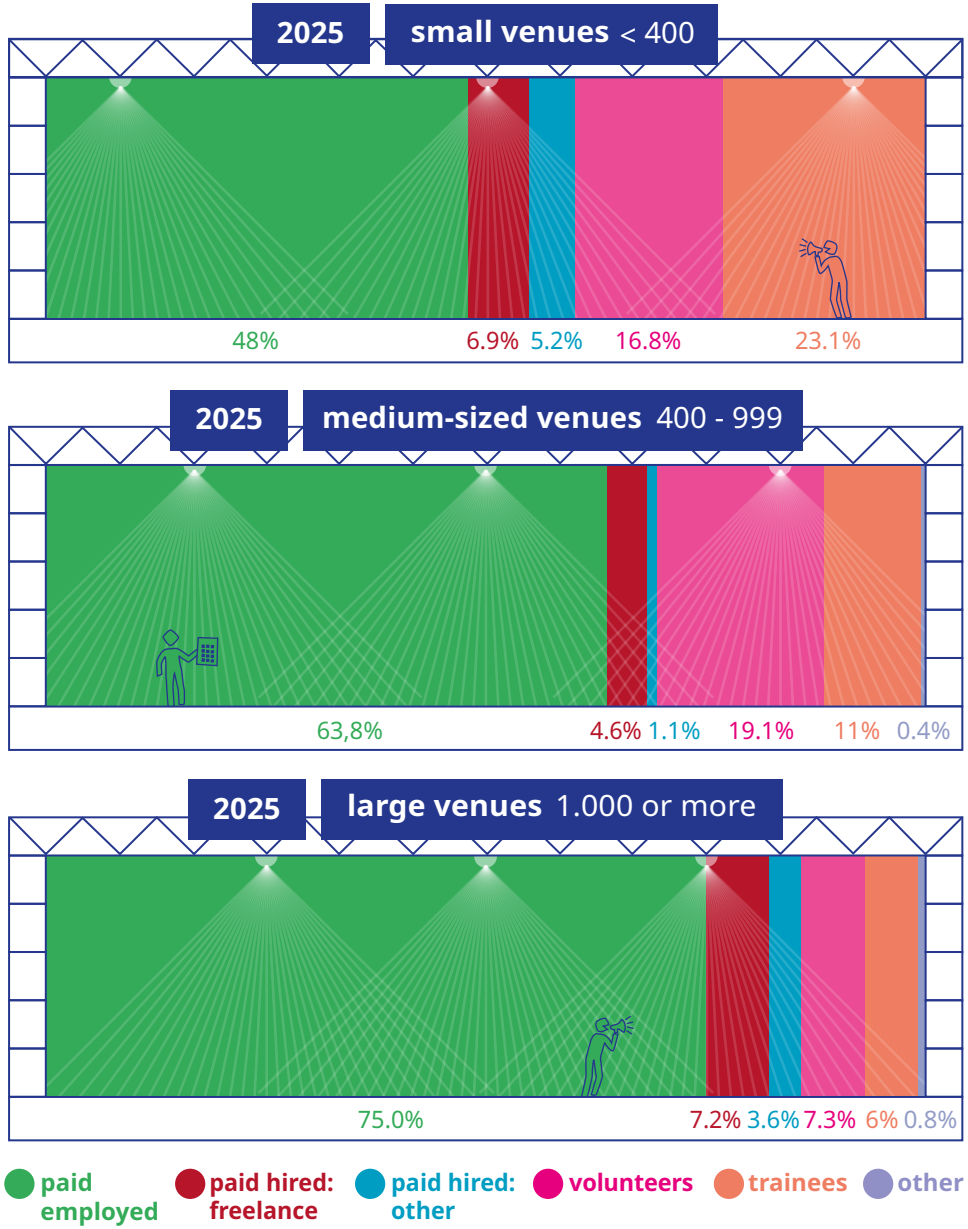
At the large music venues, 87% of all working hours were paid work, at the medium-sized venues this was 70%, and at the small music venues 60%. The remaining share of working hours consisted of volunteer work and the deployment of trainees.

Large music venues rely less on volunteers, or do not work with volunteers at all. In 2025, 7% of all work at the large music venues was carried out by volunteers. At medium-sized venues this was 19% and at small venues 18%. Volunteers are usually deployed for tasks during public events, for example in catering and technical support.

Small venues provide relatively large amounts of work and practical experience to trainees. In 2025, 23% of all working hours at small music venues were carried out by trainees. At medium-sized venues this was 11% and at large venues 6%.



Distribution of working hours by venue size



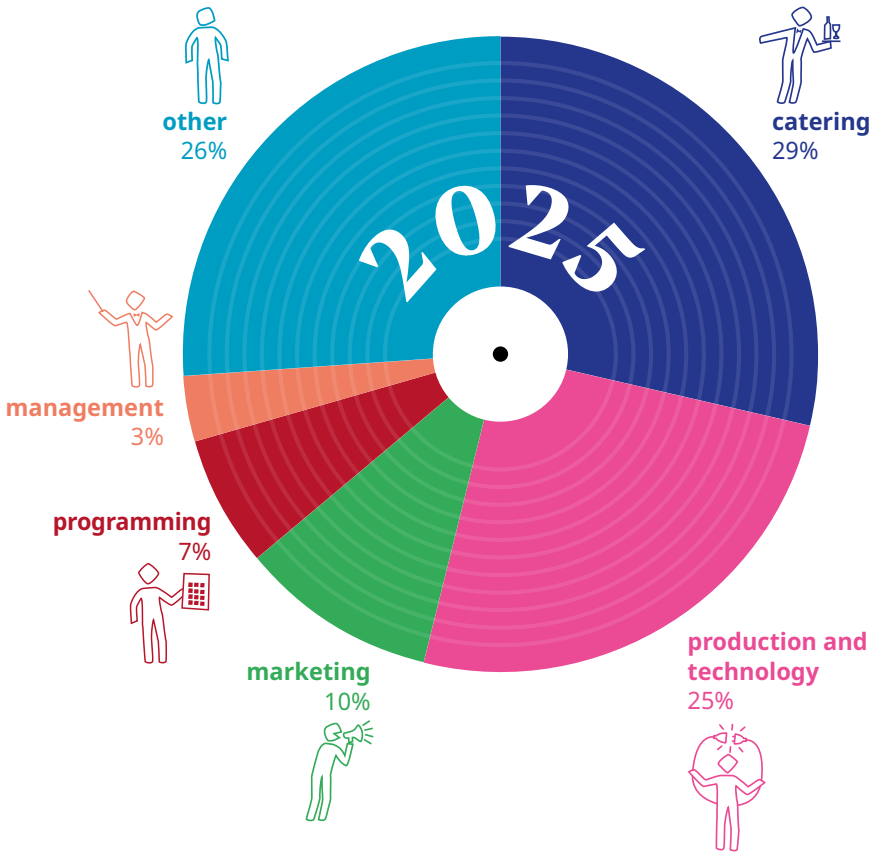
Working hours by function

Of all working hours in 2025, most hours at the music venues were spent on catering (29%) and production and technology (25%). In total, 17% of all working hours were dedicated to programming and marketing. Management accounted for 3% of all work.

Other functions (26% of all working hours in 2025) were often combined, making it impossible to determine the exact share of working hours per function. Other functions included tasks in education, wardrobe, cash register, security and cleaning.



Distribution of working hours by function



Gender balance of workers

In 2025, 56% of the staff at the music venues were men and 43% were women. In addition, 1.4% of workers had another sex or gender identity.

In this survey, sex and gender identity are combined into three categories: male (M), female (F) and an umbrella term (X) for intersex and gender identities other than male and female, such as non-binary or transgender.

The survey of the gender of workers at music venues is based on a combination of available registered data on sex and gender identity. At 52% of the music venues, the survey concerns the sex of workers because it is based on information from identity documents. At 48% of the music venues, the survey concerns gender identity, based on workers' self-identification.

