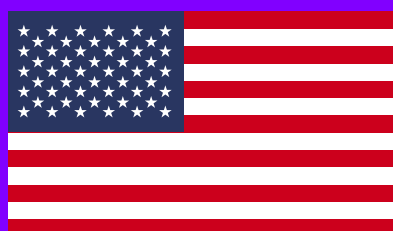


USA music industry Market report



Funded





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The key opportunities of the US market for European music

The key opportunities of the US market for European music:

The key strength of the US music market is the sheer size of the market; it has a huge population with vast European diaspora numbers, specialty radio and live opportunities and a large variety of musical genres. Coupled with this the US has a world beating Film and TV Domestic market which is a secondary income source for European Music (and also a way to break into the market)

Publishers, Labels, Promoters and agents all have their head offices here. Success in putting a team together in the US means that you can “break” into the Canadian and South American markets from a successful American campaign. What you will learn from this report on the US market is that your optimal entry strategy for the US should begin at home.

Breaking into the US market or growing its own influence to match the US:

All entry to the US market should begin in the home market. Inviting US agents, labels and publishers etc to European events to see talent locally has a great effect and is paying off in markets such as France, Ireland, Estonia and Sweden. European showcases are a great opportunity to gain access to invited US professionals and build up the reputation of European artists.

Funding artists to showcase at the key US events is also crucial to build on this story. Your export strategy for an act targeting the US needs to start 2-3 year out from any meaningful tour in the US and is in most cases essential for VISA qualifications.

The easiest way into this market is to put a US team together ideally from a European label. If you have a strong label and agent combo for Europe, and given the numerous US-led takeovers on European labels (Paradigm, Windish, Coda etc), chances are that your US team can begin to take shape in Europe. It is not as closed or domestically driven as the Canadian market and the US can also be your jump off to a global market rather than just the US.

The US learning from Europe:

Some US companies (mostly in the Independent sector) use European tours for emerging US acts to develop a European following or buzz which then helps to get the act more traction in their home market.

What market the US apart is, unlike Canada, it doesn't behave under a single banner in terms of Export. There are small funding streams for songwriters (songwriting camps) but no coherent export strategy because led by a specific organisation. Export is happening quite organically within the US music industry already.

1. General national context

Society		Source
Population	332 915 000	UN data
Official language(s)	English	
Other important language(s)		
Recommended language to communicate with local professionals	English	
Currency	US Dollar	UN data
Currency exchange rate with € (past three years average)	1 EUR = \$1.053	European Central Bank
Demographic growth	0,6%	UN data
Life expectancy	81,3 / 76,3	UN data
Average age	18.2 / 58,5 / 23.3	UN data
Human Development Index	0,911	UNDP
Gini coefficient	41,5	World Bank
Economy		
GDP (million current US\$ – 2021)	21 433 226	UN data
GDP per capita (current US\$ – 2021)	65 133,7	UN data
YOY growth (annual %, const. 2015 prices – 2021)	2,2%	UN data
Unemployment rate (% of labor force – 2021)	3,9%	UN data
Communication		
Smartphone in use (% of population)	85%	PEW
Mobile use (% of population)	97%	PEW
Individuals using the Internet (% of population, 2020)	87%	DATAREPORTAL

Key points

- Access to information on population and dominant languages can be used as a guide for your marketing spend or on your tour routing. It can help you decide (if funds and time are limited) where to focus your first radio campaign or what publications to focus advertising with. It is also a usual tool, depending on the language your artists perform in to make yourself aware of the dominant language in a state or where certain Diaspora populations are based. You should also use the trade and other cultural collateral your country has through embassies to boost audiences and access potential markets.

1.1. Geography and demography

The United States of America (“the US”) consist of 50 states and is grouped into five regions; the Northeast, Southwest, West, Southeast, and Midwest. Each state varies significantly in size and population.

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The US boasts a variety of landscapes from tropical beaches and dense forests, to barren deserts and frozen tundra. The Atlantic Ocean borders the east, and the west coast is bordered by the Pacific Ocean (American Geography Portal).

Despite English being the most-used language, the country technically has no official language (Briney).

1.2. Population concentration and major markets

A total of 10 US cities have a population of over 1 million people (United States Census Bureau). The US has a population that is spread throughout its largest metropolitan areas, including New York City, Chicago, and Los Angeles, as well as its suburban areas found in less populated states (World Population Review). A 2018 study demonstrated that the urban-rural ratio in the USA is 17,7% rural and 82,3% urban (Britannica). California is the most densely populated state in the US with 39,5 million people followed by Texas (27 million people) and then New York (8,5 million people). New York City is the most populated city in the US.

A 2016 American Community Survey and previous Censuses show that the foreign-born from Europe make up 1,5% of the US population. The concentration is the smallest in Mississippi, where the European born are 0,2% of the state population (United States Census Bureau). Measured as a percentage of a state's total population, the relative size of the European-born population is among the greatest in New York, where the European born comprise 4% of the state population. Of the 20 metropolitan areas with the largest foreign-born populations, the Detroit and Chicago metropolitan areas have the highest percentages of foreign born from Europe (both about 21,5%). Boston metropolitan area has the most Southern Europeans and among the most Northern Europeans (4,8 and 4,0%, respectively); Detroit metropolitan area, the most Western Europeans; and Chicago metropolitan area, the most Eastern Europeans.

