

THE BPI AT 50



INTRODUCTION

Over the past 50 years the BPI's core mission has always been clear. When we talk about our strapline of promoting British music, fundamentally what we mean by this is to create and sustain an environment where our record labels can thrive – because when labels thrive, so do artists and music fans. And when this happens, great new music is made that enriches our daily lives and our culture, and enables the music economy and exports to grow and flourish. In turn this sustains the wider ecosystem that benefits the whole music community, including the live sector, and supports the UK's cultural and economic life. It's no coincidence that the UK punches above its weight as the third largest recorded music market in the world and the second biggest exporter of music. These are hard won achievements that reflect labels and artists working in harmony and in fruitful partnership with the creator, tech and retail communities.

Looking forward to the next 50 years, ensuring that we continue to create an environment in which our members and recorded music can succeed and grow remains a critical priority for the BPI seeking to engage with policymakers on behalf of its members. We must also come together as a music community to ensure that the value of music is fully realised – whether by insisting that new platforms, such as TikTok, or tech start-ups pay fairly for its use, or by continuing to tackle digital piracy that still drains around £200 million from the music economy each year, and increasingly sophisticated physical piracy.

As an industry we are excited by the huge potential that artificial intelligence, virtual reality and other immersive and interactive technologies offer to enhance music creation, tackling infringements and fan engagement. But it's vital that human led creativity and curation remains paramount and that AI serves our industry and the creative process, not the other way round. If copyrights are to be commercially used, this needs to be done only with proper authorisation and with artists and rightsholders fairly compensated. The BPI will be lobbying hard, engaging with government and stakeholders to ensure the right decisions made now bear fruit in future.

There are many other priorities too. One of the most pressing is to retain our advantage in the increasingly hyper-competitive global music market. As part of this we are making a strong case to significantly increase Government funding into the successful Music Export Growth Scheme (MEGS) that the BPI manages. Failure to expand it would be a real missed opportunity, not just for the indie community it largely serves, but for UK trade and music exports.

Key also is that as an industry we put the focus back onto music and creative arts education, and that we ensure the talent pipeline becomes a truly national one. That's why the BPI has submitted an application for a new free-to-attend music and creative arts school in Bradford – inspired by our association with the brilliant BRIT School in Croydon and ELAM in Bow. Its approval would be a tremendous 50th birthday present, not just for the BPI but the whole industry, as well as the talented young people we hope to give opportunity to in West Yorkshire and beyond.

We must also ensure that, with the support of our Equity & Justice Advisory Group (EJAG) and the UK Music Diversity Taskforce, among others, we continue to be advocates for an industry that is equitable and inclusive and creates a truly level playing field for talent, whatever someone's background, and one also that is free from any harassment and bullying or where there is effective recourse when it does unfortunately raise its head. These are all important things we are working on with our members and industry partners.

So while we might permit ourselves the luxury of using the occasion of our half century to reflect on some of the many achievements, we see this landmark not as a platform to look back. Instead it is an opportunity to turn to the future with confidence as we look to help shape the dynamics of change that are already present and forging an exciting future for us all.

Sophie Jones

*BPI Chief Strategy Officer
and Interim CEO*





BPI 50

The BPI's 50 year mission to promote British music

Over its five decades, BPI has battled on behalf of its record company members and their artists to defend the value of recorded music.

WE LOOK AT 50 WAYS BPI HAS PROMOTED BRITISH MUSIC OVER 50 YEARS.

CAMPAIGNING ON BEHALF OF ITS MEMBERS

1

BPI has championed the UK's recorded music community for the past 50 years, safeguarding the rights of its record company members and the artists, performers and label members of UK music licensing company PPL. This role dates back to the organisation's incorporation in 1973 when it set out a mission to "promote and protect the welfare and interests of the British record industry", while providing "a medium to represent the British record industry in negotiations with government departments, relevant unions and other interested parties".

2

Over its five decades, BPI has battled on behalf of its record company members and their artists to defend the value of recorded music. One of its earliest battles was in 1974 when the Young Liberals called for a Royal Commission to investigate the prices of records and concerts. BPI Director General Geoffrey Bridge's argument at the time is similar to others the organisation has made down the years: "When you think about costs of materials, all the royalty contents and all the records that don't make it and lose enormous amounts of money, I don't think anyone is making undue profits."