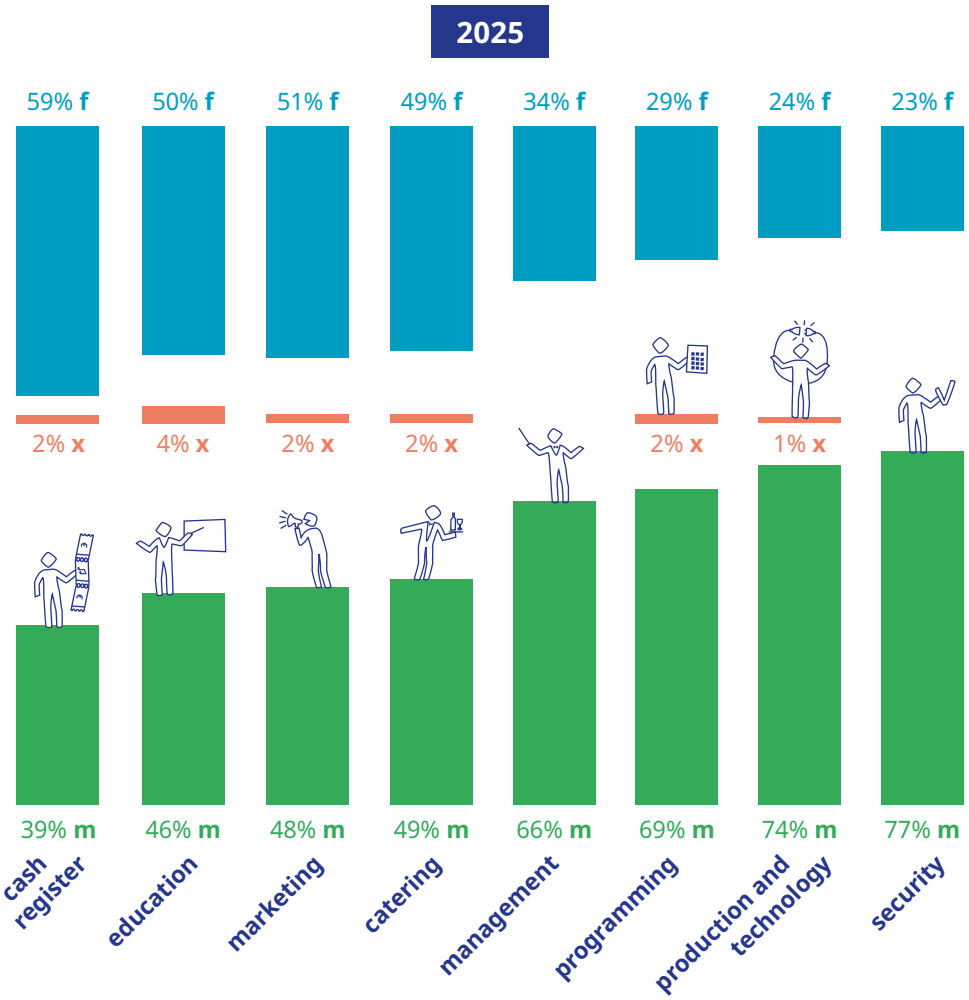
Because gender identities are not recorded in identity documents, the representation of gender identities other than male or female is therefore limited in this survey. In addition, people with a gender identity other than male or female may not always disclose this as such at work. Despite these methodological limitations, the VNPF considers it important to provide a picture of the gender balance in the sector.

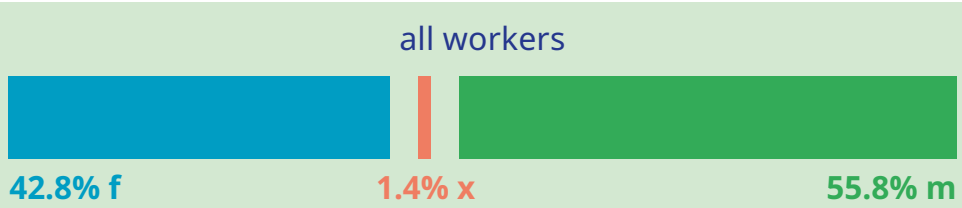
The distribution of sex and gender identity among workers at music venues differs by function. In 2025, men were overrepresented in programming (34% female), management (29% female), production and technology (24% female) and security (23% female).

A more balanced gender distribution was visible in catering, marketing and education. Only among cash register staff were the majority women (59%). Education workers had the largest share of workers who did not identify as male or female.



Gender balance of workers





Expenditure

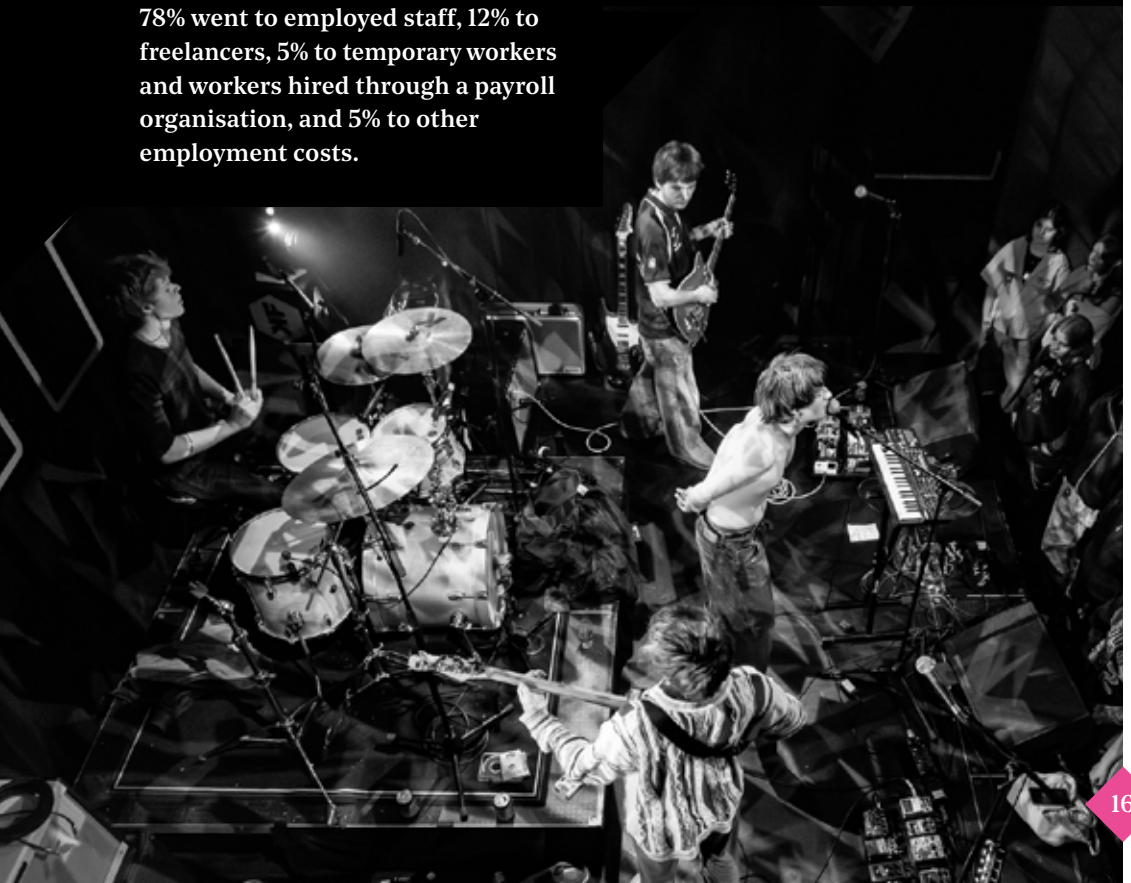
In 2025, programme costs accounted for 36% and employment costs for 38% of the total expenditure of the music venues. Other expenses were accommodation costs (11%), catering purchases (6%), marketing (2%), and other costs (8%).

The distribution of expenditure of the music venues in 2025 was quite similar to that in 2023 and 2024, apart from a slight increase in the share of employment costs.

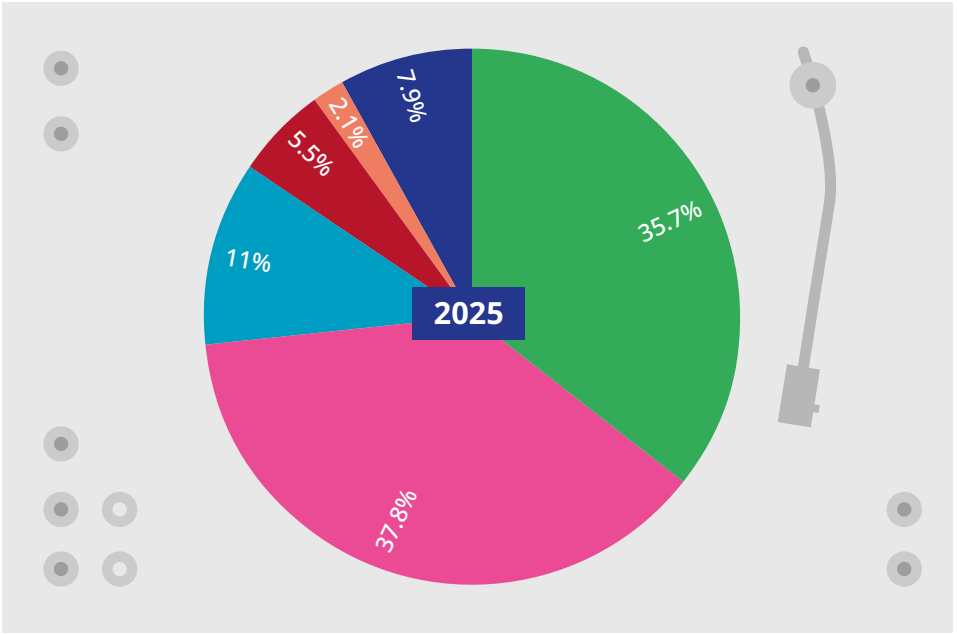
Of all employment costs in 2025, 78% went to employed staff, 12% to freelancers, 5% to temporary workers and workers hired through a payroll organisation, and 5% to other employment costs.

