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BRIT
AWARDS



MusicWeek

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A Masterful 15 years



"We'd like to thank our sponsors."

You hear it at pretty much every awards ceremony - a respectful, necessary nod towards those commercial supporters without whom (all together now) "tonight simply wouldn't have been possible".

The big challenge for brands, however, is how not to appear bolted

on; an odd nubbin awkwardly stuck to the main event.

If you're a company looking to get just such an association right in music, MasterCard's symbiotic relationship with the BRITs must now be seen as a pretty flawless template. The natural, appropriate coming together of the two entities has evolved to reach the Holy Grail for all marketeers; an accepted, almost unconscious public association.

After 15 years together, the BRITs logo would take some getting used to without those instantly recognisable yellow and red bubbles standing proudly next to it.

Credit (ho ho!) must go to MasterCard for its team's willingness to truly engage with music; to take the BRITs' brightest emerging and established stars and bring them directly to their customers. 2013's campaign was a perfect example; surprising music nuts with personal appearances from their favourite recent heroes of the stage - including Rita Ora, Conor Maynard and Delilah - in unique videos, televised on the night alongside the awards themselves.

As this brochure amply demonstrates, the BRITs have given us plenty of amazing memories down the years. Who could forget Adele shrinking the O2 to make it feel like the most intimate venue in London in 2011? Or raucous, riotous Outstanding Contribution performances from Oasis, U2 and other musical legends? How about Amy Winehouse's gutsy, gripping performance of Valerie with Mark Ronson in 2008?

Without a headline sponsor that understands and appreciates The BRIT Awards - and the industry that surrounds it - these moments may never have been etched into entertainment legend.

That's something worth celebrating; something, quite literally, Priceless.

Tim Ingham, Editor, Music Week

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The BPI's Tony Wadsworth (centre) and MasterCard's Shaun Springer (right) present a cheque to 1Xtra DJ and BRIT school graduate Duane Jones

A priceless partnership

The 2013 BRITs were the 15th event staged with MasterCard as lead sponsor. The firm's UK head of brand and sponsorship marketing **Shaun Springer** talks about the ethos behind one of the most successful and high profile partnerships in music.

Let's go back 15 years: how did the deal to sponsor the BRITs come about and what was the objective back then?

Fifteen years ago our Priceless brand positioning was just a year old, MasterCard had just moved from Access to the new brand, and British Music was experiencing a new wave of success with the BritPop movement.

Our aim was to elevate and communicate our cardholders' passion areas and there isn't a more universally relevant passion than music.

We wanted to give our consumers access to their favourite stars that could be called truly priceless, so partnering with such a major touch-point in the music calendar like the BRIT Awards was a perfect partnership.

Had MasterCard previously done much high level music sponsorship?

This partnership was about moving from small, one-off events and exclusives to an over-arching and continual alignment of MasterCard and the Priceless Platform with music.

What do you think MasterCard's brand image was back then?

I think the category has changed a lot over the years - the way people use the cards in their pocket has really evolved.

The 'Priceless' positioning has always been a very strong one that everyone knows is synonymous with MasterCard. What we have managed with the BRITs is to enable and

facilitate 'Priceless' moments directly with our cardholders - that's exactly what we are trying to achieve across all our partnerships.

Through the BRIT Awards we are also now synonymous with British music - it is the longest running music sponsorship in Europe.

What first attracted you to the event?

Fifteen years ago, British music was experiencing amazing global success. Spiceman had taken hold and bands like Oasis and Blur were dominating the music charts.

There was a strong feeling that the best music was

integrated way. MasterCard has been a part of that evolution year on year through its continued and consistent support as the only sponsor of the event. As the awards have gone from strength to strength we have been there to share in that growth and success.

This support can also be seen in the success of The BRIT Trust. A substantial amount of proceeds from the BRITs goes to the BRIT Trust, which in turn funds the BRIT School which has nurtured new talent such as Jessie J and Adele and allowed thousands of students to follow their dreams.

"By partnering with The BRIT Awards, we're showing that we understand music and that we are committed to supporting current and emerging artists"

coming from our shores, and the BRIT Awards was and still is the biggest showcase for British music.

We wanted to bring our cardholders closer to the music and the artists they love and really align ourselves with music - one of their key passion areas, so The BRIT Awards was a natural fit.

How do you think the event itself has evolved in the past 15 years - and how involved has MasterCard been in that process?

The event has evolved and grown along with the British music industry. It is more credible, reaches an even bigger audience, and is also marketed in a far more

How do you think MasterCard's brand image has evolved due to the BRITs connection?

We've always sought to align ourselves with the things our consumers care most about. Music is a huge part of many people's lives and by sponsoring the BRIT Awards we've been able to bring people closer to the stars and the music they love.

MasterCard benefits from the halo effect of being a part of something so iconic and loved. In particular since [BRITs chairman] David Joseph took over, the event has gone from strength to strength.

Moving the ceremony from Earls Court to The O2 was a huge development; the O2 is

a world-class music venue, which is exactly where this kind of event should be held. The move has allowed the Awards to really elevate the format.

For example, this year there were more LED screens on the stage using even more state-of-the-art production for the artists performing.

Who can forget Adele's performance of Someone Like You in 2011?

That's the kind of moment that defines the BRIT Awards and the kind of moment we get to share in by being lead sponsor. It benefits us in the truest sense of a partnership.

Obviously the sponsorship is a multi-faceted relationship, but could you maybe pick out a handful of elements that you benefit from?

Obviously we benefit from business communications, hospitality and branding, but the real benefit for us is to be able to call ourselves a partner to the biggest music event in the UK calendar.

It also allows us to activate our Priceless positioning in a tangible and exciting way for our cardholders.

By partnering with The BRITs we're showing that we understand music and are committed to supporting current and emerging artists. It also gives us the industry insight to help us establish

lasting relationships with artists beyond just the awards themselves - so we can continue to bring fans closer to great music beyond the event via things like Priceless Gigs.

The composite BRITs Logo is also a key element that we benefit from. It essentially means that every time the BRITs is mentioned so are we. This helps drive awareness of our support and makes us synonymous with the cream of the British music scene.

Equally obviously, it's not just about one night in February, so can you also talk about how the relationship and benefits extend across the year?

The BRITs campaign starts in October when tickets for the event are sold through the Priceless London website first, giving our cardholders priority access.

We also use the event as a springboard for other Priceless Music experiences throughout the year. This year we are launching a series of Priceless Gigs with our artist ambassadors and the last two years we have supported Emeli Sandé through her rise to stardom.

After winning the Critics' Choice award in 2012, Emeli went on to do her first UK arena tour and we were the main partner. As well as offering tickets to sold out gigs through Priceless London, we could also give fans the chance to meet Emeli after her shows for a truly memorable experience.

This has given her the chance to meet her fans and play some incredible venues, and it has allowed us to align



MasterCard's Shaun Springer



with her success and with the wider music scene in the UK.

Ultimately, the relationship and benefits never stop because proceeds from the Pop and Classic BRIT shows are donated to the BRIT Trust. Through our continued support, Nordoff Robbins and the BRIT School benefit all year round.

We are in a privileged position to get to know young up-and-coming talent through this programme, which hopefully in turn allows us to form partnerships that can facilitate priceless experiences.

How have you integrated the BRITs with your own 'Priceless' campaign over the years?

In the past we've hosted a Pet Shop Boys concert in a fan's living room, invited a fan to duet with Jessie J, and given fans the chance to own artist memorabilia.

This year's campaign has been incredible — we really went one better by giving fans the chance to remake one of their idol's music videos. The winners remade videos by Rita Ora, Conor Maynard and Delilah with full production, hair and make-up, and one of the industry's biggest name music directors, Emil Nava. The results have been amazing and the winners have loved every second of it.

How important is it to interact with music fans as part of the Priceless campaign — and what are the key messages you want to communicate to them?

We want to show our consumers that we understand their passion and we share in it. Because of this, we're committed to bringing them closer to the artists they love with exclusive access and priceless experiences.

