

MUSIC EXPORT GROWTH SCHEME IMPACT REPORT **2019**





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FOREWORD

GEOFF
TAYLOR

**Chief Executive
BPI & BRIT
Awards**

The Music Export Growth Scheme is a highly successful partnership between Government and the private sector promoting UK exports. Working together, in 2013 the BPI and the Government developed a simple to use, easy to access, targeted scheme that has made a significant difference to the ability of emerging UK artists to generate an impact overseas.

The Scheme operates through an experienced panel of industry experts, who make targeted grants specifically to UK artists that have the elements in place for international success, but who need additional support in order to seize opportunities outside the UK. The combination of music streaming and social media have made it easier for emerging artists to create fanbases around the world, but new artists in particular often do not have the resources or networks behind them to take advantage of global interest in their music through touring or active campaigns to promote their music outside their home market. Talent is indispensable in the modern music industry, but marketing, showcases, personal appearances and continual social engagement are also necessary conditions for sustained international success.

It's exciting that the Music Export Growth Scheme (or MEGS for short) is playing its part promoting British artists, and, along the way, has helped the likes of BRITs winners Catfish & The Bottlemen and Mercury Prize recipients Young Fathers, Dave and Wolf Alice - to name just a few - on their musical journeys to international success.

In late July, albums by MEGS-supported acts Anna Calvi, Cate Le Bon, and Dave were named as Albums of the Year on the shortlist for the 2019 Hyundai Mercury Prize. The importance of MEGS to artists was brought home to me just the other day when I met one of its recent beneficiaries, the wonderful singer-songwriter Tom Speight. Tom explained that, as an independent artist, his planned tour of North America might not have been possible without the funding he had received. It's encouraging to know that MEGS makes such a difference to talented artists and emerging companies that need help to grow.

Britain has a great tradition of promoting its music across the planet - the UK punches well above its weight as the largest exporter of music in the world after the US - and the Music Export Growth Scheme is an increasingly important foundation underlying this track record. The globalisation of the recorded music market is bringing increased competition to British music all round the world, but the potential for music export growth is also increasing,

as consumers around the world adopt subscription services such as Spotify and Apple Music.

MEGS is no charitable undertaking. Companies that apply must make out a compelling business case with strong prospects for success to justify investment. This strict and rigorous approach has underpinned the effectiveness of the Scheme. Since MEGS launched in January 2014, over 240 applications have been supported with investment totalling nearly £3.8 million. This has generated a 12 : 1 return on investment, with some £36 million generated for the UK music economy.*

In addition to its excellent financial returns, the Scheme has an important cultural impact, helping to promote British culture overseas and extend the UK's soft power. With the UK now looking to develop new international trading relationships, not least in rapidly emerging markets across Asia, Africa and South America, the need for MEGS is arguably greater than ever.

I would like to thank The Department for International Trade (DIT) and the GREAT campaign - and the teams there - for their continued support and investment in the Scheme; our Chairman of the MEGS Committee, John Kennedy OBE, and all its members, for all their hard work and efforts; and not least our Director of International, Chris Tams for so capably managing the whole campaign for the BPI artists and music companies alike.



* Financial returns claimed by recipients divided by funding received from Rounds 1 - 14

EXECUTIVE SUMMARY

The Music Export Growth Scheme (MEGS) is a Department for International Trade (DIT) grant scheme, funded by the GREAT Britain Export Campaign and administered by the music trade body, The British Phonographic Industry (BPI) Ltd. Launched in October 2013, MEGS aimed to further support the successful exports of the UK Music Industry which contributes around £5.2 billion to the UK economy annually. *

The scheme provides grants ranging from £5,000 to £50,000 to support eligible UK-based music SME's, that have demonstrated success in the UK, to break into overseas markets. In the period 2016 through to 2020, MEGS funding of £3.8 million has been made available.

The range of acts supported has been a good example of the huge range of music acts that exist in the UK. Of the 242 acts supported at least one of every major genre of music was represented with 43% of funded acts being Rock & Alternative, 24% Pop and 7% Urban.

The applicants funded are from every geographical region within the UK. The Greater London area is the most represented region (48% of all grants) – this can mainly be explained by many UK acts having London as a base and the majority of record labels, management companies and other associated music companies being based in London.

The artists that have been funded have reported multiple business wins with:

53

Record deals

47

Publishing & Sub-Publishing deals

135

Synchronisation Licensing deals

as well as numerous festival appearance offers, TV, radio and press promotional opportunities.

Total financial returns
estimated by acts

£36M

**£12 for every £1
invested by the scheme**

UK music industry
contributes around

£5.3B

**to the UK
economy annually****

The applicants funded (Rounds 1 – 15) are 61% male, 23% female and 16% mixed groups. The scheme recognises that we need to do more to attract female artists to apply but conversely female acts make up a much smaller percentage of applicants and are forming a higher percentage of successful acts when compared to mixed groups and male acts.

The scheme as a whole (Rounds 1- 15) also has a good representation of acts representing Black, Asian, Mixed and Other ethnicity with 14% coming from a BME ethnic group and a further 9% being mixed including both BME and White individuals.

The acts funded have also come from a wide range of record labels with 94% of the recipients being signed to an independent label.

The majority of the funding has been used for projects in North America (55% of all money funded), which is not surprising given that the US is the biggest music market in the world and Canada is the ninth biggest (IFPI Global Music Report 2019). Europe, rather unsurprisingly given the geographical ease of access, is in second place with just over 35% of all funding.

To date the scheme has supported 242 acts (Rounds 1 – 16) to the tune of £3.8M in funding however the selection process is extremely rigorous with applications totalling £24.5M having been made to the scheme.

The acts funded estimate their total financial returns to be just over £36M (results from Rounds 1 – 14) and this equated to £12 for every £1 invested by the scheme.***