The direct programme costs consisted of 62% of artists' fees, 5% of copyright payments, and 33% of other artists' expenses, such as travel, catering, accommodation, equipment, decor and booking fees.

There is little difference in the distribution of expenditure between small, medium-sized and large music venues. At large venues, the share of programme costs is often larger, while at small venues the share of employment costs is usually larger.



Distribution of expenditure





Expenditure development

The total expenditure of the music venues amounted to €251 million in 2025. This is an increase of 2% compared to 2024 and an increase of 17% compared to 2023.

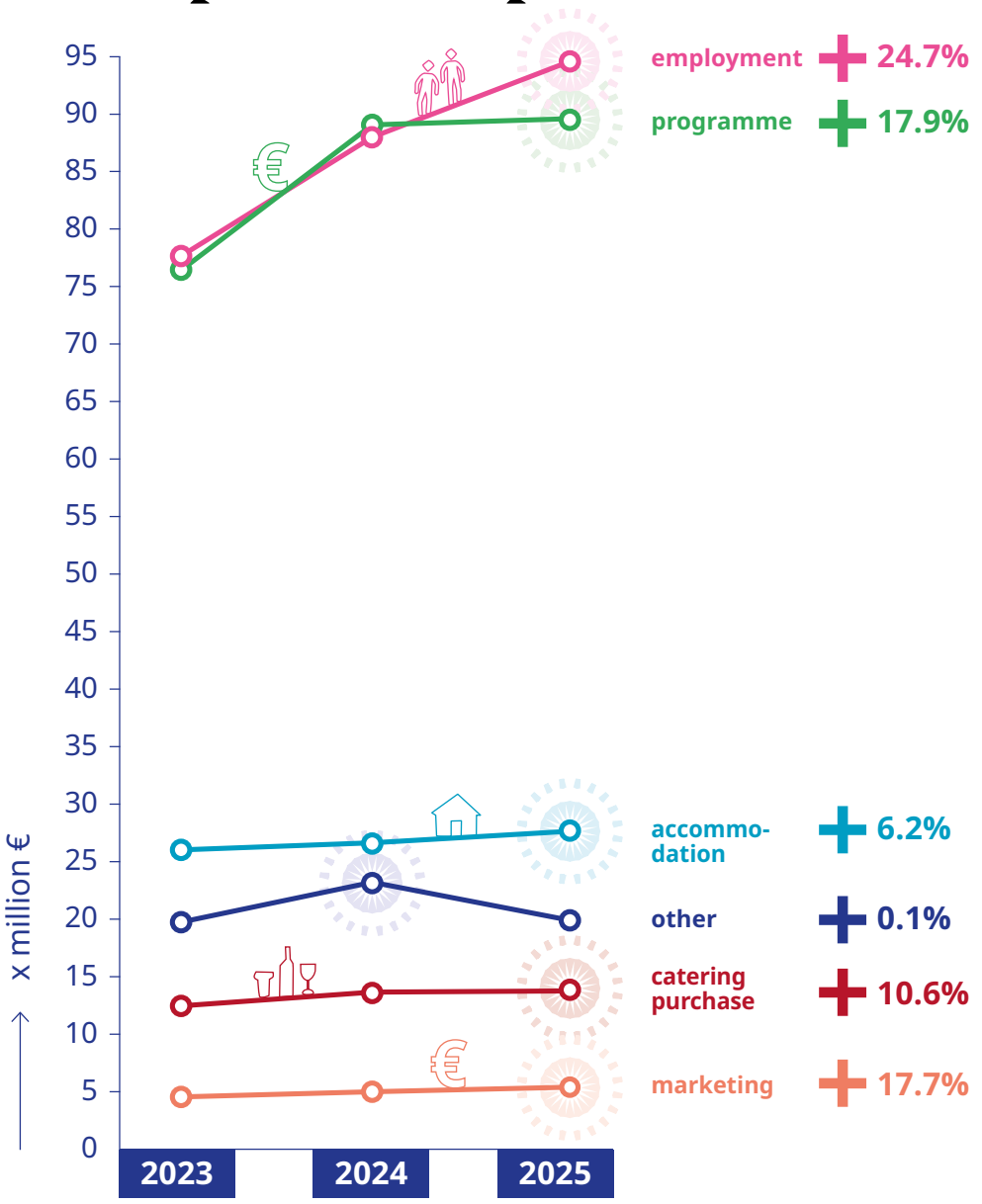
Over the past year, employment costs (+8%), marketing and publicity costs (+7%) and accommodation costs (+4%) increased in particular. Programme costs and catering purchasing costs both increased by only 1%. Other costs decreased by 14%.

Compared with 2023, programme costs increased substantially in 2025 (+17%). This increase was caused in part by more concerts and higher artists' fees, despite the decrease in the number of club nights. Over this period, total employment costs increased by 25%, marketing costs by 18% and accommodation costs by 6%.

The substantial increase in employment costs was partly caused by more working hours, because the music venues organised more events in total. Higher wages for employed workers and higher rates for hired freelancers also contributed to the increase in employment costs. The shift from less hired work to more employed work (see page 12), possibly caused by changes in Dutch law, probably also led to a faster increase in total employment costs.



Development of expenditure in €



	2023	2024	2025		
total million	€ 214.8	€ 245.4	€ 251	→	+ 16.8%

Income

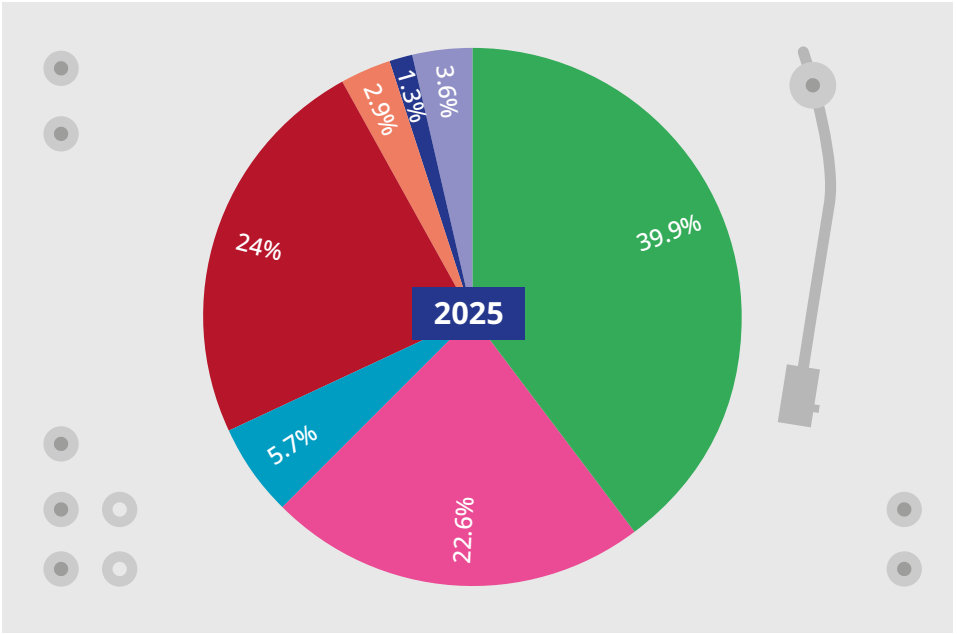
In 2025, 68% of all income from the music venues came from audiences. The largest part consisted of ticket sales, accounting for 40% of total income. Catering sales represented 23% of total income. Other audience income, such as income from wardrobes, lockers, service fees, memberships and merchandise, accounted for 6% of total income in 2025.

The share of audience spendings differs by venue size. At large venues, the share of audience spendings is usually larger, rising to more than 90% of their total income (see page 20).

Subsidies averaged 24% of the total income of the music venues. This primarily involved municipal subsidies (see page 21). Additionally, there was also income from sponsorship (1%), private letting (3%), and other income (4%).



Distribution of income



- ticket sales
- catering sales
- other audience spendings
- subsidy
- private letting
- sponsoring
- other

Income development

In 2025, the total income of the music venues amounted to **€247 million**. This is an increase of 2% compared to 2024 and an increase of 14% compared to 2023.