3

Although ultimately unsuccessful, BPI fought to address the huge losses the UK music industry suffered in the 1970s and 1980s through home taping by lobbying over many years to successive governments for the introduction of a levy on the sale of blank cassettes and home taping equipment. The aim was to make up for the industry's financial losses from this widespread practice. Despite at one stage the Government giving its blessing to the principle of introducing a levy and a White Paper proposing a 10% levy on blank audio tapes, one was never introduced in the UK.

“BPI was at the forefront of successful lobbying for copyright to be extended on music recordings.”

4 Following lobbying by BPI, the law was changed through the introduction of the Copyright Designs and Patent Act 1988 that made it illegal for businesses to rent out music on CDs and other formats without a licence from record labels. When this came in, CD was establishing itself as the leading recorded music format, so without the change significant sales would have been lost to the industry as consumers could have rented CDs and then made illegal copies, rather than buying them.

5 BPI navigated its members and the wider industry through a series of investigations and sensational media stories concerning CD pricing in the 1990s. This included a Which? magazine article accusing labels of profiteering and investigations by both the Office of Fair Trading and Monopoly and Mergers Commission. Following intense lobbying by the BPI to argue its members' case, both the OFT and MMC gave the industry clean bills of health.

6 Throughout the last 50 years, BPI has engaged with politicians at the very highest level as it works on behalf of its label members to help to shape government policy and new legislation in support of British music. This has included the BPI hosting keynote speeches at its events from:

Prime Ministers

Tony Blair, David Cameron

Cabinet ministers

David Blunkett, Virginia Bottomley, Kenneth Clarke, Matt Hancock, Sajid Javid, David Mellor, Chris Smith and John Whittingdale.

7 BPI was one of the founding members of UK Music, formed in 2008 as a collective voice of British music. The body provides a platform for members to share ideas, issues and goals, and its role includes guiding policymakers towards the best collective interests of its membership.



8 BPI was part of successful music industry lobbying efforts to save 6 Music, urging BBC management to overturn proposals announced in 2010 to close the channel and the Asian Network. In the case of 6 Music, the BPI stressed at the time there was “no other radio station which is remotely comparable to the scale or depth for showcasing new music”. Since the BBC Trust ruled against the closure proposals later that year, 6 Music’s audience has grown from about 1 million to a peak last year of 2.85 million, according to Rajar.

9 BPI was at the forefront of successful lobbying for copyright to be extended on music recordings in the UK from 50 to 70 years. The new copyright laws, which were ratified by the EU in 2011 and implemented in the UK two years later, meant significant repertoire by British legends such as The Beatles and The Rolling Stones, as well as by lesser-celebrated domestic artists, remained in copyright for another two decades. Notably in the streaming age, this has generated additional revenue from back catalogue that is invested by record companies in new artists and music.

10 BPI has been a leading industry voice on calls to address the so-called “value gap”, which enables user-generated platforms to host unlicensed content without being liable for infringement and results in the underpayment of royalties compared to what fully licensed platforms are paying.



“Throughout the last 50 years, BPI has engaged with politicians at the very highest level.”



DAVID CAMERON SPEAKING AT BPI EVENT

11

The Music Export Growth Scheme (MEGS) was launched in 2014 by the BPI and UK Trade and Investment to help small and medium-sized independent music companies promote their artists overseas. The scheme makes available grants ranging from £5,000 to £50,000 to assist UK-registered independents with international artist marketing campaigns. Among the many dozens of artists who have been helped by MEGS are Beabadoobee, Dave, Ghetts, Rina Sawayama, Self Esteem, Wolf Alice and Yard Act. The scheme generates an impressive £13 for every £1 invested and the BPI is lobbying for the Government to double its size to boost exports of UK music.



RINA SAWAYAMA

12

For a number of years, BPI has hosted global trade missions for its members to a variety of music markets around the world. This includes an annual sync trade mission with the Music Publishers Association to Los Angeles to support the demand for music created by British songwriters and recording artists. Other trade missions have taken BPI members to countries such as Australia, Brazil, Canada, China, Germany, India, Japan, Nigeria and South Korea.

