

DECEMBER 2021 / ISSUE 283

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BEST MUSIC
MARKETING
CAMPAIGNS

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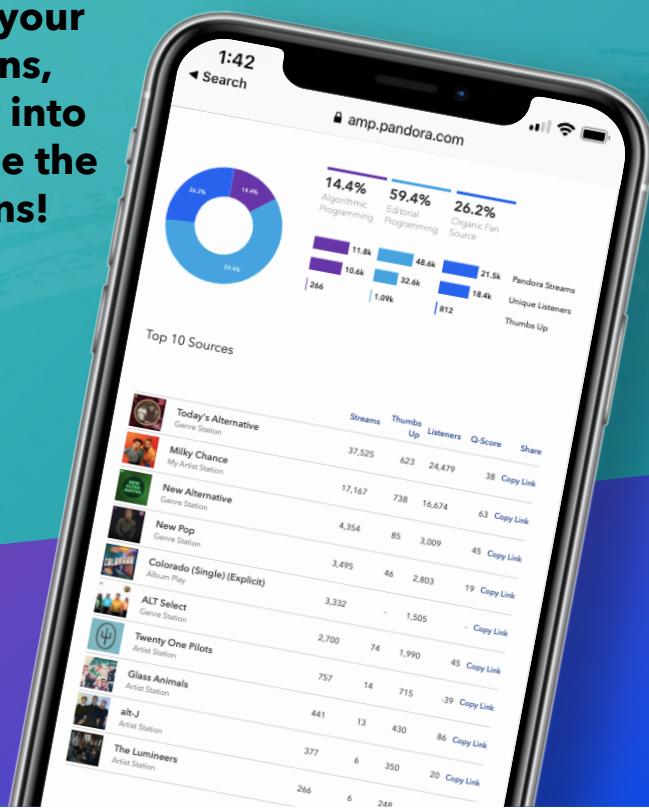
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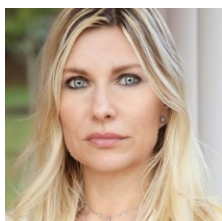
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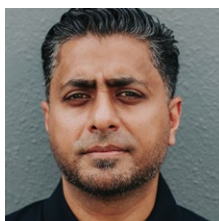
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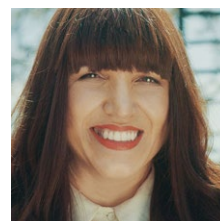
**Natalia
Nastaskin**

Chief Content
Officer,
Primary Wave



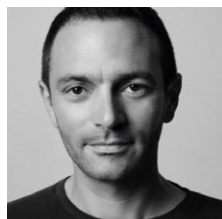
Spek

Founder &
President,
PopArabia;
EVP, Emerging
Markets, Reservoir



**Andrea
Gleeson**

CEO,
TuneCore



Fred Beteille

Head of Strategy
- Audio Initiatives -
Meta
Songwriter,
TrackTribe



**Lauren
Wirtzer-
Seawood**

Chief Content &
Marketing Officer,
SoundCloud



**Hartwig
Masuch**

CEO, BMG
(Germany)

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→ 2021's best music marketing campaigns

The impact of the pandemic last year saw the shape and architecture of marketing campaigns have to shift dramatically out of necessity. Livestreams replaced live, D2C became even more central and acts leaned more heavily on social media to find some way to connect with fans and hold their attention.

Much of this was done on the hoof in 2020 and sometimes you could see the joins – but in 2021 this “new new normal” in marketing was streamlined and became seamless beyond belief.

We say this every year, but we genuinely had a phenomenal number of entries this year and shortlisting them was a difficult and fraught processes. Hence why we upped the number of qualifying entries this year as there were too many great, inventive and clever campaigns to ignore.

As always, they are listed alphabetically by artist name so there is no overall “winner” per se. But we have awarded spot prizes to certain campaigns for doing something unique or exceptional.

If you entered this year, thank you. We are genuinely sorry that not every campaign could make it.

These really were just a fraction of the entries this year and are proof that, in the most trying of times, great ideas will always burn bright.



Eamonn Forde,
Editor

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Methodology and notes

- Labels could submit multiple campaigns.
- Campaigns were selected on the basis of originality, creativity, and impact.
- The deadline for submissions was 6th November 2021.
- All campaign data, budget information, and demographic statistics are provided by applicants.
- Budget tiers range from £0 - £25,001+

African Heat to the Streets Spotify

Team members

Catalogue Recordings

Ryan Chappell – Global Music Marketing Lead

Francine Tamakloe – Associate Manager Music Marketing

Sydney Lopes – Head of Hip-Hop & R&B

Kimmy Summers – Manager, Hip-Hop & R&B

Phiona Okumu – Head of Music Sub Saharan Africa

Melanie Carmen Triegaardt – Lead Music Strategy & Operations, SSA

Benewaah Boateng – Editor

Max Weinstein – Social Media Marketing Manager

Tamika Young – Global Head of Music & Cultural Impact, PR & Communications

Nouran Taher Mohamed Hassan Kamel – Head of MENA Communications

Shira Knishkowsky – Manager, Music PR & Communications

Sarah Shields – Head of Promotional Programs, Commercial Partnerships

External agencies / companies

FourTwo Creative – Sinat Giwa, Hanan Osman, Oyinkan Olojede, Antoinette Isama, Damola Durosomo

Overview of campaign

African music and sounds from the continent are reaching new heights on the international music scene as noted by the success of acts like Burna Boy and WizKid. In late February 2021, Spotify launched in 80+ markets, including Ghana, Nigeria and Kenya; three crucial markets in Sub-Saharan Africa for listener acquisition and cultural relevance in the African music industry.

To take advantage of our presence in these new markets and maximise the opportunity of the increasing globalisation of African music, we set to create a campaign to connect our leading African music playlist, African Heat, to fans across the diaspora.

In partnership with FourTwoCreative, we created Spotify's first global marketing campaign for African Heat. Campaign highlights include:



Dance film

Spotlighting the Afro-dance community's role in bringing African pop music to the world, we shot with notable dancers and crews in Johannesburg, Lagos, Accra, London and New York. The 60-second spot featured custom choreography to the amapiano hit, 'Ke Star' by Focallistic.

On-platform

To expand the reach of the campaign, we tapped seven African artists to speak on the influence of Afro-dance culture on their music. The artists' stories lived on African Heat playlist and Spotify social channels. Featured artists included: Focalistic, Fuse ODG, Lady Du, Moonchild Sanelly, Sho Madjozi, Tekno and Lady Du.

OOH

Additionally, all seven artists were featured on a prime billboard placement in Times Square and Toronto. For many of the artists, it was their first time being featured in OOH in the US.

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 19-24, 25-34

Location US, Canada, UK, Ghana, Nigeria, Kenya, South Africa

Partnerships

To further amplify the African Heat playlist to new US fans, we executed media partnerships with key publishers. For XXL, we brought together 6lack and Omah Lay to discuss their previous collaborations and the influence of African music – bridging the gaps across continents and genres. For Hypebeast, we tapped influencer Danielle Mbonu to spotlight the playlist through an interview on the rise of Africa on the broader creative scene.

Results & key learnings

The African Heat campaign confirmed that rich marketing opportunities can be found by tapping into global diasporas. Using all African talent, we saw great success across all markets, with the UK providing the best results in consumption. Campaign highlights include:

On platform:

28k+ new followers
102% increase in daily active listeners
854k playlist impressions week of launch
133% increase in UK listeners
53% increase in US listeners

Off platform:

28m+ press impressions
45.8m paid social impressions
298.9k clicks to the playlist

Area21

Beautiful Digital / Hollywood Records / Disney / STMPD

Team members

Laura Mccranie – Social Media & Audience Development Manager, Hollywood Records

Natalie Turano – VP, Marketing, Hollywood Records/Disney Music Grp.

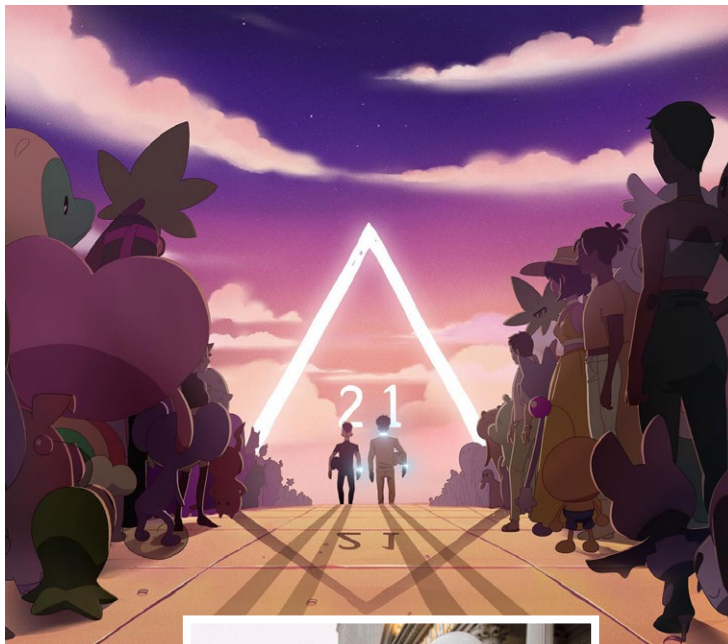
Jake Bookbinder – Strategist, Beautiful Digital

Carlos Pacheco – Creative, Beautiful Digital

Eric Mergemeier – Social, STMPD

Quirijn Smits – Marketing, STMPD

The whole teams at STMPD, Disney, Beautiful Digital



they also engaged with current events, including Jeff Bezos's space flight, the 2020 Olympics, and, coincidentally, the most publicity that aliens and UFOs have had in years with the (eventually underwhelming) Pentagon report in June.

With the rich animated universe in place, we wanted to give more dedicated fans the space to immerse themselves in it, which is where the creation of the Area21 Discord server came in.

After having over 5,000 fans join the server on launch day, which doubled by release day, we treated them to a

new community that expanded on the themes and characters of Area21, not only offering exclusive previews of new music, but also community engagement activations like PNG stickers to make memes out of, listening parties and daily conversations with characters from the A21 universe, especially from a very animated bunny character called Cotton Buddy.

Through the magic of Disney, we were also able to curate livestream Q&As using a revolutionary new technology that mapped 3D facial movements and body motions onto the 2D characters. Lead single 'La La La' also was the song chosen for TikTok to debut their new music-reactive green screen filter. And then, once festival season began, Area21 took the stage at Life Is Beautiful, iHeartRadio, EDC and more in full alien costume, finally bringing the project entirely to life.

Overview of campaign

Area21 is the alien-themed side project of EDM titan Martin Garrix and singer-songwriter Maejor. After a standalone EP release in 2014, the project went dormant for seven years until, fittingly, they re-emerged in 2021 to release their debut album, Greatest Hits Vol. 1.

Contrasting with the black and white imagery of their 2014 EP, the new album saw Area21 team up with Disney Music Group and Titmouse Animation Studios to create a fully realised animated universe for the music to exist in, complete with names and narratives of Martin & Maejor's alien alter-egos and over 30 other named characters.

Disney brought us in to work with Martin's label STMPD to bring the world of Area21 to life on the digital stage in a truly out-of-this-world eight-month release campaign.

After seven years of inactivity, we started the campaign with a relatively blank slate on the band's socials. Fans knew something was coming eventually, but they never could have anticipated just how fully realised the world of Area21 was and would become. We kept Martin and Maejor's names off



of the entire project for the first six months and instead acted entirely in the character of their alien alter-egos, exploring and experiencing planet Earth for the first time.

We had the aliens (virtually) travel around the world throughout the campaign, from crash-landing in the Nevada desert to invading Las Vegas and evading police chase on second single 'Pogo', inhabiting a secret room in the Louvre, eventually conquering Hollywood and flying back home. Along the way,

campaign breakdown

Campaign budget Not given

Audience demographic

Age 14-18, 19-24, 25-34

Location Global

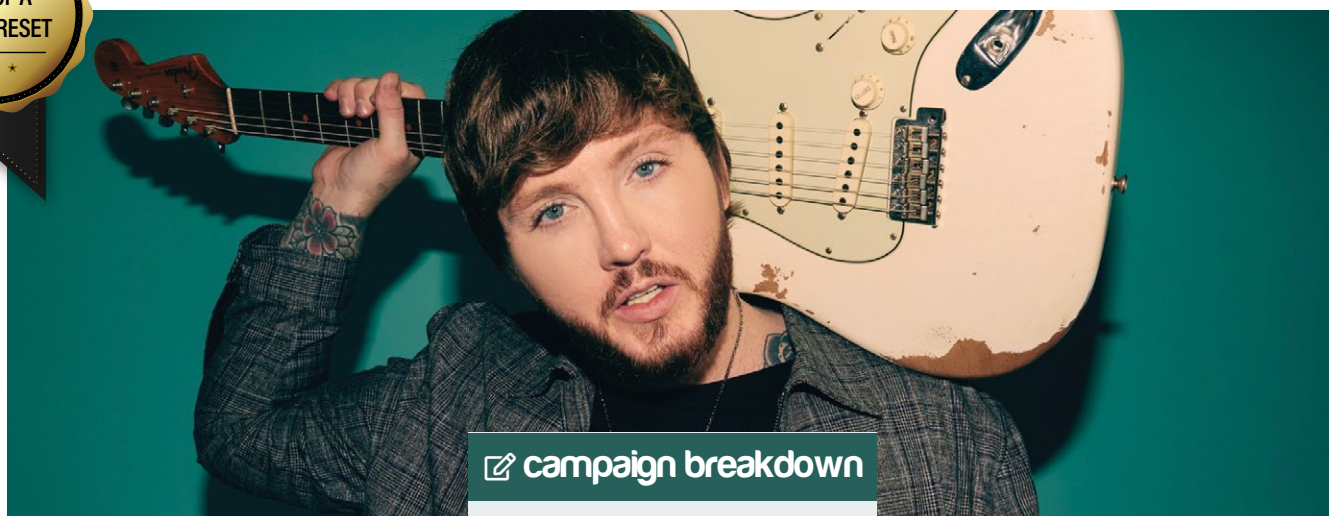
Results & key learnings

- 1.27m monthly Spotify listeners
- 85,000 TikTok followers – starting from zero
- 180,000 YouTube subscribers
- 65,000 Instagram followers (more than doubled)
- 10,000 Discord server members

James Arthur

Sony Music Commercial Group

JOINT BEST
USE OF A
CHART RESET



campaign breakdown

Campaign budget £10,001-£15,000

Audience demographic

Age 14-18, 19-24

Location Global

Team members

Julie Sandrin – Director of Digital Marketing, Sony

Phil Connolly – Marketing Manager, Sony

Andy Chandler – Head of Catalogue streaming, Sony

Isabel Dakin – International Product Manager

Lena Gerecke – Director International Marketing

Chris Dempsey – YMU management

Catherine Dowie – WMA

Overview of campaign

In August 2020, we noticed a trend within the TikTok community in which users were creating and uploading content soundtracked by James Arthur's 'Train Wreck', an track from his 2016 album, Back From The Edge.

Sony's internal tools picked up the initial activity, long before 'Train Wreck' began to feature in the TikTok charts. Working closely alongside TikTok, we monitored content and sentiment of user creations to ensure it was appropriate for us to engage with the trend. The objectives were to

maximise the trend and dramatically grow streams of 'Train Wreck', targeting an unprecedented Top 20 chart position for a non-single catalogue track.

We informed the Official Charts Company that we were planning a major campaign around the track, pitching for the track to be granted a chart reset and amending the catalogue stream weighting – effectively allowing us to work the track as a new single.

As the trend grew, we ensured James was continuously uploading new content, meaning we could lean on TikTok to support this content and increase its reach. After posting an acoustic version of the song and a piece about its meaning, James engaged with content from mega-influencer, Charli D'Amelio, using TikTok's duet feature. Shortly after, he used it again to sing

along with the best cover versions users had uploaded.

Simultaneously, we boosted James's acoustic video across TikTok, and hit people with adverts when they searched for James on YouTube, targeting people who may have already seen the trend and encouraging them to take part.

We also pitched the track for additional DSP support (including an Apple Music Song Booster) and created bespoke content for DSPs, including liners recorded by James. At this time, we also began to canvas media to report on the trend and the chart story. This armed us with a strong case to gain additional editorial support within TikTok

By November, we were far exceeding 200k daily UK streams and have amassed over 25m UK streams of the track since the TikTok trend began.

Results & key learnings

- Over 500k UGC uploads to TikTok alone
- A truly amazing support slate from DSPs – a successful Apple Music Song Booster pitch and track inclusion on more than 15 of the most popular DSP curated playlists
- In mid-November, the track peaked at #16 in the UK singles chart, making this James's 10th Top 20 single
- As a whole, the campaign offered an opportunity for James to gain additional exposure, re-engage lapsed fans and win new fans ahead of new music in 2021



Gary Barlow

YMU Group / Polydor



his channels, on his return, we established his mailer database by creating bespoke videos for his audience as well as directing people from his social platforms to sign up for exclusive teasers and upcoming news.

We announced 'Elita', the lead single,

from the album with an image featuring Michael Bublé and Sebastian Yatra. Working with both artists' teams, we ensured to utilise the cross-promotional tool on Facebook to tap into the audiences who may not be following Gary already. This resulted in further reach and engagement across global audiences due to Michael and Sebastian being based in the US.

Throughout the campaign, there was a heavy focus on video content as we saw that this had performed well for him in recent months. To launch this on-set creative alongside the album announcement, Gary constructed an Instagram Live in which he took requests from fans of what they'd like him to perform. He also performed lead single 'Elita' and took part in a fan Q&A where he spoke of the upcoming tour and gave teasers to what was being revealed over the coming weeks.

We worked with Polydor to create a bespoke Instagram filter where users could sing along to the single in the style of the music video featuring brass instruments that feature in the melody.

We wanted to utilise all platforms and provide bespoke content to each channel as well as encouraging users to tune in on all three. Following the Instagram Live, we immediately went live on Facebook where Gary performed 'Incredible', 'Back For Good', 'Elita' and 'This Is My Time' as well as chatting about the new record and what it was like to create an album during a global pandemic. Towards the end of the year, with the tour having been pushed back, we worked with ITV

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 35-44

Location Global

to create a Night At The Museum – an evening with Gary and his guests that featured on the album as well as his Crooner Session series. In support of this we shared behind-the-scenes content with a reminder of how audiences could re-watch or tune in if they missed it on the TX date.

In order to bring people together at home, we created a Night At The Museum series where we released videos on dressing up for the evening, creating a special cocktail and cooking some delicious snacks whilst watching the show. Finally, with Christmas upon us, we launched a competition across Twitter and Instagram with the hashtag #LiveInYourLivingRoom where we asked audiences to submit photos of their festive decorations and hidden amongst them the 'Music Played By Humans' album. The three winners would receive an exclusive Zoom with Gary where he would perform whichever songs they wished and answer any burning questions they had.

Results & key learnings

- The official video for 'Elita' entered the YouTube Trending Chart at #8
- Gary was one of a handful of artists to achieve #1 albums in four consecutive decades across Take That and solo work with Music Played By Humans
- #1 album on the Amazon Best Sellers Chart
- Music Played By Humans became a #1 album and officially certified gold
- Sixth-fastest selling #1 album of 2020
- 374,485 cumulative streams on Spotify across the album and singles
- 572,700 cumulative views across YouTube throughout the campaign
- 3.2m views across official music videos

Substantial growth in social following YouTube +25.9k subscribers (408.3k total), Facebook +31.3k (1.41m followers) and Instagram +10.8k (837k followers)

Team members

YMU Group

Isabella Speight – Senior Digital Strategist

Emma Powell – Senior Artist Manager

Chris Dempsey – Managing Director

Alistair White – Head of Streaming

Universal Music

Ali Tant – Head of Marketing

Luke Ferrar – Head of Innovation

Be-Hookd Digital

Georgina Wagenmann – Senior Account Executive

Matt Gage – Account Director

Overview of campaign

Following a successful and strong social content campaign with The Crooner Sessions which resulted in an astounding 94m views and saw Gary collaborate with 81 famous friends (as well as a handful of lucky fans), we had suitably warmed up the fanbase and had increased overall engagement levels as we progressed into the Music Played By Humans campaign.

For eight weeks, we released a duet video daily at the same time and would reveal Gary's new guest across all platforms – Facebook, Twitter, Instagram and YouTube.

In the lead up to announcing the upcoming album, we made sure to promote his catalogue of previous solo albums to re-engage his existing streaming audience as well as onboard new listeners whilst also directing them to remaining discography playlists and new ones across DSPs.

After taking a slight break from

Tony Bennett

WMA (Weller Media Agency)
/ Columbia Records

BEST
USE OF
A BIRTHDAY

Team members

Caroline Bocko – Senior Social Account Manager, WMA

Narendra Wickremetunge – Lead Creative Designer, WMA

Danny Bennett – President/Manager, Tony Bennett / RPM

Productions

Scott Stefanik – Danny Bennett Assistant, Tony Bennett / RPM Productions

Sylvia Weiner – Marketing and Publicity for Tony Bennett/Sylvia Weiner Consulting, LLC

Toby Boshak – Executive Director, Exploring The Arts

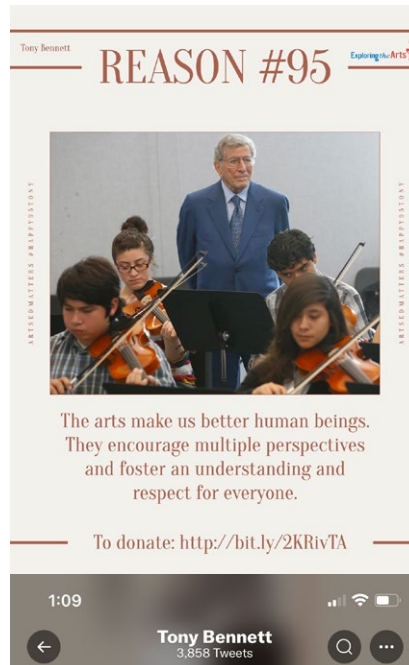
David Anderson – Director of Development and Communications, Exploring The Arts

Overview of campaign

On 3rd August 2021, Tony Bennett turned 95 years old. This was cause for celebration! To mark the momentous occasion, we launched a comprehensive social countdown campaign across his channels which drove donations to Tony's favourite charity, maximised awareness around his upcoming album with Lady Gaga, and coordinated a messaging campaign with his influential friends and followers.

We started 95 days out from his birthday by posting daily graphics encouraging fans to donate to Exploring The Arts, a charity near and dear to Tony's heart, helping to keep the arts available to school-aged children. Each day's graphic highlighted a reason to donate or a reason Tony supports this charity.

As we got closer to his birthday, we announced that Tony Bennett and Lady Gaga would be releasing their second and final album together, Love For Sale, and that they would be performing together one last time on Tony's birthday and birthday week at Radio City Music Hall. The first single from the album, 'I Get A Kick Out Of You', was released to DSPs on Tony's



campaign breakdown

Campaign budget £0-500

Audience demographic

Age 25-34, 35-44, 45-59

Location Global

birthday.

The Radio City Music Hall performance was filmed for a TV special, One Last Time: An Evening With Tony Bennett & Lady Gaga, set to premiere over Thanksgiving weekend on CBS.

To celebrate the big day and get all eyes on Tony Bennett for his 95th birthday

and single release, our team crafted an email to send to Tony's best friends in the entertainment business reminding them of Tony's birthday, and encouraging them to send their birthday wishes and reasons why "I get a kick out of Tony Bennett."

On his birthday, we saw posts and received videos to share out from Bono and The Edge, Martin Scorsese, Paul McCartney, Billy Joel, Keith Richards, James Taylor, Robert De Niro, Alec Baldwin, Andrea Bocelli, Thalia, Lady Gaga and more.

The cherry on top of a successful birthday campaign: The state of New York declared 3rd August as Tony Bennett Day, and Tony's long-time label Sony Music endowed a Central Park bench in his honour.

Results & key learnings

- Potential reach of over 169.5m followers from celebrity friend birthday messages tagging Tony Bennett
- 3.1m Organic impressions on Tony Bennett's social channels
- 285k engagements across Tony Bennett's social channels
- 13k organic following increase on Tony Bennett's Instagram (about +4%)

Bicep

Ninja Tune

Team members

Simon Gold – Management

Sasha Richards – Management

Tess Kendall – Senior Project Manager

Ashley Yun – Product Manager

Marie Clausen – Head of Ninja Tune North America & Global Digital Sales

Samantha Sissions – Head of Marketing

Tom Macdonald – Head of Digital Operations

Maja Matacz – Digital Marketing Manager

[External agencies / companies](#)

Degrau

Overview of campaign

24 March 2020 – standalone single 'Atlas' released / Annie Mac's Hottest Record

3 April – 'Atlas' 12" release

24 August – Global Livestream I on sale

11 Sept – Global Livestream I broadcast and invited core Bicep fans to WhatsApp groups

6 October – Isles album announcement, 'Apricots' on DSPs, 'Apricots' video, Annie Mac Hottest Record, Spotify Fans First Exclusive, Vinyl

6 November – 'Apricots' bound to an official hashtag challenge on TikTok and promoted as a recommended song to their creators

17 November – 'Saku' on DSPs, New

Music Daily Premiere, livestream announcement and Spotify Fans First ticket mailer

7 January 2021 – 'Saku' video release

12 January – 'Sundial' single release

13 January – Instagram filter launch

22 January – Isles album release, projections powered by Amazon using fan-generated content from the Instagram filter (projected in Shoreditch, Mac Belfast, Barbican, Tate Modern)

17 February – 'Lido' video release

26 February – February global livestream II performed at Saatchi Gallery in London and broadcast across five time zones

26 March 2021 – Headline BBC 6 Music Festival at Alexandra Palace

9 April 2021 – Bicep Altar playlist takeover on Spotify

20 April – Isles (Digital Deluxe) released

30 April – Apple Music Playlist Takeover

11 May – BRIT Awards (2 x nominations)

28 May – Radio 1 Big Weekend DJ set

21 October – Isles Dolby Atmos release on Amazon Music

21 January 2022 – Isles - Dolby Atmos release on all DSPs

Results & key learnings

Chart positions

- #2 UK, #2 Ireland
- #12 US Billboard Dance/Electronic

Albums Chart + others

- #3 Belgium
- #8 Germany
- #12 Australia
- #5 Spotify Worldwide Charts

Bicep were nominated for two BRIT Awards for British Group & Breakthrough Artist.

Isles has approximately 70m streams across Spotify, Apple Music, SoundCloud and YouTube.

Spotify stats

- 52.5m album streams to date (standard + deluxe)
- 1.74m global Bicep streams on 22 January – their biggest streaming day ever on Spotify
- 137% increase in monthly listeners
- 70% increase in followers
- 229% increase in streams per day

- 11,000 pre-adds just on Apple Music
- Instagram filter had 1m impressions
- Strong D2C sales – 9,000 music sales on Bicep, Bandcamp and Ninja Tune stores

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 25-34

Location Global



CHVRCHES EMI

Team members

Campbell McNeil, Danny Rogers, Steve Warby, Essy Prescott & Kevin Brown – Lunatic Entertainment

EMI Records

Helen Kennedy – Head of Marketing
Sophie Smith-Roberts, Kevin Boateng – Marketing Assistants

Andy Knox, Marisa Hemson, Alex Bingham – Commercial
Kate Wyn Jones – Business Development Director

Thom Wrafter – VP International Marketing, Universal Music UK
Scott Kiernan – Creative Director
Sean Robinson – Versus Creative Agency
The Square – Universal Music UK
Ryan Payne, Olivia Kincaid – Glassnote (US label partner)

External agencies / companies

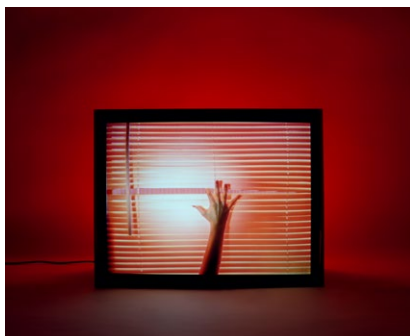
Versus Creative Agency, All Of It Now

Overview of campaign

We wanted to make sure the creative and narrative came directly from the band, with certain topics being quite personal to singer Lauren Mayberry specifically. We focussed on relevant cultural themes such as experimental ideas creating alternate realities, indie gaming and future communities to inspire our creative thinking around the campaign.