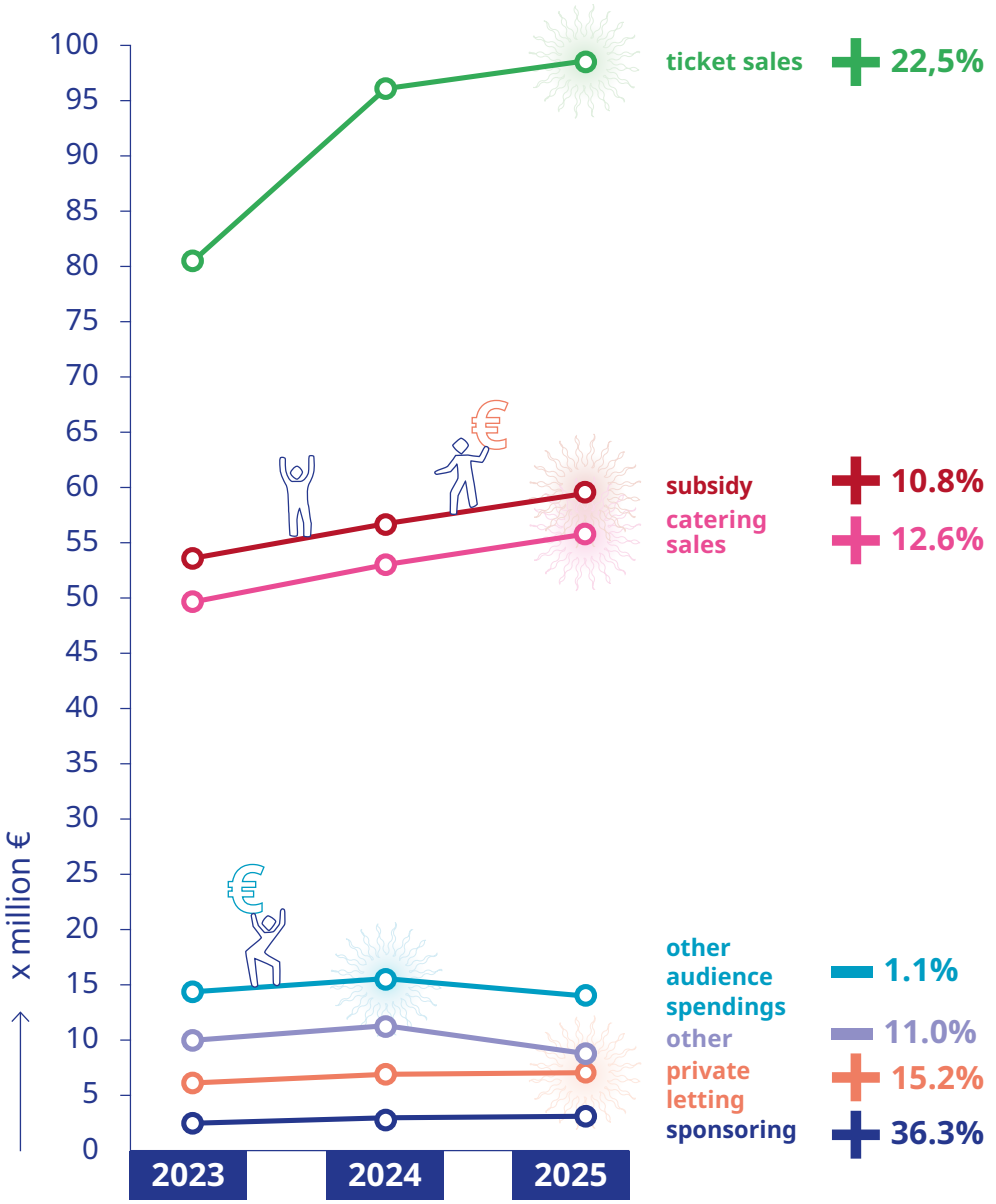
Over the past year, income from catering sales (+5%) and ticket sales (+3%) increased in particular. Other audience income decreased by 9%. Income from private letting increased by 2%. Sponsoring income increased strongly (+33%), but total sponsoring income remained relatively low at 1% of total income. The total subsidy amount received by the music venues increased by 4% in 2025 compared to 2024. See page 21 for more information about subsidies.

Over the period from 2023 to 2025, the strongest increases were in ticket sales (+23%) and catering sales (+13%). Income from private letting (+15%) and sponsoring (+36%) also increased over the past two years. Total subsidies increased by 11%.

Average catering sales per visit increased by 10% in 2025, from €7.87 in 2024 to €8.66 in 2025. Average ticket sales per paid visit to a music venue increased by 6% from €18.42 in 2024 to €19.55 in 2025. These amounts are exclusive of VAT and include ticket prices for concerts, club nights and other non-musical public events.