STAGING SHOWCASE MUSIC EVENTS

13

Nearly two decades after the Grammys launched in the US, BPI established what became The BRIT Awards as a UK equivalent to honour recording artists and their music. Initially, this was a one-off event staged in 1977 to mark the Queen's Silver Jubilee and the centenary of the invention of recorded sound. Awards were given out to the best artists, singles and albums released over the past 25 years, as well as to contemporary artists, with the winners including The Beatles, Cliff Richard, Queen and Shirley Bassey. An annual event did not begin until 1982 and the BRIT Awards name was first adopted for the 1987 event.



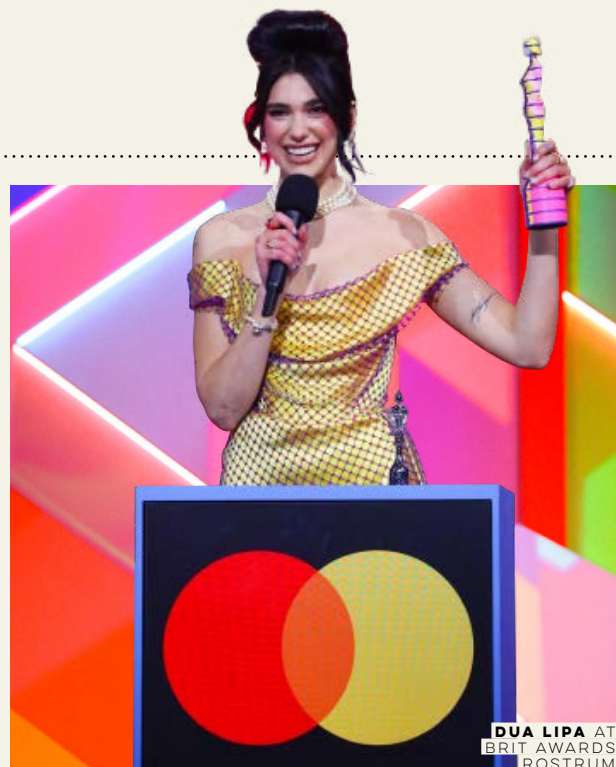
the umbrella of the BPI in 2015 when a partnership was announced with the BBC. Since then the winners have included Arlo Parks, Dave, Michael Kiwanuka, Skepta, Wolf Alice and in 2022 Little Simz.

14

BPI was one of the founding backers of the Mercury Prize, which launched in 1992 with the aim to give the industry another sales boost each year alongside The BRIT Awards. It initially recognised 10 (now 12) albums of the year by UK and Irish artists with a winner announced at an awards ceremony. The event came under



LITTLE SIMZ WINNING MERCURY PRIZE



DUA LIPA AT BRIT AWARDS ROSTRUM

15

BPI has enjoyed a record-breaking 25-year relationship with Mastercard as headline sponsor of The BRIT Awards, beginning with the 1999 ceremony when the winners including The Corrs, Manic Street Preachers and Robbie Williams. The UK broadcast deal with ITV goes back even further to 1993 when Annie Lennox, Nirvana and Take That were among the winners. The BPI oversaw The BRITs' move to London's O2 arena, which has hosted the event every year since 2011, when Adele wowed with a showstopping performance of *Someone Like You*.

16

BPI has overseen the development and expansion of The BRITs brand, including the introduction of new events. One of these is the Classic BRIT Awards, which was first staged in 2000 as the Classical BRIT Awards to honour classical and crossover music. It has also hosted special events to honour BRITs icons such as Sir Elton John. Since 2014 The BRITs has been screened globally thanks to an agreement with YouTube. The deal was struck as part of the BPI's mission to establish the event as a global entertainment brand.



ELTON JOHN WITH BRITs ICON AWARD

17

BPI oversaw the introduction of the Critics' Choice (now Rising Star) Award at The BRITs to highlight the UK artists predicted to make the biggest impact on music in the coming year. An invited panel of music writers, broadcasters, songwriters, producers and live bookers pick three nominations each year and a winner. Since its introduction in 2008, the recipients have included Adele, Florence + The Machine, Jorja Smith, Rag 'N' Bone Man, Sam Fender, Sam Smith and in 2023 FLO.