Can you give us an idea of the reach the BRITs provides you — not just in terms of audience on the night, but through social media etc.

Social uptake included 39 million impressions through social media, 2.7 million video views, and an increase in fan engagement on Facebook of 900 per cent.

Overall social media grew by 283 per cent, and the Official BRIT Awards app was downloaded 75,000 times. These figures all combined with consumer PR coverage and organic sharing gave us 4.1 billion OTS in just 2012 alone.

What's been your favourite BRITs moment since your involvement?

As lead sponsor you really get under the skin of the event, and for us as a team that education and understanding of the event and the music industry is quite simply priceless.

But if I had to pick one moment it would be when Rihanna came off stage in 2012. Her performance was amazing and we got to be the first people to have photographs taken with her when she came off covered in paint. In particular, seeing the surprise and delight on my CMO's face as he got to meet one of his favourite music stars was something truly priceless.



1999

Date: **16/02**
Venue: **London Arena**
Host: **Johnny Vaughan**

MasterCard's partnership with The BRITs began with one of the event's modern day kings very much in the ascendancy.

Robbie Williams won three awards on the night, including Best Single for the phenomenal Angels. He also provided one of the era-defining images of the evening: after FatBoy Slim held up a sign saying 'Speechless' in acknowledgement of his Best British Dance Act Award, Robbie accepted his third gong by raising a handwritten sign bearing the equally honest legend: 'Legless'.

Oh, and he also found time to bring the house down with a performance of Let Me Entertain You.

The controversy of the night was, rather charmingly, provided by Scottish indie darlings Belle & Sebastian who scooped the Best Newcomer category ahead of the widely tipped SAW-driven popsters, Steps.

Pete Waterman asked for a stewards' inquiry, but, whilst there were some interesting geographical patterns to the public vote (with two notable clusters around Cambridge and Strathclyde Universities), the result stood.

The star quotient was lifted above even BRITs standards when Bono presented Muhammad Ali with the Freddie Mercury Award for the Jubilee 2000 project.

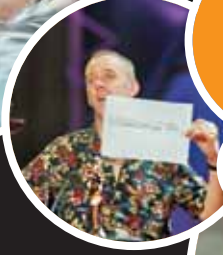


Big Winner:
Robbie Williams
(Best British Single, Angels; Best British Video, Millennium; Best British Male)

Chairman:
Paul Conroy

Performers:
Robbie Williams
Boyzone
Billie
B*Witched
Steps
Cleopatra
Tina Cousins (Abba tribute)
The Corrs
Whitney Houston
David Bowie & Placebo
Manic Street Preachers
Cher
Eurythmics & Stevie Wonder

Average viewing figure:
9.1m



MasterCard British Album of the Year:
This is My Truth Tell Me Yours
by **Manic Street Preachers**

Best British Single:
Angels by **Robbie Williams**

Best British Video:
Millennium by **Robbie Williams**

Best Soundtrack:
Titanic

Best British Male:
Robbie Williams

Best British Female:
Des'ree

Best British Group:
Manic Street Preachers

Best British Breakthrough Act:
Belle & Sebastian

Best British Dance Act:
Fatboy Slim

International Female:
Natalie Imbruglia

International Male:
Beck

International Group:
The Corrs

International Newcomer:
Natalie Imbruglia

Freddie Mercury Award:
Jubilee 2000

Outstanding Contribution:
Eurythmics



2000

Date: **03/03**
Venue: **Earls Court 2**
Host: **Davina McCall**

Otherwise known as The Year It All Kicked Off... well, nearly.

Round one occurred, when, just as Rolling Stone guitarist Ronnie Wood was about to present an award, mischievous friends of over-refreshed DJ Brandon Block convinced him he'd won and was needed centre stage, pronto.

He bounded up, wide-eyed and empty-headed, everyone looked a bit awkwardly at each other for a few seconds. Then some bigger boys came to escort Block to the wings.

At this point, Wood called Block a rather rude word. Unfortunately for the slurry Stone, Block then slipped his shackles and confusion turned to confrontation. Wood threw his drink at the newly invigorated interloper, who then squared up to him and roared, "What did you call me?"

Wood hid behind his co-presenter, 18 year-old star of American Beauty Thora Birch. (And looking back, her top might have been the most outrageous incident of the night.)

No harm was done and Wood did recover some ground by concluding: "I thought he was someone important. I guess he is now."

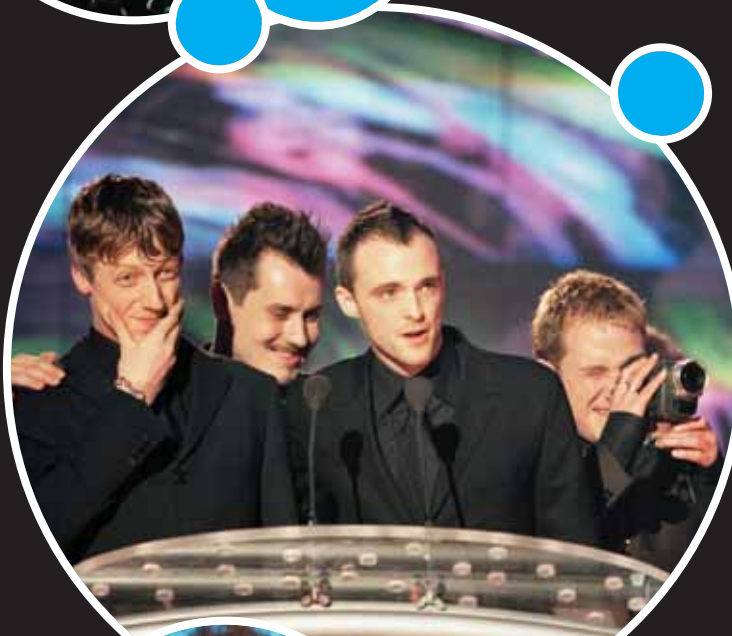
A little later Robbie Williams who, to be fair, must struggle to find new things to say whilst trousering a statuette, 'offered out' Oasis' Liam Gallagher in swaggering style: "Liam, a hundred grand of your money and a hundred grand of my money. We'll get in a ring and we'll have a fight and you can all watch it on TV, what d'you think about that?"

Big Winner:
Travis
(Best British Album, The Man Who; Best British Group)

Chairman:
Paul Conroy

Performers:
Five & Queen
Ricky Martin
Tom Jones & Stereophonics
Will Smith
Travis
Geri Halliwell
Basement Jaxx
Macy Gray
Spice Girls

Average viewing figure:
8.9m



MasterCard British Album of the Year:
The Man Who by Travis

Best British Single:
She's The One by Robbie Williams

Best British Video:
She's The One by Robbie Williams

Best British Male:
Tom Jones

Best British Female:
Beth Orton

Best British Group:
Travis

Best British Newcomer:
S Club 7

Best British Dance Act:
Chemical Brothers

British Pop Act:
Five

Best Live Act:
Steps

Best Soundtrack:
Notting Hill

International Female:
Macy Gray

International Male:
Beck

International Group:
TLC

International Newcomer:
Macy Gray

Outstanding Contribution:
Spice Girls



2001

Date: **26/02**
Venue: **Earls Court 2**
Hosts: **Ant & Dec**

After the rumbles of 2000, there were just a few grumbles in 2001.

A fairly hefty handful of industry execs harrumphed their displeasure at newly minted TV pop group Hear'Say being added to the bill – especially as they presumed someone else had been bumped. But, let's face it, Pure & Simple was a cracking record. And, let's triple face it, Lucian Grainge and ITV both wanted them on.

New BRITs chairman Tony Wadsworth reflected philosophically: "Hear'Say didn't actually take anybody else's slot but were shoe-horned in. It's fair to say that there was pressure from ITV and it's fair to say we succumbed... and it's fair to say I wish we hadn't."

The most anticipated star turn of the night came from Eminem – at the time the most controversial artist in the world.