The official accompanying videos for these singles formed a lo-fi, nostalgic, and analogue-inspired trilogy directed by multi-disciplinary artist Scott Kiernan. Formatting wise, we made bespoke physical product for different markets as well as coloured vinyl, O-Card versions, cassettes and Obi-Strips that all sold out ahead of album release. We also created a deepfake video trailer using archival footage of horror films and placing the band's faces on the characters using deep fake technology to comment on the advancement in technology and how we can all be manipulated online.

We took the core themes and pillars of the record and distorted the lens in which fans and audiences consume



CHVRCHES' music. We used the band's social channels, mailing lists and huge databases collected over the years to engage in the narrative of the record. We also used our traditional ways to reach audiences via key radio, press and TV support globally.

To tease the album, we started with thematic playlists that were connected to the themes of the record, and from films and albums that inspired their new album. The band then started a Letterboxd account and used this to hint at new music to come by creating watch lists of films they were inspired by. To hint at collaborators and featured artist Robert Smith as well as composer John Carpenter whom they exchanged remixes with, the band unfollowed everyone on their band accounts and only followed these icons.

We took these ideas into promotional assets for the album, with a film poster being the main announcement asset of the band for single launches and album announcement. The band's interest in horror films acted as inspiration for many other facets of the campaign such as merch ideas, a 'zine and a curated film night of Videodrome at a Rio Cinema in London to mark the release of their album at midnight. This also became a consistent content theme throughout the band's first foray into TikTok as a platform, tapping into the network of film aficionados on the platform and weaving this into trends that suited the campaign's narrative. We also reflected this across DSPs and platforms such as YouTube where we made playlists, engaged with fans and created spaces for comments and discourse with the band directly.

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 25-34, 35-44

Location UK, US, Germany, Australia

On the day of album release in LA where the band were all together, they teamed up with production company D-V-8 and Amazon Music to stream a live show from the Masonic Lodge at Hollywood Forever cemetery. This was streamed on Twitch globally and had over 10,000 people watching this unique and intimate experience.

One of our early ambitions was to help create a cinematic universe for the band and the album to live in. Creative Agency All Of It Now worked closely with CHVRCHES to create this ambitious experience for Splendour in the Grass in Australia by creating a VR stage production in Unreal Engine. AOIN thrives at the technological intersection of connecting people and content in wonderful ways and this was a brilliant example of how CHVRCHES also sit in that intersection of tech, audiences and culture.

With Halloween approaching and the goal to ensure the album's growth continued post album release, we plotted out an aptly named Director's Cut edition of the album which came out on 29th October, just in time for the "festivities".

Results & key learnings

- Screen Violence finished at #4 in the UK Official Albums Chart after a close top 5 run throughout the week on 9,276 units.
- The album was at #1 in the midweeks until Kanye West's DONDA dropped midway through the week.
- This equals their highest chart position of #4 with Every Open Eye in 2015.
- TikTok: Went from zero to 21k followers, ranging from 50k-500k views on certain videos and accessed a new audience on the platform using archival footage, catalogue tracks and new music.
- Instagram: grew over 30k followers throughout the campaign
- Spotify: over 5m monthly listeners as the album came out.
- Streams: new album tracks now over 10m streams across platform

Cleopatrick

Thirty Tigers / The Orchard Artist Services

Team members

The Orchard

Kevin Rankin – Artist Services Product Manager

Michael Tomczak – US PR

Tommy DeBenedicis, Danny Buch, Scott Burton, Billie Jean Sarullo, Morgan Katz, Rachel Brenner, Roland West – US radio
Andrew Roach, Richard Cohen – Management

The Orchard International teams

Chris Duncan, Alex Frank, Carlo Wittek, Isa Szczepanski, Eveline van der Steen, Zineb Benomar, Tom Vessier, Florence Muteba, Pete Black, Nikoo Sadr, Lisa Logutenkow, Darci Shellman, Wouter Heijboer

Thirty Tigers

Mike DePippa, Ale Delgado, Sara Silver, Robert Knotts, Mike Couse, Alex Ramsay, Micki Windham, Darby Leiber, Fadimata Maiga, Garrett Carty, Caroline Fearnow, David Macias, Amy O'Brien, Stijn Buist

External promo teams

Lisa Gottheil, Bailey Sattler

Jessica Hall – Radioactive Promotions

Jen Cymek, Cristina – Listen Harder

Dave Palmer, James Windle – Dawbell

Karoline Ihns, Todd Horn – Circum Navigate

Nick Alsey, Rob Lynch – Airplayer

Oliver Bergmann, Tim Nottorf – Oktober Promotion

Maurice Blancx – Game designer

Overview of campaign

Before starting the new album campaign, we took the band's best-performing catalogue track to radio in order to expand the awareness of the track. Despite the track being almost three years old, we quickly began impacting 'hometown' to both Active Rock & Alternative Charts across US and Canada; ultimately the track went top 5 at Active Rock and hit #3 Active Rock in Canada.

With our marketing strategy, the intent was to lean into FOMO marketing and provide only-happens-once activations for fans.

The first iteration of this was



launching a fake pirate radio stream that was hidden and embedded into the band's website. The band dropped teasers on socials encouraging fans to check out the new website for a surprise. If the users clicked through the ads they were taken to a private cleopatrick fake broadcast that featured a date, time and play button.

We watched as fans identified this information and shared with other fans. Upon the date and time, a broadcast started on the website which featured a 30-minute mix created entirely by the band. The band finally premiered their new single 'GOOD GRIEF' and launched their debut album campaign. During that broadcast, we logged 4,500 unique users across a total of 71 territories.

Approaching our album announcement and focus track release of 'FAMILY VAN', we wanted to capture people's attention and the creation of familyvanthegame.com, a unique desktop/mobile game experience, which generated streams and revenue with each play. Fans competed to be #1 and win prizes as well as clout.

Digital 'zines, which the band created

were launched around key moments in the campaign. They contained breadcrumbs and clues to future cleopatrick music, rewarding curious fans with hidden links that led to behind-the-scenes content, clips of upcoming songs, personal messages from the band and more.

The radio campaign was driven by active rock radio airplay and went top 5 on the Active Rock Mediabase chart with 'hometown' and top 25 with 'FAMILY VAN'.

Results & key learnings

- Multiple, global New Music Friday placements, including US and Canada
- Spotify Top UK Album Debut (#10)
- Spotify adds to The Rock List, New Noise, and more
- Apple: New Music Daily, and more
- Amazon: Fresh Rock and more
- YouTube Music: RELEASED, The Razor's Edge, Your New Alternative
- Tidal: Rising Indie / Rock and more
- Front covers across All New Rock (Spotify), Hot New Rock (Deezer), The Razor's Edge (YouTube), Breakthrough Rock & Fresh Rock (Amazon)
- OOH Billboards across Canada and London (Euston and Leicester Square) (Amazon)
- Amazon Alexa integration: "Alexa – play the next big thing in rock"
- BBC R1 Future Artist Of The Month chosen by Jack Saunders

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24 **Location** US, Canada, UK, France, Germany

Isak Danielson

The Orchard Artist Services

Team members

Isak Danielson – Artist

Pernille Olestad Jensen – Senior Digital Marketing Manager, Nordics

Tatijana Todorovic – Artist Marketing Coordinator, Nordics

Nikoo Sadr – Director, Artist & Label Services, Nordics

Emma Börjesson – Digital Marketing Intern, Nordics

Creative direction: Isak Danielson / Albin Lager

Design & coding – Peter Lum

Advertising – Pernille Olestad Jensen

Overview of campaign

Isak Danielson's third album campaign, *Tomorrow Never Came*, was focused on creating meaningful interactions between Isak and his global fanbase and it reflected the overall album theme of honesty around personal experiences.

When creating the album, Isak crafted a physical scrapbook, which included moodboards, collages of inspiration and video treatments for the songs. This handcrafted book became an important part of providing fans with an insight into the album and its vision.

Each song on the album had an accompanying video, which premiered on YouTube. Isak did a live redirect on the platform where he hung out with fans answering questions before the viewing of each music video and he participated in multiple live chats.

Upon album release an interactive book site was launched. Fans could unlock the digital scrapbook containing voiceovers from Isak alongside videos/ images, by typing the password that could be found via the songs' Spotify Canvas covers (for fans using other DSPs, a hidden entrance button could be found on the page).

When unlocking the scrapbook fans could sign up to win the physical book and have the chance of getting invited to an intimate digital hangout with Isak



Danielson (25 of his fans were invited).

Isak's track 'Always' (remix version) trended on TikTok globally and particularly in Indonesia during the campaign. We made sure to create a presence on the platform quickly, where Isak addressed his new listeners and re-created the dance videos. The videos were supported by a targeted campaign, which gave an incremental follower increase.

Additionally, Isak's streams have grown over the years on Anghami and with the help of The Orchard's international team we worked at addressing those fans and the platform specifically with a tailored campaign for the platform.

Results & key learnings

We set out to create a campaign that created meaningful interaction between Isak and his fans and we wanted to grow his international audience across platforms he had previously under-utilised, such as YouTube and TikTok.

campaign breakdown

Campaign budget £2,001-£5,000

Audience demographic

Age 19-24, 25-34

Location Indonesia, US, Philippines, Malaysia, Sweden

YouTube stats

- 80k growth (43.2% increase) in YouTube subscribers over six months
- Overall YouTube streams growth to over 5m weekly streams (2647% increase in weekly streams compared to Jan. 2021).

Indonesian fanbase grew to be his largest streaming territory overall over past year.

TikTok ads campaign gave an incremental follower increase on the platform (3264% growth) and 'Always' (the original track) reached the TikTok global charts (#1514).

A specific focus on Anghami and Middle Eastern fans

- He is currently in the top 5 streaming artists within The Orchard's roster – and the only international artist present on that list.
- Besides exponential playlist support, Isak got the cover of *New Pop* and more. Anghami also supported the pre-save campaign through their Instagram with specialised messages that Isak recorded as well as across the Anghami music charts.
- The album has over 8.3m streams since its release.

Social media results

- 43.2% increase in YouTube subscribers
- 80k new subscribers in six months
- TikTok increase 3,264% in follower growth
- 11.4% increase in Instagram followers
- 20.2% increase in Spotify followers

Traffic campaign

Impressions – 18,037,997

Clicks – 241,489 / CTR – 1.34%

TikTok performance engagement campaign

Impressions – 2,563,047

Follows – 44,053

Death Row Records: 30th Anniversary

MNRK Music Group

BEST
USE OF
NFTs

Team members

MNRK Music Group

Brandon Squar – SVP of Marketing and Sales

Bill Meis – VP of Digital Marketing

Paul Grosso – VP of Creative Services

Kyle Frey – Director of Digital Marketing

External agencies / companies

Fanaply, Bitski, SuperRare, Flux 88

Studios, TillaVision, Tension Division

Overview of campaign

Death Row Records celebrated its 30th anniversary in 2021 by launching a cohesive marketing campaign built on new creative technology, unique content offerings and partnerships. The Death Row catalogue includes: All Eyez On Me by 2Pac; The Chronic by Dr. Dre; Doggystyle and Doggfather by Snoop Dogg; Necessary Roughness by Lady of Rage; Dogg Food by Tha Dogg Pound; Above the Rim soundtrack; and more.

Technology/unique content offerings

New logo and design aesthetic for 30th anniversary:

- Designed by Tension Division
- Black and gold colours to celebrate 30 years

D2C store launch on official label website:

- Complete re-brand of website with new logo and design
- Vinyl, cassettes and CDs
- Exclusive merchandise drops

Death Row Experience Museum

- The virtual experience was created by Flux88 Studios in partnership with TillaVision (digital designer and renowned crypto artist)
- The exhibit is the story of the label's rise plus their legendary artists and albums, including 30 Easter eggs to celebrate 30 years of history and NFTs
- Throughout the year more areas have been added with new content and easter eggs including a building called All About You which has photos



and videos fans have uploaded to commemorate the anniversary of their favourite Death Row artists

Above the Rim Digital Soundtrack Deluxe Edition + Hoops game

- 21-track Above the Rim Digital Deluxe with three songs previously only available on the cassette version
- Inspired by the film, the label launched the digital Hoops game with a '90s retro look and built-in MP3 player featuring classic songs. Players can unlock a



campaign breakdown

Campaign budget Not given

Audience demographic

Age All ages, 14–60+

Location Global

limited-edition NFT

- SLAM co-branded limited-edition merchandise available

NFTs

- Strategy to offer unique NFTs for fans with multiple platforms
- Fanaply – new NFT each week, all have sold out
- Super Rare – one-of-one Death Row 2091 NFT
- Bitski – open edition offerings
- crypto.com – featured drop

Partnerships

- Tower Records co-branded T-shirt with proceeds going to Musicare
- SLAM co-branded limited-edition merch
- Fatburger XXXL campaign with limited-edition merch Grammy Museum charity component
- Blackwing pencil set and notebook
- Jeff Hamilton 30th anniversary limited-edition jacket
- Beatsource/Jetpack DJ backpack

A year-long campaign was created, avoiding collapsing into pure nostalgia by moving into areas like NFTs. Existing fans were catered for with reissues and a virtual museum and potential new fans were drawn in using streaming, social media and basketball. We leveraged partnerships with a variety of companies (from burger chains to pencil manufacturers) while the label navigated the controversies of its past and focused on creating a new relevance for the future.

Results & key learnings

- As of September, year-on-year Death Row catalogue streams grew 54% vs. market growth of 26% for catalogue hip-hop
- Instagram growth from 200k to 314k followers
- YouTube subscribers will cross 100k by end of year
- 40k new Facebook followers
- 30+ sold out NFTs on Fanaply

Def Leppard

Primary Wave

BEST
USE OF
ARCHIVE

Team members

Mike Kobyashi – Artist

Manager, CSM Management

Nina Schollnick, Emilie Fabiani

– CSM Management

Rob Dippold – Partner &

President, Digital Strategy &

Marketing, Primary Wave Music

Hadar Baron – Digital Specialist &

Audience Development, Primary Wave

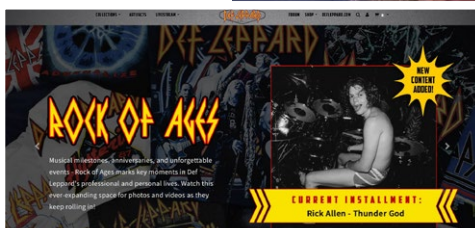
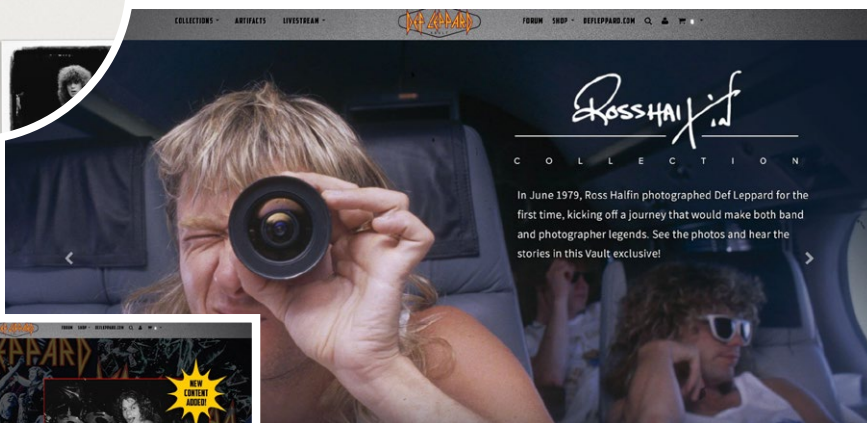
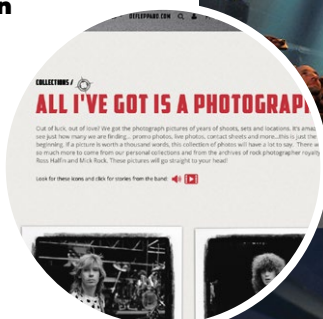
Brad Mindich, Jason Kendall, Tom Mullen

Overview of campaign

At the onset of the global pandemic, the musicians found themselves at home, much like everyone else. For Def Leppard, this pause allowed for a moment of individual and collective reflection. Soon, the band members began rummaging through their closets, basements, attics, garages, rehearsal space, storage units and spare rooms. In the process, they uncovered countless artefacts collected over the course of 44 years since their formation in 1977. These items tell the story of the band from their perspective, so they decided to put them on display in a groundbreaking manner.

After amplifying anticipation for its grand opening via their social channels, legendary British rock 'n' roll icons and Rock & Roll Hall of Fame inductees Def Leppard unlocked The Def Leppard Vault in January – the first-of-its-kind digital archival museum to host the band's greatest artefacts, memories and stories.

The band uploaded this innovative living and breathing digital museum with a treasure trove of history, including exclusive never-before-seen photos, products, video, audio commentary, interviews and more. They will continue



to personally curate and regularly update this

online destination as a hub for their past, present and future. It will grow with their career as they consistently add new artefacts and content throughout the next weeks, months and years.

Bringing The Def Leppard Vault to life, the rockers personally share their stories with some of their most treasured items

in exclusive audio and video vignettes as well as global livestream commentary and fan Q&A events.

On the Leppard Vault, fans can explore artefacts and commentary from the band members, chat with the fan community on the forum and even shop for limited and exclusive artefact merchandise. To further expand the Vault's offerings and awareness, we've launched two livestream virtual events with band members for the High 'n' Dry 40th anniversary retrospective and the All I've Got Is a Photograph collection with legendary photographer Ross Halfin.

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 35-44, 45-59

Location Global

Results & key learnings

- Site visitors (users): 500,935
- Signed-up users: 50k+
- Social engagement totalling 800k+

Doja Cat

Ministry of Sound Recordings / Sony Music

Team members

Dipesh Parmar – President
Amy Wheatley – MD
Negla Abdela – GM
Serioja Kohli – Marketing Manager
Jorge Garcia – Head of Digital
Louise Higgins – Digital Marketing Manager
Jaime Sheerin – Digital Marketing Intern
Melissa Thomas – EVP, US International Marketing
Lily Donnellon – Associate Director, US International Marketing
Julio Salinas – Associate Director, US International Digital Marketing
Samantha Valenza – Coordinator, US International Marketing
Wassim 'Sal' Slaiby, Gordon Dillard, Rachely Rowley – SALXCO, Doja Cat management

Overview of campaign

Doja Cat is now a global superstar and the x3 Grammy-nominated artist proved this with Planet Her. Our initial plan was to cement the single 'Kiss Me More' (ft. SZA) at radio. We launched with additions at Radio 1, Capital, KISS and Hits and secured interviews across all these networks too.

As part of the global digital plan, we engaged the UK market with an interactive website (InterstellHER Air), a Spotify connect site that allows users to explore Planet Her. This saw 'Kiss Me More' reach #3 on the Official Charts and spend x11 weeks in the top 10.

Having international artists in market is the ideal; however, during a global pandemic our marketing was focused on remote promo and on-the-ground activations.

Leading up to album release, we held Zoom playbacks hosted by Doja Cat for key UK tastemakers. The campaign began with widespread outdoor and album projections at iconic London locations.



campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 14-18, 19-24, 25-34, 35-44

Location UK, global

At DSPs we secured an Apple Music Hot New Album and homepage support on Spotify where she became the most-streamed female artist in a single day! At Radio we launched 'You Right' (ft. The Weeknd) with a Hottest Record and a co-host feature at Radio 1. She has had a single on the Radio 1 playlist for x7 months this year.

At press the album received stellar reviews from the NME, The Guardian, Clash and more. In partnership with Amazon Music and Metropolis Studios, we launched a competition for UK fans and influencers to win a chance to listen to the album in 3D Audio in an experiential space. Amazon also ran

UK OOH and in-app coverage for the album.

In any Doja Cat campaign, it is essential to mention TikTok and her incredible reach on the platform. After having x5 tracks in the 10 most-used sounds in the UK, we launched #dojacat in partnership with TikTok which has over 7bn views. This gave us our next single, 'Woman', which has been a top 20 single for x10 weeks. The album peaked at #3 on the OCC and has spent x15 weeks in the top 10, making it one of the longest-running tracks in the chart this year.

Results & key learnings

Planet Her

- Over 2.2bn worldwide album streams
- All tracks entered the top 200 on Spotify
- Peaked at #3 on the OCC and has spent x15 weeks in the top 10
- One of the longest-running albums on the UK chart this year
- x2 top 10 singles, x4 top 20 singles, x6 top 50 singles on the OCC
- Certified Gold in the UK
- Over 7bn views on TikTok
- x4 Radio 1 A-List singles
- x7 consecutive months with a single on the Radio 1 playlist
- x2 Capital A-List singles

'Kiss Me More' (ft. SZA)

- #3 on the OCC
- #2 on Spotify and Apple Music

- Certified platinum with 780K+ sales
- Top 10 airplay
- #1 TV airplay

'You Right' (ft. The Weeknd)

- #9 on the OCC

'Need to Know'

- #11 on the OCC
- Certified Silver

'Woman'

- #13 on the OCC
- Certified Silver



BEST
USE OF DAVID
BECKHAM

Don Broco

WMA (Raw Power Management/
SharpTone Records)

Team members

Rob Damiani, Matt Donnelly, Si Delaney, Tom Doyle – Don Broco
Dan Jenkins – Artist Manager, Raw Power Management

Don Jenkins – Commercial Director, Raw Power Mgmt

Phil Birch – Head Of Digital, Raw Power Mgmt

Catherine Dowie – Senior Digital Channel Manager, WMA

Nick Azinas – EU Product Manager, SharpTone Records

Shawn Keith – Founder, SharpTone Records

Tom Rowland – Creative Director

Overview of campaign

Going into the campaign for the band's fourth album, the goal was to grab people in a big way and do something on socials that no one else was doing and that the fans would love.

In the music video for the first single, 'Manchester Super Reds No.1 Fan', the band attempt to clone a lookalike David Beckham which results in too many Beckhams and a new foe for the band. In order to tease this in an inventive way, the band staged a fake hack on their Instagram in which their account was taken over by this Beckham clone, who turned the page into a David Beckham fan account and later revealed himself as being "responsible". The penny then dropped for fans, who were then surprised with the news of the premiere of the new track.

Following the success of the "hack", the football theme was continued across socials. The band were turned into retro football stickers, which were also used as their personal profile pictures and merch items in album bundles. Beckham's warm up playlist was posted on socials to drive streams on Spotify. The Don Broco No.1 Fan Group was also set up on Facebook as a space for the band's most engaged fans. Even posting for DSPs was done in a fun way, with multiple Beckhams edited into the locations of the band's billboards.



The next release was the band's single 'Gumshield', about the anxiety that comes with posting online and the fear of resulting arguments. This led to an idea from the band where Rob was to appear to be entering the world of boxing, following a staged online dispute with UK British Heavyweight champion, Dave "White Rhino" Allen. Rob's training was posted throughout the weeks in lead up, with a live premiere of the fight turning out to actually be a surprise music video for the track.

Beckham continued to feature throughout the music videos in the album

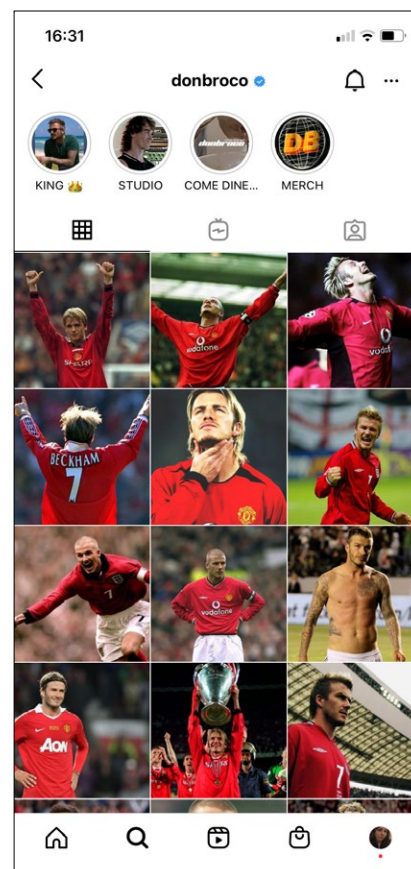
campaign breakdown

Campaign budget £2,001-£5,000

Audience demographic

Age 14-18, 19-24, 25-34

Location UK, US & Canada, Europe



campaign, with album out now and ads content also featuring this Beckham lookalike trying to stop you listening to his archenemies, Don Broco. This was done with fun clips filmed together on music video sets and even Tube posters with Beckham simply telling you not to check out the album, which naturally led to even more interest and fans sharing photos online.

Results & key learnings

The amount of fan feedback across the campaign was huge and helped amplify both the music and the message of the leading track 'Manchester Super Reds No.1 Fan', which is tied into the negative side of social media. Fans are often seen online complimenting the band's marketing and the effort that went into the online stunts.

As well as being widely shared by fans on socials, other artists and press mentioned the fake hack online, including Manchester Evening News.

Don Diablo FUGA

Team members

FUGA

Matthew Gawrych – Head of Marketing Strategy / Head of Marketing Services, Americas

Melissa Fernie – Audience Engagement Manager, EU/UK

Karma Bertelsen – Audience Insights Manager

Connie Chow – Marketing Strategy Manager, Dance/Electronic

Massimo Reali – Marketing Strategy & Digital Accounts Manager, Southern & Eastern Europe

Arash Banaei – Marketing Strategy Manager, Benelux

Nina de Bruijn – Marketing Strategy & Digital Accounts Manager, Benelux

Alison Lamb – Marketing Strategy & Digital Accounts Manager, UK

Sam Cope – Senior Digital Digital Accounts Manager, North America

Imelda Hehir – Marketing Strategy & Digital Accounts Manager, MEA/IND/ANZ

Semin Seo – Marketing Strategy & Digital Accounts Manager, Asia

Ivann Robert – Label & DSP Relations Manager, France

Curt Keplin – Business Development & Marketing Manager, GSA

Giorgio Quandrani – Digital Accounts Manager, Southern & Eastern Europe

Cecilia Sanches – Marketing Strategy & Digital Accounts Consultant, Brazil

Marcus Kaasinen – Marketing Strategy & Digital Accounts Manager, N.America

Hexagon

Adam Alpert – Don Diablo Management

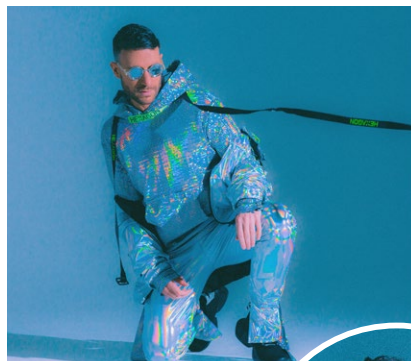
Enes Kolenovic – Don Diablo Management

Stephan Oorbeek – Hexagon Vice President

Delano van Gerrevink – Product Coordinator

Ricardo Kloosterman – Hexagon Senior Label Manager

Petar Lazarevic – Hexagon Label Manager



External agencies / companies

Matt Waterhouse – UK

radio plugger

Dirk Weiss – DE radio

plugger (DJ Propaganda)

Leo van der Weijden &

Gerd Karstens – Benelux

radio plugging

D Music Marketing – Mexico OOH

Wheatposter campaign



Overview of campaign

After months of speculation, Dutch visionary Don Diablo delivered his highly anticipated album, FOREVER, through his own Hexagon imprint. FOREVER is a carefully curated 21-track selection that sees Don deftly move between genres and soundscapes.

The goal was to position Don as an all-around artist and not just a producer/DJ.

Following six pre-release singles and an extensive digital marketing campaign, including the usual music videos, NFT drops, virtual livestreams alongside traditional promo, the week into release was vital.