SELF ESTEEM
AT SXSW BRITISH
EMBASSY
SHOWCASE



18

BPI has helped to promote UK music artists at industry conferences and events around the world over the last 50 years, including Midem in Cannes, Popkomm in Cologne and South by South West in Austin, Texas. At SXSW it is one of the partners of The British Music Embassy, which annually showcases a number of breakthrough UK artists. In recent years, this has included performances by AJ Tracey, Arlo Parks, Celeste, Dave, IDLES, Nova Twins, Rag'n'Bone Man, Sam Fender, Self Esteem, Yard Act and The 1975.

19

To run alongside the main ceremony, BPI oversaw the launch in 2014 of BRITs Week, which each year gives fans the opportunity to see music artists in intimate venues. The week takes place in association with and in aid of the charity War Child, which works to protect, educate and stand up for the rights of children living through war.

20

BPI launched National Album Day in 2018 alongside ERA to celebrate the UK's love of the album and to enable a national conversation around the format. Taking place every October, the annual event is held

in conjunction with official audio partner Bowers & Wilkins and official broadcast partner BBC Sounds. Each year it has boosted music sales around the event, mainly through albums specially released by record labels to mark the day. A different theme has been adopted annually, including the 1980s, Women in Music, debut albums and for the 2023 event taking place on Saturday, 14th October the 1990s.



21

In 2020, BPI signed a multi-year naming rights and content publishing deal with Outernet Global whose complex in London's Denmark Street takes in three venues, media spaces, and a hotel. The agreement includes Outernet showcasing content from BPI-related events The BRITs, The Classic BRITs and the Mercury Prize as well as The BRIT School, and the launch of The BPI Recording Studio.

DEFENDING ITS MEMBERS' COPYRIGHTS

22

BPI has for decades led on anti-piracy against the production and sale of illegal copies and bootlegs



of physical releases, starting with vinyl LPs, eight-track cartridges, cassettes and by the 1980s CDs. This has resulted in countless raids in collaboration with police and trading standards, seizure of a vast quantity of fake products, court action and convictions. In 2018 a BPI investigation led to the head of a gang selling counterfeit CDs that made over £4 million pounds being jailed. This was the largest import of counterfeit CDs seen in the UK.

23

BPI has won many important legal IP arguments that have strengthened its position in defending the copyrights of its record company members. In its early years, it mounted the first ever civil action in the UK against music bootleggers, which had previously only been prosecuted by the Government, while won an important legal precedent

when a court order for the first time allowed the BPI not only to search premises suspected of producing pirate LPs and cassettes but enable it to remove the manufacturing equipment.



SEIZURE FROM 2022 RAID IN MERSEYSIDE

24
BPI fought a long battle against home taping, given the detrimental effect it was having on music sales and industry revenue. A burgeoning blank cassette market saw consumers make their own copies of music recordings, typically either by taping singles or LPs or recording music broadcast on the radio. The focus later switched to CD-Rs and then online music piracy. One of its most famous campaigns came with the strapline: *Home taping is killing music – and it's illegal*. It first appeared on a hits compilation album released by K-Tel in 1981.

25
BPI has never shied away from standing up to the most powerful names and businesses to defend its members' copyrights. In the 1980s it fought a prolonged battle in the High Court and then Appeal Court with Alan Sugar's Amstrad over a marketing campaign for a twin cassette deck system that the BPI said encouraged home taping. Two decades later, as the fight against music piracy moved online, it mounted a successful High Court challenge with Stelios Haji-Ioannou and his easyGroup over its easyInternetCafes that allowed customers to download and burn unlicensed tracks onto a CD for £5. The service was shut down and the BPI won damages, legal fees and court costs.

HOME TAPING IS KILLING MUSIC



26
BPI has successfully mounted countless legal battles with parallel importers who infringed its record company members' copyright by selling CDs and other music product manufactured overseas. One of the most notable was with online retailer CDWow!, which the BPI took to the High Court in 2004 over selling music releases to UK customers produced outside the European Economic Area. The BPI ultimately won £41 million in damages on behalf of its members, described at the time as "the largest settlement secured by the UK recording industry to date in a copyright infringement case".