1.3. Cultural Composite

The US federal government officially categorizes its population into six groups: White, African American, Native American/Alaskan Native, Pacific Islander, Asian, and Native Hawaiian. From those groups, Americans identify with ethnic groups that are even more specific. For example, more Americans specify as German than any other ethnicity (World Atlas).

The cultural composite today is made up roughly of the following: English origin make up 12,6% of the US population; Irish origin 10,6%. Native Americans, which includes anybody with ancestry from North, Central, or South America as well as Alaska, make up 1,6% of the US population. People of the Mexican ethnic group are majorly found in the southwestern borders of the US and constitute 10,9% of the population (World Atlas).

1.4. Languages

Based on the 2011 US census English is the language spoken by the most people in the US (United States Census Bureau). Despite this predominance, many people in the United States speak languages other than English. The second most spoken language in the US is Spanish with (37 458 470 speakers), third is Chinese including Cantonese, Mandarin, and other Chinese languages (2 896 766), and fourth is French and French Creole (2 047 467) (World Atlas).

The states with the largest limited English Proficient Populations are California, followed by Texas, followed by New York, then Florida, New Jersey, Illinois, Massachusetts, Arizona, Georgia, and Washington (Scamman). The foreign-born from Europe tend

to have greater English-speaking ability than most other foreign-born residents. Only a small share of foreign-born from Northern and Western Europe report speaking English poorly. By contrast, more than 35% of Southern and Eastern European-born report the same. The European-born are less likely than other foreign-born to speak a non-English language at home, but there are regional differences. Foreign language use among Eastern and Southern European-born is comparable to levels among the total foreign-born population. By contrast, only 17% of Northern Europeans speak a non-English language at home (United States Census Bureau).

2. Music ecosystem and institutional structure: organizations, unions and copyright collection societies

The US has multiple Performance Rights Organizations (“PROs”) and trade bodies. Below is a collection of the most central organizations and their respective members, with descriptions largely provided by the individual organization.

2.1. Collective Management organisations

ASCAP, American Society of Composers, Authors and Publishers – PRO owned/started by songwriters and publishers; est. 1914; 660 000 members (“The only American PRO created and controlled by composers, writers, and music publishers”).

BMI, the Broadcast Music Inc. – PRO owned by the broadcasting industry; est. 1939; 800 000 members; locations: Nashville, New York, Los Angeles, London, Atlanta, Miami, and Puerto Rico.

Harry Fox Agency (owned by SESAC, see below) – Est. 1927; licensing agent for issuing mechanical licenses; has commercial connectivity with over 48 000 affiliated publishers, more than 2,500 record labels and several DSPs; administers over 233 million mechanical licenses and distributes hundreds of millions of dollars in annual mechanical royalties for over 100 000 catalogs representing more than 21 million unique musical works.

SESAC – PRO; est. 1930; 30 000 members (invitation-only); the organization was originally founded to serve European composers underrepresented in America before branching out to become a full-service PRO.

SoundExchange – SoundExchange collects and distributes digital performance royalties on behalf of nearly 175 000 recording artists and master rights owners accounts and administers direct agreements on behalf of rights owners and licensees. To date, SoundExchange claims to have paid out more than \$5 billion in royalties.

2.2. Music industry trade body/union

A2IM, American Association of Independent Music – A2IM helps independent music labels improve business by promoting access and parity through advocacy, education and connection-building with one another and affiliated businesses. The

Independent Music Sector has introduced, developed and supported nearly every new musical form which has impacted our society since the beginning of the recording industry. In the present day – perhaps more than ever – the independents are vital to the continued advancement of cultural diversity and innovation in music. A2IM is a not-for-profit trade organization serving the Independent music community as a unified voice representing a sector that, according to Billboard Magazine, comprises over 35,1% of the music industry's market share in the United States. The organization represents the Independents' interests in the marketplace, in the media, on Capitol Hill, and as part of the global music communities (A2IM). Main members include independent music labels and music business such as Merge, Ghostly, Dubset, Marauder, Tuff City Records, Secretly Group.

AARC, Alliance of Artists and Recording Companies – The Alliance of Artists and Recording Companies, Inc. (AARC) is the leading organization representing featured recording artists and sound recording copyright owners, both domestically and abroad, in the areas of home taping/private copy royalties and rental royalties. AARC, a non-profit organization, was formed to collect and distribute the Audio Home Recording Act of 1992 (AHRA) royalties to featured recording artists and sound recording copyright owners (usually record companies.) However, based on its success in administering the AHRA royalties, AARC's mandate was expanded to include foreign home taping/private copy and rental royalties.

AHRA royalties are generated by the sales of devices and media such as blank CDs, personal audio devices, automobile systems, media centers, and satellite radio devices that have music recording capabilities, to its 500 000+ members worldwide. AARC is the sole administrator of this royalty in the US to featured recording artists and sound recording copyright owners (AARC). Main members include featured recording artists such as solo performers and performer groups and sound recording copyright owners

AFM, American Federation of Musicians – AFM's main roles are to organize un-organized musicians, extending to them the gains of unionism while securing control over our industry sectors and labor markets; bargain contracts and otherwise exercise collective power to improve wages and working conditions, expand the role of musicians in workplace decision-making, and build a stronger union; build political power to ensure that musicians' voices are heard at every level of government to create economic opportunity and foster social justice; provide meaningful paths for member involvement and participation in strong, democratic unions.