We needed to keep up the momentum that had built from several months of anticipation and engage Don Diablo's existing fanbase to make the release feel like a big deal and grow the kind of social media word-of-mouth that would usually be generated via tour activity.

We needed a fresh new narrative to increase excitement and also to bring people together to share their anticipation.

We launched an international splash page as the central location where

campaign breakdown

Campaign budget £100,000-£110,000

Audience demographic

Age 19-24, 25-34

Location Global

fans were encouraged to engage with each other as well as directly with Don. Anyone who pre-saved or pre-added the album from the splash page was eligible to be selected for a private Zoom listening party with Don Diablo himself.

We wanted to create a communal moment to bring fans together in a fun way – incorporating '90s Windows aesthetics with an old school chat function, hidden Easter eggs throughout the website while strategically releasing new content drops every day before the release.

During the campaign Don also worked with the United Nations and Just Dig It to kick off the UN's Decade of Ecosystem Restoration (2021-2030) and celebrate World Environment Day. A portion of his Spotify royalties were donated to the charity.

A large-scale audience engagement campaign was set in motion with an extensive deep dive into audiences allowing an innovative peer-to-peer word-of-mouth campaign.

Results & key learnings

- Spotify followers have increased by 3.34% since the beginning of the campaign
- Daily Spotify streams have increased by 15.13% since the beginning of the campaign
- TikTok following has grown by 17.42% since the beginning of this campaign
- Listening trends and when to sequence content to avoid drops and keep consistently high numbers.
- Fan consumption behaviours are very dependent on the segment they fall into.
- After audience deep dives we were able to pick out particular fan segments and market specifically to them.
- Playlist growth is much easier to navigate on Apple/Amazon than Spotify

Dua Lipa

Warner Records

Team members

Warner Records

Lottie Llewellyn –

Head of Marketing

Sebastian Simone –

Director of Audience

Chinwe Mlemchukwu –

Senior Audience Manager

Florence James –

Audience Assistant

Harriet Grattan –

Marketing Assistant

TaP Music

Overview of campaign

With Future Nostalgia, we set out to deliver a conceptual and immersive campaign that would push the boundaries of pop music. We intended to firmly establish Dua Lipa as an undeniable global force and all marketing activity deliberately re-enforced this message.

The album campaign was curated and executed as a fully holistic experience, led by directional creative and world-class music videos, by creating exciting events out of all promotional opportunities, a dynamic content strategy that included dance and live performances to shed light on different influences of the album, the release of a remix album that told the story of the dance influences that were at the heart of the project and a record-breaking live experience stream.

It was important that all the content created around this album was unique in order to keep creating viral moments when the world was locked down. Our objective with Future Nostalgia was to cement Dua's position as a leader – the first and the best.

We wanted to grow Dua's audience in key territories such as South America, India and China. We did



this by tailor-making content that would reach a broader global audience, including releasing all of Dua's music videos at 1pm GMT to make sure her global fans could watch together. Alongside building a rich content strategy for Instagram and YouTube – where Dua already has a dedicated, reactive fanbase – we understood the importance of Dua having a presence on TikTok and how that would translate into building vital new audiences.

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24, 25-34

Location Global

Key campaign highlights:

- A disruptive teaser campaign to announce the return of Dua, including revealing her new look and the name of the album via Dua's new tattoo.
- An outstanding performance for the EMAs which went viral instantly and rippled through online social conversation.
- Comprehensive digital strategy to amplify her return, including heavyweight partnerships with Snapchat around a bespoke DSN lens and viral TikTok challenge #Full180.
- Physical workout video and 'Don't Start Now' live performance roller-skating from LA.
- The Future Nostalgia experience on Spotify to elevate the album within a streaming platform with a visual experience.
- Dua #fantweets Twitter partnership to showcase Dua's relationship with her audience.
- First-of-a-kind 'Levitating'

TikTok campaign to include the global community in a way they have never been part of Dua's 'Levitating' music video.

Results & key learnings

- 12bn Future Nostalgia streams
- Most-streamed female artist album in 2020
- #1 UK album for four weeks
- Longest-running #1 album in 2020
- Four UK top 5 singles
- Record-breaking global livestream Studio 2054, viewed by over 5m people
- 80m new online fans added this campaign
- TikTok's biggest-ever UK collaboration for #Levitating; 2.2m creations and 5bn views
- #1 artist on TikTok's 2020 UK chart

Billie Eilish

Amazon Music / Darkroom / Interscope

BEST
ARTIST/DSP
PARTNERSHIP

Team members

Billie Eilish

**Andre Stapleton, Kirdis Postelle,
Andrew Sexton, Chris Graham** –
Amazon Music

Sabrina Brastad, Kevin Burkhart
– Amazon Alexa

Christina Choi, Sr – Merch by Amazon

Darryl Michelizzi, Priscilla Tseng, Meg

LaVallie – Packaging, Amazon

Alaina Bartels, Kristen Hall – Amazon
Studios

**Marc Schneider, Ernie Talbert, Emily
Schaffeld, Dani Sauriol** – Prime Video

Justin Lubliner – Darkroom

Brandon Goodman, Danny Rukasin –
Best Friends Music

Gary Kelly – Interscope Records

Michelle An, Chelsea Dodson –

Interscope Geffen A&M

Angela Vredenburg – Director

Overview of campaign

The campaign kicked off with The Prime Day Show which featured an exclusive Billie Eilish special. It premiered globally on Prime Video and streamed simultaneously on the Amazon Music app, on IMDb TV and on Twitch.

After the show, the audio from Billie's special was released exclusively on Amazon Music as an Amazon Original EP.

Her Prime Day Show appearance extended into merch, with Billie Eilish and Amazon Music releasing an exclusive collection of T-shirts, sweatshirts, posters, accessories and more that were available for fans to purchase from the Amazon Music app, and on Amazon.com timed to the release of the special.

Eilish also premiered Amazon Music's groundbreaking DJ Mode feature with The Billie Eilish Takeover, an immersive curated station that told the story behind the creation of her new album, her musical influences and her favourite music.

Further into the year, Amazon Music, Alexa and Billie Eilish collaborated to create a custom-designed Echo Studio



smart speaker – this was the first time Amazon had teamed up with an artist to release a limited-edition, artist-branded device, and was the perfect way for fans to hear Happier Than Ever mixed entirely in immersive Dolby Atmos. The device came with six months of Amazon Music Unlimited. The special-edition box included a note from Eilish and is the

most sustainable Echo packaging to date – also matching the album's aesthetic. And to close out the campaign, Amazon Music donated to Support + Feed, a charity run by Billie Eilish's mother, Maggie Baird, that counters climate change and environmental destruction by providing nutritious, planet-friendly plant-based food.

Results & key learnings

The campaign demonstrated how Amazon Music can bring together many businesses within Amazon to connect artists to many fans around the world in creative ways. Overall, we saw a number of key results for the campaign, including:

- In the eight weeks leading into the release of Happier Than Ever, Amazon Music saw Billie Eilish's listeners increase by over 60% and her streams increase over 29% compared to the same time period in 2020 in the US;
- Amazon Music and Prime Video's Billie Eilish hashtag challenge on TikTok received billions of views and the @amazonmusic account on TikTok gained over 62,000 new followers over the duration of the campaign;
- Billie Eilish's Prime Day Show special currently boasts an IMDb rating of 8.7 stars out of 10;
- Overall, the Prime Day Show earned over 1,300 pieces of press coverage globally, including coverage in top outlets like The Today Show, The Late Show with Stephen Colbert, Rolling Stone, Variety, Complex, Billboard, GQ Italia, Vogue España, CNN en Español and more.

campaign breakdown

Campaign budget Not given

Audience demographic

Age 14-18, 19-24, 25-34,
35-44, 45-59 **Location** Global



Emerson, Lake & Palmer BMG

Team members

Catalogue Recordings

Jordan Gold – Manager, Digital Channels

James Meadows,

Director – UK Marketing

Cristina Esteban, Manager –

International Marketing

Jon Wilson, Label Manager

Connor Henderson, Product Manager

Giovanna Paglino, Assistant –

Digital Marketing

External agencies / companies

Star Walk 2, Vito Technology

Overview of campaign

In celebration of the 50th anniversary of Emerson, Lake and Palmer, BMG crafted *Out Of This World: Live (1970-1997)*, a live box set comprising five of the band's most iconic concerts. The title and accompanying artwork capture the cosmic, other-worldly atmosphere of an ELP concert.

Our challenge was to raise awareness beyond ELP's owned socials in a way that felt creatively attuned to this aesthetic and aural focus. How, in a time more rooted to the immediately familiar than ever, could we bring the ethereal wonder of the ELP live experience to a worldwide audience? Our solution was to partner with leading Stargazing app *Star Walk 2* to create a unique in-app experience for both native users and ELP fans on day of release. The app is a self-described "interactive guide to the wonders of the night sky", fostering exploration of the celestial bodies above a user in real-time.

The ELP Mode was made available globally for a limited run of two weeks and was pushed to all free-tier app users via on-screen advertisement throughout the two-week runtime. When ELP Mode is active, users can observe a brand-new constellation in



the form of ELP's logo. If users explore closer, they'll uncover pop-ups containing information about ELP's anniversary and the *Out Of This World* product. The whole experience is soundtracked by music taken from the box set, neatly transposing the marriage of cosmic visuals and ELP's live music into a digital setting with no real barrier to entry.

In addition to creative synergy, partnering with *Star Walk 2* provided a significant extra route to market and awareness tool for both the box set and the band's full catalogue. Though the box set is unequivocally aimed at superfans, the opportunity to celebrate this landmark anniversary in a space native to a significant, leaned-in and curious audience was invaluable.

Results & key learnings

Star Walk 2 has a large user-base with more than 15m total downloads across both iOS and Android. Of course, lifetime downloads are neither a reliable indicator

of regular use nor a show of interest in music activations, so we were keen to observe how this partnership resonated with their audience.

We were delighted to hear that over a two-week run-time, more than 25,000 individual users toggled ELP Mode and explored the activation.

We saw this partnership as an awareness tool and so we were elated to discover that around

4% of ELP Mode users had opened a trackable link containing purchase and streaming options, with over half opting to click-through to a service.

Since the activation launched there has been a total uplift of 17% across ELP's full-catalogue streaming consumption.

campaign breakdown

Campaign budget £10,001-£15,000

Audience demographic

Age 35-44, 45-59, 60+

Location Global

Nathan Evans

Polydor Records / UMG

Team members

Oliver Hunter – Digital Creative Strategy

Silas Howison-Waughray – Marketing

Olivia Covell, Thom Wrafter – International Marketing

Paddy Mclean – Streaming

Prof. Jonathan Shalit OBE, Dakota Hoven, Alistair Goldsmith – Management

Danny Ingham – Creator Marketing

Louis Danckwerts – Creative

Sarah Boorman – Children's Marketing

External agencies / companies

Jack Luckett, Rachel Taylor, Tyrone Tagoe – Wildbrain



Overview of campaign

Back at the start of the year, (then) Scottish postman Nathan Evans' viral rendition of the 'Wellerman' on TikTok brought sea shanties into the mainstream. The video, which hundreds of thousands joined in duetting on, caught the wind of lockdown in its sails, bringing people together from around the world with the joy of traditional folk harmonies, made possible by the power of TikTok.

The challenge for the label was to turn a viral craze in to a global smash record. Our primary focus to do so was to create a world of content beyond the UGC that was carefully curated and placed to target and engage the specific core audiences for the track to drive global consumption.

Targeting youth audiences and gaming

We wanted to build the 'Wellerman' beyond just social media platforms to maximise the wave of virality and ensure maximum exposure of the track.

Much has been made of the scale and power of Fortnite to reach a youth audience. Epic Games rolled out a custom Shanty For A Squad emote into the game globally, when players used the emote the avatar plays a small drum and sings alone, yet when other nearby players use the emote they

add their voices to the chorus in classic shanty style. Fortnite also created its own version with Fortnite-focused lyrics that was posted across their own platforms delivering several million views. Nathan as an avid Fortnite player also engaged performing the custom emote with fans on Twitch.

We took the gaming content collaboration even further partnering with Microsoft Rarer to create a music video made from the popular seafaring video game epic Sea Of Thieves, famous for its sea shanties. The video published on Nathan Evans' channel has since gathered 10m views and was supported by Sea Of Thieves streamers and official channels.

Beyond the youth targeting, we also identified an opportunity with a kids audience targeting under-13s. We commissioned Gabby & Alex, the biggest YouTube Kids stars, to feature in a bespoke kids music video for 'Wellerman'. We then partnered with WildBrain, one of the largest MCN for kids content, to host and distribute our music video across their huge global network, delivering an amazing number of views to a core kids audience whilst retaining the integrity of

the artist's channels for 'official' content. A forward-thinking approach to digital content distribution, this was the first time WildBrain had ever hosted a music video.

We also embraced the viral spirit of early videos on the track such as the deepfake video of 4 Lads In Jeans outside an All Bar One singing the sea shanty. We worked with Deepworld to create further celebrity deepfakes throughout the campaign,

including Joe Rogan and Elon Musk talking sea shanties on their podcast and breaking out in to song midway through (gathering 2m views and 24k shares).

Finally, it wouldn't be a 2021 campaign without minting it into NFT forevermore. Nathan Evans worked with artist Jon Monaghan and Crypto.com to create The Wellerman Story 2021 NFT collection. This was the part of the first week of official drops on Crypto.com and embraced the zeitgeist of Nathan's story and rise to success.

Results & key learnings

- 'Wellerman' went to #1 in nine countries around the world, including the UK, Germany and the Netherlands, becoming the biggest global hit by a British artist in 2021 – and on a debut record. In Germany, Nathan spent 10 weeks at #1 (the only other international artists to do so were Tones & I, Ed Sheeran and The Weeknd).
- 'Wellerman' has since gained 2bn global streams.
- The 'Wellerman' kids video hosted on the WildBrain network amassed 3.5m views across the UK, German and Swedish channels.
- Amassed over 129m views across official video content on Nathan's channel YouTube subscribers grew from zero to 578k.
- 1.4m videos created on TikTok to 'Wellerman'.
- Nathan Evans' TikTok follower count grew to 1.4m.

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 0-13, 14-18, 19-24, 35-44

Location Global

Eyedress

Lex Records

Team members

Lex Records

Tom Brown – Director

Daniel Horitz – A&R & Project Manager

Zoe Davis – Project Manager

Danny Brangwyn – Marketing Manager

Vivienne Engels – Project Assistant

Clare Ferris – Junior Marketing Manager, Motive Unknown

Asher Breuer-Weil – Digital Marketing Assistant, Motive Unknown

Naveed Hassan, Chris Porras – Artist Managers, MDDN

External agencies / companies

Kevin Cordon – Orienteer

Jessica Weber – Co-Sign

Sven-Erik Stephan – Beats International

Audrey Ong – Secret Signals

Overview of campaign

Eyedress's third album, *Let's Skip To The Wedding*, was due for release in Q1 2020, but the pandemic led to it being pushed back to Q3, with all live activity put on hold. Without a live plot, we focused on growing his social media and streaming followers with singles, and building on the existing organic activity on TikTok. With Eyedress's authenticity paramount for his fanbase, we had to approach this with care.

In late 2020, Eyedress's single 'Jealous' began going viral on TikTok. We quickly began a rolling digital marketing campaign with Motive Unknown to support the growth and aid discovery of the track on DSPs. Over the next six-to-nine months, Eyedress's streaming boomed and we built up a large retargeting list of engaged fans across Facebook, Instagram and YouTube.

It also provided the opportunity to fine tune our digital marketing approach in advance of the next album campaign. Our aim was to make the *Mulholland Drive* release an unmissable event and elevate Eyedress from viral star to cultural phenomenon by delivering a series of hits that would ensure long-term success. Unlike many other TikTok viral hits, Eyedress's streaming hasn't



dropped off after the initial spike.

We instated the following campaign elements to support the releases:

- Created eight music videos, working with Eyedress' friends and creatives from his community in LA;
- Supported TikTok growth with free tier advertising on Spotify and YouTube;
- Highlighted tracks that were gaining traction and marketed them to fans of Eyedress and related artists;
- Hired promo teams in seven of Eyedress's key territories; supported by physical marketing in LA. We wanted to translate the success in the digital world and make it tangible.

With Eyedress picking up huge amounts of organic traction on TikTok, the goal for this album in terms of digital spend was to connect the dots between people hearing the song on TikTok and going on to stream on DSPs. We saw the fruits of this labour with a second viral TikTok track, 'Something About You', which has been used on 250,000 videos and has amassed over 18m streams on Spotify. The key to the strategy was to avoid short-term cheap vanity metrics and instead bring new audiences into Eyedress's online touchpoints to convert them into long-term fans.

We pushed heavily for awareness on YouTube Ads using copy and imagery that alluded to parts of the songs that

campaign breakdown

Campaign budget £50,001+

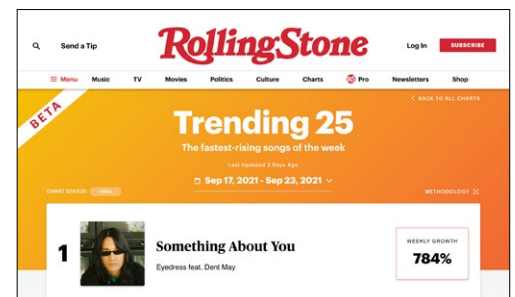
Audience demographic

Age 14-18, 19-24

Location US, UK, Canada, Germany, Australia, Asia, Latin America

were going viral. We targeted this to the trends using the songs on TikTok and then continued to resurface new videos to these audiences as the album campaign ran on. This was matched by continuous on-platform Spotify advertising that further capitalised on increased streams.

Results & key learnings



- Lead single 'Something About You' reached #1 on Rolling Stone's Trending 25, charting the "fastest-rising songs of the week". It peaked at #35 on Spotify's Global Viral 50 chart, as well as #20 on the US chart, #33 in the UK and #28 in Canada, in total reaching 54 Viral 50 charts worldwide.
- Additionally, the track charted at #114 on TikTok's Global Top 2000 chart, #22 on TikTok Trending US, #114 TikTok Global, #188 Shazam Top 200 Global, #20 Shazam Alternative Global, #92 Shazam Top 200 US, #8 Amazon Global New Releases: Rock, #20 Amazon Global New releases: Alternative Rock, #44 Apple Music Alternative US and #30 on the NACC Top 200.
- Eyedress has seen significant growth across DSPs since the start of the album campaign, with a 46% increase in daily streams, currently streaming over 1.52m per day across platforms. He has also seen a 92% Spotify follower growth, 41% Spotify monthly listener growth and 44% YouTube subscriber growth. His social media following has increased substantially, with 69% follower growth on Instagram and 294% follower growth on TikTok.

Frequency Spotify



Team members

Ryan Chappell – Global Music Marketing Lead

Francine Tamakloe – Associate Manager Music Marketing

Sydney Lopes – Head of Hip-Hop & R&B

Kimmy Summers – Manager, Hip-Hop & R&B

Mjeema Pickett – Head of R&B

Domo Wells – Editor Culture Curation

Dzifa Yador – Supervising Creative Producer

Asia Clarkson – Coordinator, Strategic Music Programs

Bre Byrd – Coordinator, Studios Marketing

Bianca Garwood – Black Culture Editor, Podcast Editorial

Deontay Morris – Podcast Editorial Lead, Community

Tamika Young – Global Head of Music & Cultural Impact, PR & Communications

Christopher Hill – Manager, US Social Media Marketing

Midori McSwain – Brand Lead

Jay Norman – Group Creative Director

Kenia Perez, Shannon Ross – Associate Creative Directors

Gabrielle Kreutter – Integrated Producer

Ang Gonzalez – Senior Brand Manager

External agencies / companies

Quantasy & Associates – creative & brand development agency

Game Seven Marketing – social agency

UM Worldwide – media agency

Crown & Conquer – creative agency

Overview of campaign

Launching Frequency

In the aftermath of 2020's BLM protests, Spotify went beyond a charitable donation. We launched Frequency; a space devoted to celebrating Black creators and communities. Our launch included a net new content hub, social, OOH, partnerships and more.

Most notably our launch film series, directed by Mike Carson, featured the next generation of Black talent including Baby Tate, Amorphous, and Higher Learning Podcast's Van Lathan and Rachel Lindsay.

Local & Global

Our Ripple Effect playlists highlight regional Black sounds, emerging artists, and their contributions to popular music culture. In July 2021, we produced the documentary film Sunday Dinner featuring DMV natives Pusha T, Ari Lennox, Big G, and Rico Nasty discussing their progression, struggles and shared experiences.

On a global scale, Frequency's social video series provides an intimate introduction to Black creators from across the diaspora, including Yendry, Little Simz and Smino.

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 19-24, 25-34

Location Primary: US

Secondary: Canada, UK

Making A Difference

To drive change in the real world, we created the Raising The Frequency Ambassador Program, partnering with industry execs on everything from charitable donations to songwriting camps.

The inaugural ambassadors are Archie Davis, RCA's SVP of Marketing/A&R, Eve Fairley-Chickwe, AWAL's A&R Director, Monique Blake, General Manager of Swizz Beatz Productions, and Tommy Brown, GRAMMY and ASCAP Award-winning producer.

Why It Matters

Frequency is more than a content brand. It's an initiative birthed and sustained by Spotify's Black employees for Black creators and communities. Our approach to Blackness is global and inclusive, working with Black talent in front of and behind the camera.

Whether you're a Latin artist, a rock fan or an LGBTQ+ content creator, Frequency provides space to celebrate the nuances of Black cultural expression and experiences. By rooting our work in these intentions, we've achieved remarkable engagement and positive sentiment from artists and community alike.

Results & key learnings

- 60k+ new followers within the Frequency Hub
- 700m+ PR Impressions
- 56+ Black creators featured across social, digital, on-platform and OOH executions
- 3m organic social impressions
- Paid media delivered 120m impressions
- Frequency hub launched and active in over 40 markets across Spotify, highlighting Black creators
- Increased awareness of Frequency
- Increased brand love and brand awareness with Black audiences

Daði Freyr

AWAL Recordings

BEST
USE
OF AR

Team members

Nathan Liddle-Hulme –

Head of Marketing, AWAL

Steff Hughes – Director,

International Marketing, AWAL

Lisa Young In – Senior Manager,

Audience Development, AWAL

Arni Kristmundsson – Artist

Management, KLAPP

External agencies / companies

Deviate Digital – Online media

advertising

Sinead Mills – Practise Music, UK Press

Ruth Emery – Yes Please, UK TV

promotion

John Brogan and Emma Segal –

JB Plugging, UK radio promotion

Overview of campaign

After the global success of his hit 'Think About Things' in 2020, our goal with his follow-up Eurovision 2021 entry '10 Years' was to transition Daði into a credible career artist, eventually moving him on to the next stage of his career.

The focus for the campaign was on multiple fan engagement touch points across a variety of platforms, peaking around the Eurovision final and the release of Daði's debut English-language EP, Welcome.

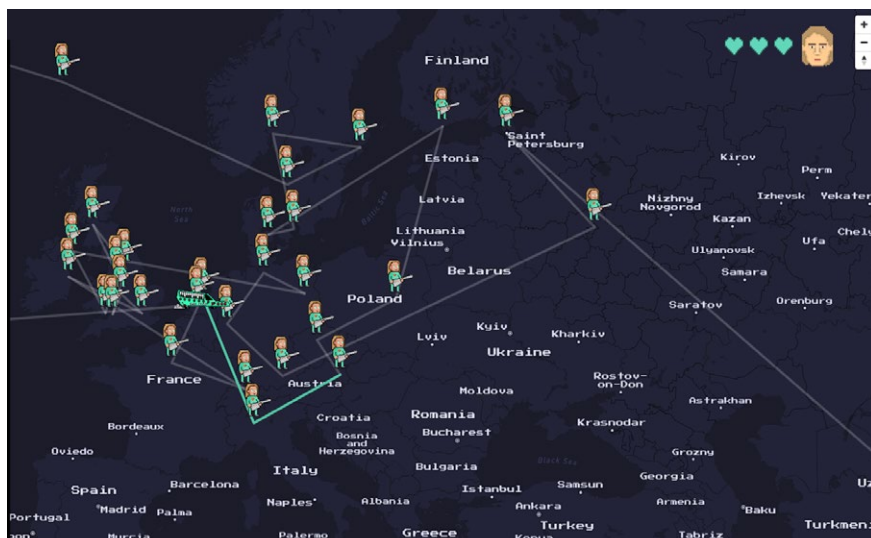
We teamed up with AR/VR company Landmrk for an exclusive virtual world tour called Road 2 Rotterdam that allowed us to drum up hype and thanked fans for their patience with the tour cancellations of the last year.

Sourcing developers from his ever-growing fan base, Daði created his own quirky platform mobile video game starring his band Gagnamagnid that he also soundtracked.

Daði came up with his own TikTok dance choreography around '10 Years' and released a hilarious dance routine instruction to success on YouTube.

This was followed by six local language lyric videos for '10 Years', collage-style videos featuring UGC content from fans, and more.

In collaboration with Auras Studios, we created an Instagram AR filter



where fans could turn themselves into the dancing Daði, monster or the robot from the '10 Years' music video; resulting in 250k impressions, over 74k opens and over 15k captures.

We ran a multi-territory TikTok influencer campaign with Creed Media to boost UGC content. The UK campaign resulted in a reach of 20m, 1.8m post views, 178k+ likes, 1.5k+ comments and 661 new UGC submissions. In general, the sound has now been used over 8.5k times.

With Daði's fanbase growing across Russia, we wanted to further Daði's local reach by creating a profile on Russia's biggest social network, VK. This was successfully launched with a custom song for fans and a livestream fan Q&A, with all content subtitled in Russian. The profile now has over 3k fans.

Daði may not have won Eurovision in the end, but the foundation has allowed him to gain a huge following that we can now use as a base to launch the next phase of his artist career.

Results & key learnings

- '10 Years' streams - now up to 28m streams and 5.5m video views (+970% growth the week following Eurovision).
- Shazam Top 200 x 51 territories + Global #79
- Spotify Top 200 x 27 territories + Global #87
- Spotify Viral 50 x 34 territories + global #17
- YouTube Top 100 x 22 territories - Apple Music Top 200 x 41 territories
- iTunes Top 200 x 32 territories
- Deezer Top 100 x 22 territories
- TikTok - Global: #1636, top #50 in many territories
- Single Charts - #1 Iceland, #8 Finland, and top 50 placements across Europe.
- Radio - 112m international radio impacts
- TikTok - 18m UGC views

Social media between 17th and 24th May (aka Eurovision Week): Twitter followers doubled and TikTok and Instagram followers grew by over 50%! YouTube subscribers increased 17.5% and Spotify monthly listeners grew to 1.9m (+30%).

Unique engaged audience stats for the same week also increased: Twitter: 155,972 (+1,211%); Facebook: 33,076 (+476%); Instagram: 190,160 (+316%)

European and US tour sold out over 12 months in advance, selling 50,000 tickets

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 19-24, 25-34

Location UK, US, Germany, Netherlands, Sweden, Italy, Russia

Girli

Believe Digital

Team members

Believe Digital

Róisín Warner – Marketing Manager

Jack Lawrenson – EMP Manager

Megan Freimann, Mitch Wade Cole,

Joe Austin – Digital Marketing Managers

Arthur Fuchs – Video Channel Manager

Dominic Squire – International Marketing

External agencies / companies

Michelle Duffey – Print & Online,
Halestorm PR

Mike Hale & Chris Bellam – Radio,
Underplay PR

Rob McGee – Live, FMLY Agency

Overview of campaign

GIRLI welcomed 2021 with two new EPs representing different music and creative career eras. Ex Talk embraced the breakdown of personal and professional relationships, then rebuilding and taking our favourite pink-punk-anti-pop icon into the Damsel In Distress era. The latest EP is a starkly honest and sometimes satirical exposé of the familiar reliance we have for validation from others, only to find the strength within yourself giving you the power to move on and up.