Best line of the night (no, not that sort of line) came from Noel Gallagher, who said: "The BRITs have been accused of having no sense of humour, but when you see A1 winning Best Newcomer, you know someone's taking the piss."

The fast-rising pop group had the last laugh, of course, when they went on to become... oh, wait, no.

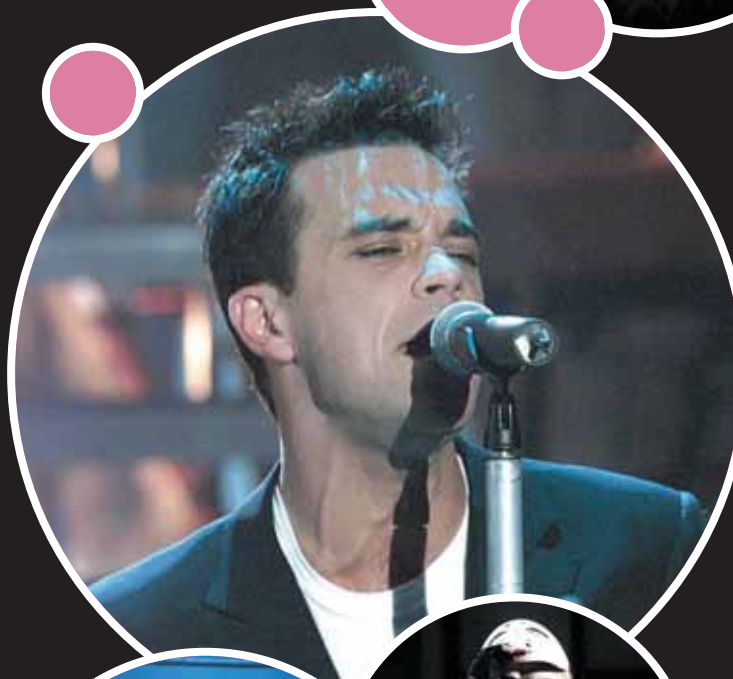
What might have been a merely okay event by BRITs standards was lifted at the last by U2, winners of the Outstanding Contribution Award – and a band that always know how to close a show.

Big Winner:
Robbie Williams
(Best British Male Solo Artist; Best British Single, Rock DJ; Best British Video, Rock DJ)

Chairman:
Tony Wadsworth

Performers:
Robbie Williams
Craig David
Hear'Say
Westlife
Coldplay
Destiny's Child
Eminem
Sonique
U2

Average viewing figure:
8.9m



MasterCard British Album of the year:
Parachutes by Coldplay

Best British Single:
Rock DJ by Robbie Williams

Best British Video:
Rock DJ by Robbie Williams

Best British Male:
Robbie Williams

Best British Female:
Sonique

Best British Group:
Coldplay

Best British Newcomer:
A1

Best British Dance Act:
Fatboy Slim

Best Pop Act:
Westlife

Best Soundtrack:
American Beauty

International Female:
Madonna

International Male:
Eminem

International Group:
U2

International Newcomer:
Kelis

Outstanding Contribution:
U2



2002

Date: **20/02**
Venue: **Earls Court 2**
Hosts: **Zoe Ball and Frank Skinner**

Britain has a longstanding love affair with Kylie. Whether in overalls in Erinsborough or in hotpants crawling across a bar, we just can't get enough of Ms Minogue.

That affair reached new heights of passion and adoration in 2002 when she wowed the crowd with a mash-up of her own *Can't Get You Out of My Head* and New Order's *Blue Monday* in a very small white dress and very shiny silver boots.

The honour of opening the show, however, at the insistence of BRITs chairman Tony Wadsworth, went to the always innovative Gorillaz, fronted by 15ft cartoon characters.

So Solid Crew, meanwhile, following a controversial few months in the tabloids, set a record for the number of people on stage to collect an award – the last ever Best Video gong.

In the event, the rap collective were, according to Wadsworth, "sweethearts" and the production team were given far more to worry about by a certain Ali G who, with Shaggy, performed a special version of *It Wasn't Me*, dedicated to "Me Julie" – peppered with bleeps.

Sting was recognised for his Outstanding Contribution 25 years after he formed *The Police*. He celebrated by taking his top off.

Big Winner:
Dido
(Best British Female; Best British Album, *No Angel*)

Chairman:
Tony Wadsworth

Performers:
Gorillaz
Kylie Minogue
Jamiroquai & Anastacia
So Solid Crew
Dido
Mis Teeq
The Strokes
Shaggy & Ali G
Sting

Average viewing figure:
8.6m



MasterCard British Album of the Year:
No Angel by Dido

Best British Single:
Don't Stop Movin' by S Club 7

Best British Video:
21 Seconds by So Solid Crew

Best British Male:
Robbie Williams

Best British Female:
Dido

Best British Group:
Travis

Best British Newcomer:
Blue

Best British Dance Act:
Basement Jaxx

Best Pop Act:
Westlife

International Female:
Kylie Minogue

International Male:
Shaggy

International Group:
Destiny's Child

International Newcomer:
The Strokes

Outstanding Contribution:
Sting



2003

Date: **20/02**
Venue: **Earls Court 2**
Host: **Davina McCall**

You can mess with the format, the categories or the statuettes however much you like, but if you take away the food and (dramatic pause) BOOZE, there are gonna be ructions.

Chairman Tony Wadsworth explains that the decision was taken with a view to improving the experience for performers.

"[In previous years] you had people moving around and socialising, while in another corner of the room there was this fantastically expensive show going on," he says. "I felt it was a bit of an insult to the artists."

In fact, the bigger change (certainly for the watching millions rather than the thirsty thousands) was that for the first time in many years the event went out on TV the same night as the BRITs itself.

It seems unthinkable now, but up until 2003's BRIT Awards, the winners had been splashed all over the media on the morning of the day the ceremony was shown on telly.

Kylie's bum was also back in the spotlight, this time in the safe hands of Justin Timberlake as the duo performed Rapture.

Having host Davina McCall roaming the aisles with a microphone also threw up some memorable moments, including telling off Moby's manager for using his mobile and saying to EMI Group Chairman Eric Nicoli: "You're lovely, but you're not Justin Timberlake, sorry mate."



Big Winner:
Coldplay
(Best British Group; Best British Album, A Rush of Blood to the Head)

Chairman:
Tony Wadsworth

Performers:
Pink
Blue
David Gray
Justin Timberlake & Kylie Minogue
Sugababes
Coldplay
Avril Lavigne
Ms Dynamite
Tom Jones

Average viewing figure:
7.6m

MasterCard British Album of the Year:
A Rush Of Blood To The Head by **Coldplay**

Best British Single:
Just a Little by **Liberty X**

Best British Male:
Robbie Williams

Best British Female:
Ms Dynamite

Best British Group:
Coldplay

British Breakthrough:
Will Young

Best British Dance Act:
Sugababes

Best Pop Act:
Blue

British Urban Act:
Ms Dynamite

International Female:
Pink
International Male:
Eminem

International Group:
Red Hot Chili Peppers

International Breakthrough:
Norah Jones

International Album:
The Eminem Show - Eminem

Outstanding Contribution:
Tom Jones

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big group

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2004

Date: **17/02**
Venue: **Earls Court 2**
Host: **Cat Deeley**

The booze was back! And so was rock n roll, with The Darkness scooping three major gongs.

The sexy quota was pretty high as well, with new host Cat Deeley appearing first in boots and stockings astride a giant (and undoubtedly ready to pop) bottle of Champagne – and then a little later in very much less.

Plus Beyoncé and Justin Timberlake were in the house, picking up the International Female and International Male awards, and showing the rest of humanity what a perfect world might look like.

The wow factor would have been even higher had planned duets between The Darkness and Aerosmith as well as Michael Stipe and Dido not fallen through at the eleventh hour.

Still, Beyoncé and Outkast joined forces for Hey Ya and Crazy in Love, meaning the audience was treated to dynamic versions of two of the songs of 2004 (or any other year).