Main members include freelance musicians, recording and digital media in sound recordings, film, TV and radio composers, composers for commercials, composers for streaming and new media (AFM).

AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund – Serving as a third-party administrator for the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists/Screen Actors Guild (SAG-AFTRA), the Fund's purpose is to collect and distribute royalties from various foreign territories and royalties established by government statute under U.S. Copyright Law (AFM & SAG-AFTRA). Participants in the fund include musicians who have performed or covered sound recording in a motion picture/television program in an applicable category become participants. Countries such as Brazil are participants through Audio Visual involvement, Croatia through Private Copy, and UK through Public Performance (AFM & SAG-AFTRA).

AIMP, Association of Independent Music Publisher – The organization's primary focus is to educate and inform music publishers about the most current industry trends and practices by providing a forum for the discussion of the issues and problems confronting the music publishing industry. The AIMP provides a unique medium for those

in the music industry to discuss with their colleagues' various points of view from the cutting edge of the ever-changing music business. The opportunity to exchange ideas and opinions with others on issues of mutual concern is fostered by the informal atmosphere of the AIMP's monthly meetings, forums, and workshops. Main members include independent music publishers, publishers that are affiliated with record labels or motion picture and television production companies. In addition, individuals from other areas of the entertainment community, such as motion picture, television, multimedia and home video producers, the record industry, music licensing and supervision, songwriters, artist managers and members of the legal and accounting professions are active in the AIMP (AIMP).

CCC, Copyright Clearance Center – builds unique solutions that connect content and rights in contextually relevant ways through software and professional services. CCC helps people navigate vast amounts of data to discover actionable insights, enabling them to innovate and make informed decisions. CCC, with its subsidiaries RightsDirect and Ixus, collaborates with customers to advance how data and information is integrated, accessed, and shared while setting the standard for effective copyright solutions that accelerate knowledge and power innovation. CCC is headquartered in Danvers, Mass. and has offices across North America, Europe and Asia. Main members include content creators, musicians, and publishers (CCC).

CMA, Country Music Association – CMA's purpose is to heighten the awareness of country and support its on-going growth by recognizing excellence in the genre, serving as a repository for critical and timely information and communication, while providing a forum for industry leadership dialogue toward its goals. It aims to promote country music. Members include labels and companies that support country music such as Cold River Records, Great American Country, Big Machine Records, and Capitol Records (CMA).

Music Biz, Music Business Association – a non-profit membership organization that advances and promotes music commerce, a community committed to the full spectrum of monetization models in the industry. They provide common ground by offering thought leadership, resources and unparalleled networking opportunities, all geared to the specific needs of our membership. By leveraging the legacy of the former National Association of Recording Merchandisers (NARM) and its hub for digital initiatives, digitalmusic.org, Music Biz brings a unique perspective and valuable insight into the trends and changes that innovation brings. Members include labels & distributors, publishers & professionals, startups, and artists such as DMG Clearances, Sodatone, atozmedia, Music Story, Broadtime, and many more (Music Biz).

SGA, Songwriters Guild of America – offers services to professional and developing songwriters and fights for creators' intellectual property rights specializing in professional songwriting services, developing songwriting services, intellectual property advocacy, and songwriting and music education. Members include professional and developing songwriters in the US (SGA).

Recording Academy – represents the voices of performers, songwriters, producers, engineers, and all music professionals. Dedicated to ensuring the recording arts remain a thriving part of our shared cultural heritage, the Academy honors music's history while investing in its future through the GRAMMY Museum, advocates on behalf of music creators, supports music people in times of need through MusiCares, and celebrates artistic excellence through the GRAMMY Awards – music's only peer-recognized accolade and highest achievement. As the world's leading society of music professionals, they work year-round to foster a more inspiring world for creators. Main members include performers, songwriters, producers, engineers, and music professionals (Recording Academy).

RIAA, The Recording Industry Association of America – the trade organization that supports and promotes the creative and financial vitality of the major music companies. Its members comprise the most vibrant record industry in the world, investing in great artists to help them reach their potential and connect to their fans. Nearly 85% of all legitimate recorded music produced and sold in the United States is created, manufactured or distributed by RIAA members (RIAA). Members include US record companies and record companies that have content distributed by major recorded music companies.

Tips for european players

If you are a business and you are a member of any of the European chapters of these trade organisations, check in with them about what supports, if any, are available to you when you're working in the US. If you are an artist, verify if your collection society have any support in place in market in the US. Check if your collection society run any joint songwriting camps with any of the main collection societies in the US. Some European collection societies has you default to ASCAP as your US society as a standard practice (which will then collect your US royalties). Check if that's the case where you are from. Make your self familiar with what is and is not collected for in the US and how your income from collection societies will differ from exposure in the US. .

2.3. Music conventions

A2IM Indie Week – This four-day international conference and networking event is aimed at maximizing the global impact of independent music. Indie Week includes keynotes, panels, receptions, exclusive networking sessions, and much more. Target group: those working within independent music.