242

acts supported

At least

1

**of every major genre
of music was
represented**

43%

rock and alternative

24%

pop

7%

urban

** GVA – UK Music “Music By Numbers” Report 2019

*** Financial returns claimed by recipients divided by funding received from Rounds 1 – 14



ON AVERAGE
EVERY

£1

INVESTED

HAS

RETURNED

£12

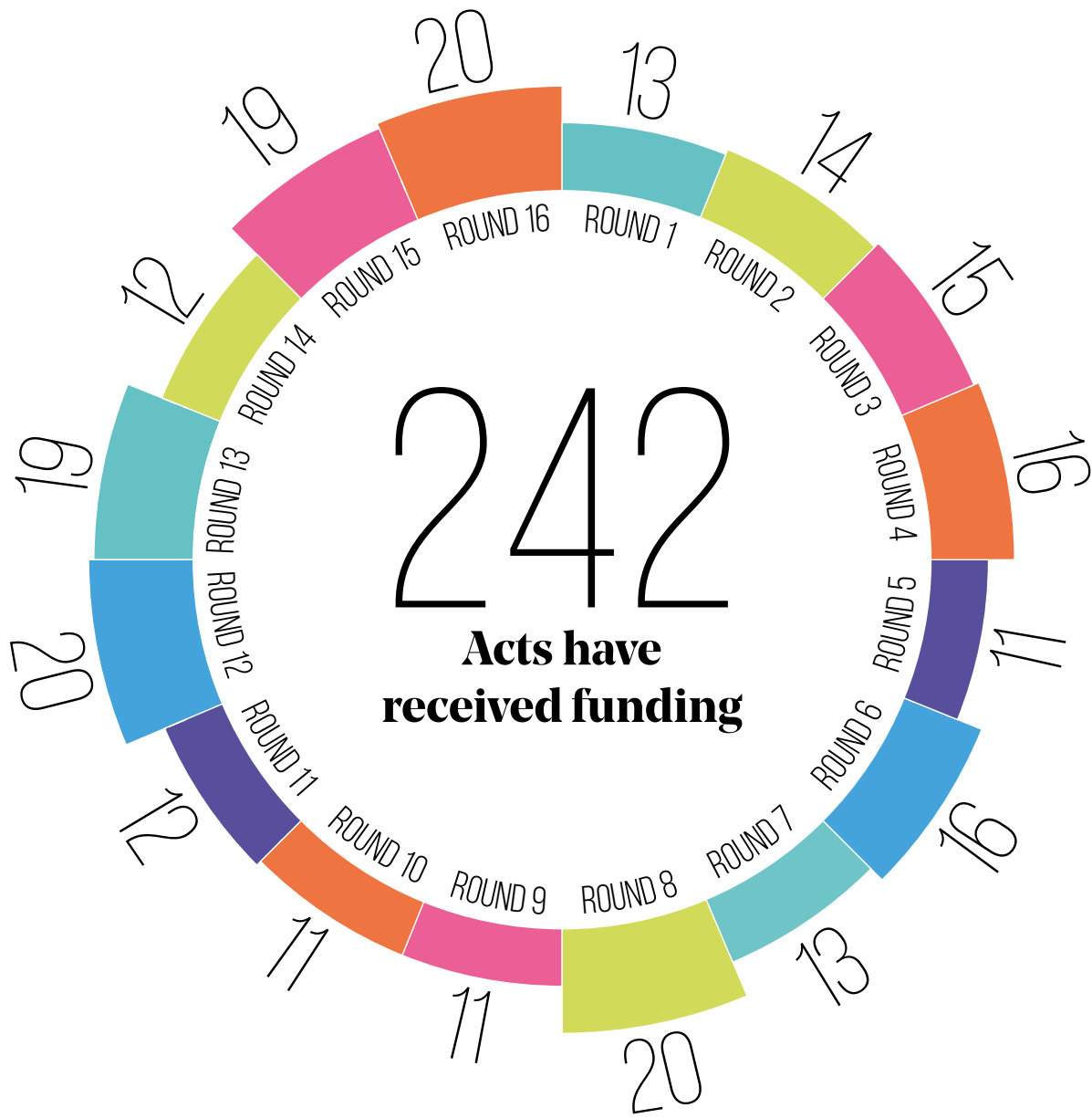


OVER **£4M**
HAS BEEN INVESTED INTO
BRITISH
MUSIC



Nilüfer Yanya

OVER THE
SCHEME'S LIFETIME
£36M
HAS BEEN
GENERATED FROM
EXPORT REVENUE



Ezra Collective

ECONOMIC IMPACT & ARTISTIC DEVELOPMENT

The Scheme to date has funded 242 acts across 16 Rounds.

THE FOLLOWING PAGES SUMMARISE EACH ROUND
AND THE RESULTS THAT THE FUNDED ARTISTS HAVE REPORTED BACK.

ROUND **1** | RESULTS ANNOUNCED
FEBRUARY 2014

13

Acts funded

£273,590

of funding awarded

£250,778

paid out to funded acts

ARTISTS FUNDED:

1. Afrikan Boy
2. Zara McFarlane
3. Catfish and the Bottlemen
4. Holy Mountain
5. Throwing Snow
6. Fred V & Grafix,
7. Drengé
8. Beth Jeans Houghton
9. The Crookes
10. Filthy Boy
11. Public Service Broadcasting
12. Melt Yourself Down
13. The Temperance Movement

The successful applicants have reported the following business as a result of the scheme:

£ £ £ £ £ £ £ £ £ £	01	Record deal
£ £ £ £ £ £ £ £ £ £	07	Licensing deals
£ £ £ £ £ £ £ £ £ £	03	Live agent deals
£ £ £ £ £ £ £ £ £ £	02	Distribution deals
£ £ £ £ £ £ £ £ £ £	02	Publishing deals
£ £ £ £ £ £ £ £ £ £	01	Sub Publishing deal
£ £ £ £ £ £ £ £ £ £	14	Sync deals

- 2 performances on US TV's **David Letterman Show**.
- The funding has helped artists secure support slots with **The Rolling Stones, The Manic Street Preachers**, as well as numerous festival and stand-alone tour dates.
- Catfish and the Bottlemen were **Billboard's number 1 New artist** in America w/c 6/1/15
- Catfish and the Bottlemen won the 2016 **BRIT Award – British Breakthrough Act**.

The successful applicants reported the **revenue from funded activities to be**

£1,405,500

ROUND **2** | RESULTS ANNOUNCED
MAY 2014

14

Acts funded

£240,835

of funding awarded

£240,685

paid out to funded acts

ARTISTS FUNDED:

1. Lulu James
2. Charli Taft
3. Julia Biel
4. Band of Skulls
5. Metronomy
6. Young Fathers
7. Savage Messiah
8. SMOKE FAIRIES
9. Christian Gregory
10. Dinosaur Pile-Up
11. Bo Ningen
12. Skinny Lister
13. Slow Club
14. Transition 前進樂團



Metronomy

The successful applicants have reported the following business as a result of the scheme:



- The funding helped artists secure support slots with **Kasabian, Queens of the Stone Age, Gorgon City, The Warped Vans Tour** and **Black Sabbath** as well as numerous festival and stand-alone tour dates.
- **Smoke Fairies** were invited by **Jack White** to play a Bob Dylan Grammys Tribute Show to be aired on **CBS TV** in the USA.
- Songwriter **Charli Taft** had a track on the three #1 albums in **Korea** and Japan, including one global #1 album with Korean girl group Red Velvet.
- Young Fathers were the **winners** of the 2014 Mercury Prize.

The successful applicants reported the revenue from funded activities to be

£1,563,500

ROUND 3 RESULTS ANNOUNCED
SEPTEMBER 2014

15

Acts funded

£250,617

of funding awarded

£249,332

paid out to funded acts

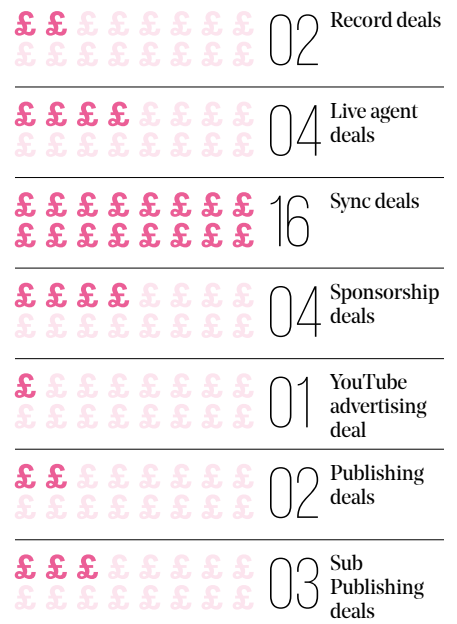
ARTISTS FUNDED:

1. Max Cooper
2. GHETTS
3. Fink
4. Fenech-Soler
5. Hadouken
6. Smoove & Turrell
7. Imogen Heap
8. Waylayers
9. Black Moth & Antlered Man
10. The Wytches
11. Dry the River
12. The Wombats
13. The Answer
14. The Heavy
15. Fearless Vampire Killers



Imogen Heap

The successful applicants have reported the following business as a result of the scheme:



Numerous radio session invites

- The funding helped artists secure live dates at **Hellfest** (France), **Nova Rock** (Austria), **CMJ** (USA), **Fuji Rocks** (Japan) and **Wacken** (Germany).