In other news, Robbie Williams' three year reign as Best British Male was brought to an end by... yep, Daniel Bedingfield.

In another break with tradition, the show wasn't closed by Outstanding Contribution recipients Duran Duran but by the band of the night, The Darkness.

Sadly, lead singer Justin Hawkins' plan to enter the stage on a giant combine harvester was scuppered by health and safety regulations.



Big Winner:
The Darkness
(Best British Group; Best British Album, Permission To Land; British Rock Act)

Chairmen:
Lucian Grainge and Peter Jamieson

Performers:
Black Eyed Peas
Busted
Beyoncé & Outkast
50 Cent
Jamie Cullum & Katie Melua
Muse
Alicia Keys & Gwen Stefani & Missy Elliot
Duran Duran
The Darkness.

Average viewing figure:
6.2m

MasterCard British Album of the Year:
Permission to Land by The Darkness

Best British Single:
White Flag by Dido

Best British Male:
Daniel Bedingfield

Best British Female:
Dido

Best British Group:
The Darkness

British Breakthrough:
Busted

Best British Dance Act:
Basement Jaxx

Best Pop Act:
Busted

British Urban Act:
Lemar

British Rock Act:
The Darkness

International Female:
Beyoncé

International Male:
Justin Timberlake

International Group:
White Stripes

International Breakthrough:
50 Cent

International Album:
Justified – Justin Timberlake

Outstanding Contribution:
Duran Duran



2005

Date: **09/02**
Venue: **Earls Court 2**
Host: **Chris Evans**

US art-pop band Scissor Sisters ensured that the 25th anniversary BRITs was a riot of camp and colour, performing Take Your Mama with a bunch of giant puppets from Jim Henson's Workshop, including watermelons and a troupe of dancing eggs.

The philosophy of Grainge and Jamieson was kicking in now, with the emphasis firmly on the artists and performances. Franz Ferdinand were particularly sharp.

Grainge said: "We've rebuilt the BRITs brand so that artists of an A+ Premiership calibre are thrilled to be invited on and desperate to do a fantastic performance. Ten years ago it was always a struggle to ask people to be part of it."

Despite the big name quota, however, the next day's headlines (especially in the tabloids) were given over to a 17 year-old girl from Devon, Joss Stone.

She actually 'only' won two awards (less than Scissor Sisters, the same as Keane and Franz Ferdinand) and one of them was for Urban Act, which raised a few eyebrows.

Generally, though, the verdict was that the 25th anniversary show had been one of the best for years, something reflected in an upturn in viewing figures which had previously been in decline.



Average viewing figure:
6.6m

Big Winner:
Scissor Sisters
(Best International Group;
Best International Album,
Scissor Sisters;
International
Breakthrough)

Chairmen:
**Lucian Grainge and
Peter Jamieson**

Performers:
**Daniel Bedingfield &
Natasha Bedingfield
Franz Ferdinand
Green Day
Jamelia & Lemar
Joss Stone & Robbie
Williams
Keane
Snoop Dogg & Pharrell
Scissor Sisters
The Streets
Bob Geldof**



MasterCard British
Album of the Year:
Hopes and Fears by Keane

Best British Single:
Your Game by Will Young

Best British Male:
The Streets

Best British Female:
Joss Stone

Best British Group:
Franz Ferdinand

British Breakthrough:
Keane

Best Pop Act:
McFly

British Urban Act:
Joss Stone

British Rock Act:
Franz Ferdinand

International Female:
Gwen Stefani

International Male:
Eminem

International Group:
Scissor Sisters

International Breakthrough:
Scissor Sisters

International Album:
**Scissor Sisters
by Scissor Sisters**

Outstanding Contribution:
Bob Geldof



2006

Date: **14/02**
Venue: **Earls Court 1**
Host: **Chris Evans**

The show opened, of course, with the band of the night, Kaiser Chiefs, performing the song of the year, I Predict A Riot.

Actually, technically, it wasn't song of the year, because Best British Single went to Speed of Sound by Coldplay, but I Predict A Riot was undoubtedly the way to go.

And, whilst civil unrest did not ensue, Revolution was in the air when Prince (this time sans 'Slave' tattoo) reunited with Wendy and Lisa plus Sheila E to perform a medley of his pop classics.

And there were certainly dangerous levels of awe and adoration amongst many an ageing exec when Paul Weller performed a set to celebrate his Outstanding Contribution gong.

Perhaps the most iconic performance of the night, however, was by the then relative newcomer, Kanye West.

He staged a show that was basically Busby Berkley goes Bling, filling the stage with hundreds of gold-painted dancers.

Newly crowned Best British Female KT Tunstall used her acceptance speech to urge: "Ladies! Disregard Your Limitations!" – something which may or may not have brought a wry smile to the face of that year's Best International Female (and demure respecter of limitations) Madonna.



Big Winner:
Kaiser Chiefs
(Best British Group; Best British Rock Act; Best British Live Act)

Chairman:
Peter Jamieson

Performers:
Coldplay
KT Tunstall
Kaiser Chiefs
James Blunt
Kanye West
Kelly Clarkson
Gorillaz
Jack Johnson
Paul Weller
Prince

Average viewing figure:
4.7m

MasterCard British Album of the Year:
X&Y by Coldplay

Best British Single:
Speed of Sound by Coldplay

Best British Male:
James Blunt

Best British Female:
KT Tunstall

Best British Group:
Kaiser Chiefs

British Breakthrough:
Arctic Monkeys

Best Pop Act:
James Blunt

British Urban Act:
Lemar

British Rock Act:
Kaiser Chiefs

International Female:
Madonna

International Male:
Kanye West

International Group:
Green Day

International Breakthrough:
Jack Johnson

International Album:
American Idiot by Green Day

Outstanding Contribution:
Paul Weller



2007

Date: **14/02**
Venue: **Earls Court 1**
Host: **Russell Brand**

The first time the event had been broadcast fully live since 1989 coincided with the debut of Russell Brand as host. What could go wrong?

Well, inevitably, and, not just thanks to Brand, there were some naughty words and a few jokes that not all the viewing public appreciated.

For instance: "What about these rumours that David Cameron smoked drugs as a schoolboy? What worries me most is that he dressed up as a schoolboy to do it, the pervert."

Quite a good joke, right? Yeah, well 300 or so people took time out of their lives to complain. ITV issued the standard blah about 'an edgy host for an edgy event' etc, but were also moved to point out that Brand was only joking and "did not seriously mean to suggest that children take drugs at school". How ridiculous! I mean seriously?! Surely we all know that's exactly what he meant to suggest.

An undoubted highlight was Amy Winehouse's performance of Rehab (which didn't make the shortlist for Best British Single).

The evening ended with a triumphant performance from Oasis, after just about bothering to pick up their Outstanding Contribution Award.

A swearsy and swaggering Liam commented that seeing as they're not nominated for any of the "proper" awards any more, "this'll have to do".

Big Winner:
The Arctic Monkeys
(Best British Group; Best British Album, Whatever People Say I Am, That's What I'm Not)

Chairmen:
Peter Jamieson & Nick Phillips

Performers:
Scissor Sisters
Snow Patrol
Amy Winehouse
The Killers
Take That
Red Hot Chili Peppers
Corine Bailey Rae
Oasis

Average viewing figure:
5.4m



MasterCard British Album of the Year:
Whatever People Say I Am, That's What I'm Not by Arctic Monkeys

Best British Single:
Patience by Take That

Best British Male:
James Morrison

Best British Female:
Amy Winehouse

Best British Group:
Arctic Monkeys

British Breakthrough:
The Fratellis

British Live Act:
Muse

International Female:
Nelly Furtado

International Male:
Justin Timberlake

International Group:
The Killers

International Breakthrough:
Orson

International Album:
Sam's Town by The Killers

Outstanding Contribution:
Oasis



2008

Date: **09/02**
Venue: **Earls Court 1**
Hosts: **The Osbournes**

Despite the fact that a number of the big awards went to the same recipients as 2007, it would be wrong to call the 2008 BRITs predictable. Not with The Osbournes in charge.