AMERICANAFEST – The annual event brings together fans and music industry professionals alike, offering six days of celebration through seminars, panels and networking opportunities by day and raw, intimate showcases each night.

Folk Alliance – This conference has the aim to serve, strengthen, and engage the global folk music community through preservation, presentation, and promotion. The Folk Alliance International folk umbrella represents the broadest international iteration of the genre, encompassing a diverse array of music including Appalachian, Americana, Blues, Bluegrass, Celtic, Cajun, Francophone, Global Roots, Indigenous, Latin, Old-Time, Traditional, Singer-Songwriter, Spoken Word and every imaginable fusion.

Mondo.nyc – This global business conference and festival unites music and technology. Emerging artists, innovators and industry insiders connect and collaborate with fans in a mission to advance human creativity in an ever-changing world.

Music Biz – The conference is powered by Music Business Association with the aim of uniting leaders in the commerce, content and creative communities across the globe to discuss the future of the music business and to build relationships that will steer the industry for years to come.

Music Cities Events – a global series of conferences focused on all aspects of music and cities e.g. how music informs, impacts and influences policy, planning, community development, building codes, regeneration, tourism and branding, quality of life and international development. So far events have been organized or are being organized in Europe, North America, South America and Australasia.

NAMM – Several trade shows serve as the crossroads for professionals wanting to seek out the newest innovations in music, recording technology, sound, stage and lighting products. This is a thriving, worldwide community of thousands of deeply passionate, talented companies that make, buy and sell the instruments that allow millions of people to make music.

SXSW – The conference and festival celebrates the convergence of the interactive, film, and music industries. The event, an essential destination for global professionals, features sessions, showcases, screenings, exhibitions, and a variety of networking opportunities.

The New Colossus Festival – Launched in March 2019, six independent music venues in the Lower East Side & East Village hosted bands and musicians from around the world at the New Colossus Festival. Over the course of four days and three nights, artists had an opportunity to perform showcases for fans and industry.

3. Recorded music industry in the USA

Key elements

If you It is a given that you cannot or should not attempt to break the US without the support of a label. If you are on a label in Europe, it can be advisable to set up a licensing deal with them or use them to drive up your streaming. Be sure to get yourself on all of the many streaming services in the US as you can use your usage data from streaming to secure other members of your team such as a publisher or agent. Although not widely used in European markets, Pandora is amongst the top five streaming services in the US and would be worth getting European acts distributed on.

As with all export initiatives, bringing labels and scouts to a domestic or other European event can help to secure a label from the US.

3.1. Recorded music revenues in the USA

The US has arguably been one of the most influential music markets—culturally and financially—in the entire world for decades. It also remains the world's largest market. The global music industry generated around \$51,5 billion in 2018, with around 19,6 billion of that coming from the US alone (Statista).

Streaming is now driving growth in the US industry. As of 2018, on-demand streaming services account for 75% of the music consumption in the US (Statista). US forecasts predict streaming revenues to continue to grow in the coming years, with digital music revenue from streaming in the US expected to reach nearly 8 billion US dollars by 2022 (Statista).

Synch licensing revenue contributed about 3% of the US recorded music revenue in the first half of 2018 (RIAA). Most of the major labels, distributors, and publishing companies have their own department in supporting artists to get synch placement. There are also a few independent music licensing services such as Epidemic Sounds that allow musicians to upload their music for ad or video placement.

3.2. Music consumption medium and demography

Nearly 70 percent of Americans state that they listen to music every day, with even higher percentages among the younger generations and increases in technology have also allowed music to be shared and discovered more easily through platforms such as YouTube and Facebook. As of 2017 US consumers spent an average of 32 hours per week listening to music, compared to just 23.5 hours in 2015, showing that the world's largest music market is only getting larger (Statista).

Music streaming services are not only popular to a younger demographic. 62% of the adults have used music streaming services to consume music. With the growing popularity, there are now approximately 51 million paid music-streaming subscribers in the US (Hu).

Along with streaming services, online radio is also gaining popularity, with Americans spending an average of 820 minutes per week listening to online radio as of 2018. Companies such as iHeartRadio and Pandora have been particularly popular in this market (Statista).

3.3. Music audio streaming ecosystem

Streaming – Major players' market share		
Service	Service Type	Monthly User (Million)
Apple Music	On-Demand	49.5
Spotify	On-Demand	47.7
Pandora	Internet Radio & On-Demand	36.8
SoundCloud	On-Demand	34.2
Google Play Music	On-Demand	21.9
iHeartRadio	Internet Radio & On-Demand	19.9
Amazon Music	On-Demand	12.7
SiriusXM	Internet Radio	7.6
TuneIn Radio	Internet Radio	6.6

Telcom Company	Music Streaming Partner(s)
Verizon	Apple Music
AT&T	Pandora Premium, Amazon Music Unlimited
T-Mobile	Pandora Plus
Sprint	TIDAL

3.4. Neighboring rights

In the US, terrestrial broadcasters (AM or FM stations) do not pay performers or sound recording copyright owners; they only pay performance royalties to the songwriters (Conson). These terrestrial broadcasters also pay no performance royalties to foreign rightsholders, including songwriters.