The successful applicants estimated the revenue from funded activities to be

£2,504,200

ROUND **4** | **RESULTS ANNOUNCED**
NOVEMBER 2014

16

Acts funded

£225,540

of funding awarded

£223,506

paid out to funded acts

ARTISTS FUNDED:

1. Andy Burrows
2. Esben and the Witch
3. FEMME
4. Happyness
5. Hollie Cook
6. Jo Hamilton
7. Jo Harman
8. Kindness
9. Kyla La Grange
10. Lewis Watson
11. Mamas Gun
12. Pulled Apart by Horses
13. Steve Wilson
14. Tom Vek
15. Wild Beasts
16. Wolf Alice

The successful applicants have reported the following business as a result of the scheme:

£ 09 Record deals

£ 02 Publishing deals

£ 03 Sub Publishing deals

£ 01 Artist collaboration

£ 12 Sync deals

£ 01 Brand Partnership deal

- The funding helped secure festival performances at **SXSW** (USA), **The Fortress Of Alba Ilulia** (Romania), **Asymmetry Festival** (Poland), **Parkfest** (Germany) and **Grauzone Festival** (Holland).
- **Steve Wilson** had a number **3 album** in the German Album charts.
- **Wolf Alice** were nominated for a Grammy Award in 2015
- **Wolf Alice** were the winners of the 2018 Mercury Prize.

The successful applicants estimated the revenue from funded activities to be

£2,788,100



Wild Beasts

ROUND **5** | RESULTS ANNOUNCED
FEBRUARY 2015

11

Acts funded

£245,113.94
of funding awarded

£214,736.40
paid out to funded acts

ARTISTS FUNDED:

1. 2:54
2. Dan Croll
3. Diagrams
4. Futuristic Polar Bears
5. Kate Tempest
6. Kindness
7. Kitty, Daisy & Lewis
8. Mallory Knox
9. Phillipa
10. Public Service Broadcasting
11. Young Guns



Kate Tempest

The successful applicants have reported the following business as a result of the scheme:

£ £ £ £ £ £ £ £ £ 03 Record deals

£ £ £ £ £ £ £ £ £ 02 Publishing deals

£ £ £ £ £ £ £ £ £ 12 Sync deals

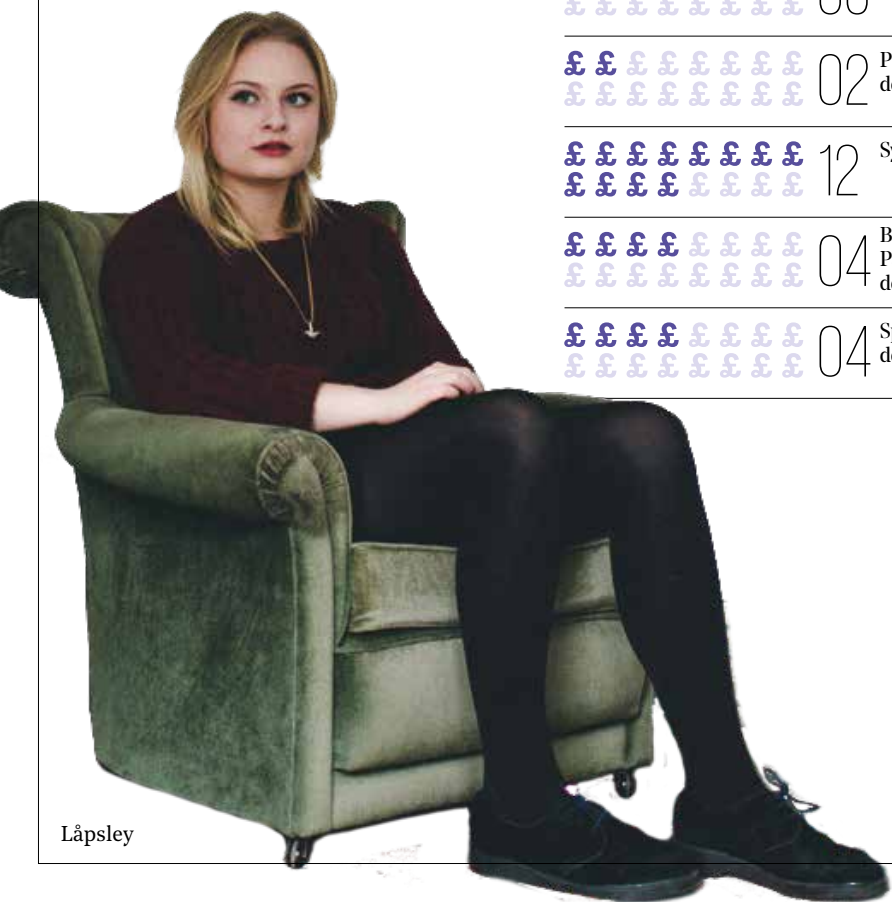
£ £ £ £ £ £ £ £ £ 04 Brand Partnership deals

£ £ £ £ £ £ £ £ £ 04 Sponsorship deals

- The funding helped Kate Tempest secure a spot playing at **Coachella** (USA) festival in 2016 as well as **20 other Festival bookings** and a TV booking in the USA on the **Tonight Show with Jimmy Fallon**.
- Kate Tempest was selected as one of the 12 **Mercury Prize Albums of the year** for 2017.
- Kate Tempest was nominated for the **Best British Female Solo Performer** at the 2018 **Brit Awards**.

The successful applicants estimate the revenue from funded activities to be

£1,582,533



Lápsley



ROUND **6** | RESULTS ANNOUNCED
JUNE 2015

16

Acts funded

£199,797

of funding awarded

£184,785

paid out to funded acts

ARTISTS FUNDED:

1. Ciaran Lavery
2. Dr Meaker
3. Eska
4. Fearless Vampire Killers
5. Låpsley
6. Lonelady
7. Maribou State
8. Marika Hackman
9. MONEY
10. Oh Wonder
11. Pete Barringer / Pete Boyes / Paul Drew
12. Sam Lee
13. SOAK
14. The Temperance Movement
15. Until The Ribbon Breaks (UTRB)
16. While She Sleeps

The successful applicants have reported the following business as a result of the scheme:

£ £ £ £ £ £ £ £ £ £ 06 Record deals

£ £ £ £ £ £ £ £ £ £ 04 Publishing deals

£ £ £ £ £ £ £ £ £ £ 01 Live Agent deal

£ £ £ £ £ £ £ £ £ £ 01 Distribution deal

£ £ £ £ £ £ £ £ £ £ 03 Remix commissions

£ £ £ £ £ £ £ £ £ £ 01 Sponsorship deal

£ £ £ £ £ £ £ £ £ £ 03 Sync deals

Faithless Tour Support Invite

- Eska was selected as one of the **12 Mercury Prize Albums of the year** for 2015.
- Pete Barringer and Pete Boyes had a **Number 1 single in Japan** over Christmas 2017 (this was written by Pete Barringer and Pete Boyes on a trip to Japan by the fund). They also had the **number 2 single**.