STEFFLON DON AND JACK JOSEPH GET IT RIGHT CAMPAIGN

27
In 1994, BPI invented the internationally accepted SID (Source Identification) Code which identifies the manufacturing source of CDs and DVDs. Derek Varnals, then CPU Technical Advisor, suggested the concept which identifies the source of all optical media mastered, manufactured, or replicated by any establishment or entity. For his efforts, he was awarded an MBE.

28
BPI has been defending its members' copyrights against the threat of internet piracy since as far back as the mid-1990s. Its Content Protection team adopts a 360-degree approach to online and physical music piracy, which includes web notifications, law enforcement collaboration, targeted civil and criminal law litigation, lobbying and public awareness campaigns.

29
BPI's many endeavours to protect its members' copyrights from online piracy included the launch in 2004 of a campaign to raise awareness among users of illegal peer-to-peer music sites in the UK (then estimated at 7.4 million). This was followed by a series of legal actions brought against individual "serial uploaders" who faced unspecified claim damages and injunctions preventing them from illegally continuing to upload recordings to file-sharing networks.

30
As part of its anti-piracy work, BPI negotiated changes to global policies with Google, Facebook and online advertising networks to demote illegal sites and cut their funding. In February 2017, the BPI and Motion Picture Association obtained Google and Bing's commitment to demote illegal sites following notices from rightsholders. This resulted in much cleaner search results, with users more likely to be pointed to official channels when searching for their favourite artists. As part of Creative Content UK (CCUK), it has also supported initiatives like *Get It Right From a Genuine Site*, a Government-funded consumer education campaign to encourage consumers to value the creative process and to access content legally. This involved stars such as UK rapper and singer Stefflon Don and TikTok creator Jack Joseph.

“ BPI was one of the founders of The BRIT School. ”

31

BPI has mounted many legal challenges to protect its members' copyrights from online piracy. One of its biggest victories came in 2012 when the UK High Court ordered five leading UK ISPs to block access to notorious illegal peer-to-peer music site The Pirate Bay. The site had 3.7 million UK users and it came as part of BPI efforts to block sites providing illegal access to music. Further injunctions brought by BPI saw the closure of websites including Fenopy, while in 2016 BPI secured further blocking injunctions for 63 illegal BitTorrent and MP3 aggregator sites. More recently, BPI secured blocking orders for cyberlocker Nitroflare, and a few prominent stream rippers widely used by the UK public prior to the blocking.

32

As part of its anti-piracy initiatives, the BPI has sent more than 1 billion notices to search engines, making it the first in the world by Google for content delistings due to copyright. This sheer number of notices has produced much cleaner search results, with users more likely to be pointed to official channels when searching for their favourite artists.

33

BPI's battles with piracy have taken many turns in recent decades, with one of the current biggest targets being stream ripping. BPI has been able to make a case and have stream rippers recognised as infringing entities, despite not directly hosting content. As a result, stream rippers are now globally delisted from Google Search, blocked by UK ISPs, and processed by the City of London Police's Intellectual Property Crime Unit under criminal law.