3.5. Recorded music industry players

Market share:

Just like in the global music market, Universal Music Group, Sony Music Entertainment and Warner Music are the three major players in the US recorded music market. As of 2018, Warner is the leading major label in the US with 25,1% of the market share (24,3% for Universal Music Group and 22,1% for Sony Music Entertainment) (IBIS World).

Main Distributors

Major labels owned distributors:

- **Alternative Distribution Alliance** (Warner)
- **Level** (Warner)
- **The Orchard** (Sony)
- **Spinnup** (Universal) – Created by Universal to discover new talent, Spinnup gives each and every artist complete control of their music and 100% of their royalties (Spinnup).
- **Ingrooves Music Group** (recently acquired by Universal)

Independent Distributors:

- **TuneCore** (Believe): Brooklyn, New York-based independent digital music distribution, publishing, and licensing service founded in 2005
- **CDBaby**: Based in Portland, Oregon, CDBaby not only provide digital distribution service abut also specialized in the distribution of physical products. Its parent company AVL Digital Group was acquired by Downtown Music Group in April 2019.
- **ONErpm**: Founded in Brooklyn, NY in 2010, ONErpm is specialised in Latin repertoire, and has a huge presence in the Brazilian market.
- **DistroKid**: New York-based independent digital music distribution, publishing, and licensing service founded in 2013. Spotify announced it took a stake in DistroKid in late 2018, and the service will support Spotify in providing artists the ability to upload music to Spotify directly in the future.

Main Retail Stores:

With the rising popularity of streaming services and other digital formats, many of the mainstream music and entertainment stores—such as Virgin and Tower Records—are out of business. Now, the leading music retail company is Trans World Entertainment Corporation, which owns brands such as For Your Entertainment, Wherehouse Music, and more. Trans World Entertainment has 15% of the US music retail market share (IBIS World), and independent music stores and big-box stores like Best Buy serve the rest of the market (WHITE).

Retail stores include:

- Trans World Entertainment Corporation
- Best Buy
- Target
- Walmart
- Hot Topic
- Urban Outfitters

Focus on US awards

Awards	Organiser	Awarded For	Date
American Music Awards (AMAs)	American Broadcast Company	Favourite artists chosen in an online poll	November
BET Awards	Black Entertainment Television network	African Americans and other American minorities in music, acting, sports, and other fields of entertainment	June
Billboard Music Award	Billboard	Outstanding chart performance	May
Billboard Latin Music Awards	Billboard	Outstanding chart performance	April
Dove Award	Gospel Music Association	Outstanding achievements in the Christian music industry	October
Grammy Award	The Recording Academy	Outstanding achievements in the music industry	February
iHeartRadio Music Awards	iHeartRadio	Performance in music platforms and radio airplay, recognizing artists and listeners	March
MTV Video Music Award	MTV	Music videos and pop culture	August

4. Live music industry

4.1. Consumption Patterns

Live music is a growing part of the US music industry. Around one third of US consumers reported to have attended at least one live music concert in 2017. Artists such as U2,

Key elements

The US is a large market and can accommodate tours in multiple sized venues up to arenas. A good live strategy would be to do your first US tour as a support to a larger band, then do a tour of small to middle sized venues and subsequently target the larger venues. There is an easy to navigate route of how you can get into the market (showcase events) to developing larger shows (supports) and then full tours. An agent in the US is imperative. Strong export strategies should include bringing US agents to your home event in your own territory. Dominant agencies include Paradigm, William Morris, CAA, United Talent agency and more. A significant boon in securing a US agent is that a lot of them work and book tours in Canada, and can be a key entry point for more tours there.

Bruno Mars, Metallica, and Garth Brooks all had tours that generated over 100 million US dollars in revenues in 2017, with U2's tour selling over 1,5 million tickets (Statista). The revenue from ticket sales is over \$28,4bn (2017). The businesses in the live music space are primarily concentrated in New York and California, and secondarily in Massachusetts, Pennsylvania, Ohio, Illinois, Texas, and Florida. The key economic trends that drive US live music consumption are per capita disposable income, corporate profit, time spent on leisure and sports, and federal funding for arts.

Ticketing companies:

- **Ticketmaster** (and Ticket Web) This market leader in ticketing solutions is owned by Live Nation and tickets 80 of the top 100 arenas in the country.
- **Eventbrite** (and Ticketfly) – Eventbrite provides ticketing, digital marketing, and analytics software. The company has a 20,94% market share, and the technology that allows anyone to create, share, find and attend events of all kinds. They work with music festivals, marathons, conferences, hackathons, political rallies, fundraisers, gaming competitions, and more.
- **Etix** – With a 3,25% market share, this international web-based ticketing service provider processes more than 50 million tickets per year for 4100+ clients in the entertainment, travel, and sports industries in 40 countries (Datanyze).
- **ShowClix** – Built by fans of live events to help organizers grow their businesses, ShowClix boasts a 0,2% market share. These experts provide event technology and professional services that support its partners through the entire event life cycle. Iconic brands like New York Comic Con, Museum of Ice Cream, The Daily Show, and MoMa use ShowClix

4.2. Promoters and booking agencies

4.2.1. Main promoters

Live Nation – The biggest concert promoter and ticketing company in the US as well as globally. Hold 22% of the US market and is growing (IBIS World). Live Nation concerts and festivals work with the biggest names in music to deliver 30,000 events to over 85 million fans around the world each year.