Development of income in €

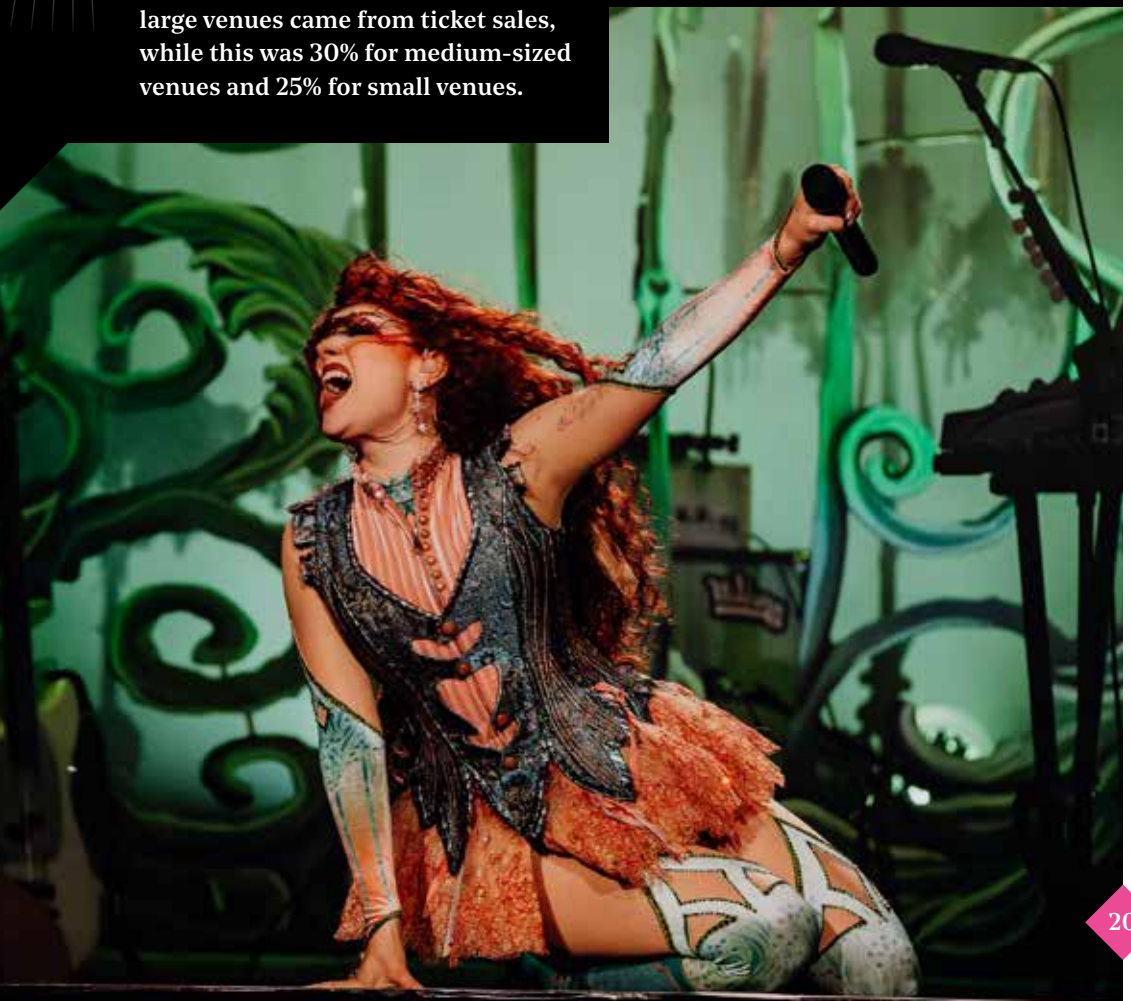


	2023	2024	2025	
total million	€ 216.5	€ 242.3	€ 247.1	+ 14.1%

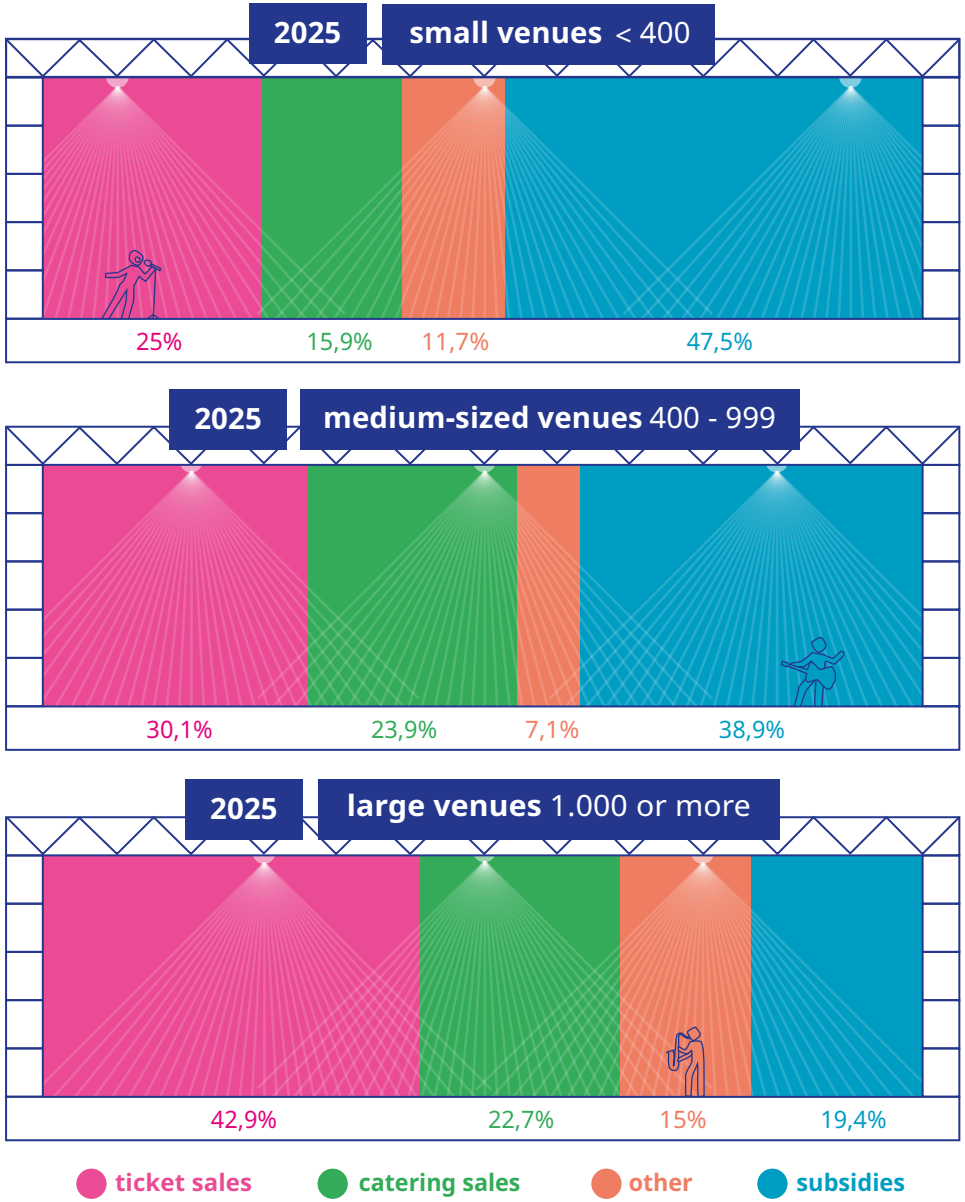
Income by venue size

Large venues generally have a higher share of income generated by audiences than small venues. This is because they have a larger audience capacity, allowing them to programme more well-known artists, charge higher ticket prices, and attract more visits. In 2025, 43% of total income for large venues came from ticket sales, while this was 30% for medium-sized venues and 25% for small venues.

For small venues, (municipal) subsidy usually makes up a larger part of their total income. In 2025, subsidy accounted for 19% of the total income of large venues, while this was 39% for medium-sized venues and 48% for small venues.



Distribution of income by venue size



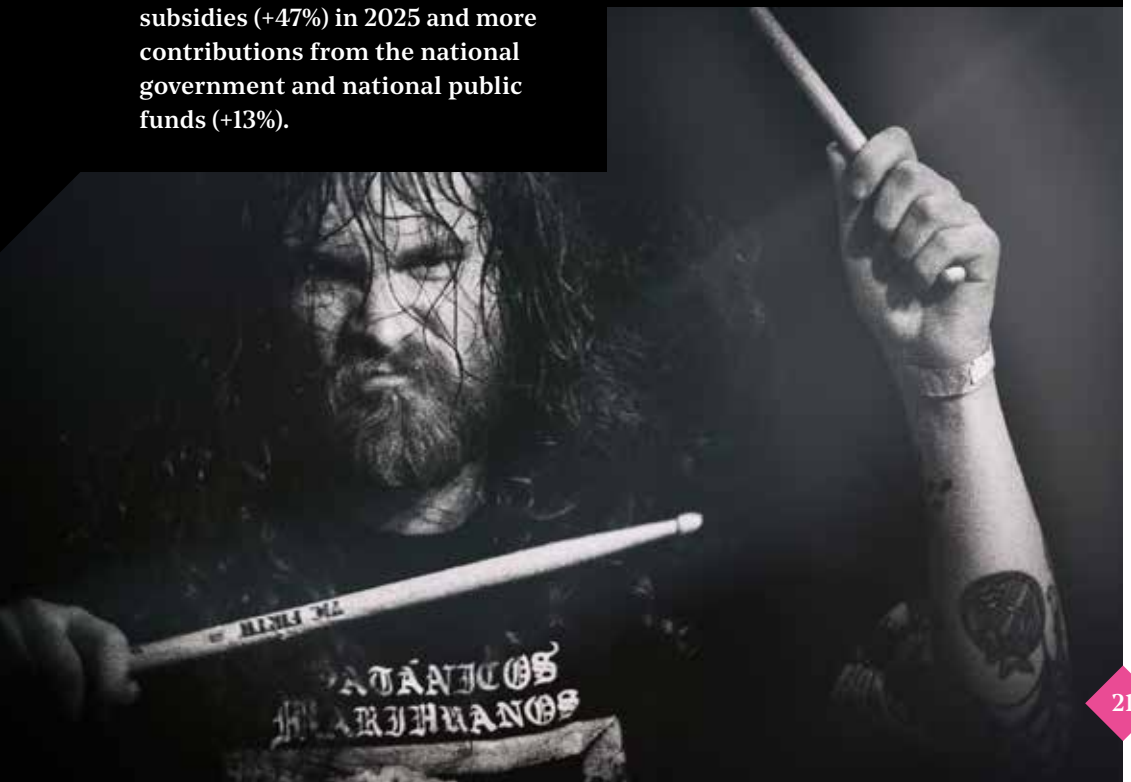
Subsidies

In 2025, 92% of all subsidies received by the music venues came from municipalities, 6% from the national government through schemes such as the Performing Arts Fund NL, 1% from provinces, and 1% from European project subsidies. This is comparable to previous years.

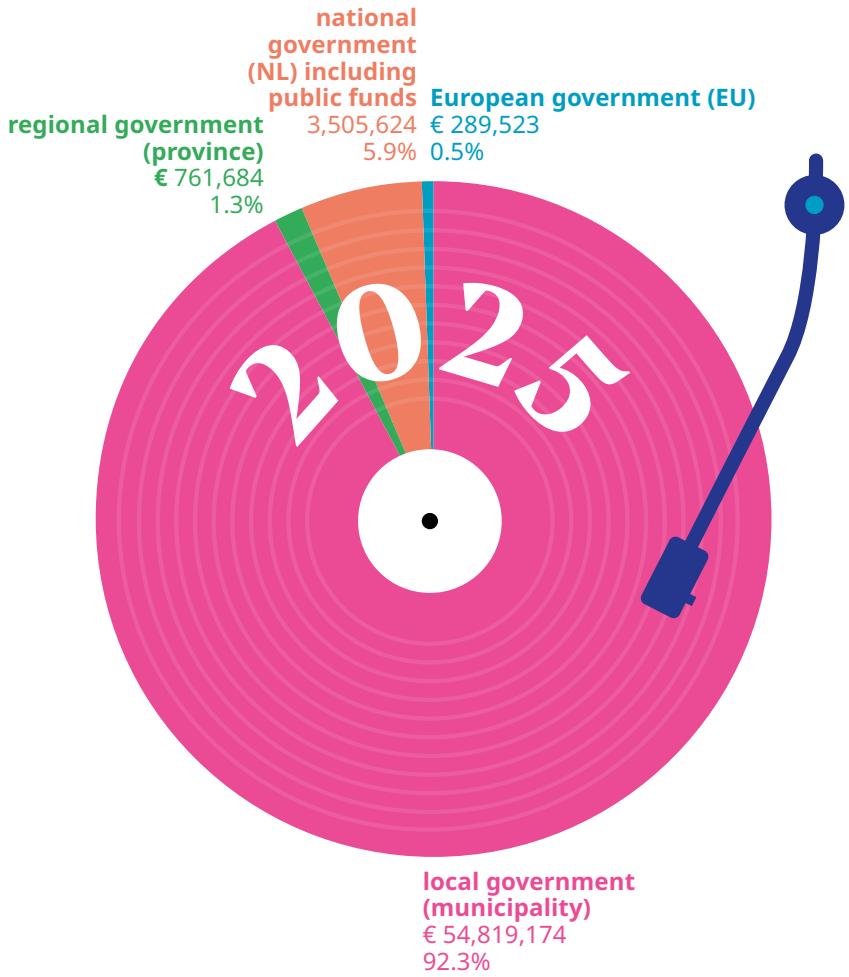
The total subsidy amount that the music venues received in 2025 was **€59.4 million**. This was 4% more than in 2024.

The increase in total subsidies over the past year was mainly caused by a 3.5% increase in municipal subsidies. There was also an increase in provincial subsidies (+47%) in 2025 and more contributions from the national government and national public funds (+13%).