The successful applicants estimate the **revenue from funded activities to be**

£3,411,600

ROUND **7** | RESULTS ANNOUNCED
NOVEMBER 2015

13

Acts funded

£199,162

of funding awarded

£183,572

paid out to funded acts

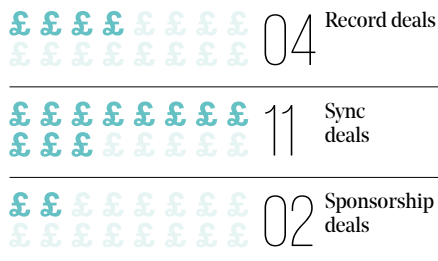
ARTISTS FUNDED:

1. Petite Noir
2. Catfish and the Bottlemen
3. Crystal Fighters
4. Denai Moore
5. Ephemerals
6. Greig Watts / Georgie Dennis / Christopher Wortley
7. Kero Kero Bonito,
8. Lower Than Atlantis
9. Martin Harley
10. Max McElligott
11. Moulettes
12. The Twilight Sad
13. Turbowolf



Luke Sital-Singh

The successful applicants have reported the following business as a result of the scheme:



Charlie Cunningham

- Catfish and the Bottlemen performed on the **Late Late Show with James Corden** on US TV.
- The Twilight Sad were chosen to be the **main support for the Cure** on their world tour.
- Turbowolf were chosen as the **support act for Eagles of Death Metal** North American tour.
- Catfish and the Bottlemen won the 2016 **BRIT Award – British Breakthrough Act**.

The successful applicants estimate the revenue from funded activities to be

£4,330,200



ROUND
8 | RESULTS ANNOUNCED
JANUARY 2017

20
Acts funded

£249,385
of funding awarded

£211,333
paid out to funded acts

ARTISTS FUNDED:

1. Boxed In
2. Cate Le Bon
3. Charlie Cunningham
4. Clock Opera
5. Deaf Havana
6. Don Broco
7. Everything Everything
8. Flamingods
9. Frank Carter and the Rattlesnakes
10. GUNSHIP
11. Jamie Isaac
12. Luke Sital-Singh
13. Moose Blood
14. Mt Wolf
15. Phoria
16. Slaves
17. Tigercub
18. Vanessa White
19. White Lies
20. Yolanda Brown

The successful applicants have reported the following business as a result of the scheme:

£ £ £ £ £ £ £ £ £ £ £ £ £ £ £ £ 03 Record deals

£ £ £ £ £ £ £ £ £ £ £ £ £ £ £ £ 07 Sync deals

£ £ £ £ £ £ £ £ £ £ £ £ £ £ £ £ 03 Publishing deals

£ £ £ £ £ £ £ £ £ £ £ £ £ £ £ £ 01 Sub Publishing deal

Numerous Festival Bookings and media appearances including James Corden's Late Late Show (Everything Everything)

- Everything Everything were selected as one of the **12 Mercury Prize Albums of the year for 2018.**
- Cate Le Bon was selected as one of the **12 Mercury Prize Albums of the year for 2019.**

The successful applicants estimated the **revenue from funded activities to be**

£3,660,850



Frank Carter and the Rattlesnakes

ROUND **9** | RESULTS ANNOUNCED
MARCH 2017

11

Acts funded

£140,037

of funding awarded

£128,059

paid out to funded acts – financial claims are ongoing for this round

ARTISTS FUNDED:

1. Casey
2. Ciaran Lavery
3. Electric Swing Circus
4. Floating Points
5. Lucy Rose
6. Meilyr Jones
7. Shura
8. Sundara Karma
9. Ten Fé
10. The Japanese House
11. TRAAMS



Amber Run

Numerous Radio and streaming Store playlist opportunities

Numerous Print and Online Press features

The successful applicants estimate the revenue from funded activities to be

£2,183,870

The successful applicants have reported the following business as a result of the scheme:

£ £ £ £ £ £ £ £ £ £ 12 Sync deals

£ £ £ £ £ £ £ £ £ £ 08 Publishing deals

£ £ £ £ £ £ £ £ £ £ 05 Record deals

£ £ £ £ £ £ £ £ £ £ 02 TV show appearances



Shura



ROUND **11** | RESULTS ANNOUNCED
NOVEMBER 2017

12

Acts funded

£181,944

of funding awarded

£179,639

paid out to funded acts

ARTISTS FUNDED:

1. ALA.NI
2. Broken Witt Rebels
3. Bruno Major
4. Charlie Cunningham
5. Ghostpoet
6. Jane Weaver
7. Matthew Herbert
8. Public Service Broadcasting
9. ROAM
10. Shopping
11. The Wombats
12. Zervas & Pepper

The successful applicants have reported the following business as a result of the scheme:

03 Record deals

02 Publishing deals

02 Support Tour invites

08 Sync deals

Numerous Festival invites

Numerous TV, Radio and streaming Store playlist opportunities

Numerous Print and Online Press features

The successful applicants estimate the **revenue from funded activities to be**

£2,608,300

There is one final report expected from each of the artists funded in this round



Public Service Broadcasting



George Fitzgerald

ROUND 12 | RESULTS ANNOUNCED
APRIL 2018

ARTISTS FUNDED:

1. Blanco White
2. Dream Wife
3. Editors
4. Emma Gatrill
5. Frank Carter & The Rattlesnakes
6. Gavin James
7. George Fitzgerald
8. Heavyball
9. JONES
10. Kelly Lee Owens
11. Let's Eat Grandma
12. MiC LOWRY
13. Nina Nesbitt
14. Novo Amor
15. Otzeki
16. Paul Draper
17. RY X
18. Shame
19. The Spitfires
20. Thomas Slinger aka Gemini

The successful applicants have reported the following business as a result of the scheme:

£	£	£	£	£	£	£	£	£	£	£	£	01	Record deals			
£	£	£	£	£	£	£	£	£	£	£	£	£	01	License deal		
£	£	£	£	£	£	£	£	£	£	£	£	£	£	05	Publishing deals	
£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	15	Sync deals
£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	03	Brand partnership deals
£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	04	Festival bookings
£	£	£	£	£	£	£	£	£	£	£	£	£	£	£	01	Booking Agent deal

Numerous TV, Radio and streaming Store playlist opportunities

Numerous Print and Online Press features

The successful applicants estimate the **revenue from funded activities to be**

£3,994,000

There are two further reports expected from each of the artists funded in this round

20

Acts funded

£294,583

of funding awarded

£277,435

paid out to funded acts



Editors

ROUND
13 | RESULTS ANNOUNCED
AUGUST 2018

19

Acts funded

£319,244

of funding awarded

£232,077

paid out to funded acts

ARTISTS FUNDED:

1. Ady Suleiman
2. Alpines
3. Anna Calvi
4. Catching Flies
5. Emma McGann
6. Fickle Friends
7. Leon Vynehall
8. LIFE
9. Lucy Spraggan
10. Moose Blood
11. Nothing But Thieves
12. Pale Waves
13. Rina Sawayama
14. Roo Panes
15. Sharna Bass
16. Stone Broken
17. The Allergies
18. The Boxer Rebellion
19. TUNNG

The successful applicants have reported the following business as a result of the scheme:

£ £ £ £ £ £ £ £ £ £ 01 Publishing deal

£ £ £ £ £ £ £ £ £ £ 09 Sync deals

£ £ £ £ £ £ £ £ £ £ 01 Sponsorship / Brand Partnership deal

Numerous TV, Radio and streaming Store playlist opportunities

Numerous Print and Online Press features

- Anna Calvi selected as one of the 12 **Mercury Prize Albums of the year** for 2019

The successful applicants estimate the revenue from funded activities to be

£1,970,870

There are three further updates expected from each of the artists funded in this round



Alpines



Bad Sounds

ROUND **15** | RESULTS ANNOUNCED
MAY 2019

19

Acts funded

£257,600

of funding awarded

No financial claims for this round have been made at the time of this report

ARTISTS FUNDED:

1. Bad Sounds
2. Bang Bang Romeo
3. Boston Manor
4. Delta Sleep
5. Demob Happy
6. Elder Island
7. Georgia
8. HONNE
9. Jordan Rakei
10. London Symphony Orchestra
11. Lucy Rose
12. Luke Sital-Singh
13. Nilüfer Yanya
14. Rosie Lowe
15. Shura
16. Soak
17. Stealing Sheep
18. Swindle
19. TENDER



Dave

The artists are yet to report back on the success of their activities



Elder Island



ROUND
16 | RESULTS ANNOUNCED
AUGUST 2019

20

Acts funded

£256,295

of funding awarded

No financial claims for this round have been made at the time of this report

ARTISTS FUNDED:

1. Afro B
2. Alex Francis
3. Amber Run
4. Blossoms
5. Chelou
6. Dave
7. Elder Island
8. Frank Carter & The Rattlesnakes
9. Gengahr
10. John Smith
11. Kindness
12. Ladytron
13. Love Ssega
14. Moses Boyd Exodus
15. Our Girl
16. Pulled Apart By Horses
17. Self Esteem
18. Tom Speight
19. Tusks
20. Yussef Dayes

- Dave was the winner of the **2019 Mercury Prize**

The artists are yet to report back on the success of their activities



Self Esteem



Case Study

CATFISH AND THE BOTTLEMEN



Catfish and the Bottlemen were awarded two tranches of MEGS funding for US touring

ROUND 1 2014

£40K

ROUND 7 2015

£25K

1ST FUNDING 2014

Activities funded

- US Touring
- Promotion and marketing

There was a huge press and radio start with this trip. All of the east coast label, publishing and PR 3rd party companies met the band and saw them live. Playing live in many towns kick-started a live, college and alternative radio and localised online and press campaign.

The band had a great team in the US and having financial support this early in their development enabled them to make significant inroads into the American market.

Main Campaign points

- 01 Five sold out shows across the 18 dates**
– Including Brooklyn, Manhattan, Kansas City, Austin, Philadelphia
- 02 All shows mapped around alternative radio support** including daytime sessions and interviews in all/most markets
- 03 Notable fan base growth in all primary and secondary markets**
– great ticket sales at every show. All promoters and industry feedback was incredibly positive.
- 04 Radio Playlist adds in Philadelphia, Buffalo, Washington DC** directly after shows
- 05 TV offer for David Letterman** in Jan 2015 directly from the Manhattan show
- 06 Since the initial MEGS supported June 2014 tour + October tour things built incredibly rapidly in the USA.** Catfish and the Bottlemen genuinely became a notable new band across the USA. The MEGS grant was one of the principle reasons why Catfish

arguably became a notable music export into the US.

06 Band were Billboards number 1 New artist in America w/c 6/1/15

07 Catfish were the most 'added' alternative band at radio for 6 weeks running in Q4 2014

08 Catfish have stayed in the top 20 alt radio charts in the US since Oct 2014 –Jan 2015

09 National television David Letterman Performance on Jan 7th 2015

2ND FUNDING 2015

Activities funded

- US Touring
- Promotion and marketing

The funded tour had an extremely positive impact on the band's profile in the US. Weekly sales increased by almost 100% over the tour period and was sustained in the run up to Christmas. Additionally the band were able to secure a performance on national TV on the Late Late Show With James Corden.

Most importantly however the tour served to set up the band extremely well ahead of their eagerly awaited second album which was the number one priority new release at Capitol Records US. The album was brought to the attention of top level executives within the film and television industry in the US as well as Apple, iTunes and Spotify. The band also secured slots at two of the US' most prominent music festivals Firefly and Governors Ball.

XXXXXXXXXXXXXXXXXXXX

Winner

BRITISH BREAKTHROUGH ACT
Brit Awards 2016

XXXXXXXXXXXXXXXXXXXX

Case Study

WOLF ALICE

Wolf Alice
were awarded

ROUND 4 2014

£16K

FOR ACTIVITIES
IN THE USA



Activities funded

- US Touring
- Promotion and marketing

Because of the funding for PR the band managed to secure two radio sessions on two of the most influential radio stations in New York and Los Angeles (WFUV and KCRW). The band also did interviews with various influential bloggers.

All shows sold out in advance, helped significantly by the advanced publicity.



Main Campaign points

- 01 The band signed to RCA Records** after the label saw them play at the New York shows.
- 02 An editor from Vogue America was at the NY show** and put various fashion houses in touch regarding potential branding tie-ups.
- 03 General awareness at Non-commercial radio increased significantly**, because of the PR work.
- 04 The band were also invited to play at KCRW's showcase at SXSW.**
- 05 "Moaning Lisa Smile" was Top 20 at Alternative Radio** with over 3 million in weekly audience.
- 06 Radio sessions booked whilst on tour** included KEXP/Seattle, KCMP/Minneapolis, KCRW Morning Becomes Eclectic and WFUV/New York
- 07 Press highlights included NPR Songs We Love, Wall Street Journal feature, Rolling Stone Playlist, Entertainment Weekly, The Fader, Consequence of Sound, Nylon, named Billboard's 10 Artists to Watch in 2015 & 15 British Artists About To Break Big, Consequence of Sound, NME's 50 Albums You need To Hear This Year, Pigeons & Planes** and more.
- 08 Nearly 80k likes on Facebook** and over 33k followers on Twitter were added from the US.
- 09 Syncs for "Moaning Lisa Smile" include The Leftovers and The Royals**
- 10 'Moaning Lisa Smile' was nominated for a Grammy Award** in 2015

XXXXXXXXXXXXXXXXXX

Winner

MERCURY PRIZE 2018

XXXXXXXXXXXXXXXXXX



Case Study

BRUNO MAJOR

Bruno Major was awarded two tranches of funding

ROUND 10 2017

£15K

FOR EUROPEAN
ACTIVITIES

ROUND 11 2017

£11K

FOR US TOURING

1ST FUNDING 2017

Activities funded

- Holland: Radio Promotion, National press & online and Online Advertising
- France: Radio Promotion, National press & online and Online Advertising
- Germany: Radio Promotion, National press & online and Online Advertising
- Amsterdam Show, Paris Show and Berlin Show.