AEG – Global sports and live entertainment company that owns and runs venues, sports franchises, music brands, integrated entertainment districts, ticketing platforms

and global sponsorship activations (AEG). The company controls 8% of the US market (IBIS World).

C3 Presents – C3 Presents, LLC creates, markets, and produces live experiences, concerts, and events worldwide. It offers services in the areas of event planning and management, venue selection and site building, operations and logistics, booking and talent buying, liaison services (for municipal, civic, and special interest groups), budget planning and oversights, permits and insurance, accounting and legal services, security and safety, transportation planning and execution, accommodations and guest services, vendor sourcing and management, environmental and greening programs, accessibility planning and programs, merchandising and concessions, creative services, traditional marketing and media planning (Bloomberg).

Another Planet (San Francisco, CA) – Another Planet is the only independent, locally owned and operated, full-service concert production company in the San Francisco Bay Area and Northern California. The concert production firm plans, organizes and promotes concerts and events (Another Planet).

Jam Productions (Dallas, TX) – Jam Entertainment and Creative Services LLC produces hundreds of special events, trade shows, concerts and festivals each year. They claim to be experts in all phases of creative design, planning, production and onsite management. In addition, as one of the country's largest purchasers of talent. Jam Concerts is the largest independent concert promoter in the nation (Jam Entertainment and Creative Services LLC).

Beaver Productions (New Orleans, LA) – Beaver Productions is an independent concert promotion and production company. With offices in New Orleans and Memphis, the company brings artists and audiences together by promoting and producing major concerts and tours across North America (Beaver Productions).

4.2.2. Main promoters

AdHoc Presents – This Brooklyn-based concert promoter and publication was built by a community of music lovers with a shared ethos: that of building the world you want to see using the materials at your disposal. AdHoc produces hundreds of events annually while documenting the changing shape of underground music through its website and print zine (AdHoc).

Margin Walker – Founded by Graham Williams and supported by a team of talented booking agents and staff, the team behind Margin Walker has been booking and producing shows in Austin for decades. From large 4000-person concert halls to intimate 150-cap rooms, to highly curated private events for clients and friends, the team books over 750 shows a year, in over 30 prestigious live music venues across Texas. Punk, indie, electronic, hip-hop, comedy, podcasts – their bookings represent the best in independent music and they're proud to present the best acts in the world on their stages (Margin Walker).

NoisePop – Bay Area Event Producer promoting venues and festivals founded in 1993. It has a strong focus on independent music and culture (NoisePop).

4.3. Visas and taxes

4.3.1. Visas

According to Tamizdat, a 501(c)(3) nonprofit organization that facilitates international cultural exchange, if an artist is performing before an audience and is not a US citizen, US law states that they must have a work visa. There are several important exceptions where a work visa may not be necessary.

The three most important exceptions are as follows:

- If the event is an industry showcase where the principle purpose for the audience in attendance is to consider working with the artist in the future.
- If the event is 100% sponsored by the artist's home country's government and the audience is non-paying.
- For managers, if the manager coming to the US is not essential for a performing artist's performance, there is a good chance that manager does not need a work visa.

Visa fees are mandated through US Citizenship and Immigration Services (USCIS) though it is highly recommended to hire an immigration attorney that specializes in performance visas. Depending on the attorney hired, the type of visa for which the artist is applying, the number of people under the visa application, and other variables, costs for a P-1 or O-1 visa—the two most common visas for performing artists—could run anywhere from a few thousand dollars to substantially more. Planning and starting the visa process well in advance is highly recommended. A transcript of an interview with a visa expert accompanies this report with more detail).

4.3.2. Taxes

The IRS (Internal Revenue Service) mandates US companies withhold taxes at the statutory rate of 30% for all payments made to non-American entertainers. There

Tips for a tour in the USA

When evaluating a tour in the US there are a couple of key steps that need to happen first. Based on our experience if you are struggling in any of the above areas (especially Visas) then it is too early to consider the US as a tour destination. Although the market is vast, it is also quite crowded. A tour or a release in the US has to, above all else, make financial sense to your plan. A couple of key questions you need to ask yourself are:

1. Does your music have a market here? Look at your US streaming data. Look at your sales, Look and your social media. Are you seeing a demand?
2. The US is too vast to sustainably approach the entire US in a DIY fashion. What do you need to kick off your team? Do you have a US agent? Does your European label or agent have a US partner? IS there an infrastructure in place to help you kick off our entry into the market.
3. On a practical level, make sure you know what guarantees you are getting for tours and see if your tour can happen AFTER you figure out 30% of those fees will be withheld for a while.

are exceptions but as a general rule, most American businesses, specifically concert promoters in this context, will err on the side of caution and withhold 30% to limit their own potential exposure. According to the IRS, "Foreign athletes and entertainers who are making a tour of the United States may wish to enter into a 'Central Withholding Agreement' with the IRS because, generally, such agreements reduce the amount of taxes withheld on the U.S.-source gross receipts of the foreign athlete or entertainer." The 30% withholding applies to gross income, which can include certain expense reimbursements in addition to fees.