The development of municipal subsidy differs by venue. Almost a quarter (24%) of the music venues received less subsidy from their municipality in 2025 than in 2024. A further 7% of venues received exactly the same subsidy amount as a year earlier. Most venues did receive an indexation of municipal subsidy, but not always in line with inflation and often not enough to compensate for rising fixed costs. As a result, it is becoming increasingly difficult for some venues both to retain staff and to offer performance opportunities for artists and thus contribute to their talent development.



Distribution of subsidies in €



Financial result

All music venues included in this publication are non-profit organisations. The venue organisations do not aim for a positive financial result in their operations but instead focus on fulfilling their public mission: presenting artistic quality and promoting talent development.

For most music venues, costs have increased faster than income in recent years. The total income of the music venues increased by 2% in 2025 compared to 2024, but total expenditure increased by 2.3%. Compared with 2023, income increased by 14.1%, while expenditure increased by as much as 16.8%.

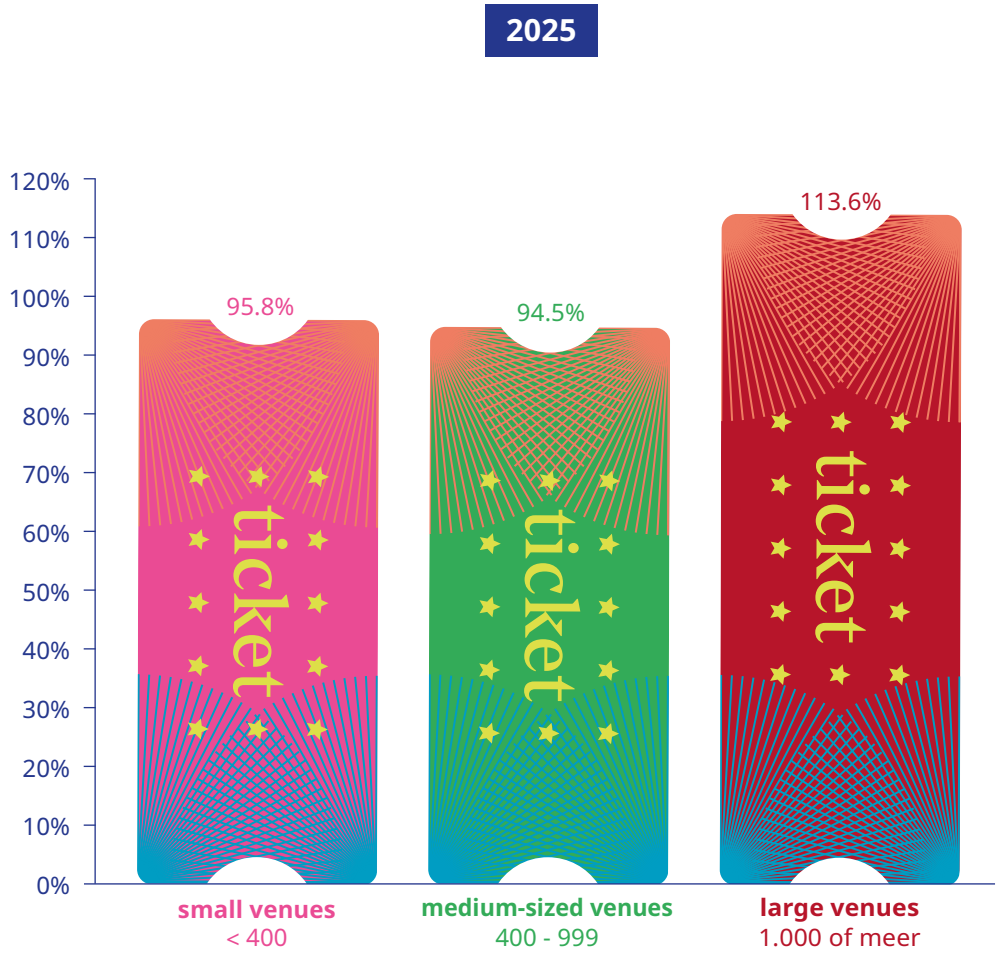
As a result, the music venues achieved an average negative financial result of 1.6% of their total income in 2025. Of all music venues, 52% had a negative financial result in 2025, 11% broke even and 37% had a positive financial result.

The cause of the financial result differs by venue, but for most music venues the costs of (employed) staff increased faster than municipal subsidies intended to cover these fixed costs. In addition, some venues faced fewer audience visits to club nights, resulting in lower income from ticket sales and catering. These developments may result in more frequent deficits in the future and force venues to make necessary cuts to programming and staff.

The extent to which programme costs could be covered by ticket sales income in 2025 varied by venue size. At small venues, ticket sales covered 96% of programme costs, at medium-sized venues this was 95%, and at large venues it was 114%.



Do ticket sales cover programme costs?



Events and performances

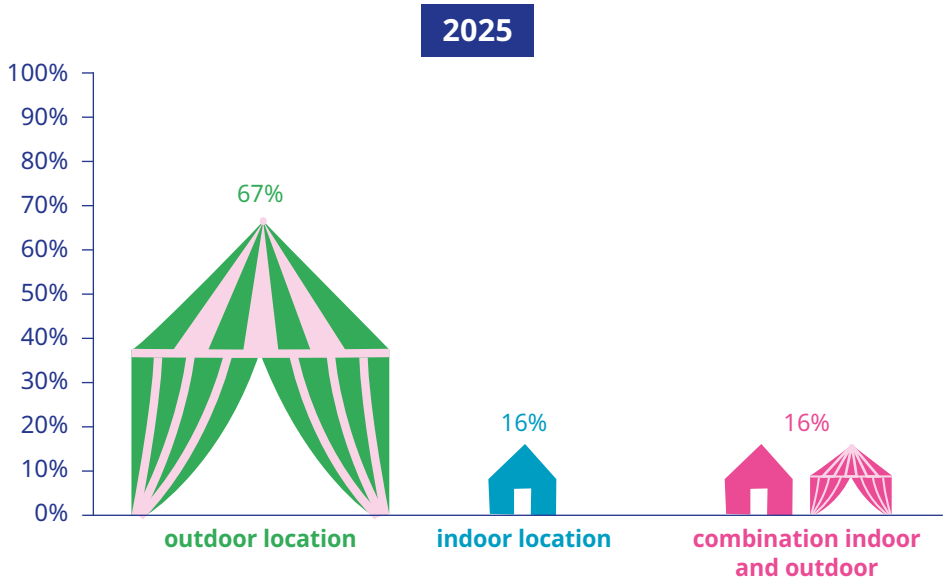
In 2025, 43 of the 45 festival members of the VNPF organised a festival edition. Of these, 35% were a one-day festival and 65% were a multi-day festival.

Two thirds (67%) of these festival editions took place entirely outdoors, 16% entirely indoors, and the remaining festivals used a combination of indoor and outdoor locations.

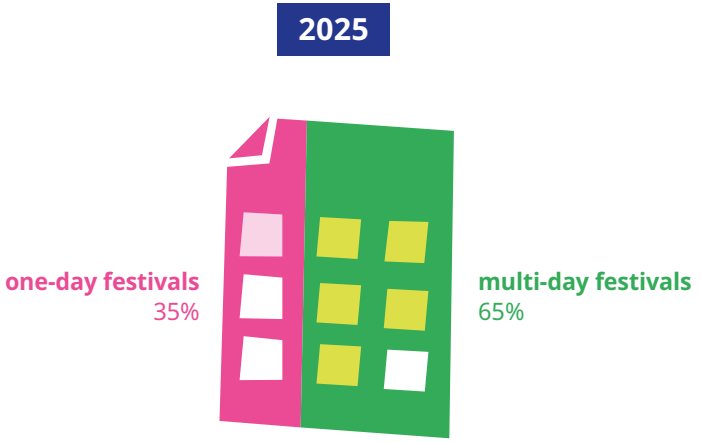
In total, **3,787 music performances** were presented on 308 festival stages. In addition to presenting music, many festivals also offer social and educational functions, such as workshops, and other cultural forms such as theater, dance, comedy, film and audiovisual art.