The groups that successfully defended their titles were Arctic Monkeys (Best British Group and Best British Album) and Take That (Best British Single).

It was the Monkeys' Album win that sparked the biggest kerfuffle. For starters, presenter Vic Reeves rambled a bit then didn't know which award he was presenting. He later, and it would seem with some justification, blamed this on a faulty autocue. Mrs O, however, decided, quickly and loudly, that it was because he was a "pissed bastard" and told him to fuck off.

When the Arctic Monkeys were called to the stage (they were all dressed as country squires, you may remember), they made some quite entertaining but mainly churlish fun of the BRIT school kids at the front of the audience – something for which decidedly middle class lead singer Alex Turner was later taken to task by the impeccably working class (BRIT School graduate) Adele.

Talking of whom... this was the first year of the BRITs Critics' Choice Award. And guess who won?

Amy Winehouse was back, performing joyously with Mark Ronson and beautifully on her own.

And the night ended on a high, with Ozzy Osbourne paying touching tribute to Sir Paul McCartney, who then performed a set that included Live and Let Die, Hey Jude, Lady Madonna and Get Back.



Big Winner:
The Arctic Monkeys
(Best British Group, Best British Album, Favourite Worst Nightmare)

Chairman:
Ged Doherty

Performers:
Mika & Beth Ditto
Rhianna & Klaxons
Kylie Minogue
Kaiser Chiefs
Leona Lewis
Mark Ronson
(featuring **Adele**
Daniel Merriweather and
Amy Winehouse)
Amy Winehouse (solo)
Sir Paul McCartney

Average viewing figure:
6.35m

MasterCard British Album of the year:
Favourite Worst Nightmare by The Arctic Monkeys

Best British Single:
Shine by Take That

Best British Male:
Mark Ronson

Best British Female:
Kate Nash

Best British Group:
Arctic Monkeys

British Breakthrough:
Mika

British Live Act:
Take That

Critics' Choice:
Adele

International Female:
Kylie Minogue

International Male:
Kanye West

International Group:
Foo Fighters

International Album:
Echoes, Silence, Patience & Grace by the Foo Fighters

Outstanding Contribution:
Sir Paul McCartney



Big Winner:
Duffy
(Best British Album, Rock-
ferry; Best British Female;
British Breakthrough Act)

Chairman:
Ged Doherty

Performers:
U2
Kylie Minogue
Girls Aloud
Coldplay
Duffy
Take That
Kings of Leon
The Ting Tings & Estelle
Pet Shop Boys (featuring
Lady Gaga and Brandon
Flowers)

Average viewing figure:
5.5m



2009

Date: **18/02**
Venue: **Earls Court 1**
Hosts: **James Corden, Matthew Horne, Kylie Minogue**

The 2009 BRITs were rocked by the death, just 10 days before the event, of Mick Klucynski, the show's production manager since 1995.

Thanks to the plans he had already put in place, however, it ran perfectly and ended, courtesy of Outstanding Contribution winners, Pet Shop Boys, with a real spectacle.

The whole evening felt like a festival as much as an awards ceremony, with an 'outdoors' set even featuring a couple of cows (absolutely no jokes about the return of The Osbournes at this point).

The big winner of the night, Duffy, had barely been heard of a year earlier – and hasn't been heard of much for a few years now. This, however, was some triumph, with a hat trick of wins based on the phenomenal success of Rockferry.

Girls Aloud picked up their first BRIT when The Promise scooped Best Single, and Kanye West won his third International Male gong.

Paul Weller won British Male and was presented his award on VT by Adele, who giggled so much as she repeatedly tried to say the admittedly hilarious line, 'Hi Paul', that she even got a laugh out of the Modfather.



MasterCard British Album of the Year:
Rockferry by Duffy

Best British Single:
The Promise by Girls Aloud

Best British Male:
Paul Weller

Best British Female:
Duffy

Best British Group:
Elbow

British Breakthrough:
Duffy

Critics' Choice:
Florence + The Machine

International Female:
Katy Perry

International Male:
Kanye West

International Group:
Kings of Leon

International Album:
Only by the Night by Kings of Leon

Outstanding Contribution:
Pet Shop Boys

BRIT AWARDS 2013

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**THE BPI, BRIT AWARDS AND BRIT TRUST
ARE PROUD OF OUR 15TH ANNIVERSARY
YEAR WITH MASTERCARD – PRICELESS**



BPI

Emeli Sandé Collecting the 2013
MasterCard British Album of the Year Award
Photo: jmenternational.com



THE BRIT TRUST
Supporting young people in music and education

2010

Date: **16/02**
 Venue: **Earls Court 1**
 Host: **Peter Kay**

This was the 30th BRIT Awards and it was marked by a public vote to find the Best BRITs performance and Best Album of the last three decades.

It was the Spice Girls with Wannabee that was voted most memorable performance in 30 years – yep that’s right the one with Geri in *that* dress. Fittingly, it was presented by a woman who also played a big part in BRITs history, Sam Fox (ask your nan).

Best British Album of the last 30 years was announced by Noddy Holder, so it was no surprise that the winner was *What’s The Story (Morning Glory)* by Oasis. Slightly more surprising was that Liam Gallagher was on hand to pick up the award. Much more surprisingly (or maybe not) was that he then thanked all the other members of his former band except brother Noel, before chucking his microphone into the crowd and handing his statuette to a fan.

Perhaps a more fitting tribute, given his place in BRITs history, was Robbie Williams getting the Outstanding Contribution Award and closing the show with a set that included *Let Me Entertain You*, *No Regrets*, *Rock DJ* and *Angels*.

There were also two outstanding duets: Jay-Z and Alicia Keys performed *Empire State of Mind*; while Florence + The Machine and Dizzee Rascal gave us *You Got the Thirteen Love*.

Big Winner:
Lady Gaga
 (International Female;
 International Newcomer;
 International Album, *The Fame*)

Chairman:
Ged Doherty

Performers:
Lily Allen
JLS
Kasabian
Lady Gaga
Florence + The Machine
& Dizzee Rascal
Jay-Z & Alicia Keys
Cheryl Cole
Robbie Williams

Average viewing figure:
6.5m

MasterCard British
 Album of the Year:
Lungs by Florence + The Machine

Best British Single:
Beat Again by JLS

Best British Male:
Dizzee Rascal

Best British Female:
Lily Allen

Best British Group:
Kasabian

British Newcomer:
JLS

Critics’ Choice:
Ellie Goudling

International Female:
Lady Gaga

International Male:
Jay-Z

International Newcomer:
Lady Gaga

International Album:
The Fame by Lady Gaga

Outstanding Contribution:
Robbie Williams



2011

Date: **15/02**
 Venue: **02**
 Host: **James Corden**

There was a new venue, a new host, a classy new statuette designed by Vivienne Westwood and at one point, Anchor-man like, there was a man on fire, but despite all that, this was Adele's night, thanks to a classic BRITs moment.

She performed *Someone Like You*, to the quiet accompaniment of an acoustic piano, captured in a single spotlight. As *Music Week's* editor Tim Ingham says in his introduction on page three, over the next few minutes she shrank the cavernous 02 to the size of the most intimate venue, or to a box bedroom, the last refuge from heartache.

Then, famously, at the end, it all becomes too much, as the last note fades, even as the crowd rises to acclaim her, she backs awkwardly away from the microphone and turns her face away, but the camera still picks up her tears.

The next week *Someone Like You* went to the top of the charts and stayed there for five weeks. Adele was already a huge star on the evening of 15/02, but she woke up a superstar on the morning of 16/02.

Meanwhile Take That, complete with Robbie in the ranks, opened the show with a set featuring riot police.

And they were back for a duet with Plan B later. No, not Take That, the riot police. Along with that man on fire

The new venue went down well with the industry and the punters, whilst the absence of an Outstanding Contribution category meant that the evening culminated in a rather surprised Mumford & Sons picking up the MasterCard British Album of the Year Award for *Sigh No More*.