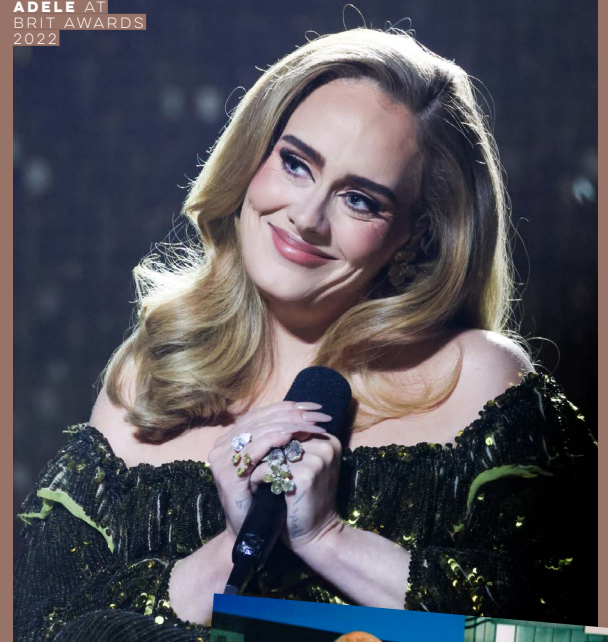
CAT BURNS AT BRIT AWARDS 2023

EDUCATION, COMMUNITY AND GOOD CAUSES

34

BPI was one of the founders of The BRIT School, the UK's leading performing & creative arts school in Croydon, London. Since launching more than three decades ago, the free-to-attend school has provided a unique education for thousands of 14 to 19 year olds in music, film, digital design, visual arts and design, production and performing arts, as well as having a full academic programme. Funded by government with support from The BRIT Trust, the school includes among its alumni Adele, Amy Winehouse, Cat Burns, Jessie J, Katie Melua and Loyle Carner, and actors Cush Jumbo and Tom Holland. Its 10th anniversary was marked in 2002 by a visit from the Queen and the Duke of Edinburgh.

ADELE AT BRIT AWARDS 2022



TONY WADSWORTH CBE MAKING PRESENTATION TO THE QUEEN



“
The BRIT Awards' charity The BRIT Trust has distributed more than £28 million to good causes.”

35

BPI was one of the organisers of an all-star 1990 concert at the grounds of Knebworth House in Knebworth and featuring a line-up of Silver Clef Award winners, including Cliff Richard, Dire Straits, Elton John, Genesis, Paul McCartney and Pink Floyd. The concert raised money for the then soon-to-open BRIT School and to build a new music therapy centre for what is now Nordoff and Robbins.



MO GILLIGAN VISITING THE BRIT SCHOOL

36

Since it was founded by BPI in 1989, The BRIT Awards' charity The BRIT Trust has distributed more than £28 million for good causes, including The BRIT School and Nordoff and Robbins. It also supports games design, music, film and television college ELAM (East London Arts and Music) and has donated to a range of good causes, including Music Support, The Prince's Trust, Save The Children and War Child.

37

One of The BRIT Trust's main fundraising events is the annual Music Industry Trusts Award (MITS), which each year recognises a music artist or industry executive at a London-held ceremony attended by industry figures and other guests. Since it started in 1992, the recipients have included Annie Lennox OBE, Sir Elton John and Bernie Taupin, Sir George Martin, Kylie Minogue, Sir Lucian Grainge, Rob Stringer CBE and Sir Tom Jones, while last year Jamal Edwards was posthumously honoured.



MAHALIA AT MITS 2022

38

In 2007 BPI became part of a pan-industry consortium called Julie's Bicycle to address climate change and environmental issues. The non-profit organisation works to make environment sustainability intrinsic to the business, art and ethics of the creative industries and has worked directly with the BPI to undertake carbon audit of The BRIT Awards with Mastercard.

JULIE'S BICYCLE ***



RIZZLE KICKS WITH BRIT TRUST CHEQUE

39

BPI has stepped in to support British music and others at times of crisis and emergency. One example is when a fire burned down Sony DADC's Enfield distribution centre in the summer of 2011, destroying vast quantities of CDs, DVDs and other physical entertainment product. The BPI and its record company members quickly put together a fund of more than £100,000 to help indies who had lost stock in the blaze.

40

BPI launched the BRITs Apprentice Scheme in 2018, providing support in each round of funding for 10 individuals of all backgrounds across the UK with a passion for music and working in the industry an opportunity to undertake a 15-month paid placement with an independent record label or music company. The scheme is open to individuals aged over 18 and is overseen by the BPI and BRIT Trust.

41

In the wake of the pandemic, BPI launched a £1.5 million fund backed by UK labels, PPL and streaming services to help artists and the wider music community impacted by COVID-19. This included support for Help Musicians' Coronavirus Financial Hardship Fund. The BPI/BRIT Awards also donated to the COVID-19 Crew Relief Fund administered by Stagehand, the Production Services Association Welfare and Benevolent Fund, to support live music and events professionals.