Since GIRLI signed to AllPoints/ Believe in 2020, we've worked with her to elevate the online presence and the trust and honesty she's built with her fans, to enable GIRLI to realise her creative potential with innovative live (stream) performances, exciting left-field marketing initiatives and exclusive experiences.

Kicking off with a series of hacker-style anti-activations, a binary code treasure hunt fed into the creative for Ex Talk with GIRLI active in the creative, steering the new course for her career while retaining a real and organic digital relationship with fans. Alongside unique competitions and digital activations, the campaign climaxed with a Valentine's Day weekend speed date competition with GIRLI.

We're working with GIRLI as she evolves beyond the brand of a digital creator and musical misfit. From 'HERstory' social content curation



where GIRLI gives a speedy rundown of notable women, to launching the GIRLI IRL video podcast, mirroring the core themes of each EP with interactive livestream specials and guests from Pussy Riot's Nadya Tolokonnikova to Black Honey's Izzy Bee Phillips.

Damsel In Distress had us working with Haris Nukem and alt directors to establish unique identities for each release. The campaign was launched via the first digital FanArt Exhibition curated by GIRLI, with winning entries giving the artists an exclusive M&G on opening night and offering all fans access to GIRLI exclusive merch, competitions and hidden access to GIRLI's club with a secret livestream performance.

This was hotly followed by the release of the anthemic 'More Than A Friend' during Pride month, garnering huge support across all SMPs and DSPs with GIRLI curated playlists, messaging and partnerships with Tinder and TikTok.

The Damsel in Distress era is here and the movement is growing stronger by the moment with high-level media and radio support, karaoke parties and podcast roundtables to see us out of 2021.

Results & key learnings

By remaining authentic, GIRLI's social reach has grown by +90%, with +59% Instagram followers after hitting the 100k

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24

Location UK

marker earlier this year. Fan engagement is increasing, with thousands entering high-prize competitions and attracting an active listenership CTR with new music.

As GIRLI's TikTok pops off with varied content, engaging with relative trends and fan activations, followers increased +180% with +1.5m likes and +1.5k new track video creations. Support from the platform during International Women's Day and Pride month GIRLI-curated playlist with an exclusive track preview, boosted profile and new music exposure.

GIRLI also received the YouTube Creator Award for 100k subscribers, a growth of a third in one year, with +50% views and scored her debut billboard courtesy of YouTube Released. On Spotify, GIRLI followers also hit the 100k milestone with +66% followers and +225% monthly listeners. The DSP continues to support GIRLI with every track added to New Music Friday UK and niche left-field editorial playlists, continuing to boost streams, notably for queer anthem 'More Than A Friend', breaking her own record for daily streams and listeners multiple times throughout 2021. Blood Records are releasing GIRLI's only physical release since 2019 with a limited-edition two-LP splatter vinyl with lyric 'zine and temporary tattoos out early 2022.



Griff

Warner Records

Team members

Warner Records

Jo Heron – Senior Audience Manager
Lottie Llewellyn – Head of Marketing
Sebastian Simone – Director of Audience
Florence James – Audience Assistant
Harriet Grattan – Marketing Assistant

Deleon Blake & Grumpy Management

Overview of campaign

2021 has been dominated by Griff. She reached the top 5 of the BBC Sound Poll and her momentum continued when won the BRITs Rising Star award.

The BRITs was a career-defining moment for Griff, vital for the single 'Black Hole' and her debut mixtape, One Foot In The Front Of The Other. The team capitalised on the huge media attention and translated that into a fanbase. Our strategy was to plan an unmissable takeover of Griff across social media throughout the year, with particular focus on TikTok and YouTube.



Our #AgainstTheClock series was a hero tentpole moment which engaged audiences across each of these platforms. On YouTube, the focus was on collaborations with artists including Alfie Templeman, Bastille, Maisie Peters, SG Lewis and Nina Nesbitt. Their challenge was to recreate and then perform a popular song within an hour. It successfully introduced Griff to a much broader audience, especially when Taylor Swift praised Griff and Maisie Peter's



campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24, 25-34

Location Global

cover of 'Exile'. Griff later met Taylor at the BRITs, the photo of them together becoming Griff's most engaged with post ever on Instagram.

We complemented our content by collaborating with TikTok to create an #AgainstTheClock feature on their Discover page that received its own challenge hub. This expanded the challenge to fans who submitted everything from cleaning, ASMR to make-up tutorials, all featuring 'Black Hole' as a soundbed.

For our 'One Night' rollout, Griff built anticipation with a longer pre-release TikTok campaign, generating momentum with 14 videos ahead of launch. These pieces of content tapped into the message and meaning behind the track, resulting in tens of thousands of pre-saves and 11m views. On YouTube, we engaged with Community and Shorts to ensure we were always engaging with subscribers. This strategy resulted in Griff's first ever week one charting single.

We had a total of 44 videos to support 'Black Hole' and the mixtape on YouTube to support the algorithm, including official videos, behind-the-scenes footage, live performances and more. Griff's direction on design and creative holistically across the campaign were cornerstones in creating content for an authentic fan connection. We also translated video content to supplement her South Korean audience.

Results & key learnings

- BRIT Awards' Rising Star
- Top 5 of the BBC Sound Poll
- Top 5 debut mixtape
- Top 20 single and spent 10 weeks in the Top 40
- 650,000 new online fans
- 145m 'Black Hole' views on TikTok
- YouTube's Artist On The Rise
- Sold-out headline tour, including Shepherd's Bush Empire

Jack Harlow

Atlantic Records

BEST USE OF
LOCALISED
CONTENT

Team members

James Booth – Marketing Manager, Global Marketing

Florentine Renault –

Senior Marketing Manager, Global Marketing

Kevin Hofman – VP, Content

Production & Development, WEA

Aaron Neigher – VP, Marketing, WEA

Jeremy Hecht – HipHopDXnsen

Overview of campaign

WMG global priority artist Jack Harlow generated a lot of noise in 2021, having the hottest year of his career with a gold-certified debut album and grabbing his first #1 single with 'Industry Baby' along with Lil Nas X.

Jack was ready to release a new single in August. We needed something to connect the dots and share the "rise of Jack Harlow" to both newly acquired fans and potential new fans inside our target audiences. Who better to tell the story than WMG's owned and operated brand, HipHopDX?

WMG's Global Marketing partnered with WEA US/HipHopDX to create bespoke content for Jack, designed for TikTok but in a long-form format; a storytelling piece that remained authentic to the platform in a quick-fire way. The content took fans back in time, showcasing Jack's early years in high-school and how his flow changed over the years to become the artist he is today and highlighting the impact he made in the past year.

As HipHopDX were rolling out globally with local channels, we took the time to localise this story-telling content for every market with local voiceovers, subtitles and post copy for the TikTok post that felt authentic to the genre – but, importantly, the genre within local culture.

Authenticity was crucial throughout this campaign; across TikTok, the rap/hip-hop community and the content itself to be advertising friendly. The content was localised and rolled out across 13 countries covering Asia, Latin



campaign breakdown

Campaign budget £10,001-£15,000

Audience demographic

Age 14-18, 19-24, 25-34

Location Global



America, Europe and North America.

Results & key learnings

Once the content was live, advertising began.

We amassed 12.7m impressions and 11.8m video views, with 1.9m watching for longer than 10 seconds – crushing our average watch time benchmark by +177%, which is often a task on TikTok with the short attention time from each user.

During this advertising window, we also saw a major 55% uplift in UGC creations in Asia for the used TikTok sound.

We also drove 41,000 users who clicked to listen to Jack's latest single.

We strongly believe that localising the content helped with these great results, making Jack Harlow feel more local, authentic and relatable.

Aside from profiling and awareness for Jack Harlow, we significantly expanded our local HHDX channels around the world, pulling in a combined 164,000 followers across the 13 channels.

Haunted House 300 Entertainment



Team members

Lallie Jones
Paul Averhart
Tamara Soueidan
Rayna Bass
Declan McCabe
Kevin Leong
Ose Djan
Mikaela Wardrick

Overview of campaign

A secret faction below the streets of New York, partied so hard that they unleashed Hell on Earth... and as it turns out, Hell LOVES hip-hop. Now these underground passageways are haunted by demonic revellers, with each twist and turn inspired by some of the industry's hottest artists.

Those lost down here may encounter the fire and brimstone of THEE Hot Girl or come face-to-face with demons taking the form of Gunna's Three Headed Snake.

This labyrinth is packed with twisting, pitch black hallways, special effects and scares, all based on songs from



campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 14-18, 19-24, 35-44

Location US – New York

some of 300 Entertainment's biggest hits. It all ends as guests stumble to the surface, through a large derelict 300 Entertainment billboard, onto a red carpet only to find themselves terrorised by a chainsaw wielding maniac... just in time for undead paparazzi to capture their terror.

Artists who were included within the theme of the haunted house (we played their music that most aligned with Halloween themes or titles, had posters advertising artists recent singles or projects). These include Megan Thee Stallion, Young Thug, Fetty Wap, Gunna, Tee Grizzley, \$NOT, Trapboy Freddy, Lil Keed, OMB Peezy and Jeris Johnson.

The most compelling concept is the most important to us. "Must have" elements are three things:

- Make sure the whole experience is connected
- We need folks to leave SCARED
- Big and visible 300 branding and signage. (i.e. do you have to walk into the 0 in 300 as the entryway?)

We want a photo moment or Instagramable takeaway during one of the photos where someone jumps out to scare you. Think of a rollercoaster where they take that photo of you when the drop is happening.

Results & key learnings

Instagram pick up

Artists/influencers: Karlae, Kaash Paige, Lil Keed, Jeris Johnson, Spider Cuz

Blogs/press:

HotNewHipHop, @Rap, Rolling Loud Official (the co-founder of RL also posted), OGM, Billboard

At least 2,356 attendees.

Over 150k social impressions on 300's Instagram account on the weekend of the Haunted House.

Over 80k story views across all Haunted House content on 300 Instagram account

Homeshake

Omnian Music Group



Team members

Matt Brinkworth – Head of Digital, Omnian Music Group

Rachel Nigro – Project Manager, Omnian Music Group

Sadie Holliday – Manager of Homeshake

Naomi Scott – conception, design and project management

Jon Uleis – back end development

Overview of campaign

Homeshake is an artist who shies away from the more standard promotional techniques, so when it came to promoting his new album, *Under The Weather*, we knew we had to create

something unique and engaging in lieu of leaning on the basics.

We collaborated with Naomi Scott to create a weather forecast app with a built-in song recommendation engine. The app uses OpenWeather's API, or allows users to input their location

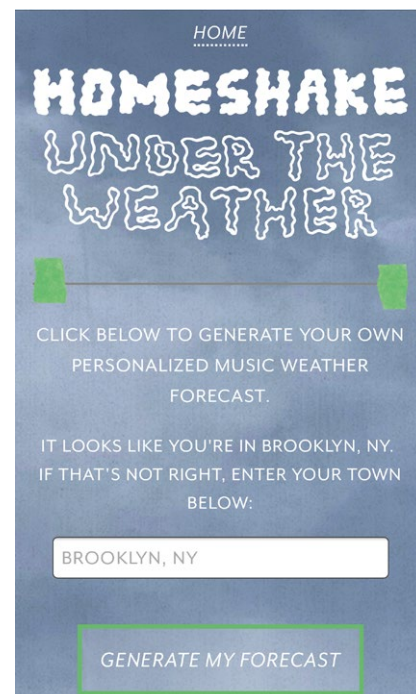
📌 campaign breakdown

Campaign budget £2,001–£5,000

Audience demographic

Age 14-18, 19-24, 25-34, 35-44

Location Global



manually, to find the local weather then recommend a song from the new album to match the weather they were experiencing based on mood certification.

They could then share their forecast with a dynamically created image on Twitter or Facebook as well as click through to DSP-agnostic smartlinks for the song.

The themes of the record explore mental state, mood and even the weather's influence (the opening song lyrics include the line "feel better when it's cold out") and the app brings it all together in more depth than just a riff on the album title.

Thousands of forecasts from all over the globe have been generated and shared via the app with new users every day.

Charlie Houston

Arts & Crafts

Team members

Arts & Crafts

Cameron Reed – director of marketing & label

Laurie Lee Boutet – A&R manager

Peter Carruthers – marketing and digital manager

Elyse Alavie – marketing coordinator

Benji Sheinman, Andrew Idarraga – Dionysian Artist Management

External agencies / companies

Motive Unknown: Sadie Thompson, Matt Cheetham

Girlie Action Media: Sarah Arvin

Killbeat Media: Ken Beatie, Jared Falk

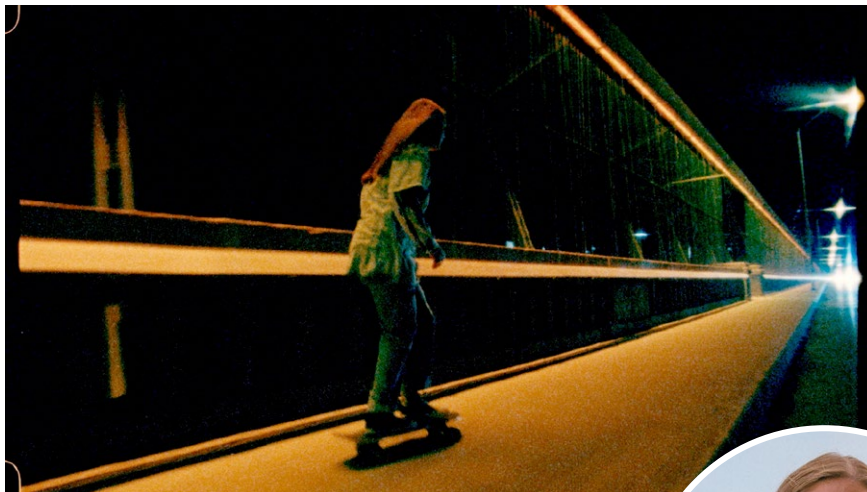
Overview of campaign

When Arts & Crafts signed Charlie Houston, she had never released a single piece of music and was not very active on social media (she didn't even have profiles on certain socials). This provided Arts & Crafts the opportunity to start from scratch and build from virtually nothing.

Ahead of Charlie Houston's debut EP, *I Hate Spring* (released 30th April 2021), Arts & Crafts did significant groundwork to establish her platform and image.

Weeks prior to her first single, 'Calls', in January 2021, Arts & Crafts developed a social media strategy for Charlie, placing a strong focus on TikTok. Within one week the single amassed significant coverage, perhaps representing the most immediate and impactful debut in which Arts & Crafts has ever participated. The campaign launched with a Zane Lowe Apple 1 premiere and a SPIN Magazine feature and Instagram live interview.

The *I Hate Spring* EP also saw a top 10 charting on CBC radio and a new artist feature on CBC Music, as well as international coverage from Spin magazine, Under The Radar, NPR Music, and more. Arts & Crafts, along with management set up a website with custom drop-merch using Printful. Merch items included a unisex hoodie and bucket hat.



On TikTok, her native videos have amassed millions of views and her officially-delivered music to the platform has received a million views across 10 posts from influencers.

Post-release, Arts & Crafts launched a campaign with Shoplifter, placing 'Calls' and 'Things' in major global retailers, airports, radio stations. The campaign resulted in a confirmed placement of 37 channels/playlists and reaching over 30k locations with a total of 375k daily impressions.

In October, Houston followed her EP with the single/video 'Bitches In The Bathroom'. Her continued growth and awareness has led to support from Spotify, as they confirmed a Times Square Billboard as part of Spotify's Radar x Rolling Stone campaign, set to run mid-November 2021.

Results & key learnings

- TikTok followers: 4.6k
- TikTok total likes: 153.7k
- Instagram followers: 2.6k
- Coverage and support from Spin Magazine, Under The Radar,

Consequence, UPROXX, NPR Music, and more.

- Video views (two official videos, one visualiser, one live performance video): 36,500.
- Peaked at #6 on CBC Music, seven weeks on the top 20 chart. CBC q spins in January ('Calls') and April ('Things'). 40 stations adds at NACC, including spins on KCRW with a peak on the Top 200 chart of #162.
- Sales: 2,800 consumption units.
- Streaming: Over 3.8m streams across the *I Hate Spring* EP.

Spotify

- Followers: 2.6k
- Monthly listeners: 119k
- Playlist Reach: At our peak, we had a playlist reach of 15m on Spotify. We are currently at 2m.
- Prominent playlists adds include Lorem, Fresh & Chill, and Bedroom Pop.

Apple Music

- Zane Lowe premiere, Travis Mills interview.
- Prominent playlists adds include Unwind, Nightcap, and Mellow Days.

- Shazam total count: 5.9k
- YouTube channel views: 59.4k



campaign breakdown

Campaign budget £15,001 – £25,000

Audience demographic

Age 19-24, 25-34, 35-44

Location Global (Top countries: US, Canada, Mexico, UK)

Jagwar Twin CTHDRL



Team members

Josh Hubberman – Partner/Co-Founder, CTHDRL

John Robson – Partner/Co-Founder, CTHDRL

Dan Ferro – Creative Director, CTHDRL

Roy English – artist Jagwar Twin

Overview of campaign

We built a digital experience to launch a new Jagwar Twin single ('Happy Face') where fans could immerse themselves in an upside-down world, inquiring what it really means to be happy in society. With this experience we were able to wrap a deep-rooted universal human concept into a high-design yet simple user experience, anchoring a striking visual identity with facial recognition to create a massive and organic wave of buzz.

Building anticipation

Without explanation, we dropped social posts telling fans to visit a cryptic splash page featuring seemingly disconnected copy, a countdown and a phone number. Fans who called the number were met with a creepy vocoded manifesto asking them to leave a message: "Are you content or content?" Not only were they creating our next layer of social promotion, but they were



signing up to stay looped on the drop.

The Voicemail Loop:

We took the fan-sourced voicemails, ran them through a vocoder, and repurposed them into additional social content to create more fan anticipation, confusion, excitement and action.

Site Launch – Unlocked With A Smile

When the countdown ended, we drove fans back to the site where they were greeted by a bomb going off behind a happy face icon which follows the user's mouse cursor throughout the screen. To start the experience, fans are asked to look into the camera and put on a happy face. Once happiness is detected through smile recognition, we start the experience. By holding a smile, fans could

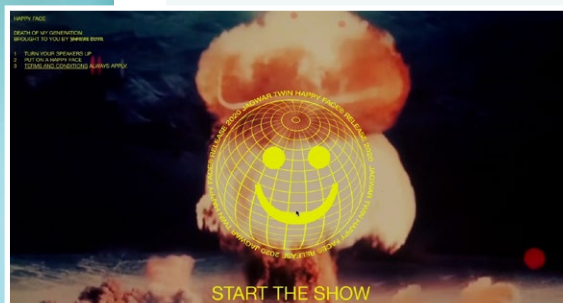
campaign breakdown

Campaign budget Not given

Audience demographic

Age 19-24, 25-34, 35-44

Location Global



hear the song before it was available on DSPs (sounds easier than it is) but we built the site to flash "smile more" at them if they started to lose their smile. If a smile was lost, the branding would melt and the music would come to a full stop, ending the experience.

Social

All fans received an animated gif of their experience to share out to social media and drive the next batch of users to discover the site.

Gated merch capsule

In a digital age, we often must ask ourselves if we're the product. To play into this, we designed a limited-edition merch capsule, backed by a custom e-commerce store, that could only be unlocked by getting through the whole song without losing a smile.

Results & key learnings

- 'Happy Face' recently crossed 11m streams on Spotify and is averaging around 1.6m streams monthly, with a 35% save-to-listener ratio.
- 1,000% growth across all metrics at launch
- Charting in Japan, remaining in the iTunes Top 100 alternative tracks for over 36 weeks
- The top 3 'Happy Face' translation videos on YouTube have garnered more than 12m views which have helped lock in new markets of loyal and excited fans in Japan and South Korea
- Tagged "popular" on TikTok
- All organically/no big label spend

Japanese Breakfast

Secretly Group / Dead Oceans



campaign breakdown

Campaign budget Not given

Audience demographic

Age Not given

Location Global

Overview of campaign

Japanese Breakfast's Michelle Zauner is a tireless multi-disciplinary artist and this campaign was really about showing all sides of her endless creativity.

Alongside making music, her self-directed music videos have garnered awards and positioned her as sought-after director for other bands. As well as this, she released her debut memoir, *Crying in H Mart*, to critical acclaim, while her lifelong love of videogames has led her to soundtrack the game *Sable*.

This year Dead Oceans worked with Japanese Breakfast to release *Jubilee*, the band's third and most ambitious album to date, and show off Michelle's multi-faceted creative output while making sure all the dots were connected between her as a musician, author, director et cetera. This was achieved through great cross-promotional activity, working alongside publishers' timelines and making sure our advertising was pollinating the right groups of people who may know her from the book world, videogames or her work on other videos.

One of the most notable things around this campaign was the focus on YouTube as a platform in order to bring fans into the process and world that Michelle

created in her videos. Japanese Breakfast used a trailer, countdown, and live redirect to build an unmissable moment for fans around the release of her official video for 'Savage Good Boy'. The video's guest star, Michael Imperioli, took part in the live redirect, where they did a Q&A session for fans about the making of the video, which was really exciting and engaging for fans.

We also made sure there was a really great physical offering with loads of colour variants for fans to choose from, as well as Japanese Breakfast's band store offering single/video-focused pieces of merch items to really re-focus every moment and keep fans returning to see what was coming next.

Results & key learnings

Spotify

- Followers – 41% increase from announce to current
- Monthly – listeners 123% increase from announce to release
- Fan conversion rates – top rate throughout the campaign: 28%

YouTube

- Subscribers – 55% increase from announce to current
- Channel views – 31% increase from announce to current
- Highest daily views – 70k (on album release day)

'Savage Good Boy'

- Japanese Breakfast saw an almost 3% increase in subscribers on the day of her event and an over 5% increase in the first week after the Premiere. The Premiere video earned over 8.5K likes in its first week. Japanese Breakfast was an Artist On The Rise during this premiere.

Deezer

- Fans – 61% increase from announce to current

Instagram

- Followers – 90% increase from announce to current

Photos by Peter Ash Lee



Team members

Kraegan Graves / Jessica Park (US),
Yasmin Leung / Joy Warmann (Europe) – Project Managers

Katie Garcia – A&R

Phil Waldorf – Director of Marketing,
Secretly Group Co-Founder

Robby Morris – Creative Director

Tom Davies – Europe Marketing Director

Hannah Carlen – US Marketing Director

Ali Murphy, Nicole Otero – International Marketing

Emily Puterbaugh – Global Director of Streaming and Digital Sales

Steven Pardo – Digital Marketing Director

Nellie Owusu – International Digital Accounts Manager

Eloy Lugo, Grandstand Media – US publicity

Bri Aab, Harlan Kelly – US radio team

Adrian & Katie, Inside/Out – UK publicity

Rob, Brace Yourself – UK radio

Jaykaye BE83 Music / Doing Bits Worldwide / ADA

BEST
USE OF
SMS

Team members

Andrew Smallman – artist and label services manager (BE83 Music / Doing Bits Worldwide)

Despa Robinson – management (BE83 Music / Doing Bits Worldwide)

Florian Erlemann – head of product (Superphone)

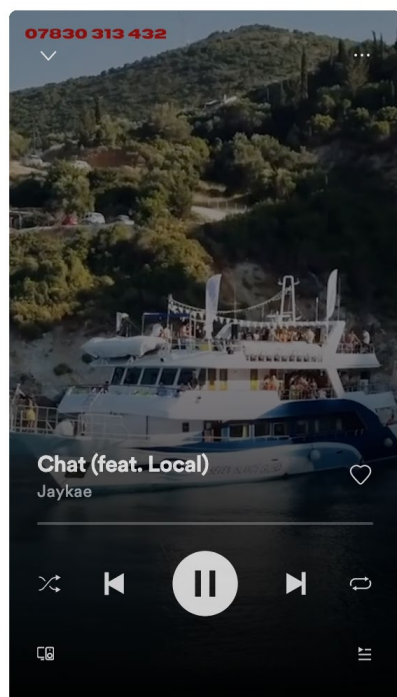
Laura Moat – formerly director of digital (formerly ADA)

Overview of campaign

We knew that we could harness the rollout of Jaykaye's '1000 Nights' ft. Jorja Smith single as a key moment to: 1) begin to build his mailing list; 2) begin to build direct-to-fan conversations.

Jaykaye has been heavily engaged in conversation with his fans on Twitter for several years, so we knew that a phone-in/SMS tool for exclusive communications to fans would be perfect to do this.

We chose to do this using Superphone. Our initial activation was revealing the phone number. We did this with a soft activation first, hiding his phone number in three of his Spotify Canvases.



Jaykaye teased his fans on social media with the treasure hunt, resulting in a spike in streams and a buzz amongst his fans. Next was our hard push: for this we created a digital billboard ad next to the busiest road into Birmingham city to broadcast the number.

We also created a promo video of the billboard for all of his social channels with the title "TEXT OR CALL ME". We recorded a voicemail from Jaykaye for the answerphone and fans who texted in were sent a contact form to sign up to in

campaign breakdown

Campaign budget £1,001-£2,000

Audience demographic

Age 19-24, 25-34

Location Birmingham and wider UK

order to receive exclusive updates. In one week we took our mailing list from 250 to 2k+ contacts with 4k+ conversations.

We then began to tease '1000 Nights'. Jaykaye told fans on social media that he had big news to announce but only phone contacts would be notified, leaving the number again for people to sign up. This created another spike in new contacts. We then teased the release date, a picture of Jaykaye and Jorja Smith together and a "call me to listen to a preview" message leading to a cryptic voicemail of the track to phone contacts only.

We have continued to utilise the tool to tease new content, pre-order links and even a call-in activation shortly after the single was released, where fans could actually speak to Jaykaye within a 30-minute window providing they entered a four-digit passcode, using the "1000" in the song's title for this, giving fans the YouTube video link as the clue to drive views.

Results & key learnings

- '1000 Nights' official video has since accumulated 1.1m views on YouTube



- 5.7k+ Superphone subscribers to date
- 23.6k Superphone messages to date
- 6k+ pre-save link visits, 5.6k+ clicks
- 3k+ YouTube subscribers 14.8k calls
- A 38% response rate to the initial '1000 Nights' broadcast

Dozens of segment variations created enabling more precise, bespoke remarketing, including geo-targeted broadcasts and previous Shopify customer targeting.

Judas Priest

Sony Music Commercial Group

JOINT BEST
USE OF A
CHART RESET

Team members

Sony Music UK

Heidi Boston-Thompson – Head of Digital and Audience Growth

Jo Kalli – Head of Marketing

Sarah Grant – Senior Video Project Manager

Hannah Gotkine – Audience Development Manager

Daphne Poon – Audience Development Manager

Jacob Pye – Digital Intern

Josh Rubner – Senior CRM Manager

Neato – Web Operations, 4th Floor Creative Sony Music UK

External agencies / companies

Miles Purnell, Abi Smith, Patricia

Condova – Powster

Matt Pilcher – F That

Overview of campaign

Judas Priest. 50 years together and 50m albums sold. With the release of a mammoth limited-edition D2C boxset, complete with numbered metal replica razor blade, we also wanted to reach out to a younger audience of heavy metal fans.

We brought the originators of heavy metal to TikTok, launching with a twist. Working with a crew of TikTok Creators (4m total followers), the account launched with the metal community at the heart, including a SFX make-up artist, a guitarist and a creator who combines crocheting with headbanging in the most spectacular way. The videos have been viewed over 123k times and the profile has grown to over 9k followers since launch.

Judas Priest's Guide To Heavy Metal is a tongue-in-cheek graphic novel interactive web experience in which our Titans Of Metal teach you how to



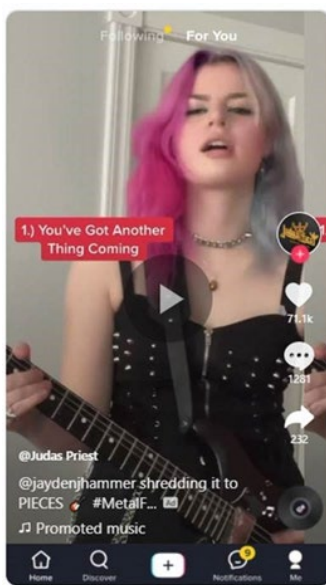
be a metalhead/die-hard fan of the band. Each chapter provides links to discover more about the band across streaming platforms, YouTube and their merch store,

effectively transforming the user into the Ultimate Judas Priest fan, step-by-step.