Big Winner:
 There wasn't one really, but actually, despite not picking up an award on the night, it was probably Adele.

Chairman:
 David Joseph

Performers:
 Take That
 Adele
 Rihanna
 Mumford & Sons
 Plan B
 Arcade Fire
 Tinie Tempah with Labrinth
 Cee Lo Green
 Paloma Faith

Average viewing figure:
 5.4m



MasterCard British Album of the Year:
Sigh No More by Mumford & Sons

Best British Single:
Pass Out by Tinie Tempah

Best British Male:
Plan B

Best British Female:
Laura Marling

Best British Group:
Take That

British Breakthrough:
Tinie Tempah

Critics' Choice:
Jessie J

International Female:
Rihanna

International Male:
Cee Lo Green

International Group:
Arcade Fire

International Breakthrough:
Justin Bieber

International Album:
The Suburbs by Arcade Fire



2012

Date: **21/02**
 Venue: **02**
 Host: **James Corden**

Fingergate! 2012 was another finely tuned triumph at the 02 – apart from the one incident (and one finger) that made all the front pages the next day.

Adele was just making her acceptance speech for winning the MasterCard British Album of the Year Award when James Corden got a message in his earpiece to interrupt her and introduce a live performance from Outstanding Contribution Winners. So he did. At which point a rather miffed Adele raised her middle finger. Cue tabloid explosion.

In truth, it was a moment of mild controversy amidst a night dominated by memorable performances.

Rihanna gave us a Pollockesque version of We Found Love, Noel Gallagher was joined by Chris Martin for AKA... What a Life and Adele herself showed what a worthy winner she was with Rolling in the Deep.

Blur, not long reunited (and at least partly to blame for Fingergate due to Damon Albarn's rambling acceptance speech) went down an absolute storm and, as everyone hoped, got Phil Daniels up to join them for Parklife. 'What's the man from EastEnders doing', asked the kids...

Big Winner:
Adele
 (Best British Female;
 MasterCard British Album
 of the Year, 21).

Chairman:
David Joseph

Performers:
Coldplay
Florence + the Machine
Olly Murs & Rizzle Kicks
Ed Sheeran
Noel Gallagher's High
Flying Birds
Adele
Bruno Mars
Rihanna
Blur

Average viewing figure:
6.7m



MasterCard British
 Album of the Year:
21 by Adele

Best British Single:
What Makes You Beautiful by
One Direction

Best British Male:
Ed Sheeran

Best British Female:
Adele

Best British Group:
Coldplay

British Breakthrough:
Ed Sheeran

Critics' Choice:
Emeli Sande

International Female:
Rihanna

International Male:
Bruno Mars

International Group:
Foo Fighters

International Breakthrough:
Lana Del Rey

Outstanding Contribution:
Blur



2013

Date: **20/02**
 Venue: **02**
 Host: **James Corden**

And so for the 15th time, the BRITs was presented in association with MasterCard, and for the 15th time there were electric live performances, the biggest stars in music and, of course, endless arguments about who deserved what.

There was also, with average viewing figures of 7.1m, the biggest TV audience for a decade.

What they saw when they tuned in at 20:00 was the show being opened by probably the best live band in the world at the moment, Muse (although, yeah, okay, Coldplay beat them in the actual Best Live Act category).

Taylor Swift delivered a stunning version of I Knew You Were Trouble whilst Justin Timberlake, with Mirrors, not only performed brilliantly but looked awesome.

There was a Special Recognition Award for War Child, presented by Damon Albarn.

And there was a surprising amount of recognition for the relatively unheralded Ben Howard, who picked up two Awards (British Male and British Breakthrough) on the night.

One Direction picked up a new award recognising sales outside the UK (which in turn recognizes the importance of music to the economy) and performed their new charity single, One Away Or Another – which came complete with a bit of Teenage Kicks spliced into it.

Those lucky enough to have been on the show floor would have seen industry legend Seymour Stein – who signed both Blondie and The Undertones – tapping his foot.

There were some grumbles the next day about a lack of controversy, quite possibly from the same people who had grumbled a year earlier about Adele's finger.

The truth is the BRITs is now a globally renowned awards ceremony that attracts the biggest names in music from the UK and all over the world.

Rock and pop will always generate and relish controversy; everyone recognises and welcomes that. What the BRITs does, however, is reward and showcase the best songs and artists of any given year, with the occasional nod to those that have made a bigger difference for even longer. And it does it rather well.



Big Winner:
Emeli Sande
 (the previous year's Critics Choice winner bagged Best British Female and MasterCard Best British Album for Our Version of Events)

Chairman:
David Joseph

Performers:
Muse,
Robbie Williams
Justin Timberlake
One Direction
Taylor Swift
Ben Howard
Mumford & Sons
Emeli Sande

Average viewing figure:
7.1m



MasterCard British Album of the Year:
Our Version of Events by Emeli Sande

Best British Single:
Skyfall by Adele

Best British Male:
Ben Howard

Best British Female:
Emeli Sande

Best British Group:
Mumford & Sons

Best Live Act:
Coldplay

British Breakthrough:
Ben Howard

Critics' Choice:
Tom Odell

International Female:
Lana Del Rey

International Male:
Frank Ocean

International Group:
The Black Keys

BRITs Global Success:
One Direction

My favourite BRITs

In 33 years of the BRIT Awards - 15 of them with headline sponsor MasterCard - there have been many amazing moments to write home about. We asked some of the current music industry's leading lights to tell us theirs



"U2 playing in 2001 following their Outstanding Contribution Award. It was the combination of it being the closing of the first BRIT Awards that I attended but also them being such an iconic group and so good performing live."
Peter Leatham, CEO, PPL

"Hearing Adele sing Someone Like You by the piano (2011) was a pretty special moment - one which seemed to shrink the size of the O2."



Ferdy Unger-Hamilton, President, Polydor Records



"I was hosting the Pulp table at the 1996 BRIT Awards. We'd all tucked into a few drinks, and the chatter around my table about Michael Jackson's poor taste as his performance of Earth Song became ever more pompous and overblown."

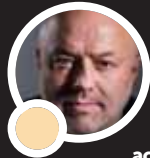
My guests soon went beyond mere grumbling, though - starting to curse the pretentiousness and grotesque self-aggrandizement of the show, the song, and its singer. Pulp's keyboard player, Candida Doyle, mischievously - perhaps smelling the potential for a little trouble - enjoyed goading Jarvis, saying: 'Well if you feel that

strongly, why don't you do something about it?'
"Everyone laughed and nodded. When I turned round, Cocker was gone! His seat was empty. Looking up and around the darkened room and then towards the stage, I caught a glimpse - in the lights emanating from the show - of Jarvis's head weaving, as he moved quickly, between the tables hotly pursued by Tricky, one of our other artists, and a member of Massive Attack, I believe it was 3D (Robert Del Naja) - both of whom were clearly thinking the same thing, even though they were coming from different parts of the room. Craning my neck I was not surprised to see two burly security guards lunge at Tricky and 3D, trying to block their way.

"They ended up being physically restrained - forcibly held back. Jarvis Cocker, though, had not been stopped. He'd managed to get through. Jarvis then made his point - and how!

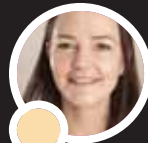
"Back on my table, even the respected and respectable Chairman of Polygram UK, Roger Arnes, was standing on his chair - hollering encouragement to Jarvis, waving his arms... The music business prides itself on its rebellious, anarchic streak, and here, at the biggest TV event and showcase of the year, the BRITs were outperforming expectations. The industry was staging a classic illustration of rock and roll bedlam."

Marc Marot, Chairman, Crown Talent & Media Group (then Island boss)



"When I attended the BRIT Awards with Björk in 1998 she gave the best acceptance speech ever when receiving her award for Best International Female. "I am grate...ful... ..grape...fruit!' That was it! I guess that sitting at a table with Alexander McQueen and Samuel L. Jackson may have influenced her speech."