"The United States has tax treaties with a number of foreign countries. Under these treaties, residents (not necessarily citizens) of foreign countries are taxed at a reduced rate or are exempt from U.S. taxes on certain items of income they receive from sources within the United States. These reduced rates and exemptions vary among countries and specific items of income. Under these same treaties, residents or citizens of the United States are taxed at a reduced rate, or are exempt from foreign taxes, on certain

items of income they receive from sources within foreign countries. Most income tax treaties contain what is known as a “saving clause” which prevents a citizen or resident of the United States from using the provisions of a tax treaty in order to avoid taxation

Key elements

Publishing is one area of your musical ownership that can work to your biggest advantage in the US market without you even having to be in the market. A well-placed song in a strong Netflix or HBO series can generate an interest in your music to the extent that you are getting shows booked and offers from labels based on one song (Swedish Artist, Hose Gonzalez experienced this with a placement in a Sony Bravia commercial for his cover of The Knife’s “Heartbeats”). There are a wealth of Music Supervisors who are always looking for European sounding music. Single out some supervisors based on what you are hearing on film and TV shows made in the US and pitch them your music through your European publisher. Publishing is a vast area of the music industry and some European countries focus on it solely as a way to develop European careers in the US (Sweden in particular through their various Hit Factories are sought out by a large amount of pop artists from Taylor Swift to Beyonce to Britney Spears and Justin Timberlake).

of U.S. source income.” (Internal Revenue Service, IRS).

A list of tax treaties between the U.S. federal government and individual countries can be found on IRS’ website.

5. Music publishing

5.1. Main promoters

The US has strong IP laws and has repeatedly topped the intellectual property index compiled by the US Chamber of Commerce, closely followed by other advanced economies: the UK, Germany, and Japan (US Chamber of Commerce). US copyright law as it pertains to music is complex, and this section will outline only the most general background.

A series of disruptive technological developments in the 20th century (i.e. player pianos, phonograph records, CDs, the Internet, digital downloads, and streaming) has resulted in new commercial exploitations of music. Historically, this has prompted cycles of lawsuits and thereafter legislative responses from the US Congress. The current fundamental framework of copyright law in the US is the Copyright Act of 1976. The duration of US copyright is the life of the last-living author plus 70 years, unless you are dealing with pre-1778 work in which case it is 75 years (Herlihy).

The Copyright Act (1976) has been updated numerous times in response to advances in digital technology. Latest example was the 1998 Digital Millennium Copyright Act (DMCA), which provides safe harbors for online service providers, a statutory license for non-interactive webcasting of sound recordings, and anti-circumvention measures, which prohibits people from hacking into any technological “lock” that controls access to a copyrighted work (Herlihy).

The implementation of the “Music Modernization Act.” President Trump signed the Music Modernization Act in late 2018 in accelerating the change in legislation of copyright law in assisting songwriters to collect royalties. However, the implementation of the bill is complicated and will be a continuous challenge for publishers, songwriters and services providers (Christman).

5.2. Collecting society figures

Right now, the mechanical royalty is still .91 cents in the US according to the US Copyright law for both physical and digital music. And the Copyright Royalty Board is working on raising the rate (Jacobson).

5.3. Publisher revenues and key players

As of the final quarter of 2018, Sony/ATV Music was the top music publisher in the United States in terms of its market share, with 21.2% of the period’s top 100 radio songs. Universal Music Publishing Group ranked the second for the market share, Kobalt Music ranked third with a share of 17.35 percent (Statista).

Ticketing companies:

- Universal Music Publishing Group (UMPG)
- Sony/ATV Music Publishing
- Warner/Chappell
- Kobalt Music
- BMG
- Spirit Music Group
- Sea Gayle Music
- Primary Wave Entertainment
- Wixen Music Publishing
- Reservoir Media Management
- The Administration MP, Inc.
- Big Yellow Dog Music

6. Media

It is important to note that while in some European countries a lot of PR can be done in house at labels or by hiring a PR company, in the US it is slightly different. You hire different companies for different destinations. Radio ‘pluggers’ service radio. Traditional PR companies service print and online and College radio ‘pluggers’ are separate again. A useful tip to cut down on the volume of PR you have to do is to identify acts in the US who sound like you do and then target the media you see them in or hear them on through the various channels.

6.1. Radio

In 2013, there were more than 15,330 terrestrial radio stations in the US (Houghton). Radio stations operate under license of the Federal Communications Commission, FCC, and must abide by its restrictions, including avoiding what is deemed inappropriate content. All licensed commercial or non-commercial broadcasters risk fines or loss of license for violations of FCC regulations.

Licensed broadcasters:

- AM: 4728
- Commercial FM: 6613
- Educational FM: 3989

Non-Commercial/Educational Radio:

These radio broadcasters are inclusive of university, community, public, and religious broadcasters. There are hundreds of consistently active “college radio” stations that give airplay and support to new and emerging music. Though most of these stations are licensed to an educational facility, the term college radio is somewhat colloquial including stations that are community based or have otherwise more open programming than most commercial broadcasters.

Independent radio promoters (known in the UK as pluggers) generally focus on one or two specific formats and/or genres. Music charts for emerging music formats include NACC (North American College Chart), Spintron, FMQB.