Built with the award-winning creative team at Powster, you scroll through the experience to trigger animated sequences and see content fly in, all inspired by the history of the band, the iconic artwork and, of course, the music. Users can discover exclusive video Q&As from Rob Halford and Ian Hill in Chapter 4 of the Guide, looking at the evolution of Metal, their influences and much more. Chapter 5 sees Richie Faulkner teaching you how to rock like a pro with

two bespoke video guitar lessons.

Users flocked to the experience, with the site being visited by 5k users globally, with lead territories being UK (42%) and the US (18%), with 500 daily visitors and a two-minute average session duration.



campaign breakdown

Campaign budget £50,001

Audience demographic

Age 25-34, 35-44, 45-59, 60+

Location Global

We further engaged fans with the launch of a new Giphy profile filled with gifs and stickers for fans to use in their own social content, alongside the official Instagram, Facebook, Twitter and newly launched TikTok channels, which were filled with celebratory content.

Bespoke Canvas videos were delivered to encourage greater dwell time in Spotify. A competition to further incentivise streaming consumption and playlist follows launched with a follow-to-win mechanic focusing on Spotify's This Is Judas Priest playlist. The prize was a one of a kind anniversary plaque featuring all studio album artworks.

Results & key learnings

- 268k total streams across the campaign period across all DSPs
- 3,000 box sets manufactured – over 50% sold
- On YouTube, we delivered 50 videos to the channel this year, including eight new premium videos to Vevo. Featuring HD deliveries and lyric videos; the latter videos over-performed for 18-24-year-olds compared to our official videos which skewed older at 25-34.
- 100k+ YouTube subscribers with a 15% increase
- 13% increase in total watch time on YouTube
- 2.5m views across 50 new Vevo uploads
- Spotify playlist cover takeover for their Legends Only playlist and our focus track 'Fever' added to the playlist
- Apple Music Hero featuring on Metal (#1 position) and Rock (#3 position) playlists
- Apple Music Essentials Slider placement on Metal and Classic Rock
- YouTube Music 50 Years celebratory video shelf created
- 5k interactive website visits
- 9k+ growth in new TikTok profile
- Grew the mailing list to 14k+ subs
- One of our most popular competitions to date, we received 2,375 entrants to our Spotify follow-to-win competition and added over 1k+ new opt-ins to the official mailing list

Jungle

Verdigris Management / AWAL

Team members

Verdigris Management

Sam Denniston – Manager

Adam Faires – Head of Synch & Brands

Gaelle Fuchs – Head of Digital Marketing

Joshua Mitchell – Head of Creative

Polly Withington – Artist Manager

Rafe Studholme – Artist Manager

Dreamteam

Jane Third, Vincent Clery-Melin

AWAL

Will Edge, Alex Henderson, Katie

Baloian, Anna Mason, Lisa Young In,

Nick Simmons, Aaron Bogucki, Sam

Potts, Nicki Shamel, Paul Trueman,

Paul Hitchman, Tom MacDonald, Kyle

Schwartz, Richie Marcello, Jessica

Kashdan, Bianca Bhagat, Jose Mellado

Kobalt Synch

Alison Donald – Head of Creative

Nick Robinson – Kobalt Creative

Kat Basolo, Chris Lakey, Jamin Mandel,

David Wille, Elaine Fulton, Mikey

Panting, Victoria Mirchandani

Motive Unknown

Tom Packer – Director

Rob Nancollas – Senior Marketing
Manager

Clare Ferris – Junior Marketing Manager

Asher Breuer-Weil – Digital Marketing
Assistant

Sandbag Ltd

Helen Juon – senior account manager

Tristan Maxwell – account manager (tech)

External agencies / companies

Serenade, Clare Smith and Max Shand

Overview of campaign

The strategic focus for this campaign was CRM and D2C. Prior to the album announcement, we ran a social reactivation and CRM acquisition phase. Our first announcement included single, video, tour and album announcement, plus a pre-order for presale mechanism which generated 1,726 sales within 24 hours.

An innovative acquisition tactic was an IRL competition at live shows using a projected QR code. The prize being an instant merch win. This resulted in a 12% of venue capacity sign-up rate.



As we acquired new subscribers, we continually served them with first looks to videos and exclusives.

We merged our D2C with our website and built custom landing pages for the key markets. We launched five vinyl products and multiple bundles. This resulted in a 864% increase in subscribers, and an 827% increase in D2C sales compared to prior campaigns and a ROAS [return on ad spend] of 13.26%.

Content was also a big strategic focus. Jungle produced and self-directed a visual album to accompany the music and each video launch was paired with a premiere. Total video views are more than 10m. The feature-length film was mixed in Dolby Atmos and ticketed fan screenings took place at Picturehouse Cinema on album release week. On album release day, the video for 'Truth' was recreated IRL at Boxpark Shoreditch, with an ambitious set build and 15 dancers performing the video live throughout the day.

On release we partnered with the start-up Serenade on a bespoke NFT product range and benefitted from the focus around their launch.

We reached new audiences through sync activations with Peloton, Johnny Walker, Polaroid, and many more.

Results & key learnings

Jungle achieved their highest UK charting to date with a #3 album, an increase of seven places from the last

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 19-24, 25-34, 35-44

Location Global

album. *Loving In Stereo* was the #1 LP in independent stores. D2C sales increase of 827% compared to the previous album campaign. Four Brixton shows sold out in a row as well as two *Greeks* in LA. UKMVA nominated video for 'Keep Moving'.

Advertising

- Store re-marketing conversion ads: 13.26 ROAS
- Google Shopping: 8.1 ROAS
- Campaign average of 74.59% website goal conversion via Instagram Reel traffic and 53% website goal conversion via Snapchat

Followers & subscribers (31.08.21)

- Spotify: 646,765 (+15%)
- Instagram: 179,960 (+44%)
- YouTube: 337,000 (+20%)
- Twitter: 14,080 (+35%)
- Subscriber: 26,018 (+864%)

Unique Engaged Audience - (01.03.21 to 31.08.21)

- Instagram: 783,680 (+574% compared to the previous period)
- Facebook: 49,298 (+1,579%)
- Twitter: 14,229 (+2,960%)

The band completed over 70 interviews across international media alone. They filmed many performances including for Jools Holland, and many more.



Kaskade

Monstercat

Team members

Orri Sachar – Music Director

Jess Mitchell – Marketing Director

Daniel Turcotte – Commercial Director

Gavin Johnson – Head of Gaming

Tabitha Neudorf – Music Marketing Lead

Kelsi Ring – Head of Communications

Conor Systrom – Head of Streaming & Radio

Avi Prasad – Head of Digital Marketing

Devan Power – Head of Design

Tristan Gonsalves – Head of Apparel

Neyha Vashist – Streaming & Radio Manager

Min Soo Park – Sync & Partnerships Manager

External agencies / companies

Psyonic: **Mike Ault** – Audio Director;

Stephanie Thoensen – Senior

Communications Manager; **Will Chan**

– PR & Events Specialist; **Epic Games:**

Alan Cooper – Director, Product &

Consumer Communications; **Jen Burke**

– Creative Communications Consultant (Grady & Burke); **Kelsey Grady** –

Founder & Partner (Grady & Burke);

Music Video: **Danny Pollack** – Owner &

Executive Producer; **Dojohouse, Evan**

Brown – Owner & Executive Producer;

dreambear Productions; **TikTok:**

Chris Castagnetto – Global Gaming

Partnerships Lead; **Team Liquid:** **Sandra**

Chen – Partnerships Manager

Overview of campaign

When our partners at Psyonic brought us the opportunity to align an entire season of their award-winning video game Rocket League with a Monstercat artist, Kaskade immediately came to mind.

Our goals were to authentically share Kaskade's legacy and dance music culture, and to further position Monstercat as a powerhouse in the gaming space. Kaskade launched the news by debuting Rocket League's Season 2 trailer at the virtual 2020 Game Awards – across 45 platforms to 8.3m viewers.

The track title, 'Flip Reset' was named in reference to a mechanic in the game, which created instant



reliability for players even if they weren't familiar with Kaskade.

In December, Kaskade hosted his first official TikTok livestream featuring a split-screen between Rocket League gameplay and a DJ set. The event earned 260k unique viewers with a peak concurrent of 10k.

On the back of the livestream's success, Monstercat organised a TikTok influencer campaign using #FlipReset, which generated over 10m views from creators' videos. For the month of January, Kaskade took over Fortnite's in-game radio station, Radio Yonder, and in February, he played in a livestreamed Rocket League showmatch hosted by esports organisation Team Liquid.

With his first three singles collecting billions of plays in Rocket League, the campaign culminated with Kaskade's final single, 'Miles To Go' featuring Ella Vos, which debuted with the entire Reset EP in March. Kaskade-branded items were available in the Rocket League Shop, including all four singles returning as Player Anthems. The official music video for 'Miles To Go', was produced by

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24, 25-34

Location North America, Australia, Europe

dreambear and directed by Erik Rojas.

Kaskade took to the Battle Royale stage in Fortnite for an immersive virtual concert during the Rocket League Llama-Rama crossover event, performing songs from his Reset EP. Heightened production elements and immersive story-driven visuals in XR transported viewers into the experience. Custom Kaskade and Rocket League-branded

merch was also sold in the Shop during the week of the event.

The robust strategy of releasing multiple singles across an EP and curated content in-game, fully immerses an artist's unique brand and creates an organic community connection with their music, as well as a significant bump in streaming and revenue.

Kaskade's final single, 'Miles To Go', officially became the most-streamed song in one day and the fastest song to reach 1m streams in Monstercat history.

Results & key learnings

- Total DSP streams: Over 51m (across Spotify, Apple, Amazon)
- Notable radio spins: Over 5k spins across US radio including iHeartEvolution, BPM, KNHC, Music Choice Dance and Channel Q
- Total YouTube views: Over 17 Million (official uploads only)

Artist audience growth

- Kaskade's TikTok account grew by 23k and previously posted TikTok videos jumped over 3m views during his one-hour livestream event
- #FlipReset has earned over 140m views on TikTok overall

Chart positions

- 'Miles To Go' peaked at #26 on the Billboard Hot Dance/Electronic Chart
- 'Solid Ground' peaked at #14 on the Billboard Dance/Mix Show Airplay Chart

KSI

BMG

Team members

BMG unless stated

Phil Brown – Manager, Digital Marketing

Darbi Donaldson – Director, Digital Marketing

Simon Rugg – Senior Manager, Digital Sales

James Farrelly – Director, Digital Sales

Sunjay Kohli – Account Manager, YouTube

Lisa Wilkinson – Director, UK Marketing

Justin Supowitz – Manager, US Marketing

Claire Higgins – Social Media Manager (CYOA)

Mams Taylor – Artist Manager (Proper Loud)

Overview of campaign

BMG's second album with KSI was a chance to build on the gold-selling success of 2020's Dissimulation. KSI is a huge online presence and a proactive artist, so the goals are always to look at ways to utilise his unique personality to push his music into the mainstream and outside of his core YouTube fanbase. Engaging social was, of course, core to the campaign, combined with some amazing partners that came on board to support.

The KSI Show

During album release week, KSI launched an exclusive multidimensional show with 20 special guests, surprise appearances and a full performance of his new album. The show was broadcast into the homes of thousands of fans, with a pre-show red carpet event hosted on YouTube, and early-bird tickets available to those who pre-ordered the album. Guest appearances included Anne-Marie, Jack Whitehall, Jonathan Ross, Craig David, Emile Heskey and more.

Digital and social strategy

There was a keen focus on a YouTube strategy throughout the campaign to harness KSI's existing core gaming audience and transition them into music fans. Additionally we had a packed social schedule throughout the campaign with interactive Instagram



AR game filters, livestreamed chats with collaborators on Instagram and YouTube, fan pre-save activations and so much more.

Additionally, during release week KSI hand-delivered music prizes around the country to 20 lucky winners who pre-ordered the album from his store. This was a major part of the social media strategy during release week sharing content from each delivery on Instagram and TikTok.

TikTok

It was clear there was a massive opportunity with TikTok. KSI's humour and style naturally aligned with the platform, but embedding his music into video creations was a longer strategy. Consistent content and TikTok livestreams helped build the mainstream focus we were after, whilst premiering music on the platform helped us motivate the fan community there for big single launches.

campaign breakdown

Campaign budget Not given

Audience demographic

Age 19-24, 25-34

Location Global

Roblox launch party

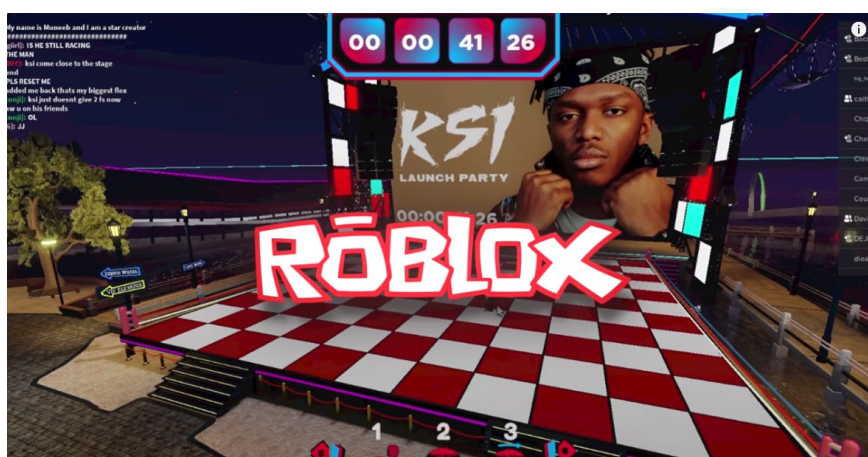
When BMG finalised our strategic partnership with Roblox, it was only natural that KSI be one of the first conversations we had. His digital audience seemed a perfect overlap with Roblox's 42m daily active users.

Working with Roblox and their developers, we used the format of Launch Party events to create an exclusive virtual world and concert for KSI, selling virtual merch and running boutique Q&As in game. The event was Roblox's most successful launch party event so far, with over 11m visits, over 430,000 concurrent viewers and selling seven-figures in merch.

The moment had a huge impact within KSI's fanbase and generated significant chatter online.

Results & key learnings

- UK #1 album
- Over 3bn streams worldwide
- UK's Biggest Breakthrough Artist and Brit nominee
- 75m interactions on FB/IG over the campaign
- Digital footprint grew by 11m across all channels – an increase of 25% across the campaign
- TikTok following grew by 5.4m
- 11m Roblox visitors



The Lathums

Island Records



Our album roll-out was centred around an extensive D2C offering; the album was available in multiple formats and was often bundled with a ticket for a run of intimate record store performances. Our final campaign asset, the official video for 'How Beautiful Life Can Be' came to life after a call out to their ever-growing fanbase after the original shoot came to a standstill due to COVID-19 guidelines.

Team members

Grace Emmett – Marketing Manager
Lewis Lister – Audience Manager
Harry Moore – Social Media, Pact Digital
Al Smith, James Lee, Eloise Gale, Joe Pym, Harry Barrett, Karim Kimuyu – Commercial
Alfie Sky, Dave Pichilingi, Tyer Jay, Holly Minto – Management
Rob Allen – Press
Steve Pitron, Phil Witts, Dora Burrough – Radio
Tony Fletcher – TV
External agencies / companies
Harry Moore – Pact Digital
Guesthouse – Sean Fay

Overview of campaign

Hailing from Wigan, The Lathums had established a small but committed fanbase in the North West by the time COVID-19 took away the year's worth of touring they had planned for 2019. While the band were putting the finishing touches to their debut album, we set about implementing a content strategy to grow their online audience ahead of our album campaign.

The band had a healthy following on Twitter already, but YouTube, Instagram and CRM needed work. We began shooting as much as possible for YouTube; a regular upload schedule saw the numbers begin to move. An overhaul

of the band's aesthetic and some carefully targeted growth spend got Instagram moving. Through regular CRM drivers, like signed merch giveaways, we managed to grow the band's mailing list by 1,900% – which we knew was going to be the key to driving album pre-orders down the line.

During this time, we also cemented The Lathums as local heroes by releasing an exclusive vinyl in support of Wigan Athletic FC who, at the time, were going into administration, raising over £4k. After that, our focus turned to a livestreamed show at Blackpool Tower during lockdown. This was only accessible via a custom website that also sold merch and captured data. The hashtag #LathumsLive trended at #4 across the Twitter platform throughout the evening of the event.

Continuing the theme, we announced the album by setting the band up with a stall at the locally famous Wigan Market and also sent HBLCB bumper stickers, banners and flags to the band's most engaged members of our now burgeoning mailing list.

📊 campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 14-18, 19-24, 25-34, 35-44

Location UK

A call to arms helped rescue the video thanks to an outpouring of local talent including a Northern Soul dancer, an Elvis impersonator, a professional wrestler and his children (plus some local chickens).

Results & key learnings

- A major key to the success of this campaign was our mailing list growth – which we took from a few hundred to five figures by the time our pre-order launch rolled around. Instagram was also an area that needed work, but soon became a heartland for the band, growing their audience by 250%.
- The band were always strong on Twitter, which grew by 140% over the course of the campaign, helped along by well-timed support from celebrity well-wishers like Louis Tomlinson, as well as a Tim's Twitter Listening Party on album launch.
- Establishing #LathumsTok with a band who still use flip phones was an uphill battle from the start. However we really started to crack this towards the end of the campaign when a few live singalong moments started to go viral. We're really proud to have grown a following of 7.5k on the platform.
- All of this lead to the band securing the #1 chart position during week of release – a hard-fought battle that saw a four-piece from Wigan beat Drake and Lil Nas X to the top spot.

John Lennon UMC

Team members

UMC

Sian Blewitt

– Audience Development Executive

Jon Reeves – Audience Development Director

Hannah Chadwick – Marketing Manager

Leslie Gilotti –

Streaming Marketing Strategy Lead

Guy Hayden – Vice

President, Apple & Bluenote

UMe

Lindsay Williams, Tom Smith – Vice

Presidents of Marketing

Chris Dashwood – Marketing Director

UMG

Orla Lee Fisher – Executive Vice

President of Strategic Marketing

LOUD

James Swindells – Creative Director

Dan London – Lead Developer

Lloyd Thomas – Front End Developer

Yoko Ono and the John Lennon Estate

Simon Hilton – Creative Director/Editor/

Producer

Overview of campaign

Overview of campaign

“The concept of Plastic Ono Band was ‘the message is the music’. So everyone on the recording is in it, everyone listening to the recording is in it, everyone who sings the song is in it, you’re in it and everyone in the world is in it” – Yoko Ono.

In March, John Lennon and Yoko Ono’s transformative and influential masterpiece Plastic Ono Band turned 50. To celebrate the anniversary of this momentous, genre-breaking album, we wanted to create an activation that recalled Yoko and John’s vision.

We wanted to materialise their concept in the modern digital world and allow fans globally to become a part of The Plastic Ono Band in an immersive and collaborative experience.



As a team, we had been closely watching the discourse around NFTs and the concept of ownership around iconic digital art. This concept seemed to slot into the notion of The Plastic Ono Band, so we set out to create a similar, free and environmentally conscious, experience.

We joined forces with LOUD to create an immersive website that allowed fans to claim a free pixel from the Plastic Ono Band artwork and leave a message that could be read by other users globally. We focused our messaging on the call to action ‘Join’ to create collective energy for users. Once fans had claimed their pixel and left a message, a unique John Lennon playlist was created in Spotify using their pixel as the artwork which was shareable on social. We also teamed up with Abbey Road Studios to create a new piece of wall art centred around the Plastic Ono



campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24, 25-34, 35-44

Location UK

Band artwork dissipating into pixels. The artwork had a QR code that fans could scan to take them to the website and join the experience.

We launched the site to accompany a newly remastered version of the album that increased the clarity of John’s vocals to emphasise the raw emotion of his songwriting; tracks from this were incorporated in the bespoke playlist fans received. The site gave the recordings a new angle to reach fans and ultimately aimed to increase streaming. Alongside this, we released a Spotify Deluxe Edition including bespoke, hand-drawn Spotify Canvases centring around the animation I Am The Egbert, written and directed by Sean Ono Lennon, complemented by Spotify Storylines drawn from Lennon’s own words.

We also hosted a Twitter Listening party hosted by Tim Burgess with an exclusive Twitter Spaces afterparty where fans had the opportunity to ask questions to icons surrounding the album including Sean Ono Lennon and Klaus Voormann.

Results & key learnings

The site saw over 15,000 users take part within the first day of it being live, with all pixels being claimed in 48 hours as well as 28,000 users in the first week.

The Spotify Super Deluxe was one of the first of its kind on the platform and this, as well as the bespoke custom playlists from the site, contributed to achieving 2.8m streams on the newly remastered album in its first week of release. The remastered album charted at #11 in the UK and we saw 17% growth in streaming for John Lennon’s deeper catalogue in this period.

Our Twitter Spaces had 5.4k attendees and garnered press from NME, The Express and Clash Magazine. The Twitter Listening Party is Tim Burgess’s third-most replayed, with over 33k listen-backs since it occurred.

Little Simz AWAL

Team members

AWAL

Stephanie Achigbu, Helen Barrass, Jen Ewbank, Lisa Young In

External agencies / companies

Robert Swerdlow & Emma Powell – Artist Management at Starwood Management

Tilla Arcé – social media

Jeremy Cole – creative director

Keong Woo & Chris Cuff – national press, Good Machine

Rachel Campbell – online press, Wired PR

Mikey Lloyd – radio plugger, Plugged In PR

Melle Brown – community radio, Melody PR

Andrea Edmondson – TV Plugger

Foske Sarah Brown – label manager, Proper Music Distribution

Paul Entwistle – director of merchandise, Kontraband

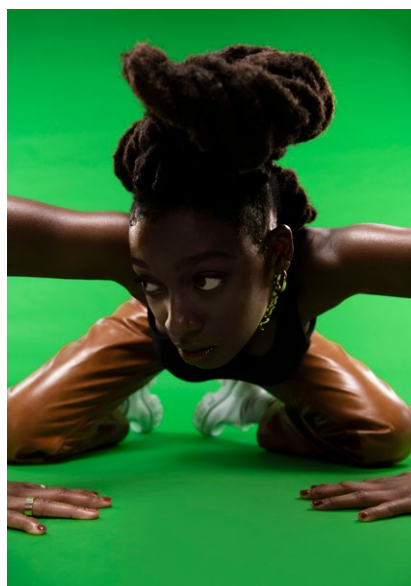
Overview of campaign

After the critically acclaimed album *Grey Area* in 2019, we wanted to build upon Little Simz's story so far, solidifying her 10-year journey as the modern blueprint of British hip-hop with her new album *Sometimes I Might Be Introvert*.

Some of our key objectives included:

- Utilise all channels to re-engage and expand fanbase, drive visibility and narrate the story of the album
- Reaffirm Little Simz's position as the best lyricist to emerge out of the UK through a solid press and promo strategy
- Build a pre-order strategy that sets up the campaign for the highest new entry on release week
- Engage key audience segments to create a campaign worthy of a #1 record and global recognition

We built a strong D2C and pre-order strategy which launched from album announcement – maximising physical (six separate vinyl formats in partnership with various retail stores), signed copies, D2C bundles, and a pre-save and pre-add campaign on Spotify and Apple.



We created impactful content that engaged with Little Simz's existing fanbase and acquired new fans through increased visibility. We launched Little Simz on TikTok for the first time, utilising the platform as a key channel for audience growth.

After only a few weeks, Simz had acquired over 100k followers. This growth was accelerated when the previous album track 'Venom' went viral on the platform. The sound has now been used over 660k times and was picked up by fans and influencers alike, with Simbi posting responses to the best videos via her own profile. The best performing response post racked up over 21m views and almost 6m likes.

We followed up this activity with another fan and influencer campaign around the next single, 'Woman'. Kicked off by Simz herself and keeping the focus on female empowerment, the aim was to highlight strong women and sisterhood, and spread love for women all over



campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 19-24, 25-34, 35-44

Location Not given

TikTok, which turned out to be successful.

For the third single, 'Rollin Stone', Simbi then came up with her own TikTok dance around a key drop in the song. This dance choreography has now even been incorporated in Simz's live set.

Alongside this social activity, we sent out regular newsletters promoting all different vinyl formats, released an exclusive limited gold USB stick, and also arranged a CD and iTunes download price drop to £5 during release weeks. This strategy – combined with other impactful activities – helped secure a #5 album chart position for *Sometimes I Might Be Introvert* (with 75% of the sales being physical), and the album charting at #1 in the UK Independent Record Store charts.



Results & key learnings

- UK #4 album w/ 10,000+ sales (75% physical)
- #1 album in the UK Independent Record Store Charts
- 4.5m monthly Spotify listeners week Of release

TikTok Stats (4th November 2021)

- Followers: 560.2k • Post likes: 10.2m
- Posts using 'Venom' sound: 660k+
- Posts using 'Woman' sound: 2.2k+

Social Growth from 1st April (start of album campaign) to 4th November 2021:

- Spotify followers: 464,071 (+50%)
- YouTube subscribers: 276,000 (+63%)
- Instagram followers: 445,911 (+60%)
- Twitter followers: 94,180 (+33%)
- Facebook fans: 122,022 (+40.5%)

London Grammar

Ministry Of Sound

Team members

Rob Anderson – Senior Marketing Manager

Amy Wheatley – MD

Negla Abdela – General Manager

Jorge Garcia – Head of Digital

Naomi Williams – Marketing Assistant

Jessie Duffy, Selina Barnow –

International Marketing

Callum Roberts – social media management (Eighteen-88)

Rose Moon, Jonathan Dickins – September Management

Overview of campaign

London Grammar were gearing up to release their third album, Californian Soil, just before the global pandemic hit. As with everyone else, timelines, video/photo shoots, live/promo/marketing plans all shifted until we knew more and it was safe for the band to be back together again.

Prior to the launch of new music, a key focus was to re-engage the band's audience after a four-year break. A catalogue campaign ran to re-engage casual fans, retarget previous audiences and drive them towards the band's discography playlists across all DSP platforms.

This activity helped re-engage the fans during lockdown and build momentum going into the first single. To tease this, new DSP profiles were created under the name Baby It's You, with 30 seconds of the track playing alongside posters randomly appearing over the UK which, when AI scanned, would reveal the snippet plus 10-second TV adverts in popular shows that historically worked for the band – all featuring frontwoman Hannah's distinctive vocals without alluding to who it was. This had fans in a frenzy guessing who it could be.

The snippet was linked to the official



discography playlists, Canvases were switched and socials were wiped to reveal the same imagery that had been illusively appearing. Fans knew the band were back.

The track premiered alongside Radio 1's Hottest

Record and a bespoke one-hour YouTube mix premiered before revealing the track in full. Performances on Jools Holland and Radio 1 Live Lounge followed.

The album pre-order launched alongside the title track revealing the stunning album cover only featuring Hannah who revealed the album was written in response to the misogyny and sexism she has faced over the years, with subsequent key press including covers with NME, Music Week and an appearance on Channel 4 news giving Hannah a voice she felt she had previously lost.

We also ran a successful UK tour/album bundle initiative and worked closely with all retail and DSP partners to ensure they each had an incentive on the album.

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 25-34, 35-44, 45-59

Location Global

To boost streaming and provide content for fans to engage with throughout the numerous lockdowns, the band leaned into socials more so than ever before, including onboarding onto TikTok which allowed us to showcase every side of the album pre-release.