Scott Rodger, Founder, Quest Management



"My favourite BRIT Awards moment was from 1996. It's a moment that represents people power! Jarvis Cocker got on stage during a Michael Jackson performance. I love that this showed how music can be controversial and divide opinion. I loved that after, when Jarvis was held by the police, people were up in arms about his arrest. In times before Facebook and Twitter (!) people were ready to protest on his behalf just from a reaction to TV and a movement by the people gathered."

Jo Dipple, CEO, UK Music



"Easy! Suede tearing through Animal Nitrate at the Ally Pally in 1993 - the first time that the awards gave a meaningful slot to breakthrough music."

Richard Manners, MD Warner/Chappell



"I would say my most memorable BRITs would have to be when Brandon Block (2000) stormed the stage thinking he had won an award, then got into an argument with Ronnie Wood. Priceless TV viewing! I miss that rock'n'roll. It's no good hearing your parents say, 'I enjoyed watching the BRITs last night dear'."

David Dollimore, MD, Ministry of Sound Recordings



"My favourite BRITs moment was Amy [Winehouse] winning Best British female in 2007 and performing Rehab - that was the night she really arrived."

"Amy was one of the funniest people I have ever met and she was on top form that night. Her mum and dad were at the table, as were people who had worked on the record and the atmosphere was special. It's such a lovely memory.

"This year's BRITs was a good one for Island, with 15 nominations and the three awards Mumford and Ben Howard took home.

"That was an amazing achievement for Island Records and is a testament to the great people we have at the label. It's safe to say we all enjoyed the night both at the awards and the Universal after-party!

"Also, I've got to mention Shaggy & Ali G in 2002 doing Me Julie. Say no more."

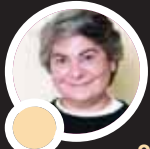
Darcus Beese, President, Island Records

memory



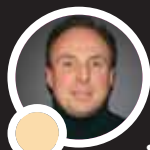
"Blur's triumphant 1995, Oasis in 1996 and Adele performing Someone Like You in 2011. All world class British artists standing tall on the world stage."

Christian Tattersfield, CEO & Chairman, Warner Music UK



"The ones that stand out are when Jarvis Cocker jumped onstage, when John Prescott got drenched, and of course when Mick Fleetwood and Sam Fox hosted. All key, all so British. All so funny."

Barbara Charone, Co-Founder, MBC PR



"My favourite BRITs moment, in 1995, was persuading show producer Malcolm Gerrie and Rob Dickins (BRITs chairman) to book Take That for the third year running. I'd just played them Back for Good and we were on - game over!"

Jeremy Marsh, Chairman, Warner Bros Records UK (then MD of RCA)



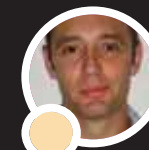
"1995 and 1996 - when one of the most famous rivalries in music came to a head at the BRIT Awards with Blur and Oasis. It was a great time for Britpop and made for great awards ceremonies."

Dan Chalmers, Managing Director Rhino/ADA UK/Warner Artist & Label Services



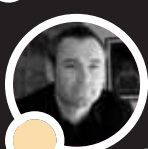
"It would have to be Adele performing Someone Like You a couple of years ago. 'I was sitting at a table right beside that bit of the stage, and remember watching her gather herself just before the lights went up, and deliver a wonderful performance. Her career was clearly on an unstoppable trajectory at that time but I think this was the moment where it became clear to everyone that she was more than special.'"

John Reid, President of EU Concerts, Live Nation



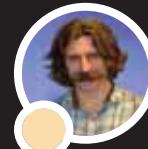
"The BRIT Awards are like a public school report every year for all of us in the recorded side of the music business. 'When I started in the industry I wanted just to go and be a part of the BRITs; then as soon I'd been, I was desperate to host a table and no longer just be a bit part. 'So in light of that, every nomination, win and performance my artists have enjoyed has been a highlight for me. 'But without being biased I would say the BRITs can be the coming of age for an artist on that basis - Adele performing Someone Like You in 2011 or Robbie and Tom Jones performing together in 2008 will both live long in the memory.'"

Nick Raphael, President, London Records



"Kanye West in 2006, Touch The Sky / Gold Digger: a genuinely jaw-dropping performance from Kanye, where he became a global superstar. 'It registers as one of the stand-out performances from any show around the world in the last 10 years. To this day I have still never asked my promotions team how much it cost!'"

Jason Iley, President, Mercury Records

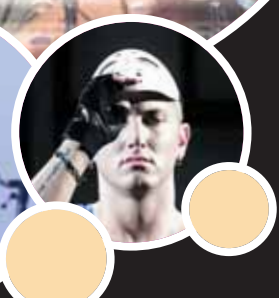


"Elbow and Kate Nash winning was fun and Snow Patrol playing Chasing Cars was pretty special. But the best was probably Jarvis Cocker trying to disrupt Michael Jackson's performance. That to me was a moment of pure instinct on Jarvis's part - what we always look for in stars. He acted on something we were all thinking and without batting an eyelid went for it. It confirmed him as a legend in my eyes."

Jim Chancellor, President, Fiction Records



"The BRIT Awards 2013 was the first time I attended the show and I loved the feeling of inclusion and camaraderie in the room at the O2 Arena. The warriors of the music industry laid down their arms for one evening



- it was like a ceasefire in there! It was a special and classy night and I was very impressed by the tone that was set by David Joseph and his team. Watching Mumford & Sons play I Will Wait was fantastic - it was a passionate, loose performance. All of us - label, friends, family, girlfriends - got up together and screamed."

Daniel Glass, Founder, Glassnote Records

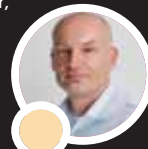


"Of course, it's easy to remember the classic 'disruptive' moments over the years (Rick Astley/Mick Fleetwood/Sam Fox, Jarvis Cocker/Michael Jackson, Chumbawamba/John Prescott) because they were either embarrassing or hilarious - depending on your point of view - but certainly major talking points for

everyone afterwards, which is what we want, isn't it? Equally memorably, there have been so many for one-night-only, spectacular performances by legendary artists.

"The BRIT Awards is a unique chronicle of lasting (and sometimes fleeting) talent across three decades."

Mark Foster, MD, Deezer



"It would have to be Amy Winehouse and Mark Ronson performing Valerie (2008). It followed on from huge Grammy successes for Amy and there was a nervousness over whether she would be there and what shape she'd be in - but she delivered a storming performance. It was her year and she is now sadly missed."

Guy Moot, EU President, Sony/ATV/EMI

Behind the BRITs

The BPI is the pillar on which the BRITs are built. Here, CEO Geoff Taylor, Chairman Tony Wadsworth and events boss Maggie Crowe discuss the magic of the show - and MasterCard's contribution

What are your memories of how the MasterCard deal came about?

Maggie Crowe:

Rob Dickins was BPI Chairman at the time with Paul Conroy (Charing) and Lisa Anderson (Exec Producing) the BRITs. They approached Rita Broe of MasterCard with an offer to sponsor. MasterCard were heavily involved in sport at that point, but Rita's vision recognised that the BRITs delivered a key target demographic and the opportunity to create 'money can't buy / priceless' experiences, with show tickets at a premium.

Both sides saw the benefit, as MasterCard concentrated their marketing and used the asset to promote people to buy more music with their MasterCard. Rita was quite clear that the sponsorship was going to be more than just a badging exercise, however, and together they developed a fully integrated and compelling campaign.

Do you think it was a good fit - or maybe a surprisingly 'un rock n roll' alliance?

Tony Wadsworth:

Any 'rock n roll' brand will invariably come with armfuls of baggage of its own, which makes MasterCard an excellent fit - their brand values sit well. Right from day one, MasterCard have bought into the values of the BRIT Awards and the younger audience for the show is a potent market for them.