On the 31st August 2017 Bruno released his album A Song For Every Moon, the focus was on promotional efforts towards the physical release date of 17th

November, after the Travel Moon trip where he played shows in Berlin, Amsterdam and Paris.

The fund allowed Bruno Major to build publicity teams in Germany, The Netherlands and France. In Germany they had a radio plugger as well as an online PR. Those initial shows in Berlin and Amsterdam sold out well in advance and Paris sold around 75% of the tickets. Lots of promoters, publicist and Digital Retail Stores come to the shows.

The team were able to gain lots of publicity because of the fund, and due to the shows, received an offer to play a touring festival in December 2017 around the Netherlands and had offers from festivals for the following summer.

When Bruno's team made the initial application for the grant in April 2017, Bruno had 5 million streams in Europe. By the end of the reporting this total had risen to 26 million streams.

This fund allowed Bruno to play these initial shows and because they sold out Bruno and his promoters had the confidence to play bigger shows. This resulted in offers for a European tour in 2019 where the average show fee was greatly increased.

When Bruno started the A Song For Every Moon campaign his team weren't sure how long they would be able to remain independent but because they received this grant when they did, it enabled them to fund promotion in other territories as well as visit for promotion. This has grown the live business and recorded music business, all whilst allowing Bruno to maintain complete ownership of all of his rights as well as 100% of all ancillaries.

It has also given the team the confidence to agree to another album with their distributor, who have advanced them finance which will allow them to make, market and promote the next record in return of the exclusive license for a limited period.

This afforded Bruno the opportunity to make the album exactly as he wanted and to effectively to market it and tour it with healthy budgets, all whilst

maintaining ownership of his rights.

2ND FUNDING 2017

Activities funded

- US Tour

Bruno built a solid fan base online by releasing a song a month for a year, by the release of the 12 songs he was averaging around 200k streams a day, the majority of which were coming from the USA. His team used the fund to book a tour that would allow them to do promotion and play headline shows in New York and LA.

Both shows sold out instantly and it gave them the confidence to book a further tour of 15 cities, that also sold out which led them to do a further 18 date headline tour, all in the space of 6 months.

Playing these shows allowed Bruno to meet radio stations, TV Programmers, journalists in these 30 different cities.

The trip was integral to Bruno's career and growth, they could not have done it whilst remaining independent, without the funding from MEGS.

When his team applied for the grant Bruno had done 9 million streams in North America. By the end of the reporting he'd done 132 million streams in North America.

It's been a great period since Bruno received the funding it has completely changed his business and his life. The grant came at a crucial point in Bruno's campaign, he had just finished his album. It was streaming well but they needed to promote it and convert streams into tangible tickets.

Bruno has been very fortunate for his rise to coincide with the music streaming revolution, he grew a fanbase with little promotion but the grant enabled him to attract a larger live audience and remain an independent artist.

Case Study

NINA NESBITT

Nina Nesbitt
was awarded
two tranches
of funding

ROUND 12 2018

£25K

US RADIO PROMOTION
AND TOUR SUPPORT

ROUND 14 2018

£30K

US TOURING,
PROMOTION AND
MARKETING AND
EUROPEAN TOURING
AND MARKETING.

1ST FUNDING 2018

Radio promotion had a huge impact on Nina's overall campaign. The funding allowed her team to take her latest single 'Somebody Special' to radio in the US – her first US Release. Thanks in part to the funding it entered in both the Hot AC and Top 40 charts peaking just outside the top 50.

Jake Bugg's tour spanned all of the west coast, up to Canada and down into Texas. Supporting Jake opened up a huge window of opportunity for Nina to meet fans, contacts and radio in many different cities. They utilised this opportunity by packing the dates with press and radio and by doing meet and greets at each show.

Nina's team then booked an entire US headline tour: touring across 15 different cities which was an integral part of her success at US radio.

Nina was also able to gain major TV coverage in Chicago with her performance on JBTv which has an audience of over 10 million people across 5 different states.

Fourteen individual states are now amongst her top locations for her streaming audience – only 2 of these were on the list prior to the tour and thus the grant has opened up her streaming revenue in 12 US states.

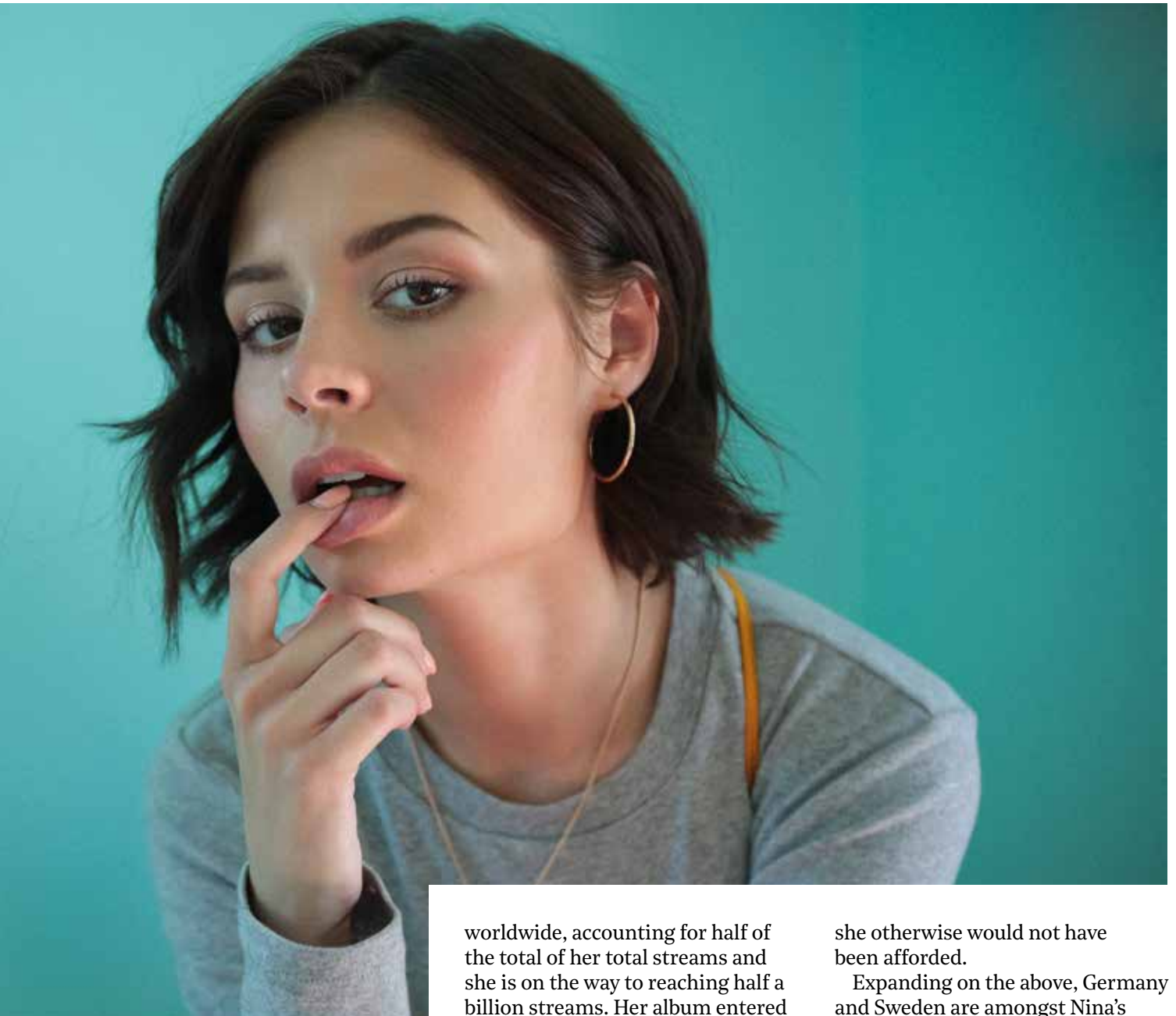
Nina's streaming and download income has substantially increased as a direct result of having her in market. There was heavy US support with billboards