Given how prolific paid livestreams had become we were conscious not to ask too much from fans. Knowing how much of a force the band are live, plus how international their audience is, we knew we needed a live moment and partnered up with YouTube to provide a free global stream in release week with the band performing the album in full for the first time in the stunning surroundings of Alexandra Palace's Theatre, which really brought the album imagery and bands vision to life. We were also the first UK artist to optimise YouTube's after-party feature with a Q&A with Greg James straight after.

Alongside this performances on Sunday Brunch and The Jonathan Ross show also allowed the band to reach their widest audiences yet.

Results & key learnings

- Album entered straight in at #1 – outselling the rest of the top 5 combined
- 20,000 copies ahead of #2 and fastest-selling domestic release
- Also debuted at #1 in Australia, Belgium and Switzerland – firsts for the band
- Lead album single became their highest-charting single in four years
- Biggest UK tour to date, including two nights at Alexandra Palace – all sold out within a day

Between the first single and album release:

- Spotify followers hit over 1m followers
- Spotify monthly listeners grew by over 81% to hit a new peak of 5m on album release

- Instagram grew 74%
- Facebook grew 96% to over 1m
- YouTube grew 81%
- TikTok launched growing to over 100,000 followers

Lord Huron

Whispering Pines Studios /
Republic Records / UMG

Team members

Ben Schneider (lead singer/lead guitar/
livestream director, producer, editor)

Tom Renaud (guitar); **Miguel Briseno**
(bass); **Mark Barry** (drums)

Sacha Schneider (livestream producer/
editor)

Republic Records

Elliott Althoff, **Alex Coslov**, **Tim
Hrycyshyn**, **Hannah Friedland**,
Alex Lewis, **Taylor Vaughn**

LoyalT Management

Rich Cohen, **Max Movish**,
McKay Womsley, **Andrew Roach**

External agencies / companies

NoonChorus, **Lee Martin**

Overview of campaign

To bring the world of Lord Huron's fourth studio album to life, Ben Schneider (lead singer/guitarist), the band and the Republic Records team created an immersive world and livestream series (streamed exclusively through NoonChorus) called *Alive From Whispering Pines*. It was a four-part series, rolled out once a month leading up to album release.

Along the way through the various episodes fans were seeded Easter eggs, teased new artwork and introduced to other characters. Between the skits, Lord Huron performed songs and slowly revealed more of the new album.

Song performances were uploaded to the band's YouTube account for fans and exclusive merch was sold through the bands online store around the event.

Throughout the episodes, commercials were shown of the discography from the "long lost" bands/artists that recorded at the studio before Lord Huron. To leave Easter eggs for fans, we started putting up "fake" memorabilia items up online and even in local record stores (none of the items online were actually for sale).

We also went as far as to set up "fake" DSP profiles for some of the artists and delivered songs to these



profiles that fans heard from these artists on the livestream episodes.

The Thursday before the album was released we invited fans to join the first ever digital

seance. Hosted online by Lord Huron, fans were asked to join WBUB TV and participate in a virtual summoning of our ghost characters to unlock a long-lost transmission from Tubbs Tarbell.

As the seance progressed, objects from the ghost characters faded into existence and circled a floating TV set, and every time a user successfully recited the incantation, they appeared on the sliding map background allowing fans to see where other fans were across the world.

Once the ritual was complete, the setting calmed and the broadcast began streaming. The broadcast consisted of audio skits from Tubbs and a first listen of the new album before it was released.

Results & key learnings

For our first ever digital seance, we set a goal for 20k utterances to unlock the broadcast but fans blew us away reciting the incantation over 25k times in 15 minutes.

The seance saw 20k unique page views and over 10k unique visitors. Following the release of the album, *Long Lost* debuted #1 on the Billboard Top Americana/Folk Albums Chart, #2 on the Billboard Top Alternative Album Chart, and #3 on the Billboard Top Rock Albums Chart.

Our lead single 'Not Dead Yet' also reached #1 on AAA Radio for three weeks. The *Alive From Whispering Pines* livestream series propelled Lord Huron to #2 on the BandsInTown x Billboard Top Livestream Artist Chart.

Through this campaign, we learned about the importance of narrative world building and leaning into your fan community. The more the passionate fans participated, the deeper down the narrative rabbit hole they went and the more we and the band rewarded their passion with various activations. They shared fan theories, alerted other fans of Easter eggs discovered online, and consistently shared key information on these platforms that we wanted fans to discover organically.

campaign breakdown

Campaign budget \$15,000–25,000

Audience demographic

Age 19-24, 25-34

Location US and global

Love of Lesbian

Warner Music Spain



Team members

Sergio Méndez – Head of Artist Services & Institutional Relations

Raquel Sanz – Creative Services Manager

Raquel Hernández – Social Media & Influencers Specialist

Laura Quintana – Creative Account Manager

External agencies / companies

JCDecaux, Newiscom

Overview of campaign

For the release of the new Love Of Lesbian album, V.E.H.N, in April of this year we wanted to project the concept of travel. On the one hand,

because of the album's title (Epic Journey To Nowhere); and on the other, taking advantage of the insight we have all had recently – i.e. not being able to travel because of the pandemic. As such, we wanted fans to be able to travel with Love Of Lesbian.

Everything started with 'Cosmos' (the

first single). In order for it to be up to scratch with what fans already expected, and four years after their last work, we published a video entitled 'Breaking News' announcing their return, which was uploaded to their social media, thus starting this journey. This video, along with the song teasers, has become one of their most interacted with posts.

Three released singles later, we wanted to concentrate on the presentation of the album. And continuing with the concept of travel, we set out all the actions as if they were different "stops" on the journey.

The first was creating the necessary documents for the journey: a V.E.H.N passport, with its own cover, and a personalised boarding pass with the names of the recipients. As well as the passports which were sent as invitations to the event, others were created to send to friends of the band, artists, and influencers. All of these were personalised and had a direct link to the album.

The second stop was a bus stop (OOH format) in the very center of Madrid (Gran Vía) totally customised to look like a pool – as on the cover of the album. Also, this bus stop was at the center of a competition directed towards fans, with the prize that they would be able to attend the release event. For one day, the quickest people could move closer to the bus stop to take photos to participate.

And last but not least, a presentation event to media and fans in the spectacular esplanade of the Gran Teatro Príncipe Pío, accompanied by a worldwide streaming showcase broadcast from its YouTube channel.

Results & key learnings

- The event was streamed worldwide
- 170k views on YouTube of the presentation video
- Three Latin Grammy nominations, including: Best Rock Song for 'El Sur' ft. Bunbury, Best Pop/Rock Album for V.E.H.N and "Best Pop/Rock Song for 'Cosmos'
- The album was #1 on sales in Spain during its first week

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 25-34

Location Spain

Maximo Park

Prolifica Inc.



Team members

Prolifica

Jas Wilkes – day-to-day and campaign manager

Sean Sprey, Colin Schaverien and Stefano PIAS

Hayley Absalom, Craig Penney, Tom Hoare, Vincent Fenice, Anne Mueller

External agencies / companies

DMS – Digital Marketing Specialists (Tom Davenport and Alex Booth)

Beautiful Digital (Tom Peacock & Phil Yates)

Overview of campaign

We started the campaign by launching MaximoTV. This was a standalone “24-hour TV channel” that had archive live performances, interviews and music videos spanning the band’s entire career. The objective was to reactivate and warm up the band’s fanbase. We teased this across social media platforms with a “TV guide” outlining the schedule of shows. For fans to access the “24-hour TV channel”, they had to sign in via Spotify and email.

While teasing the album title during the climate change march in Berlin, we launched an interactive online art installation called Nature VS Humans. Users had to choose who would ‘eventually win the eco-battle’ between ‘nature’ or ‘humans’. This was then translated into the 3D evolving world, and users were then emailed an invite to a ‘mysterious’ livestream, which

would be the launch of the album and a performance of the first single ‘Baby Sleep’, live from the Tynemouth Cliffs in the band’s hometown of Newcastle.

Greg James (Radio 1 breakfast show DJ) was a known die-hard fan of the band and a friend of [lead singer] Paul Smiths’, so we created our own Mastermind-style show, where he answered Maximo Park-themed questions asked by Paul.

D2C was a big driver for us and helped us reach our #2 chart position.

We organised a livestream event from the Riverside in Newcastle which ran the week of album release. Tickets were bundled with the album and sold through the band’s D2C store.

In February, one month out of release, we wanted to give something back to the fans, and we organised a pre-save competition where the winner would have a night in with Maximo Park via Zoom and a special hamper of goodies from Wylam Brewery, who we partnered with.

As the band couldn’t do any in-store signing’s during lockdown, we came up with The Maximo Park Marathon Signing Event where we collaborated with five

indie retailers in the UK and held a livestreamed four-hour signing session.

We also ran a charity auction during the event for a signed gold disc of the band’s debut album which raised £1,900 for the Newcastle West End food bank.

Amazon was always going to be a hugely important partner for us. A Twitch session was a really great way of linking into other parts of their ecosystem, and presenter Jack Howard made it engaging, bringing in new fans. Just under 25,000 concurrent viewers watched that stream. Alongside this we also created an exclusive artwork CD for Amazon which sold through very well.

Stuart Braithwaite from Mogwai started the hashtag campaign at the beginning of the week one, after the success of Mogwai’s #1 campaign the week prior. This created an amazing organic drive on social media which we joined in with.

Results & key learnings

- #2 UK chart position, the joint-highest chart position the band has ever had.
- 83% sales increase from the previous albums week-one sales
- 40% increase in monthly listeners since the start of the campaign and also gained an additional 16.5k followers.
- Overall we achieved our targets and then some – and set great foundations for the band moving forward. An excellent effort from all that was involved in the campaign.

📄 campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 25-34, 35-44

Location UK/Germany, global

Lakou Mizik & Joseph Ray Anjunadeep

BEST
CHARITY
INITIATIVE

Team members

Allan McGrath, Dom

Donnelly,

James Nonu-Carling, Duncan

Byrne, Claire Murgatroyd,

Daniel Curpen, Angus

Maxwell, Roz Keefe, Chris

Webb, Ben Chadwick, Alex

Clapworthy – Joseph Ray Artist

Management, Zach Niles – Lakou

Mizik Artist Management

External agencies / companies

Press: Becca McLeish – COUSIN

PR (UK) Alastair Duncan – Infamous PR

(US)

Radio: Jessica Weber – Co-sign (US)

Miguel Morland – Cool Badge (UK)

Digital Consultancy: Jess Page – Rareform

Album Artwork: Steve Stacey

Overview of campaign

Leave The Bones is a project between multi-generational Haitian band Lakou Mizik and Joseph Ray (one-third of dubstep trio NERO).

Ray had to rethink his creative approach by learning how to produce for a nine-piece band and incorporate new time signatures to capture Lakou Mizik's complex drum patterns. The creation process was documented by filmmaker Kaveh Nabatian and will form the basis for a documentary released in 2022.

We wanted to communicate the origins of the collaboration, and provide a more nuanced look at the often-misrepresented country of Haiti.

The first phase focused on engaging our core audience with the music. We included the first single, 'Ogou (Pran Ka Mwen)', on our annual compilation Anjunadeep 12, introducing it to our most captive audience. It became the most-streamed track on the 56-track compilation.

We launched dedicated socials which acted as an informational hub for fans, allowing us to build a compelling world via inspiring content.

The announcement was accompanied by a DJ set by Joseph Ray, live streamed



on the Anjunadeep YouTube channel. This reintroduced Ray to the Anjuna audience and familiarised them with the unique sound of Leave The Bones.

The second phase focused on reaching respected global tastemakers. We announced the album on Haitian Flag Day, 18th May, via NPR's esteemed World Cafe. The music video for first single 'Ogou (Pran Ka Mwen)' focuses on Jacmel's annual Kanaval and immediately communicated the world of Leave The Bones; vibrancy, positivity and pride in Vodou culture.

We subtitled Creole interviews with the stars of each music video, creating authentic content that gave deeper insights into Haitian culture. The album premiere was covered on NPR's Weekend Edition, with an interview with the band broadcast to 4m listeners.

We raised funds for the Haitian-led earthquake response at Health Equity International; and launched a GoFundMe fundraiser for the Artists Institute of Haiti.

The third phase is focused on building reach through streaming strategy and A&R, with remixes from electronic music pioneers, including DJ Koze, NERO, Henrik Schwarz, and Michael

Brun. We pressed a limited run of hand-stamped white-label vinyl of the DJ Koze remix, and have collaborated with US firm Vinyl Me Please on an exclusive run of 500 red album LPs in April 2022.

Results & key learnings

- Radio support included BBC Radio 1, 6 Music, BBC Radio 3 and more.
- #1 World Album on the NACC College Charts.
- Press support included The New York Times, Pitchfork, Billboard and more.
- 400% growth in artist monthly listeners on Spotify.
- Cover stars of Spotify's Haitian Heat, and features in Organica, Electronic Rising and more.
- Apple Music adds include New In Dance, Worldwide Chill, High Vibes Yoga and more.
- #1 iTunes electronic album – US and Canada.

Artist profile growth

Lakou Mizik

- Spotify total playlist reach: 1.2m
- Spotify follower change: +93%
- Spotify monthly listener change: +475%
- Instagram follower change: +20.7%

Joseph Ray

- Spotify total playlist reach: 1.4m
- Spotify follower change: +39.9%
- Spotify monthly listener change: +177.3%
- Instagram follower change: +17%

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 25-34, 35-44, 45-59

Location Global

Helado Negro 4AD / Beggars Group

BEST
USE OF FREE
ICE CREAM

Team members

Will Tompsett – Head of Marketing, 4AD

Pablo Douzoglou – Head of Marketing, Beggars US

Asmarina Zerabruk – Project Manager, Beggars US

Amy Krawczyk – Social Media Manager, 4AD

Matt Henry – Head of Marketing, Beggars UK

Blake Thomas – Marketing, Beggars US

Jo Morris – Marketing, Beggars UK

Nabil Ayers – Label Head, 4AD US

Carter O'Sullivan – Art Director, Beggars

External agencies / companies

Adel Hattem – DMusicMarketing

Dani Llorente – DMusic Marketing

Jon Uleis – independent web developer

Overview of campaign

With the release of 2019's *This Is How You Smile*, Helado Negro (Roberto Carlos Lange) positioned himself as one of the most exciting indie/alt/Latinx artist. 4AD wanted to capitalise on the momentum from the past album with a campaign around his new record, *Far In*, that could highlight Roberto's playful demeanour and his interest in connecting with his fans more directly.

With the launch of the first single, 'Gemini & Leo', Jacob Escobedo's highly creative and vibrant animated video served as the perfect primer for additional marketing opportunities and connections.

Helado Negro launched the Zodiac Playlist generator shortly after the video's release for a second push of the single and to give fans a glimpse at his musical influences. The generator allowed the fans to input their personal details to receive a playlist curated by Roberto himself that corresponded with the user's zodiac sign. Tarot cards focused on the characters in the video were also made and distributed among retail stores and other direct accounts, given to fans and included in album orders.

The second part of the fan



engagement campaign happened in early September through an IRL activation in NYC and Mexico city, the Helado Negro Ice Cream Tricycle. 4AD produced a custom ice cream tricycle and partnered with local ice cream makers to offer an official black ice cream flavour. For one day in September, the bike rode through the streets of Mexico City and Brooklyn. The destinations were announced on socials the week prior and fans were able to meet the trikes for an early listen of the album and get some free ice cream and exclusive merch giveaways.

All of the pre-release fan engagement activity resulted in additional moments

for the album campaign. All of these alternative moments coupled with the more traditional approach of music video releases, advertising, live sessions and other press moments allowed for fans to engage with the project in a more playful manner. The tricycle made additional appearances leading up to the campaign, serving as the official merch pop-up shop at the artist's release week show in Brooklyn.

Results & key learnings

The Zodiac playlist generator campaign captured email data for us to build the project's email newsletter. Over 350 sign-ups came in from the campaign,

resulting in a significant bump to his overall numbers.

For the ice cream activation, 4AD had the opportunity to connect with fans on a personal basis at the scene. The campaign was centred around Instagram Stories, focused on promoting the #heladonegro hashtag. The artist connected with fans by reposting the fan's experience onto his page while also taking over the 4AD label socials.

All of the campaign activity helped the record see the highest pre-order for the artist in his career, resulting in the best first week sales in the US with over 2,700 scanned EA.

campaign breakdown

Campaign budget £5,001–£10,000

Audience demographic

Age 19-24, 25-34, 35-44

Location North America



Nina Nesbitt

Cooking Vinyl

Team members

Lewis Newson – Head of Digital, Cooking Vinyl

Chris Farrow – Head of Marketing and Product Management, Cooking Vinyl

Michelle Polley – Head of International, Cooking Vinyl

Graham Masser – Associate Director, Artist Services (The Orchard, US)

Rachel Stoewer Poston – VP, Artist and Label Services (The Orchard, US)

Molly Weeks – Manager, Digital Marketing (The Orchard, US)

Vicky Dowdall, Debbie Nielsen – Managers

Tilda Gratton, Eloise Viola-Segal – Beautiful Digital

External agencies / companies

Hannah Ferrell – Creed Media Campaign Manager

Emily Blatchford – the7stars Campaign Manager
Wavo

Overview of campaign

Following the success of her previous album, we wanted to re-introduce Nina with these first two tracks and embrace platforms that we didn't have at our disposal last time round (e.g. TikTok). It was key to try and find new ways to engage her fanbase.

We launched the pre-save for the first single, 'Summer Fling', by giving fans no info other than a cryptic post which tied into the forthcoming video aesthetic and teased some abstract audio. Alongside this, we created a pre-save link which directed fans to access a hidden website and solve a Nordic rune puzzle, which led to them spelling out the name of the single. Fans who managed this got a special video message from Nina. This built lots of hype as fans tried to work out the puzzle and shared their success across socials.

We engaged partners early on this campaign and knew we wanted TikTok



to preview the track ahead of release. We worked with them on our content strategy and they came through with lots of support for Nina. Alongside the rune puzzle activation, we were in a really good place ahead of release.

Post-release, we wanted to put on a special social event for fans to get involved with. We landed on a listening party via Vertigo Music, which we branded as Nina's Package Summer Holiday, where Nina spoke with fans whilst playing games and streaming the new single. It's a relatively unknown app but had the perfect interface for what we wanted to do, helping us to get core fans streaming on Spotify and Apple Music.

Early on, we knew we wanted to get Nina involved in the metaverse and explore the possibilities with NFTs. She hadn't been in this space before, so when we were offered a slot for her to perform at Decentraland's multi-day music festival (the first one to take place in the world) it was an easy decision.

Nina's performance was motion-captured in a studio, along with facial expressions, and rendered into an avatar that opened the first day of the festival (on 21st October). It was an amazing experience and, because of the costs usually involved, something that is still out of reach for many artists outside of the biggest stars. We had fun with

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24, 25-34

Location Global

content around this, including an ABBA mo-cap nod, and Nina's TikTok from the shoot has over 1.8m views.

Results & key learnings

- The pre-release campaign for 'Summer Fling' was really effective. It generated 1.6k pre-saves, with almost all of these going on to engage with the rune puzzle. The TikTok preview ended with the clip hitting #1 on the UK sounds page, accomplishing the feat of unseating 'Three Lions' during the week of the Euro final and setting up the first single really well.
- From release we received great support from all the DSPs across editorial, playlist covers and socials. On Spotify, in particular, we hit Nina's highest monthly listener total of the year at 3.1m. We had 40 New Music Fridays at Spotify and 27 New Music Dailys at Apple on the first single.
- Since we released the first track in July, we have seen a 46k follower increase on TikTok (now at 684k). This is down to the support we received from them, alongside Nina's ability to create fantastic content that resonates really effectively. Crossposting this content to Reels and YouTube Shorts has allowed us to greatly increase reach and impressions.
- Engaging with Amazon for Nina to appear on their Pop Culture Twitch show, led to her daily streams hitting their highest total this year.
- The metaverse performance has set us up really well to explore more opportunities in that area, giving Nina recognition in the metaverse/crypto community.

LINE UP 00:25:01				
v1c Time				
TIME	THE BIST	FREE ZONE	DAY ZONE	DAY ZONE
13:00	Charlie S	Nemo	Longli	WAVE
14:00	W O Boulder	Don Koon	Flora & Shores	Don't Dream of the Future Band
15:00	Young Waters	Leo Mando	Shane Rahmon	Wiley, Kamey & Friends
16:00	Ricciardi	Damon Turner	DDO	Rich Hart & Tim Sippel
17:00	Ben Marder & Billy Marder	Eden & Camilla & Billy Marder	Lenzie Evans	Wiley, Kamey & Friends
18:00	Alchemist De'Zine	Alma Beddie	Alma And The Ambassadors	Wiley, Kamey & Friends
19:00	The Love Lane	WAVE	WAVE	WAVE
20:00	WAVE	WAVE	WAVE	WAVE
21:00	WAVE	WAVE	WAVE	WAVE
22:00	WAVE	WAVE	WAVE	WAVE
23:00	WAVE	WAVE	WAVE	WAVE
24:00	WAVE	WAVE	WAVE	WAVE

New Hope Club Hollywood Records

Team members

Catalogue Recordings

Michele Alexander – Project Manager

Dana Collins – International
SE Markets Universal

James D'Arcy – Prestige Management

External agencies / companies

Creed Media, Songflencer

Overview of campaign

New Hope Club has always had a love for the Southeast Asian Market and K-pop music. The label team focused on brand building to gain traction within the Asian market and in 2021 they were the first Western band invited to join HYBE Weverse. This allowed the band to build their fanbase to over 100,000 fans in the first three months and allowed the band to build deeper connections in other markets.

Instead of focusing on attracting fans, New Hope Club went direct to them on the Weverse platform. This helped gain the attention of other K-pop artists to become fans.

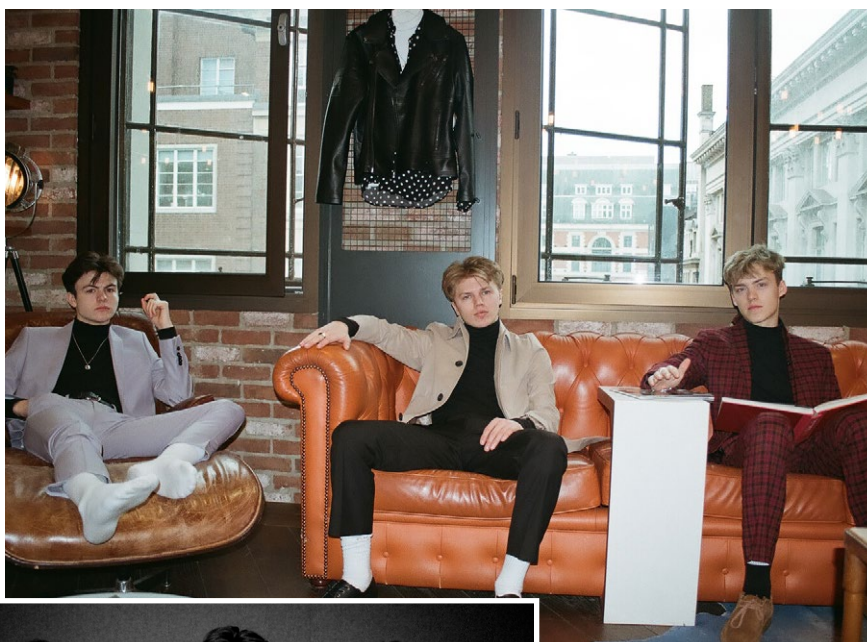
This propelled a viral TikTok trend of the song 'Know Me Too Well'. To amplify this song forward, the label created localised lyric videos for Malaysia and Indonesia.

The group was later invited to perform on the MYX awards in the Philippines and the Korean World Is One 2021 K-pop concert.

Local Universal teams enlisted artists, Alvin Chong, Azira Shafnaz, Dalla, and Universal Indonesia's top artist, Tiara Andini and others to release covers of 'Know Me Too Well' in their respective territories.

Our DSP playlists strategy focused on increasing visibility on streaming services by creating and releasing fixed playlist releases over three months that included 'Know Me Too Well'.

Each band member curated their own fixed playlist of their own music and included the track within them. The label enlisted Creed Media and Songflencer to engage creators on social platforms for TikTok strategy



campaigns for influencers.

Each band member would go live across different platforms simultaneously to tap into their own social following and then moved the community into one space together for a premier group experience on YouTube.

Results & key learnings

- 750,000 TikTok sound uses of 'Know Me Too Well'

campaign breakdown

Campaign budget Not given

Audience demographic

Age 14-18, 19-24

Location US, EU, SE Asia

- Billions of views on TikTok
- One month on the Spotify Global 50 Chart, with peaks as high as #14
- 200m+ total consumption in Asian Markets in 2021, with no music released in 2021

New Hope Club – all tracks (2021)

Indonesia, 103m streams in 2021 (+1616%)

Malaysia, 30m streams in 2021

(+1664%)

Singapore, 4m streams in 2021 (+207%)

New Hope Club – 'Know Me Too Well' (2021)

Indonesia, 95m streams in 2021

(+8536%)

Malaysia, 27m streams in 2021 (+5,300%)

Singapore, 2.7m streams in 2021 (+710%)

'Know Me Too Well' Spotify peak positions

Indonesia	#3 streams	#2 viral
Malaysia	#5 streams	#2 viral
Singapore	#5 streams	#5 viral

'Know Me Too Well' country Shazam peak positions

Indonesia	#1
Malaysia	#1
Singapore	#15

Noel Gallagher's High Flying Birds Ignition Records

Team members

Ignition Records

Clare Byrne, Sarah Mansfield, Gabi Nicot-Berenger, Lucy Fortescue, Ray McCarville

Marcus Russell, Alec McKinlay, Kat Killingley, Daisy Blackford

– Management, Ignition Management

Joe Bennett – National Radio, JBPR

Julie Barnes – Regional Radio, Radioactive PR

James Windle and Dave Palmer –

Press and Online PR, Dawbell

Simon Blackmore – Regional Press, Black Arts PR

Kate Hiscox – TV Promotions, KLH PR

Tom Roberts – Sports Promotions, Shoot Music

External agencies / companies

Sales & distribution – The Orchard:

Ben Poliszczuk, Ian Dutt, Gabbie Witham, Joe Andrews, Simon Aston, Giulia Colli, Dan Griffiths

D2C – Townsend: Bruce McKenzie, Simon Walsh

Digital Consultancy – Blackstar: Emma Terry, Olivia Hobbs

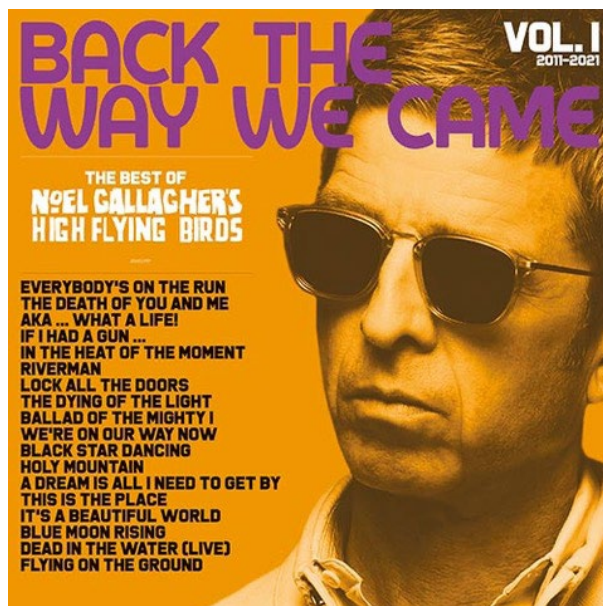
Advertising Agency – the7stars: Gareth Jones, Simon Friend

Overview of campaign

2021 marked 10 years of Noel Gallagher's High Flying Birds and Back The Way We Came: Vol 1 (2011-2021) is a Best Of album celebrating this landmark.

The tracklisting was curated by Noel from his three studio albums and three EPs, plus two new brand new tracks recently recorded, which were singles to lead the campaign. Limited-edition album formats featured a bonus disc including previously unreleased songs.

D2C offerings are always key to Noel's fanbase and we released an online store exclusive Super Deluxe Box Set including an hardback coffee table book featuring images handpicked by Noel, and a mini-site digitally replicating the design of the book.