42

Following the death of George Floyd in 2020, the BPI Equity & Justice Advisory Group (EJAG) was formed, made up largely of industry executives of colour with a background in music and media. Its purpose is to advise and challenge the BPI on issues focused on race and gender to further support and promote equity and inclusion. Around the same time, the BPI signed up to the UK Music Diversity Taskforce's 10-Point Plan to more actively promote equality and inclusion within the music industry.

43

BPI announced in early 2023 that it had put in an application to the Department for Education's free school funding process to open a specialist creative school in the North of England. The planned school in Bradford is inspired by The BRIT School's successful model and is designed to provide students across West Yorkshire and the wider region an opportunity to study in an immersive environment solely dedicated to the creative learning experience.



KATE BUSH
DISC
PRESENTATION

“**BPI has applied to open a specialist creative school in the North of England.**”

CHARTING THE INDUSTRY'S SUCCESS

44

BPI launched the UK music industry's first accredited sales certifications with Platinum, Gold and Silver awards to recognise the commercial success of singles and albums. When introduced in 1973, these were initially awarded based on monetary sales, but this later changed to units sold, which for albums remains 300,000 units for Platinum, 100,000 for Gold and 60,000 for Silver. Streaming success is now reflected in the calculations, while awards are additionally given to music videos. In 2018 they were rebranded as BRIT Certified Awards to bring them under the official BRITs banner.



TAYLOR SWIFT
DISC PRESENTATION



GREGORY PORTER
DISC PRESENTATION



PLATINUM, GOLD & SILVER AWARDS

45

In an industry first, in 1973 BPI began compiling statistics covering the UK recorded music market. Previously, the only industry numbers available were put together by the Department of Trade and Industry. This began with tracking unit sales and revenue of vinyl releases, cassettes and eight-track cartridges, but along the way has expanded to include the likes of CDs, music videos, digital downloads and streaming. For nearly five decades, the BPI has annually published the *All About The Music* yearbook housing a wealth of industry stats and data.



46

BPI has navigated its members through a series of extraordinary format changes to the music industry over the last five decades, from the rise of cassettes and the introduction of Compact Discs and digital downloads to a market where streaming in 2023 made up a record 86.1% of consumption of the UK recorded music market. As a key part of its focus on the changing industry, since 2020 the BPI has run the Music & Tech Springboard, an initiative to bring the music and tech startup communities closer together.

47

Over the last 50 years, BPI has overseen the compilation and publication of the UK's weekly singles and albums charts, as well as numerous other charts covering music sales and streaming. This has involved various partnerships down the years and culminated in the formation of a joint venture with what is now ERA (then retail association BARD) for what became the Official Charts Company. Through this JV, which commissions, markets, distributes and manages the UK's official music and video charts, the UK has the fastest and most sophisticated charts in the world.

48

BPI ushered in an electronic revolution in how the UK's singles and albums charts were compiled each week with the introduction of data collection machines in record shops to accurately capture what they had sold. Previously what shops sold was written in diaries by the stores themselves and then reported over the phone. This change with research company Gallup happened in 1983, nearly nine years before Billboard in the US made a similar move by dispensing with compiling its weekly charts by calling stores to find out what they had sold and instead using Nielsen SoundScan to begin electronically tracking sales data.

49

BPI oversaw the launch in the late 1980s of separate weekly UK albums charts for artist releases & compilations, now known as the Official Albums Chart and Official Compilation Chart. The change increased the presence of artists and their releases in the main albums chart at a time a buoyant compilations market, led by the *Now That's What I Call Music!* brand, had been occupying numerous positions in the countdown each week, so denying places and promotion for individual artists.



50

50 years after it rolled out the Platinum, Gold and Silver sales awards for albums and singles, the BPI launched in May 2023 BRIT Billion, a prestigious new award that recognises artists whose music has surpassed 1 billion UK streams across their career. It runs parallel to the existing BRIT Certified scheme of Platinum, Gold and Silver awards and uses Official Charts data. The first recipients include ABBA, AJ Tracey, Coldplay, Ellie Goulding, Lewis Capaldi, Mariah Carey, Rita Ora and Sam Smith.

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This document was written and compiled by Paul Williams.