Share of indoor and outdoor festivals



Share of one-day and multi-day festivals



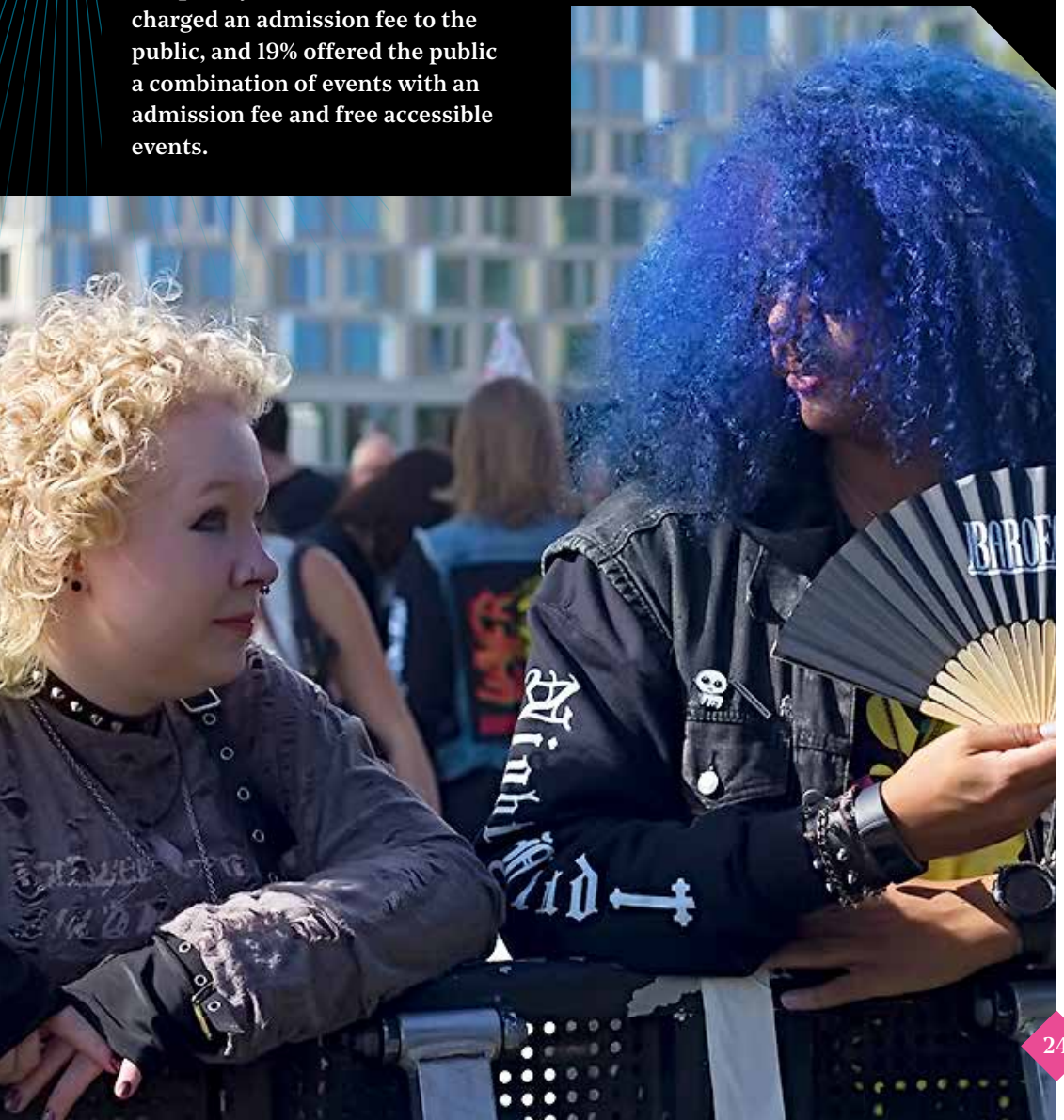
FESTIVALS

Audience visits

The 43 festivals attracted almost **2.3 million** audience visits on all festival days in 2025.

Of these festivals, 33% were completely free to access, 49% charged an admission fee to the public, and 19% offered the public a combination of events with an admission fee and free accessible events.

In 2025, a total of 657,670 tickets were sold for all festival days. More than half (56%) of the audience paid an admission fee and 44% of the audience visits were free.



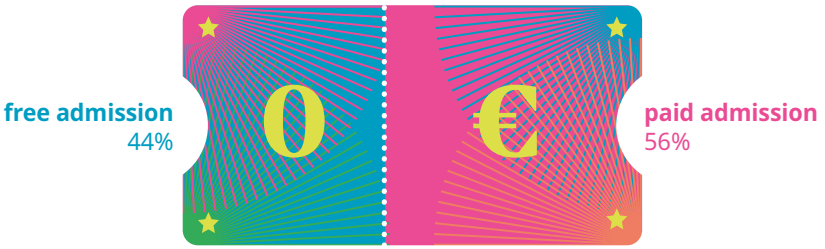
Share of festivals with free admission

2025



Share of audience visits with free admission

2025

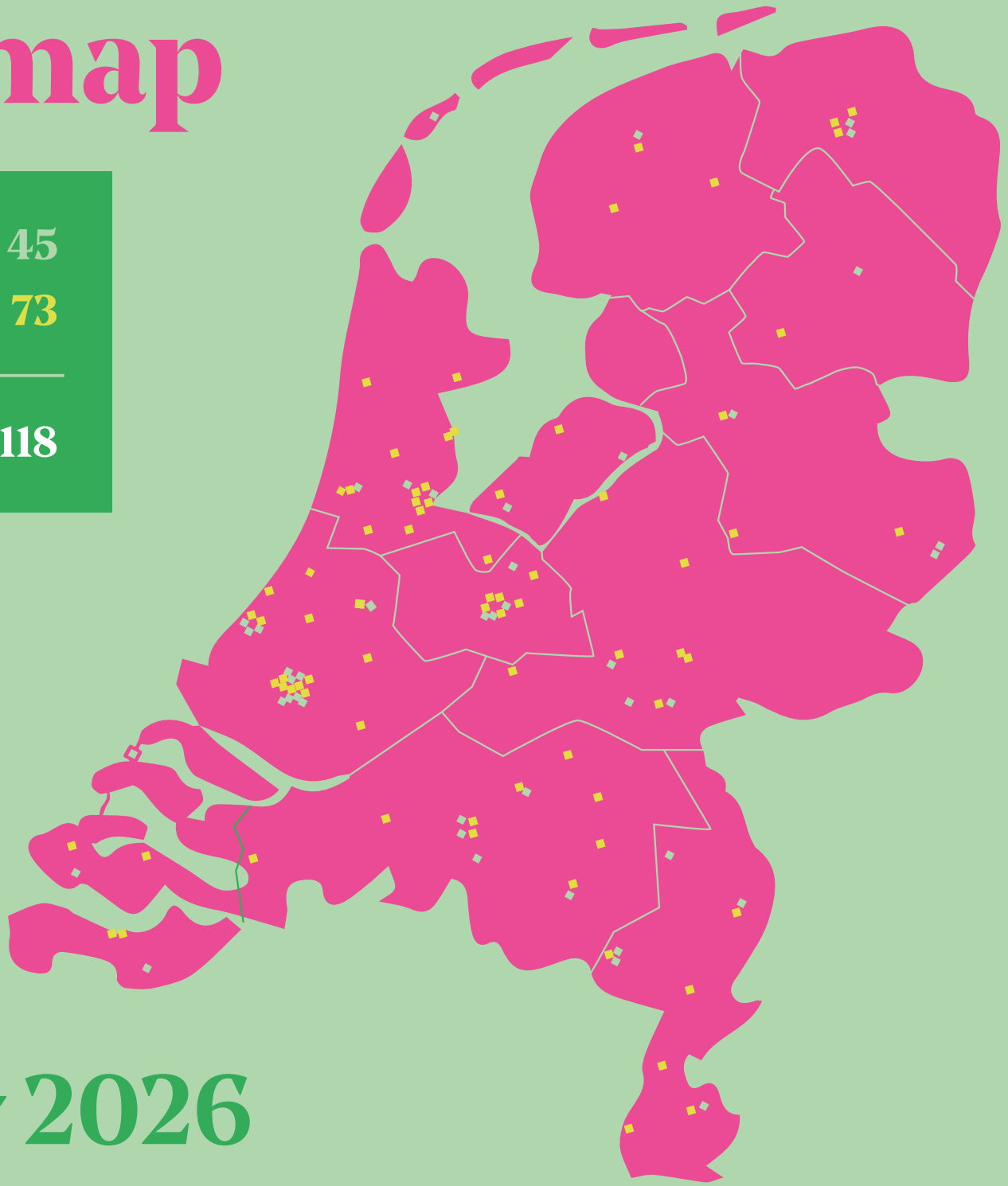


Members map

Music fesivals	45
Music venues	73
Total vnpf members	**118**

VNPF

members July 2026



Music festivals

Baroeg Open Air
Rotterdam
www.baroegopenair.nl

Best Kept Secret
Hilvarenbeek
www.bestkeptsecret.nl

Bevrijdingsfestival Amsterdam Het Vrije Westen
Amsterdam
www.hetvrijewesten.eu

Bevrijdingsfestival Brabant
Den Bosch
www.bevrijdingsfestivalbrabant.nl

Bevrijdingsfestival Flevoland
Almere
www.bevrijdingsfestivalflevoland.nl

Bevrijdingsfestival Fryslân
Leeuwarden
www.bevrijdingsfestivalfryslan.nl

Bevrijdingsfestival Gelderland
Wageningen
www.bevrijdingsfestivalgelderland.nl

Bevrijdingsfestival Groningen
Groningen
www.bevrijdingsfestivalgroningen.nl

Bevrijdingsfestival Overijssel
Zwolle
www.bevrijdingsfestivaloverijssel.nl

Bevrijdingsfestival Utrecht
Utrecht
www.bevrijdingsfestivalutrecht.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