All our archive assets are stored chronologically. This meant we had easy access to each album's specific content, such as videos, track-by-tracks, performances and interviews to enhance the storytelling.

We filmed a variety of short- and long-form content with Noel, covering interviews, sessions and performance content with stripped back/alternative versions of tracks. This fresh content complimented our original archive material.

As a fan incentive, we created a personalised Playlist Generator Quiz based on different themes using Noel's catalogue. This helped drive streaming consumption.

We launched a new profile on TikTok for the campaign and Noel invited fans to send in questions to answer about the last 10 years – to a great response.

Record Store Day invited Noel to be their Official Ambassador – he has

always been vocal about his support for record stores. The timing worked well as their first drop was on 12th June. With our album release already planned for the 11th June, we arranged an exclusive version of the vinyl for this event, and we filmed an interview with Noel discussing Record Store Day.

Results & key learnings

This was Noel Gallagher's High Flying Birds' fourth consecutive #1 and the 12th #1 across Noel's career – notable as the album sales were not tied in with live activity or ticket bundles.

With this Best Of we were keen to appeal to casual fans as well as core fanbase. We saw an uplift in streaming across the entire catalogue:

- Spotify – +30% monthly listeners, and +50% monthly streams
- Apple Music – +93% monthly plays
- Shazam – 45k monthly Shazams (+125%)
- YouTube – total channel views: 125m (+7%); 8% increase in subscribers
- Amazon Music – +27% monthly listeners; +64% monthly streams; +71% voice requests

We've seen a new audience of younger fans, particularly with the Oasis catalogue, and it was a key objective to continue to build on this.

We saw a significant uplift in Noel's social following; TikTok saw a female bias; broadly socials are 20-40% female; on TikTok it is nearly 60%.

The TikTok video that launched the account has had over 720k views and 5k comments.

The NGHFB Playlist Generator Quiz had a great reaction with over 10k unique visits during album campaign and a 25% conversion to follow the artist rate.

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 19-24, 25-34, 35-44

Location Global

Nothing But Thieves RCA UK

Team members

Edd Blower – Head Of Marketing

William Stevens – Senior Marketing Manager

Domenico Bartolo – Digital Marketing Manager

Adam Williams – Social Media Consultant

Ange Joe – Artist Development Manager, UK International

Overview of campaign

In September 2021, Nothing But Thieves returned with their new single 'Futureproof' and it would be the first focus track from the Moral Panic II EP. Moral Panic, the full 11-track album had come just 11 months earlier.

Futureproof pre-release

The band started releasing social fly-on-the-wall clips from the Futureproof studio sessions. The clips contained glitches with codes that could be deciphered to the track title and date: undetectable unless you freeze-frame at the right moment. Fans deciphered them in hours.

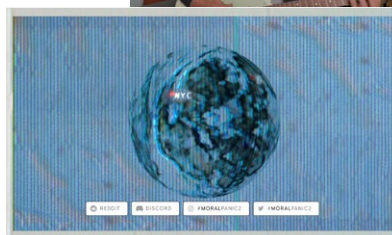
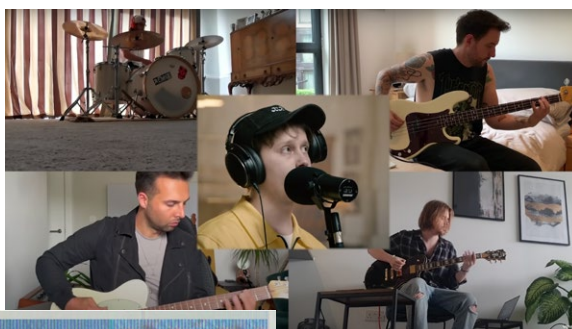
We purposefully used different footage for different social platforms. The clips were gathered into longer three-to-five-minute pieces that dropped weekly and placed behind a pre-save wall.

The band has always directed fans to subscribe to their mailing list and receive a "NBT ID", a unique identifier – so we made the fan Discord "official" and password-protected it: only those with a NBT ID could access it. Mailing list subscriptions rocketed and the Discord server quadrupled in size.

Futureproof release

During lockdown the band had done regular Solitude Sessions livestreams to great effect.

The Futureproof Solitude Session started the same way, seemingly from isolation in the band's own homes (due to tight camera angles); however as the



final chorus dropped the camera zoomed out to reveal the band all performing

in the same space, for the first time since lockdown started. We nicknamed it the Un-solitude Session and fans were overjoyed.

EP announcement

The rollout picked up pace, with just two weeks between instant grat track 'Miracle, Baby' and the release. The day before 'Miracle, Baby' dropped in the UK we kicked off a series of digital puzzles.

Starting in Southend, at the venue of the band's first-ever show we planted

10 signed prints of the EP artwork, instructions to redeem two tickets to a show of their choice and a cassette player with headphones. In the cassette player was unheard music from the EP and on the back of the prints a QR code linked to unseen content and further clues. The cassette players had a USB socket to allow fans to digitally record what was on it, with the aim of these unheard tracks finding their way back to the fans online. Moralpanic2.com went live at the same time with an animated map, showing

fans the next city to be targeted. Fans online had to solve puzzles, find clues in images and text, and "link scanning".

The activation went to Birmingham and Manchester, before moving to Europe and eventually New York – we had planned to end the activation in Australia, however, the

country went into lockdown. We worked closely with the international team, Sony UK, and teams from multiple territories, helping plant cassettes and players locally.

EP launch

The EP launched with heavily stylised lyric videos, and the band treated fans to a listening party. Fans logged in with either Apple or Spotify and the band were in the chat room taking questions. Joe (the lyricist) did a second listen with fans that wanted to discuss the lyrics.

Results & key learnings

- 22m+ streams since Moral Panic II's release
- YouTube + 32k subscribers during the campaign; TikTok +25k; Instagram +23k; Mailing list +4k
- Discord: from 150 users to 1,000 in a month; now 2,000
- Moral Panic II videos watched 3.4m times; studio BTS footage a further 100,000 views
- Moral Panic II listening party: 1,369 accounts created

campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 25-34

Location Global

Tom Odell

Sony Music Commercial Group and Columbia UK

BEST MIX OF
CATALOGUE &
FRONTLINE



management on content strategy across socials appealing to fans existing and new – with the objective to introduce him as an artist, but also cater for fans who have known him all these years – all the while seeding in new tracks.

Tom very kindly did a liner to thank fans for their support for 'Another Love', urging them to click to listen to more of his tracks including his new single. The soundbed was 'Another Love' but the message benefited both frontline and catalogue. At Commercial Group we worked on different types of paid activity and shared reports

so all our learnings could be applied to their new music campaign.

Team members

Julie Sandrin – Director of Digital Marketing (CG)

Andy Chandler – Head of Catalogue Streaming (CG)

Lucy Fentiman – Video Audience Development Manager (CG)

Andrew Bunton – Audience Development Manager (Columbia)

Hayley Marchant – Senior Marketing Manager (Columbia)

External agencies / companies

Callum Roberts – Eighteen88 agency

Overview of campaign

The track 'Another Love' was released in 2012 and started trending last year off the back of a Marie Curie TV advert, then trended on TikTok at the beginning of 2021 off the back of a Vampire Diaries trend on TikTok (the song had been synced in the show, too). Different trends popped up – mainly sad TikToks.

In April, Tom introduced himself to this new audience who had just discovered his song and this got huge engagement. His followers on TikTok shot up, together with streaming consumption of the track. From then on, Columbia's new album release strategy

was intertwined with Commercial Group's campaign around 'Another Love'.

'Another Love' was pitched to radio. It can be challenging for artists to agree to this in the midst of new music dropping, so we were very happy that both artist and management were on side for this.

We pitched the catalogue track to DSPs when it wouldn't get in the way of any new song pitch.

We uploaded catalogue onto his YouTube channel, including a new lyric video, which helped grow his YouTube subscriber count. This meant his new music videos would then be seen by a higher number of fans and that YouTube's algorithm would push the new videos further.

Columbia's online activity drove to his top tracks playlist on Spotify: they dropped new tracks into the playlist as they were released. We worked with

📄 campaign breakdown

Campaign budget £5,001-£10,000

Audience demographic

Age 14-18, 19-24

Location UK and global

Results & key learnings

The track consistently trended on TikTok in the UK and globally all year around and hit the 1.5m daily streams mark globally several times. We got great playlisting and profile both from TikTok and other DSPs.

As we are writing this (early November), the track's streaming baseline is still four times higher than it was a year ago – bearing in mind this is six months after its peak on DSPs.

We regularly see other Tom Odell catalogue trend on TikTok and wish to keep working on this strategy with him for the future.

As for the new music, we know some partner discussions were made easier by the fact that he leaned into this story and embraced it while we amplified it.

He did a live performance on TikTok with their support – thanks in part to our plan around 'Another Love' – which was great and has lots more plans coming, including a tour in 2022.

Arlo Parks

PIAS / Transgressive Records

Team members

Beatnik Creative

Ali Raymond, Sarah Rodriguez

Transgressive Records

Toby L, Mike Harounoff, Tim Dellow,
Lilas Bourboulon

PIAS

Hayley Absalom, Craig Penney, Vincent
Fenice, Tom Hoare, Andy Moore,
Vanessa Picken

External agencies / companies

Dan Sullivan, Kia Augustine – HypeLab

Stef Pascual – Deviate Digital

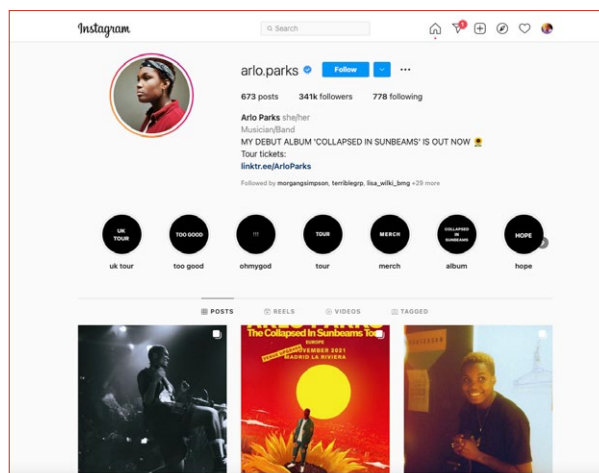
Overview of campaign

A key component of our marketing efforts were focussed around grassroots audience development. We achieved this via utilising digital platforms as a stand-in for premium live experiences throughout lockdown.

Arlo used private fan Zooms with her fans, which took the form of fan Q&As as well as poetry discussions and other spaces of community-building. Instagram DM groups with superfans were also used.

This culminated with our Notes On Sunbeams initiative where we created a voicemail inbox for fans to leave Arlo a message of "Hope". Arlo consistently engaged with and shared her favourite messages, eventually playing some out and incorporating visualisations of them during her performance of the track at the 2021 BRIT Awards. These activations aided in growing Arlo's own first-party data pool across owned and operated platforms such as the Notes On Sunbeams microsite.

We worked closely with DSPs and social platforms to build a broad range of partnerships which played to each of the partners' strengths and USPs. Apple made Arlo Parks its Up Next artist, as well as an exclusive Christmas single. With Spotify, we utilised its Storylines feature to bring Arlo's unique imagery and poetry to life on their platform, as well as playlist takeover partnerships for its POLLEN and Our Generation properties. Amazon Music premiered



Arlo music videos on their Twitch as well as commissioning a Tonight With Arlo Parks TV special for Amazon Prime Video. YouTube supported with out-of-home and programming support. Deezer ran Behind The Artist content. TikTok made Arlo a face of its Black History Month programming. Facebook made her Artist Of The Day as well as posting about Arlo on the @Instagram handle.

TV advertising on launch through 4OD and targeted terrestrial spots including a spot on GMB on the morning after the Brits win, street visibility with outdoor including digital billboard campaign across London activated minutes after the Mercury Music Prize win.

'Black Dog', 'Hurt' and 'Caroline' all achieved the rare feat of being on both Radio 1 and 6 Music playlists at the same time.

Results & key learnings

- Debuted at #3 on the UK albums chart with week one sales of 11.5k
- Debuted at #6 in Belgium, #10 in Germany, and the #1 spot in the US on the Alternative New Artist Albums chart

campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 14-18, 19-24, 25-34

Location Global

- Sold 50k+ in the UK to date, on track to go Silver within one year of release
- 50% of UK album sales to date come from streaming
- Winner of Mercury Music Prize
- Appearances on Graham Norton, Later... With Jools Holland
- Winner of British Breakthrough award at BRITs
- Spotify followers increase from 123,000 in October 2020 (start of album campaign) to 360k now

- Instagram followers increased from 81,000 in October 2020 to 316,000 now

TV

- US: Five major TV looks in the market – Kimmel, Fallon, Corden, CBS Saturday Morning and Ellen DeGeneres
- Winner of Breakthrough Artist/Release at this year's A2IM Libera Awards (US)
- Won two AIM Awards 2021 – UK Independent Breakthrough and Best Independent Album
- GQ Award for Deezer Breakthrough Artist of the Year 2021
- 'Black Dog' nominated at the Ivors Novello Awards 2021 for Best Song Musically & Lyrically
- BET Awards nominated for Best New International Artist
- Global campaign with Gucci for their Overture Collection directed by Gus Van Sant
- BBC Introducing Artist of the Year 2020

Radio

- US: Arlo Parks now holds title for the longest run ever on top of the NACC 200
- Arlo was also #1 on more NACC Charts simultaneously than any artist previously

DSPs

- Spotify Australia & New Zealand ran a special campaign around their playlist Front Left and Arlo was part of it
- National OOH campaign using Arlo's image

Parquet Courts Rough Trade

BEST
USE OF
LIVE

Team members

Parquet Courts -

all band members

Pablo Douzoglou -

Head of Marketing, Beggars Group US

Pam Garavano - Project

Manager, Beggars Group US

Hollie Cunningham - Project

Manager, Rough Trade Records UK

Matt Henry - Head of Marketing,

Beggars Group UK

Melanie Sheehan - Label Head,

Rough Trade Records US

Phil Laslett - Art Director, Beggars

Group

Blake Thomas - Marketing, Beggars

Group US

Jo Morris - Marketing, Beggars UK

External agencies / companies

Playlab, Inc - strategy/creative

Alright Studio - web development/design



Brooklyn, London, Mexico City, also joined in, highlighting local creatives, artists, and businesses. Parquet-Courts.com served as the campaign's focal point. All events were announced via the band's newsletter and the information was listed neatly on the band's website. After the conclusion of each event a recap with photos was posted for all to see and each included a custom merch item only available via each respective event.

The band combined these efforts with an equally ambitious project titled Feel Free, the release of eleven music videos centred around a special online event for fans to experience the record early ahead of release.

The campaign's effort gave fans an opportunity to engage with the band beyond the music, after a year of confinement and limited interactions, the Power Of Eleven was a jolt to encourage Parquet Courts fans to connect and see each other again IRL.

Overview of campaign

For the release of Sympathy For Life, Parquet Court's seventh studio album, the band decided to approach the campaign with an opportunity for intimate connections between, and with, the fans.

With this in mind, the band created Power Of Eleven, a series of 11 events, each corresponding to a song from the record, all taking place in a different city leading up to the release of the record. The scope was global, getting the band's top markets involved in hosting and putting together a special event to celebrate the record, and to give fans special merch item to take home.

The band kicked off the campaign with 'Walking At A Downtown Pace', a performance from New York's Lesbian & Gay Big Apple Corps parading through the streets of NYC playing the song for the very first time to their fans, several days before anyone had heard anything.

The campaign spanned several months leading to the record and shortly after its release as well. The creative ambitions were high, and

details were thorough. For the song 'Trullo' (a song loosely based on Andrew Savage's time living inside the structures in Italy where wine is made), the band partnered with winemaker Southold Farm + Cellar and Austin Texas's Lolo wine shop for an event featuring a custom wine release and a DJ set from Austin Brown.

In Tokyo, the band dropped a special merch and 7-inch single with local record store Big Love Records.

Paris saw Andrew Savage teaching a still-life drawing class to 30 lucky fans.

Pulcinella brought Chicago area fans to a small club to experience an interpretative special performance by The Greyscale Clown.

Los Angeles celebrated the song 'Plant Life' with a dirt-dye workshop, giving fans the opportunity to dye a limited-edition shirt with mud, led by local artist Ryan J Simons.

campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 19-24, 25-34, 35-44

Location Global



Results & key learnings

The campaign's main goal was to increase interactions among fans and grow their email newsletter. Because all announcements and activity were reserved for the band's newsletter we saw increase of sign-ups across the campaign with a +200% return.

The band saw their best pre-order numbers of any record, likely as a result of all the pre-release drumbeat of activity. Because the band has historically been off traditional social media platforms, all of the event's local partners, businesses and artists served as extensions of the band, often posting and promoting each local event on their behalf.

Maisie Peters

Atlantic Records

Team members

Bobby Havens, Gaby Cawthorne, Stuart Camp, Ben Smoothy & Ella Renton – Grumpy Old Management

Atlantic Records

Jamie Ahye – Senior Marketing Manager

Julien Vier – Senior Audience Manager

Briony Turner – Co-President

Paul Samuels – VP A&R

Josh Moss – Publicist

Cameron Stanton – Head of Streaming

Liz Goodwin – General Manager

Nick Long – Director of Audience

Max Lutkin – Head of Marketing

Dan Sanders – Director of Art & Photography

Dan Curwin – Director of Video

Daisy King – Senior Designer

Luke Tipping – Creative Director

Olivia Spring – Senior International Marketing Manager, Warner Music

Lily Roberts, David Williams, Nikki Sopp,

Laura Collins & Sorcha MacDonald –

Warner Music Entertainment

Catalina Purdue-Pulido – Junior

Manager, e-commerce, Warner Music

Toni Hollis – Lead UX Designer, Firepit

External agencies / companies

Tom Peacock, Jasmine Paterson,

Jake Bookbinder – Beautiful Digital

Olivia Hobbs, Olly Brooks – Blackstar Agency

Overview of campaign

2021 saw the release of the debut album from Maisie Peters, *You Signed Up For This*. The album announcement came alongside news that Ed Sheeran had signed Maisie to his own Gingerbread Man Records.

For the years prior, Maisie had been dedicated to documenting her musical journey and so she had a deeply invested, ever-growing online community. By the time the album was released, we needed to ensure this audience were going to maximise exposure and genuinely care about the commercial success; *You Signed Up For This* went on to be a #2 debut.

In 2021 alone, Maisie's TikTok



grew from 45k followers to a staggering 230k. This rapid growth was down to a consistent posting strategy.

Kicking things off in February with the single 'John Hughes Movie' and it launched with a substantial TikTok collaboration to celebrate the birthday of the late movie icon. Using #JohnHughes, Maisie created a series of video "challenges" to encourage users to romanticise their own lives like a John Hughes movie, driving over 35m new hashtag views in the first week.

Following on from 'John Hughes Movie', Maisie had several other key moments on TikTok. An original song called 'Girls House' captured the imagination of the fans and had a viral moment with over 366k views and daily fan requests for release.

Around focus single 'Psycho', Maisie posted a series of clips from the recognisable video showing the cast interacting with trends at the time. This theme then came back around for Halloween where Maisie shared footage of the many fans who had copied the videos signature look. Single content for *Psycho* drove over 10m views alone.

Zoom played a key role in this campaign, where we were able to drive mailing list growth through a handful of key hangouts that Maisie hosted. This kicked off with the *You Should Sign Up For This* activation where Maisie then announced the album news before it went online. Over 2k fans were added

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24

Location Global

in the few hours this was live. Other announcements included John Hughes movie watch parties, album release day parties and "leaking songs" sessions.

To "celebrate" Valentine's Day this year, a phone number was given to fans to be able to text Maisie instead of texting back that boy that didn't deserve them. Upon going live, Maisie received over 1.2k messages in the first day.

Overall, the fan first approach is and will continue to be the focus for Maisie. It's helped build a strong and loyal fanbase that continue to grow alongside Maisie.

Results & key learnings

- *You Signed Up For This* debuted at #2 in the UK charts, an incredible feat for any artist's first foray into the album market. Not only did the album commercially exceed expectations, but critically it was really well received, which felt essential to solidifying Maisie's status as one of the most exciting UK songwriters right now.

- *You Signed Up For This* charted at #2 on the official charts
- #1 OCC Independent Record Store charts
- 'John Hughes Movie' and 'Psycho' were Maisie's first top 100 singles in the UK

Spotify

- Followers at start of campaign: 204,526
- Followers to date: 307,807
- Monthly listeners at start of campaign: 3,090,021
- Monthly listeners as of 5th November 2021: 3,838,702.
- Peak during campaign: 4,278,353
- 230k (+575%) new followers on TikTok since 1st January
- Over 6m likes on TikTok
- Over 36.6m total YouTube views, 18.8m views since Jan 1st 2021
- Two x playlisted BBC Radio 1 and Radio 2 singles in 2021
- US TV for Jimmy Kimmel and James Corden

Pink Pantheress

Parlophone

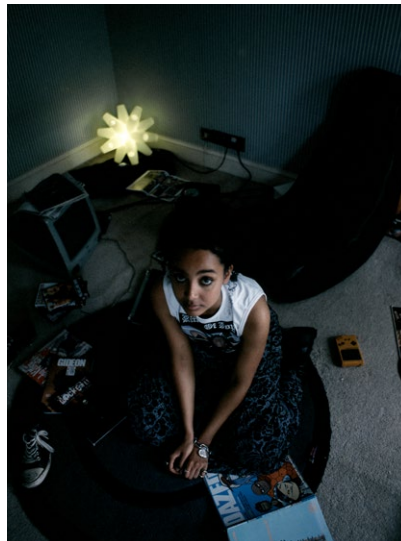
Team members

Parlophone

Rachel Forde, Anya Du Sauzay, Jack Melhuish, Thomas Jones, Beth Cherry, Dave Rajan, Grace O'Neill, Alice Backham, Charlie Martin, Lizzie Berchie, Olivia West, Victor Aroldoss, Sophie Scholz and Kannayo Okolie. Phoebe Gold, Jesse Gassongo-Alexander – UpClose Management

External agencies / companies

Mofe Sey, Claire Coulton – Satellite414 Chris Peyton – VVVOID Nadia Moy, John Kuzara – the7stars Elliot Perkins – EP Studios



Overview of campaign

Having only set up a TikTok account in November 2020, PinkPantheress became one of the hottest artists in just under a year. PinkPantheress used TikTok in a unique way from the very start of her artist career – writing songs as 30-second-to-one-minute soundbites and then only going on to complete a track if she saw an encouraging reaction.

Celebrities, influencers and artists alike all used PinkPantheress's tracks as the soundbed to their social content. Her first track, 'Break It Off' saw half a million global audio streams within four months, all without any editorial support, and it entered the Shazam charts in both the UK and US.

As a result, PinkPantheress's entire Spotify catalogue saw an incredible jump in streaming growth: her listeners were interested in her as an artist, not just one track. Her entire back catalogue could be consumed and digested by fans in less than 10 minutes – ideal in a world where audiences have short attention spans.

That was quickly overshadowed by the massive hit, 'Just For Me'.

A 20-second snippet of the track on TikTok hit over 5.5m views and half a million creations in 24 hours, entering

the Shazam UK Top 200 at #61 a week before release. Two unofficial third-party channel lyric videos trended in the YouTube chart top 30.

PinkPantheress has always wanted to maintain an air of mystery – so much so that BBC Radio 1 started a "Who is PinkPantheress?" Campaign. We quickly had to get creative with how we were going to market this track "untraditionally".

We began by plastering "mystery" stencils and stickers all over London. We grew our outdoor campaign and began to stencil her new logo and imagery from the mixtape. Fans found the art and shared it – wondering when the mixtape was going to drop.

Another challenge was that every media partner in the UK wanted access to an artist adamant on privacy.

We tackled this by welcoming everyone into the world and mind of PinkPantheress through an immersive experience which brought to life the mysterious world in her mixtape artwork,

including an old haunted house, a wilted flower garden, a Care Bear room, a banquet and much more.

Results & key learnings

Both 'Just For Me' and 'Pain' scored PinkPantheress her first and second ever UK OCC top 40 chart positions, peaking at #27 and #35. UK rapper Central Cee's remix of 'Just For Me' hit the top 3 in the OCC singles chart.

In three months her social following has grown by over 1.5m combined followers, including over 560k on TikTok, 500k on Spotify and 250k on YouTube.

Secured positions in two of Spotify's biggest playlists, Hot Hits UK and Today's Top Hits, as well as the cover of their New Music billboard in Times Square. Her debut mixtape has over 300m streams since release.

The UK radio picture was also incredibly strong with A-List additions across BBC Radio 1, Kiss and Capital.

The support throughout the past year was more than we could have hoped for a new artist: chosen as Spotify's global Radar artist and TikTok's Breakout Track of the Summer ('Just For Me') – and over 80% of streams continue to be organic.

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 25-34

Location Global

Pop Smoke

Victor Victor / Republic Records / UMG

BEST
USE OF
SNAPCHAT

Team members

Tim Hrycyshyn – VP, Digital Strategy

Allegra Chautin – Senior Director, Digital Strategy

Elliott Althoff – Associate Manager, Digital Strategy

Xiarra Diamond Nimrod – VP, Marketing Strategy

Steven Victor – CEO, Victor Victor Worldwide

Shivam Pandya – Marketing, Victor Victor Worldwide

External agencies / companies

Lee Martin

Michael Nicoll – BLNK Digital

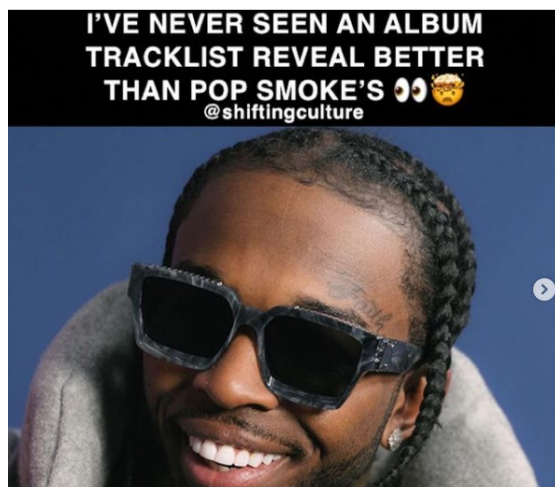
Overview of campaign

To bring Pop Smoke's Faith album theme ("Pop Smoke is the King of New York") to life in the digital space, we activated two very New York-centric digital campaigns ahead of the album launch. We focused the album pre-launch on two key events, teasing unheard snippets from the album and revealing the album tracklist.

To preview the unreleased snippets from Faith, we launched two 3D Snapchat lenses, each with three snippets of music hidden within them. To activate the lenses, fans were encouraged to locate Pop Smoke Faith posters around New York and LA and by simply scanning the posters with their phones; fans watched as they came to life with bespoke audio and video visualisers previewing snippets of the album.

The lenses were supported heavily by Snapchat with For You lens placement and generated over 1m views within the first week of launching.

The second New York-themed activation we launched was the album tracklist reveal. To go in line with the album theme, we created digital New York lottery scratch cards located within a virtual New York deli. Based off an odds system, like a real lottery, fans were able to draw a scratch card by entering their email addresses. Then,



by literally scratching off the digital cards with either their computer mouse or finger (on mobile or tablet), the track titles were revealed.

Because the revealing system was based on odds, fans had to draw multiple cards to reveal the full tracklist and piece it together. Each scratch card was built to be shared across all social platforms after it had scratched off, ultimately resulting in the activation going viral.

Results & key learnings

- Knowing this was Pop Smoke's last album, we knew the activations launched had to be innovative. One of our main goals for the Snapchat lens and New York lottery activations was to build hype amongst Pop Smoke's fans and virality across the internet. The content generated from the campaigns had to be easily shareable and provoking.
- Within the first week of launching, the Snapchat lenses garnered over 1m views on platform and was picked up by top tier Instagram cultural news pages such as @Akademiks, @Rap, @OurGeneration and

more.