in Times Square and Los Angeles which have significantly contributed to this campaign. These were obtained by getting Nina face time with the influential people at both Apple and Spotify.

2ND FUNDING 2018

US Tour, promo and marketing:

During this tour promotional visits were arranged to Radio Disney, The Zach Sang Show, Paradigm Talent Agency, Pandora, Apple, Spotify, One Management, KBIG, Viacom and more! This turned out to be vital to the campaign as Nina achieved over



160 million streams before the album had even been released. She also peaked at over 10 million monthly listeners on the release of her single “Colder” as a result of the support given arising from her promotional meetings with radio stations and streaming services.

Due to the increase in US activity her management team in the UK secured new publishing deal with Kobalt.

As a direct result of Nina meeting more contacts in 2018 she was booked to be on major TV shows, Good Day New York and Good Day Washington to promote her album in February 2019.

The US continues to be Nina’s most important streaming territory

worldwide, accounting for half of the total of her total streams and she is on the way to reaching half a billion streams. Her album entered the US charts at number 60 on its first day of release.

European Tour, promo and marketing:

Nina was able to extensively tour Europe for the first time as support to Lewis Capaldi which was a huge boost to her profile.

As a result of this Nina’s team are seeing more opportunities arise in Europe, particularly at press where they have had requests from Billboard Italy, Elle Italy and GQ.

Nina also received greater radio support and press opportunities including photoshoots and interviews with ‘Bands of Tomorrow’ (the biggest music blog in Denmark), Elle Denmark and Billboard Milan – all opportunities

she otherwise would not have been afforded.

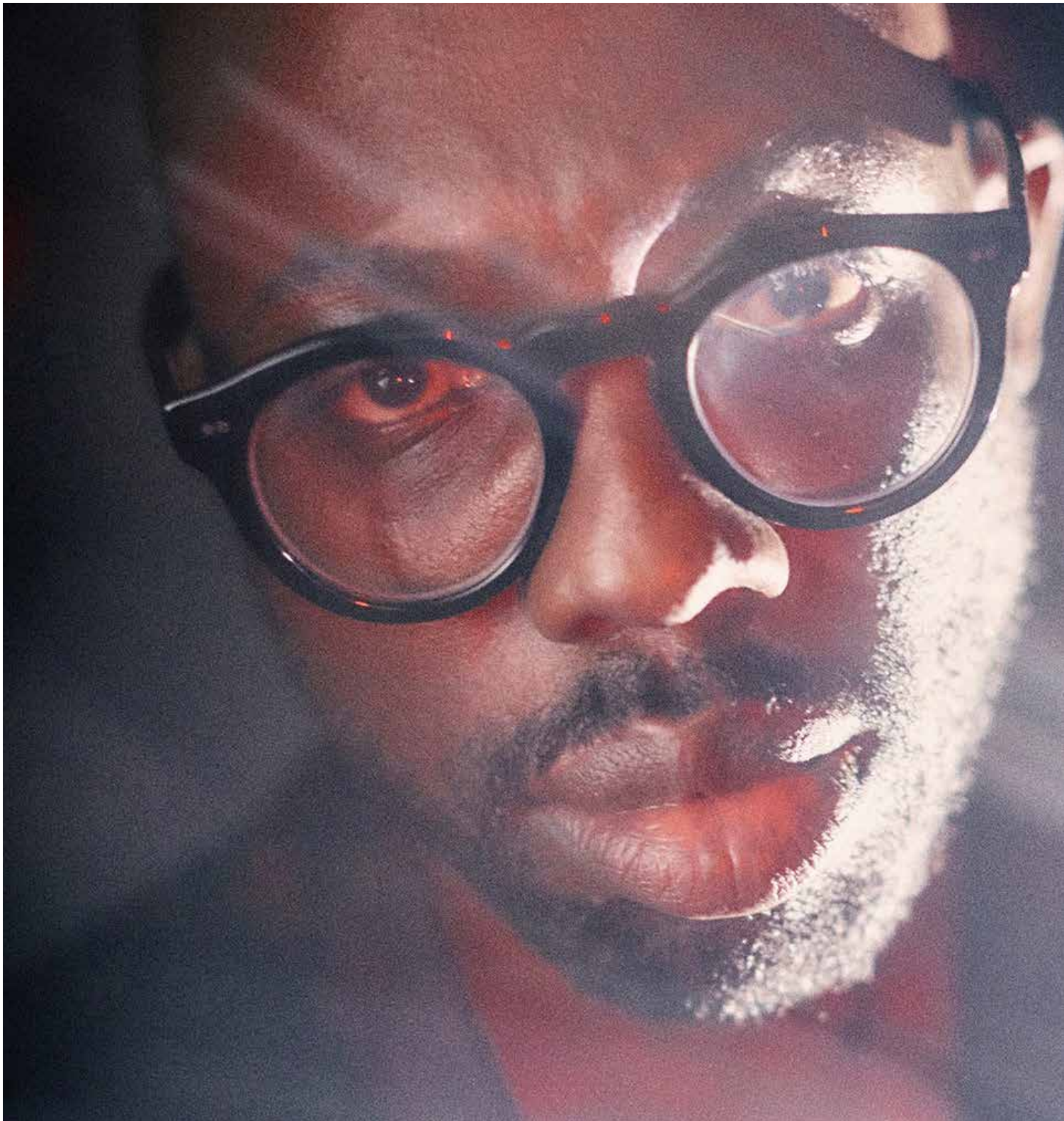
Expanding on the above, Germany and Sweden are amongst Nina’s fastest growing territories for listeners, not surprising after lots of promotion in Munich, Hamburg and Berlin.

Germany is now Nina’s 3rd highest streaming territory behind the US and UK. It is therefore evident that having Nina in market substantially increases her fanbase and therefore her sales/streams, ticket sales and merchandise which all plays a part in growing the global campaign. Sweden, The Netherlands and France also make the top 10 territories for her music which are all cities she visited on the Lewis Capaldi tour.

Nina still has several reports due under the scheme so there will be further updates.