C2C: Country to Country
Amsterdam
www.c2c-countrytocountry.nl

Concert at SEA
Brouwersdam
www.concertatsea.nl

Down The Rabbit Hole
Beuningen
www.downtherabbithole.nl

ESNS
Groningen
www.esns.nl

Grauzone
Den Haag
www.grauzonefestival.nl

Holland International Blues Festival
Grolloo
www.hollandinternational bluesfestival.com

In Het Volkspark
Enschede
www.inhetvolkspark.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.motelmozaique.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
Den Haag
www.onceinabluemoonfestival.nl

Pinkpop
Landgraaf
www.pinkpop.nl

Popronde
Diverse steden
www.popronde.nl

Rewire
Den Haag
www.rewirefestival.nl

Roadburn Festival
Tilburg
www.roadburn.com

Rotterdam Bluegrass Festival
Rotterdam
www.bluegrassfestival.nl

Rotterdam Unlimited
Rotterdam
www.rotterdamunlimited.com

Royal Park
Baarn
www.royalparklive.nl

Sencity Festival
Utrecht
www.sowhatsnext.nl

Spoorpark Live
Tilburg
www.spoorparklive.nl

Valkhof Festival
Nijmegen
www.valkhoffestival.nl

VESTROCK
Hulst
www.vestrock.nl

Zomerparkfeest
Venlo
www.zomerparkfeest.nl





Music venues

- **013**
  Tilburg
  www.013.nl
- **Astrant**
  Ede
  www.astrant-ede.nl
- **Baroeg**
  Rotterdam
  www.baroeg.nl
- **Beest, 't**
  Goes
  www.tbeest.nl
- **Bibelot**
  Dordrecht
  www.bibelot.net
- **BIRD**
  Rotterdam
  www.bird-rotterdam.nl
- **Boerderij**
  Zoetermeer
  www.poppodiumboerderij.nl
- **Bolwerk, Het**
  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
- **Cinetol**
  Amsterdam
  www.cinetol.nl
- **Corneel**
  Lelystad
  www.corneel.nl
- **dB's**
  Utrecht
  www.dbstudio.nl
- **Doornroosje**
  Nijmegen
  www.doornroosje.nl
- **ECI Cultuurfabriek**
  Roermond
  www.ecicultuurfabriek.nl

Effenaar
Eindhoven
www.effenaar.nl

EKKO
Utrecht
www.ekko.nl

Estrado
Harderwijk
www.estrado.nl

FLUOR
Amersfoort
www.fluor033.nl

Flux, De
Zaandam
www.podiumdeflux.nl

Gebouw-T
Bergen op Zoom
www.gebouw-t.nl

Gelderlandfabriek, De
Culemborg
www.degelderlandfabriek.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, De
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

Metropool
Hengelo / Enschede / Almelo
www.metropool.nl

Mezz
Breda
www.mezz.nl

Musicon
Den Haag
www.musicon.nl

Muziekgieterij
Maastricht
www.muziekgieterij.nl

Neushoorn
Leeuwarden
www.neushoorn.nl

Nieuwe Nor
Heerlen
www.nieuwenor.nl

Nobel
Leiden
www.nobel.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

Pit, De
Terneuzen
www.poppodiumdepit.nl

Podium, Het
Hoogeveen
www.hetpodium.nl

Podium aan Zee
Scheveningen
www.podiumaanzee.nl

Porgy & Bess
Terneuzen
www.porgyenbess.nl

Pul, De
Uden
www.livepul.com

PX
Volendam
www.pxvolendam.nl

Q-factory
Amsterdam
www.q-factory.com

Rotown
Rotterdam
www.rotown.nl

Simplon
Groningen
www.simplon.nl

Slachthuis
Haarlem
www.slachthuishaarlem.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.vorstin.nl

Willem Twee
Den Bosch
www.willem-twee.nl

Willemeen
Arnhem
www.willemeen.nl

WORM
Rotterdam
www.worm.org



Information

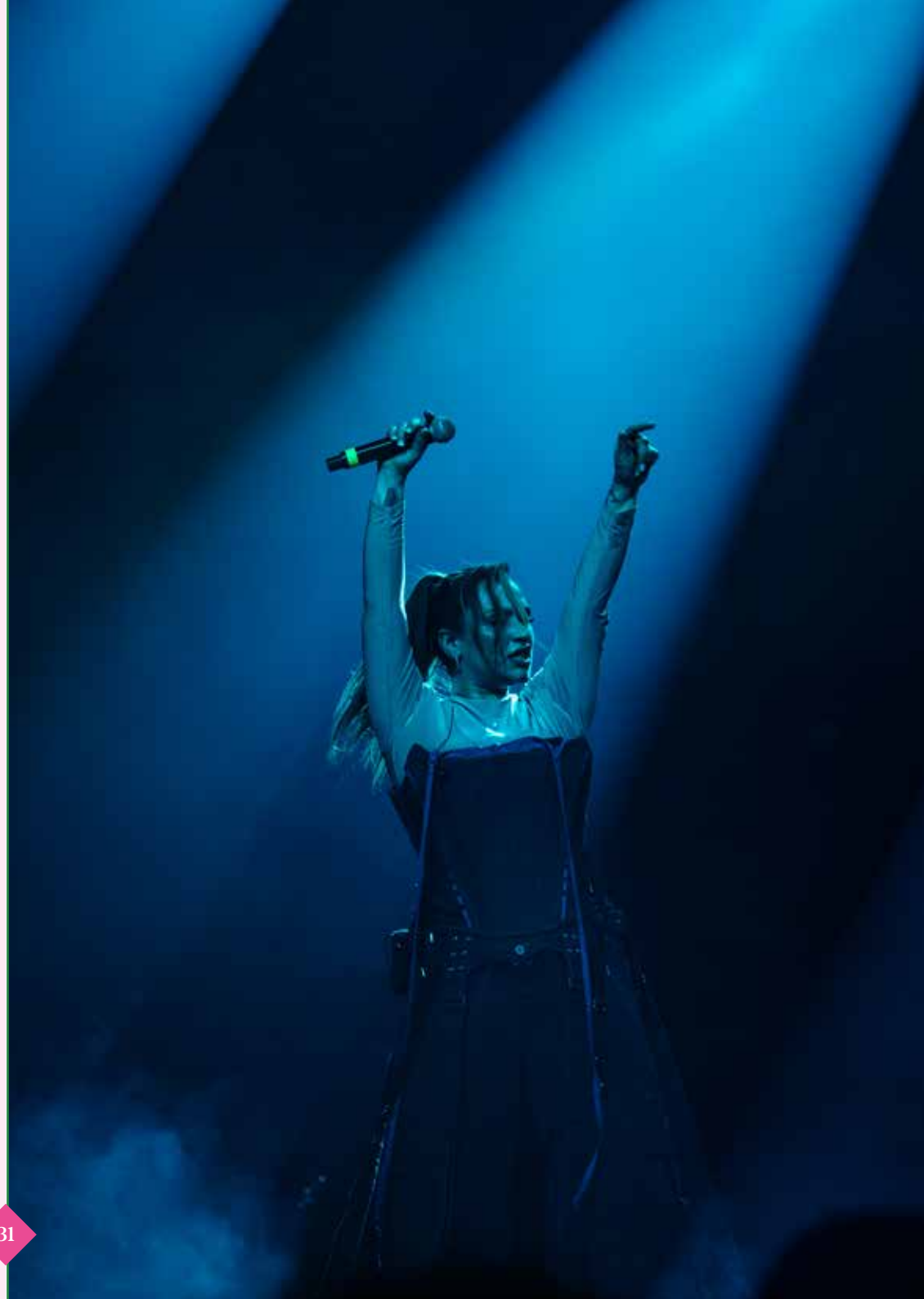
Vereniging Nederlandse Poppodia en -Festivals (VNPF) is the industry association of music venues and festivals in the Netherlands. In July 2026 the VNPF has 118 members, consisting of 73 music venues and 45 festivals. In the interest of its members the VNPF exerts influence on legislation and (government) policy. Important topics include, amongst others, cultural policy, the labour market, sustainability, professionalization, safety, diversity and inclusion. The association develops services for its members to improve their performance.

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, VNPF members may receive discounts on various products and services. Together with partners, the VNPF organises the annual conference 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 professionals in the sector. 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 collective bargaining agreement Nederlandse Poppodia en -Festivals. For more information see www.caopoppodiaenfestivals.nl



Colophon

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p.33 *Voodoom*, Baroeg Open Air, Rotterdam - 2025 © Katalin Hunyás

Methodology
As of July 2026, 73 music venues and 45 music festivals were members of the VNPF. The figures in this publication relate to 55 of these music venues and 43 of these music festivals.

All amounts in this publication are excluded from 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. Due to rounding, the total may not always exactly equal the sum of the figures presented.

The VNPF also likes to emphasize that these figures concern totals and averages of the music venues and that no statements can be made about individual music venues on this basis.

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Venues and -Festivals

Dutch Music



Facts and Figures

2025