We're all on the same page - their overall approach to sponsoring the Awards, and the communications they have built around it, complement what we're trying to do. MasterCard don't approach the deal with an inflexible

attitude, or any desire to impose their products unduly on the show. And they see the benefits of a complementary fit.

What has MasterCard brought to the BRITs?

Maggie Crowe:

MasterCard from the outset realised the importance of having A-List Guest Presenter names to award our 'hero' category - the MasterCard Album of the Year Award. From Samuel L Jackson to George Michael, they consistently deliver global names for the BRITs.

They also invest and rejuvenate their campaign each year. Since 2011, MasterCard's 'Something For The Fans' campaign has run. Pet Shop Boys went to their No.1 fan's house and performed live for them; in 2012 'Priceless Duets' saw Emeli Sande shock her biggest fan in a karaoke bar, and Labrinth surprised London buskers whilst they rocked out to his song. This year saw their 'Priceless Remake' campaign with Rita Ora, Delilah and Conor Maynard surprising their fans.

How involved do they get in strategy regarding the event?

Maggie Crowe:

The relationship between MasterCard and the BRITs team is quite unique. After 15 years the collaborative conversations start from a seed of an idea often to its fruition. What MasterCard have is an appreciation of how important music is for fans and how important fans are for music artists.

What do you think the image of the BRITs was when this relationship started and what do you think it is now?

Tony Wadsworth:

Over the last 15 years the

BRITs have become more prestigious and global - there is much greater recognition for the Awards outside the UK and it is easier now to attract international superstars to perform.

The show is probably more outward-looking now, reflecting the changes in the business overall. And it's more focused on the music. But we know that the unpredictability of the BRITs is also a key element of its appeal.

Controversial or memorable moments often come from things artists do or say in the heat of the moment - you can't plan that. But as producers we'll be working to ensure there are surprising performances and memorable moments, in particular unique collaborations.

How has the event evolved this year?

Maggie Crowe:

2013 was a major milestone for the BRITs and MasterCard relationship. We reached our 15th year together and our third year at The O2. Our 02 debut BRIT Awards saw guests arrive by a bespoke entrance, followed by the main foyer in year two. This year I don't think anyone stepped more than 2ft without realising that The BRITs and MasterCard were in the venue. The 20ft branding posters as you entered featured Nayo, Delilah, Conor Maynard and Rita Ora. What was extraordinary was that MasterCard personnel were going into the restaurants and cinemas in the area in the lead-up time and treating 02 visitors to immediate 'surprise and delight' prizes where MasterCard customers could be instantly rewarded to attend the show on



February 20...Priceless.

Having just over 1,000 MasterCard competition winners present in the auditorium is testament to how the partnership works extremely well for both sides.

How can the event run professionally and smoothly - but still leave room for the unexpected, for 'BRITs moments'?

Geoff Taylor:

The two things aren't necessarily in conflict - the Adele moment in 2012 was caused by being too professional, in trying not to overrun! It's true that we are really focused on achieving the highest possible production values: we employ the very best in the business for staging, lighting, camera work and sound because we want every show to be spectacular, and to provide the best possible showcase for the artists. But there's still plenty of scope for the unplanned to happen ... that's the fun of live TV.

What have you learned about what works and what doesn't in the time you've been working with MasterCard?

Maggie Crowe:

What works is communication. Even if one side or the other pitches the

most insane idea, both sides give it air space and evaluate its worth. What doesn't work - but in the 15 years of working with MasterCard has never happened - is where partners want to blatantly plug a message that has no relevance to a music awards show. The subtle and complementary delivery of their message over the years has been paramount to the success of our partnership and we value it greatly.

How close are you to signing a new deal?

Geoff Taylor:

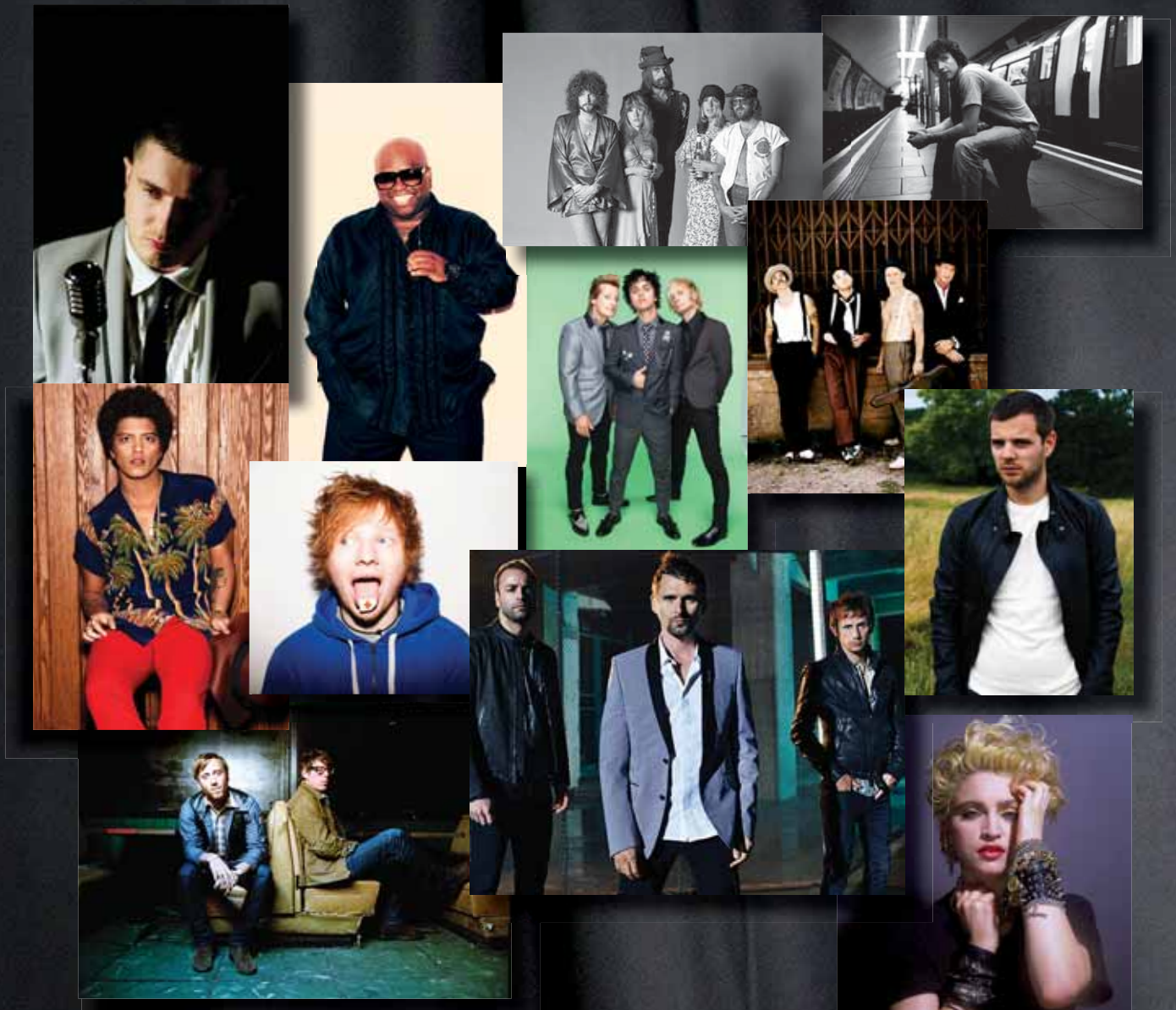
MasterCard have proved that they are long term supporters of music. They have been understanding and flexible partners as we made real changes to the show. We haven't yet finalised our new deal, but we are confident that we will do so shortly.

How would you like the event to grow?

Geoff Taylor:

We have a strong vision for the next three years - creating some new BRITs programmes, developing a world-leading digital experience for fans, and establishing the BRIT Awards as a global, rather than UK, entertainment brand. MasterCard absolutely share that vision.

“ ... IN ORDER TO ACHIEVE GREATNESS ONE NEEDS TO WORK AS A TEAM ... ”



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