NACC reportable formats include:

- NACC 200 Chart
- Non-Comm
- NACC Next
- Heavy
- Electronic
- Hip Hop
- Jazz
- Folk
- World
- Chill
- Blues
- Latin

6.1.1. Commercial Radio

Commercial radio stations in the US are largely owned by one of several radio networks. There are currently five major English-language commercial broadcasters and networks.

iHeartMedia: Clear Channel Outdoor Holdings, Inc., is a public subsidiary of iHeartMedia, and is one of the world’s largest outdoor advertising corporations. With over a quarter billion monthly listeners in the US, iHeartMedia has the largest reach of any radio or television outlet in America.

Gen Media Partners: Gen Media Partners is an integrated sales and marketing company that steers the operations of McGavren Guild Media, Local Focus Radio, HRN Media Network, MG Malls, and more. It claims to be the largest independent radio representation firm in the US, with a platform of more than 1,000 exclusive radio stations in 330 markets with 98 percent coverage across the country.

Cumulus Media: Cumulus Media, Inc. is an American broadcasting company and is the third largest owner and operator of AM and FM radio stations in the United States behind Entercom and iHeartMedia, Inc. As of July 1, 2017, Cumulus lists ownership of 446 stations in 90 media markets. It also owns Westwood One.

Townsquare Media: Townsquare is a radio, digital media, entertainment and digital marketing solutions company principally aiming to be the premier local advertising and marketing solutions platform in small and mid-sized markets across the US. Its

assets include 321 radio stations and more than 330+ local websites in 67 US markets, a digital marketing solutions company (Townsquare Interactive), a proprietary digital programmatic advertising platform (Townsquare Ignite) and approximately 200 live events with over one million attendees each year.

Entercom: Entercom Communications Corporation is a publicly traded American broadcasting company and radio network based in Bala Cynwyd, Pennsylvania. Founded in 1968, it is the second largest radio company in the United States, owning 235 radio stations across 48 media markets.

Commercial formats include:

- Pop/Adult Contemporary
- Rock/Alternative/Indie
- Country
- Urban/Rhythmic
- Dance/Electronic
- Jazz/Blues/Standards
- Easy Listening/New Age
- Folk/Singer-Songwriters
- Latin
- International
- Christian/Gospel
- Classical
- Seasonal/Holiday/Happening

Specialty shows with looser programming restrictions than what would be played in regular rotation exist within all major formats, often hosted for one-to-three hours of non-programmed material. Specialty charts for new music formats include FMQB Sub-modern albums/singles, Triple A albums, AllAccess.com, HITS Daily Double, Billboard.

Commercial radio is monitored by Mediabase, BDS, WARM, and other online fingerprinting services. Satellite or digital radio includes SiriusXM, Music Choice, and Pandora. SoundExchange collects for online radio broadcasters.

6.2. Television

In 2017 there were 1761 stations on the air. There is no official national broadcaster in the US, with the closest equivalent being the public television service called PBS (Public Broadcasting Service). The major networks (ABC, CBS, NBC, FOX) own stations throughout the country with local and national programming. Online television equivalents include NPR Tiny Desk, KEXP, Paste Studio Sessions, Audiotree, Sofar Sounds, etc.

Late night music television programming includes:

- Jimmy Kimmel Live, ABC
- Tonight Show with Jimmy Fallon, NBC
- Last Call with Carson Daly, NBC
- Late Show with Stephen Colbert, CBS
- Late Night with Seth Meyers, NBC
- Late Late Show with James Corden, CBS
- Saturday Night Live, NBC

6.3. Prints

Print media in the US is changing on a daily basis. Publications like No Depression are a non-profit model based on subscriptions and philanthropy, whereas there are fewer

for-profit print publications each year. According to Cision Media Research, these are the top 10 music print publications as of January 11, 2017.

1. [Rolling Stone](#) – 1 467 971
2. [Music Alive!](#) – 500 000
3. [Alternative Press](#) -297 222
4. [M Music & Musicians](#) – 160 000
5. [Revolver](#) – 150 000
6. [Modern Drummer](#) – 105 042
7. [Relix](#) – 102 000
8. [Guitar World](#) – 92 328
9. [Big Shot](#) – 80 000
10. [Jazz Times](#) – 70 025

6.4. Online Publications & Blogs:

Online music publications are standalone websites with a specific focus on music or entertainment. According to [Hypebot](#), a leading trade publication, the top 20 music influential music blogs in 2019 are as follows:

1. Pitchfork – pitchfork.com
2. Hypebot – hypebot.com
3. Brooklyn Vegan – <http://www.brooklynvegan.com/>
4. Your EDM – [Youredm.com](http://youredm.com)
5. Pigeons & Planes – pigeonsandplanes.com
6. Music | Reddit – reddit.com/r/Music
7. My Old Kentucky Blog – <http://www.myoldkentuckyblog.com/>
8. Trap Music Blog – Run The Trap – runthetrap.com
9. Consequence of Sound – consequenceofsound.net
10. EDM.com – edm.com
11. All Music – www.allmusic.com
12. Dancing Astronaut – dancingastronaut.com
13. Birp! – <http://www.birp.fm/>
14. NPR – npr.org/sections/allsongs
15. Stereogum – stereogum.com
16. FACT Magazine – factmag.com
17. Hype Machine – hypem.com/popular?workaround
18. Elicit Magazine – <http://www.elicitmagazine.com/>
19. Hip-Hop Wired – hiphopwired.com
20. No Fear Of Pop – nofearofpop.net

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