Case Study

GHOSTPOET



Ghostpoet was awarded

ROUND 11 2017

£28K

FOR EUROPEAN
TOURING, MARKETING
AND PROMOTION

1ST FUNDING 2018

When the tour was initially proposed by his agent it left Ghostpoet and his management looking at substantial debt when putting together budgets. Various options were looked into but all of these involved cutting what they deemed integral shows from the schedule. This left them in a difficult position as the whole point for Ghostpoet was to build his profile and reach as an international artist. Receiving the funding meant that they were able to do the tour as originally proposed and lay down the foundations for long term touring in these countries.

Spending time in various territories, rather than just flying in and out for one show, meant that they were able to do a substantial amount of press and promotional activities.

A direct result of getting the MEGS funding meant that Ghostpoet was able to extensively tour in areas that were previously out of reach. This in turn has opened up many European territories for future shows and tours, and offers have come in from a range of European festivals and promoters for 2019.

Profile building and engaging local audiences was a large part of the task whilst in Europe and Ghostpoet hit a lot of key media outlets, including some national TV appearances, helping to broaden his fanbase in several countries.

Since completing the initial European tour funded by the scheme Ghostpoet has returned to play shows in Europe throughout the Summer and early Autumn which he directly attributes to the MEGS funding; it allowed him to have presence in otherwise unreachable territories where he was able to forge relationships with promoters, festivals and venues who are now inviting them back for shows..

Ghostpoet engaged a new booking agent following the European tour. This saw him placed in a better position in terms of the shows he is now playing and the artists he's playing alongside – focussing largely on steering him away from the grime/hip-hop/Urban scene and into the alternative singer/songwriter world. As such Ghostpoet has shared bills in recent months with Flaming Lips, David Byrne and Gaz Coombes amongst others.

Since gaining the funding and completing a busy schedule of shows in 2018 Ghostpoet has had a multitude of offers come his way for exciting projects in a variety of different media. Most notably, providing the voiceover to the recent WWF 'Fight For Your World' advert alongside Jonathan Pryce (Game Of Thrones). A heightened profile and sustained presence, hugely helped by the MEGS funding, has certainly contributed to Ghostpoet receiving these offers.

Ghostpoet still has one further report to complete where we hope the story is further expanded.

Case Study

RINA SAWAYAMA

**Rina Sawayama
was awarded**

ROUND 13 2018

£20K

FOR US TOURING, MARKETING
AND PROMOTION

1ST FUNDING 2018

Rina's US tour was a huge success, with fully sold out shows and very positive feedback from fans and media alike. There were a total of six shows, two in New York, San Francisco, Los Angeles, Toronto and Chicago - totalling 3,000 tickets.

Whilst in market Rina did press interviews with New York Times, Complex Media, Oyster Magazine, V Magazine, and more. The funding led to a booking in the US for two college shows as well as two media campaigns with a six figure income.

This tour has now pushed Rina to over 2,000 ticket sales in Los Angeles and New York and above 1,000 in smaller markets (e.g. San Francisco)

As a result of the increased profile in the US Rina's team received label offers from PIAS and Kobalt as well as a publishing offer from Kobalt and subsidiaries.

Syncs and potential music placements have also been discussed after music supervisors attended shows. Rina received a sync with Nike for a tour video they placed on social media as well as a sync for MAC Cosmetics.

The tour also led to a TV invite to perform on the Late Night with Seth Meyers Show (NBC) on the next run of US dates. It also led to five offers from US labels to release the album. She is doing an 11 date tour of the States in April 2020, and is now represented by Paradigm Talent in US who cover bookings for music and acting. She starred in Turn Up Charlie, selected by/and acting opposite co-creator and star Idris Elba.

Rina still has several reports due under the scheme so there will be further updates over the next few months.





APPENDIX 1

BACKGROUND TO THE SCHEME

The Music Export Growth Scheme is designed to make available grants ranging from £5,000 - £50,000 to UK-registered independent music companies to assist them with marketing campaigns when looking to introduce successful UK music projects overseas.

There are three funding rounds per year and applicants must submit an application online which gives full details on the overseas activity that they would like to be funded by the scheme.

Applications are then reviewed by the BPI and DIT and those successfully shortlisted are considered by a panel of music industry experts, chaired by John Kennedy OBE. The panel will draw on the marketing expertise of a number of music trade organisations as well as representatives of independent record labels, publishers, tour agents and BPI.

Companies are eligible to apply if they are a UK-based music company with a turnover of less than €50 million and fewer than 250 employees, as per the EU definition of an SME (Small to Medium Enterprise). A company is not able

to receive more than two grants per year and is not able to access more than €200,000 in any three-year period, as per EU State Aid rules.

Companies must part-fund from their own resources, demonstrating their own commitment to the proposed activity. The grants will cover no more than 70% of the costs of the campaign.

Expenditure to be taken into account is external costs to the label or management, not normal running costs. The panel will require some information to be collected and supplied back to the scheme administrators for evaluation purposes but this is intended not to create a disproportionate burden on companies.

Funding is tied to the ambition of the campaign, measured by financial commitment, sales targets and business outputs.

APPENDIX 2

METHODOLOGY

All statistics used in this report (unless noted otherwise) are from two sources:

Data are taken from the BPI's records of the scheme's applications

Reports are sent to BPI from representatives of the funded artists

Each successful Artist funded by the scheme is contracted to report back on the success of their funded activities for a period of two years from the signing of their grant contract. Reports are scheduled at 3, 6, 12, 18 and 24 month intervals from the contract start date and each funded act must report back on what the results of their funding are. This reporting identifies achievements that have occurred as a result of the activities funded.

ACKNOWLEDGEMENTS

Chairman of the Music Exports Growth Scheme (MEGS) – John Kennedy OBE

The MEGS Board

The team at BPI who ensure the scheme runs smoothly – Chris Tams, Casandra Strauss, Saskia Coomber, Shona Morris, Verity Hunter, Karen Jennings, Ian Moss, Darren Kruse and Gennaro Castaldo.

Stephen Taverner and Eloise Porteous at East City Management for Wolf Alice.

Russell Beresford at Zoot Management for Ghostpoet.

Vicky Dowdall and Chelsea Wood at VDM Music for Nina Nesbitt.

Alec McKinlay at Ignition for Catfish and the Bottlemen.

Will Frost and Caspar Harvey at House of Us for Rina Sawayama.

Sam Bailey at Harbour Music for Bruno Major.

All the teams at the Department for International Trade and the GREAT Campaign.

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14	Lapsey	Steve Sandher
15	Kate Tempest	Christian Faustus Photography
16	Luke Sital-Singh	Hattie Ellis
16	Charlie Cunningham	James Leighton-Burns
17	Frank Carter & The Rattlesnakes	Daniel Alexander Harris
18	Amber Run	Daniel Alexander Harris
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23	YolanDa Brown	Agenda
24	Bad Sounds	Beth Squire
24	Elder Island	Nic Kane
25	Self Esteem	Charlotte Patmore
25	Dave	Joe Magowan
26	Catfish and the Bottlemen	Jill Furmanovski
28	Wolf Alice	Jono White
30	Bruno Major	Merrick Winter
33	Nina Nesbitt	Natalie Sakstrup
34	Ghostpoet	Steve Gullick
37	Rina Sawayama	Thurstan Redding



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