- Top-tier news outlets such as Complex and Hot New Hip-Hop also reported on the activation.
- The tracklist reveal equally delivered in data collection, the site brought in over 50,000 email addresses to Pop Smoke's address book and generated incredible hype and buzz around the internet.
- Similar to the Snapchat lens activation, top cultural Instagram pages picked up on the scratch cards and drove engagement across the internet. The total reach across these Instagram pages was over 20m followers. Pop Smoke's fan communities were also a key component in both activations' virality by driving the spread of headlines such as "PopSmoke's team is too creative. You can reveal the tracklist for his new album 'Faith' by doing a digital scratch off lottery ticket" and "You can get a pack of digital scratch offs on scratchcards.realpopsnake.com & scratch to reveal tracks from #PopSmoke's new album "Faith"!!"

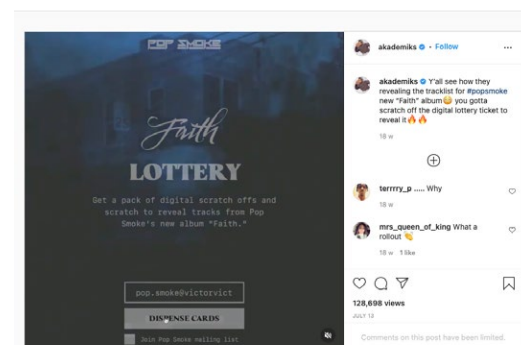
campaign breakdown

Campaign budget £15,001–£25,000

Audience demographic

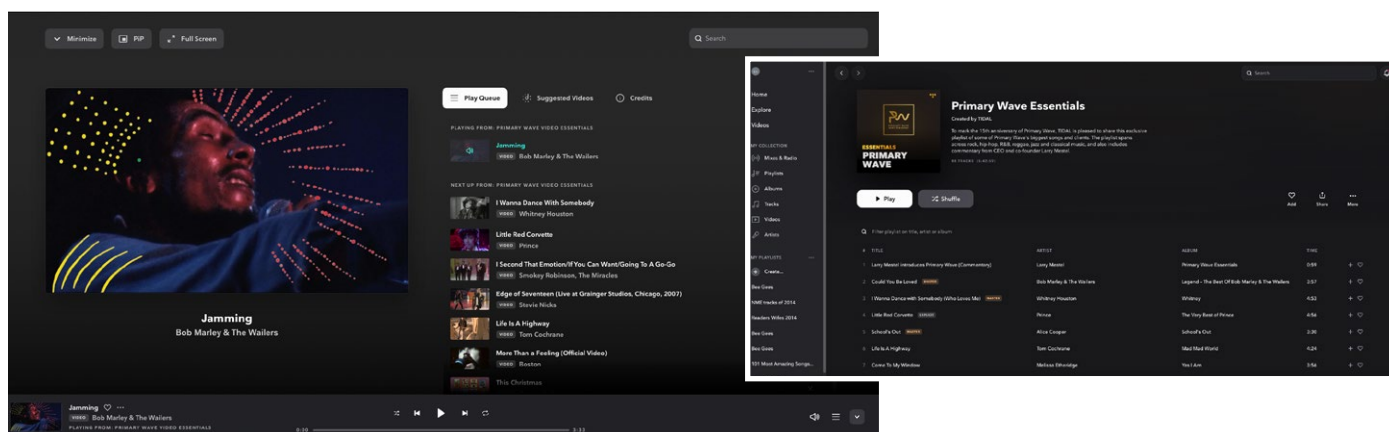
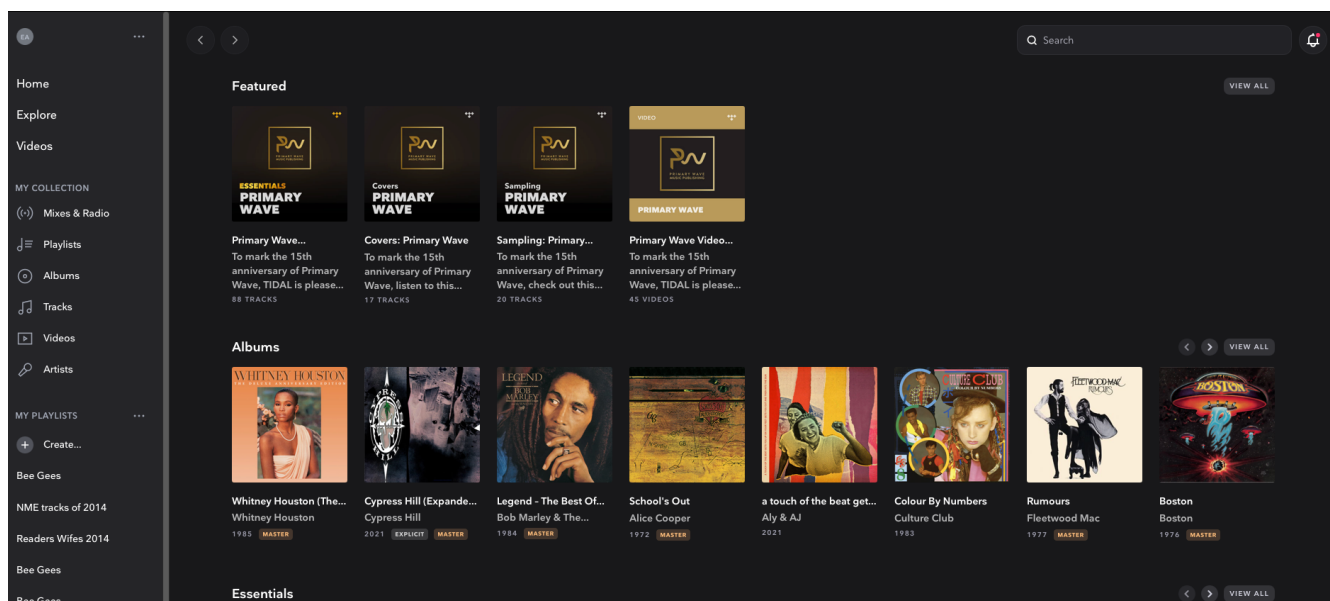
Age 19-24, 25-34

Location US and Global



Primary Wave Music Tidal activation

Primary Wave Music



Team members

Mike Fordham - Director Streaming & Playlist Marketing, Primary Wave Music

Joe Dodd - Tidal

Overview of campaign

On 20th September, Primary Wave Music announced its one-of-a-kind marketing collaboration with the global streaming service Tidal as it continues its year-long celebration of 15 years in business.

Tidal has rolled out three exclusive Primary Wave Music playlists – Primary Wave Essentials, Covering Primary Wave, Sampling Primary Wave – on their platform. Streaming today, all three playlists feature songs from Primary Wave's extensive publishing catalogue,

as well as songs released by artists across the company's talent management roster.

The Primary Wave Essentials playlist is augmented with exclusive audio commentary from Primary Wave Music's CEO and founder Larry Mestel. As part of the collaboration, Tidal is also featuring Essentials playlists from a slew of Primary Wave artists on their homepage as well as across all their marketing channels.

This partnership marks the first time that a major DSP has highlighted a music publisher in such a prominent way, having only focused on iconic record labels in previous collaborations.

Results & key learnings

- These Primary Wave music playlists were the "Top 20 most listened-to" playlists on the platform that day.

campaign breakdown

Campaign budget £0-500

Audience demographic

Age 0-13, 14-18, 19-24, 25-34, 35-44, 45-59, 60+

Location Global

Regard x Troye Sivan x Tate McRae

Ministry Of Sound



Team members

Dipesh Parmar – President

Amy Wheatley – MD

Negla Abdela – GM

Laura Hand – Senior Marketing Manager

Yasemin Taylor-Gencer – Marketing Assistant

Jorge Garcia – Head of Digital

Louise Higgins – Digital Marketing Manager

Jaime Sheerin – Digital Marketing Intern

Ange Joe – International Marketing Manager

Overview of campaign

'You' was a truly global campaign as we had the opportunity of three artists across three continents, with them residing in North America, Europe and APAC.

We tapped into their highly engaged global fanbase from pre-release, inviting fans from around the world to pre-save the single to their libraries to win a Zoom party with Regard, Troye and Tate as well as a Q&A and live DJ set from Regard.

We created a Telegram group for superfans to receive exclusive content and spur conversation between fans' online communities.

To engage the Gen Z fanbase, we worked with the artists to reveal the song via TikTok, securing a TikTok partnership across the UK and US which saw 'You' rocket up to #1 TikTok sound in the UK.

Spotify, Amazon and Apple Music support was strong including additions



to their corresponding single biggest playlists in the UK and 10 x Hot Hits around the world. The artists also graced the cover of Amazon and Spotify's New York Times Square billboards in huge statement looks.

We then launched the Regard Runner game where fans can play as the artists' avatars to collect prizes such as an exclusive mix, a personalised message and merch discount codes.

The official video tapped into the hot topic of deepfaking where we commissioned a deepfake artist to turn the actress cast as the obsessed fan into her idols – Troye, Tate and Regard – in the video.

We ran a YouTube afterparty on launch with a conversation between Tate McRae, Regard and video director, Courtney Phillips. The team also secured Regard's US TV debut with a performance on Jimmy Fallon, where we worked with production companies across the world to shoot across three continents in three days, in what resulted in a seamless and mesmerising performance.

For an intimate chance for fans to connect with the artists after these statement looks, we shot a lo-fi acoustic video across the US and Australia, working closely with Troye to produce his part from his bedroom for an authentic visual catering to their core fans.

🔗 campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 14-18, 19-24, 25-34

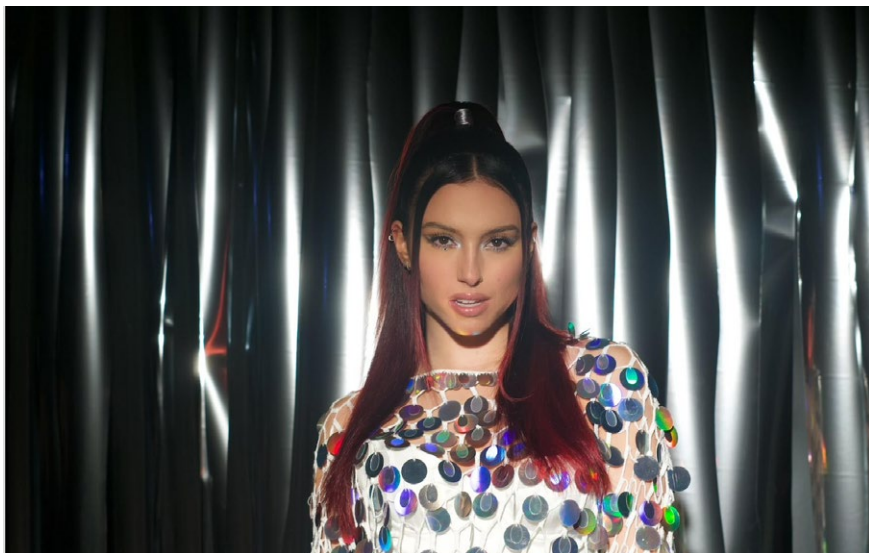
Location Global

Results & key learnings

- Over 245m global streams
- Over 1m global track sales
- #1 TikTok sound in the UK
- #1 US Dance Airplay (Regard's 3rd #1)
- Regard's first Top 10 US Top 40 airplay hit

Rêve

Universal Music Canada



Team members

Label team

Miya Ugursoy – Associate Digital

Marketing Manager

Taylor Cunningham – Marketing Mngnr.

Dayna Shiskos – International PR

Tye Worobess – PR

Guillaume Moffet – A&R

Ryan Shepard – Radio

Emily Hendrickx – Streaming

Management

Andrew Kennedy, Pat Murphy

External agencies / companies

Soar – Reddit marketing

Songfluencer – TikTok marketing

Fanbytes – YouTube Marketing

Overview of campaign

Rêve debuted as an artist in June 2021. Through the release of three singles in four months, she has reached over 4.6m streams to date and over 92,000 new followers across major social platforms.

Although Rêve specialises in dance music, her artist brand allowed us to tap into multiple audiences. Rêve loves dance music, horror, fashion and astrology. It was easy for us as marketers to position her in front of relevant audiences to determine what would resonate best: the dance, gaming, horror, LGBTQ+, astrology and fashion communities.

'CTRL + ALT + DEL' is our focus track and is the track that is resonating best

with new fans. 'CTRL + ALT + DEL's story started with a FIFA sync – it is the song that plays as the new FIFA22 game loads. Shortly after, our radio team was able to land over 30 adds to Canadian radio for 'CTRL + ALT + DEL'. To maximise on this sync and radio placement, our team shifted marketing focus to one of the previously mentioned audience targets: the gaming community.

Our goal was to find the parts of the internet that the gaming community lived. We shifted our content creation for Rêve's TikTok and geared it towards gaming targets.

In Canada, 'CTRL + ALT + DEL' was algorithmically placed on the Recommended tab that generated 2,000 creates in the sound. We followed up with a TikTok influencer campaign that attracted gaming TikTokers, targeting Mexico and Argentina – two territories where the track is resonating on TikTok. As a result, Rêve gained 88,000 followers in two months.

On Reddit, we found subreddits that cared about FIFA and posted in them; resulting in Reddit being the third-highest external traffic source on the music video.

On YouTube, we commissioned FIFA streamers to shoutout 'CTRL + ALT + DEL' and saw UK viewers organically search 'CTRL + ALT + DEL' on Spotify. We hosted a FIFA22 contest, advertised in

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 35-44

Location Canada, US, UK, France, Mexico, Argentina

the mobile game and pitched for relevant gaming playlists on DSPs.

Rêve was recently placed in YouTube, Amazon, and iHeartRadio's rising star programmes.

Results & key learnings

- 26 June: Rêve reaches 49k TikTok followers
- 23 July: Rêve reaches over 100k Spotify monthly listeners
- 28 Sep: x 'CTRL + ALT + DEL' is chosen as the Bell/iHeart Canada Future Star track for October/November
- 03 October: 'CTRL + ALT + DEL' is added to Spotify US's Dance Rising playlist
- 05 October: 'CTRL + ALT + DEL' is Mediabase CA's #1 Most Added Overall – 18 adds
- 14 October: 'CTRL + ALT + DEL' is over-performing in the official FIFA Soundtrack Spotify
- 18 October: 'CTRL + ALT + DEL' organically reaches 3k creations on TikTok
- 18 October: 'CTRL + ALT + DEL' is trending at #16 on Shazam's Top 200 in Canada
- 21 October: Rêve is featured as YouTube's Artist On The Rise +18k organic views
- 21 October: 'CTRL + ALT + DEL' is iTunes' #1 Dance song in Canada
- 25 October: 'CTRL + ALT + DEL' becomes the #1 Dance song Shazam Canada charts
- 29 October: 'CTRL + ALT + DEL' is added to Spotify's Global 'mint' playlist
- 31 October: Reaches 10m views of videos featuring music from Rêve
- 01 November: Rêve reaches 113k followers on TikTok
- 02 November: Rêve selected as Amazon Music's Breakthrough Artist of November
- 04 November: Rêve reaches 137k followers on TikTok
- 04 November: Rêve reaches over 452k Spotify monthly listeners

San Holo

Ninja Tune / bitbird / Counter Records

Team members

Management

Budi Voogt; Jeffrey Yau; Megan Holland; Nikita Wiessner

Ninja Tune

Mita De – VP Marketing, North America

Chris Werner – Product Manager

Maja Matacz – Digital Marketing Manager

Tom Macdonald – Head of Digital Operations

Marie Clausen – Head of Ninja Tune North America & Global Digital Sales

Maddie Gavin – Junior Product Manager

Overview of campaign

bb u ok? Holoday campaign

Launched an “advent style” calendar around the “Holodays” on from 1st to 25th December. San Holo released a “gift” for fans every day, in this period, which will provide fun extra content for fans around the holidays.

This campaign lived across socials and DSPs with all content being posted on Instagram, Facebook, YouTube, TikTok, Discord etc. Super fans were also sent high-quality merch packs and encouraged to share content of them with their prizes on socials. All marketing initiatives linked from the San Holo landing page which launched on 3rd December.

‘find your way’ video

Ambitious lockdown video created and promoted with YouTube Q&A

What's Your Vibe? playlist generator

Allowed fans to generate a playlist based on their mood. Fans enter information into a text conversation with San, custom playlists will be generated depending on the fan's responses in the chat.

Playlist is created based on the selections using things like tempo and tone in relation to either top electronic songs, or top songs across multiple select genres to create a playlist for fans.



campaign breakdown

Campaign budget £50,001+

Audience demographic

Age 14-18, 19-24

Location US



Spotify Canvas – Instagram filters

An Instagram filter was launched alongside singles ‘bb u ok?’ and ‘find your way (feat. Bipolar Sunshine)’ that matched the branding of the single cover art

Spotify Fans First

Exclusive white vinyl available through Spotify Fans First, over 1k sold in the first day with 1.2k sold in total. Spotify sent the Fans First email to San Holo fans in Germany, France and the Netherlands, in addition to the English-speaking territories (US, UK, Canada, Australia, New Zealand). Second initiative with North American tour pre-sale tickets offered to Spotify followers exclusively.

‘you’ve changed, i’ve changed’

Content from a video of San and Chet Porter playing ‘you’ve changed, i’ve changed’ was progressively revealed on the website as more fans pre-save the album.

Album documentary

San Holo’s bb u ok? album documentary premiered on YouTube on 12th October. San participated in the chat throughout the premiere. The documentary was teased with ‘thoughts and chemicals’ featuring American Football.

Results & key learnings

- ‘bb u ok?’ reached #32 on the Billboard Hot Dance/Electronic Songs Chart.
- ‘IT HURTS’ reached #41 on the Billboard Hot Dance/Electronic Songs chart.
- Album ‘bb u ok?’ charted in iTunes Electronic Top Albums at #1 (US) and #2 (Canada)
- San’s cumulative video views across ‘bb u ok?’, ‘find your way’, ‘you’ve changed, i’ve changed’, and ‘IT HURTS!’ at 2.8m
- bb u ok? reached #1 on the NACC Top Electronic chart.
- Album included in Spotify’s Top 10 USA Album Debuts the weekend following album release at #7.
- 188k impressions across both Instagram effects

Ed Sheeran

Asylum / Atlantic Records /
Warner Music Nordics

Team members

Michael Ring – Digital Director,
Sitback Studios

Warner Music Sweden

Darren Edwards – International
Promotion Manager

Alva Berggren – Project Manager

Andreas Avelin – Art Director

Camilla Bjering von Zweigbergk –

Corporate Communication/PA

Siri Westerberg – Creative Project
Manager

Karoliina Kanerva – Head of
International, Warner Music
Nordics

Anders Lindberg – Marketing
Director, Warner Music Nordics

Leo Tynkkynen – Marketing
Manager International, Warner
Music Finland

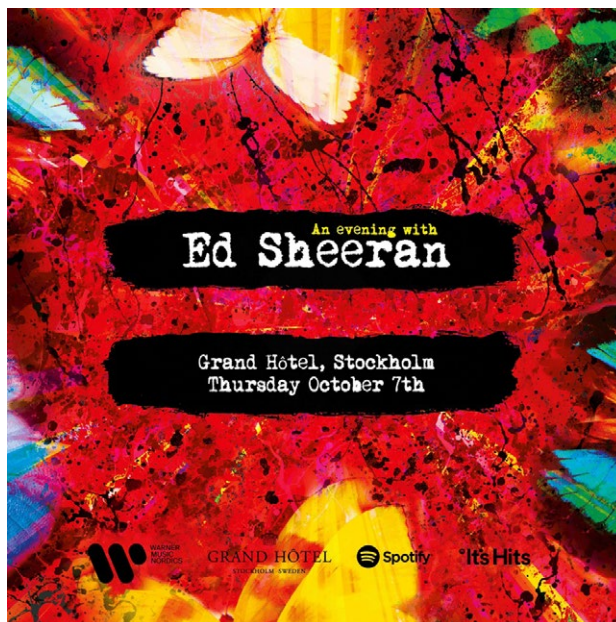
Katja Lynge Gregoire –
Head of Marketing International,
Warner Music Denmark

Yordana Jakobsen – International Project
Manager, Warner Music Norwaysen

Overview of campaign

While having Ed Sheeran in the market on a Nordic promo visit, we collaborated together with Spotify and its Nordic flagship playlist brand, It's Hits, to set up a secret show in Stockholm. Our objectives for this campaign were to create a fan-engaging, fun competition that would bring the artist closer to his fans with a chance to win something really exclusive that money couldn't buy (a private, intimate Ed Sheeran concert), while maximising the visibility of both the artist and his songs on Spotify.

To engage fans, we set up a digital scavenger hunt in the It's Hits playlists across the Nordics. To maximise the visibility of the Equals album campaign, we used the platform's biggest ad spaces – such as mobile home banners, PHPTOs and playlist clips – to drive traffic to the local It's Hits playlists, where we negotiated with Spotify to hold all Ed Sheeran singles, have Ed dominating the playlists visually with



covers, clips where Ed explains the rules of the scavenger hunt and #1 position with the new single 'Shivers'.

For the actual competition, we created a landing page, where different coloured butterflies were flying around the screen. The fans had to catch the right colour butterfly in order to register to win tickets to the secret show in Stockholm. To register to win the tickets, the fans had to leave their email addresses, which we gathered for future campaign mailouts around the album release. On the landing page with butterflies, the fans were encouraged to visit It's Hits playlist on Spotify to find out which particular butterflies they had to catch on the website.

On the It's Hits playlist clips, we had Ed explaining the rules of the competition. The fans were told that all four butterflies could be found in the

playlist. We edited one of the butterflies (a blue one from the 'Visiting Hours' single cover) to one of the video clips. If the fans scrolled down the playlist, they would realise that the two other butterflies could be found from Ed's single covers (a pink one from 'Bad Habits' and a yellow one from the 'Shivers' single cover).

The fourth and final butterfly was a riddle based on the playlist clips, where we asked what colour butterfly the 'X' would be? (referencing Sheeran's album X which had a green cover). Once the fans found all four coloured butterflies (blue from the first clip, pink and yellow from the track covers, and the green one by figuring out the riddle), they

were given access to register for the competition.

The competition ran for four days across all Nordic countries, with winners flying into Stockholm from each country. The competition was supported by Spotify through mobile-home banners, PHPTOs, flagship playlist clips as well as editorially. Moreover, Spotify supported the campaign on their socials and we pushed it through digital marketing in all four Nordic countries – Sweden, Norway, Denmark and Finland.

Results & key learnings

The campaign and showcase were a massive success, with Ed playing a 45-minute session in a secret location that wasn't given out to the winners until 24 hours ahead of the show (it was the Grand Hotel Stockholm) in front of 450 people.

The campaign and event had a big impact on the Swedish and Nordic Music Industry and resulted in both #1 and #2 spots on the Swedish Spotify charts. The only countries holding the #1 spot with 'Shivers' at that time, besides Sweden, were the UK and Ireland. Not only did it result in a great chart performance we also reminded people of the power of live music after the pandemic.

📌 campaign breakdown

Campaign budget £5,001–£10,000

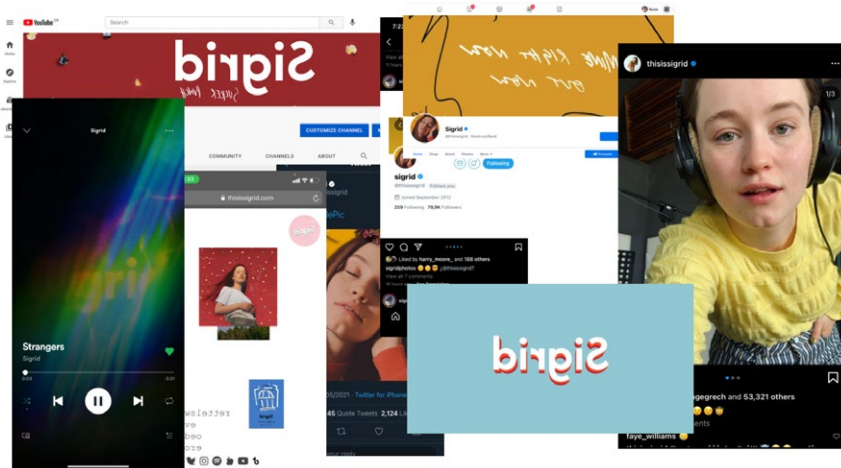
Audience demographic

Age 14-18, 19-24, 25-34, 35-44

Location Sweden, Norway, Finland,
Denmark

Sigrid

Island Records



Team members

Rosie Cumberlidge – Senior Audience Manager

Angela Grech – Senior Marketing Manager

Harry Moore – Senior Social Media Strategist

Hannah Colson – Head of Marketing

Will Beardmore – Head of Audience

Johnny Brocklehurst – Marketing Director

Joe Pym – Senior Streaming and Commerce Manager

Phil Wits – Director of Radio

Alastair Smith – Director of Streaming and Commerce

Brendan Walsh – International Marketing Manager

Elsbeth Merry – Publicist, Artists' Way

External agencies / companies

Landmrk

Overview of campaign

Following a two-year hiatus, we wanted to make a massive moment of Sigrid's return to music with her new single, 'Mirror'. Re-engaging and exciting fans after a significant break and launching Sigrid on TikTok were two major priorities, as well as communicating the powerful single themes of self-love and acceptance.

The title of the single 'Mirror' armed us with a huge creative opportunity for teasing. We wanted to signal to fans that Sigrid had something really exciting

coming, without dampening the big reveal moment. We kicked things off by subtly playing with the fanbase; flipping social profile photos/banners to their mirror image and replaced Sigrid's Spotify Canvases to a refracted mirror effect of the Sigrid logo, sending fans into a frenzy.

Five days ahead of the announcement, we launched #WalkWithSigrid, an initiative inspired by Sigrid's love of hiking as a form of self-care. Utilising mobile platform Landmrk we encouraged fans to go for a walk to explore locations across the globe, in order to unlock something exciting from Sigrid whilst snapping their walk along the way. Each of the 100 locations were carefully picked to reflect the song title in some way; mirrored buildings, sculptures, lakes et cetera. In each location one of eight animated lyric teasers were hidden via geo-fence. Fans were then encouraged to share what they'd found, and worked together online to piece together the lyrics to the entire song.

This was followed by the official track announcement, where Sigrid posted a photo of herself in a bespoke T-shirt which, when worn and reflected in a mirror, revealed the title lyric. We also surprised a number of core fans who'd signed up to her mailing list by sending them the T-shirt on the same day.

This mirrored creative was also the jump-off point for our major TikTok campaign. This launched with an official

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 19-24, 25-34

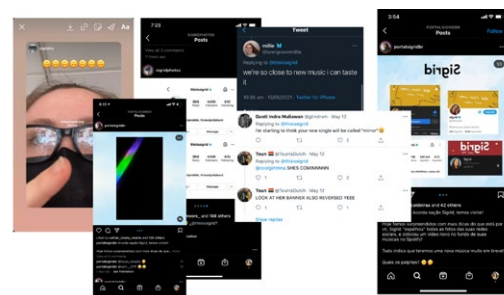
Location Global

preview, supported across four different European territories, allowing fans to use the track seven days prior to release. The campaign encouraged users and influencers to celebrate the different sides of their personality using mirror transitions.

Sigrid posted huge amounts of supporting content to punctuate the campaign including a duet arrangement, dance challenge, a piano tutorial, an official video behind-the-scenes, her own mirror transition content as well as a livestreamed performance with special guest Aurora on the app. All of the TikTok submissions were then aggregated into a TikTok lyric video for YouTube, showcasing the universality of the song's message.

Results & key learnings

- 'Mirror' proved to be a significant return moment for Sigrid, achieving 50m streams worldwide to date and peaking at #3 in the UK Airplay chart.
- 16k users visited the #WalkWithSigrid microsite built by Landmrk, with 1.2k users subsequently opting into Sigrid's mailing list. The activation also picked up coverage from NME and Line Of Best Fit.
- Our TikTok activity and influencer campaign led to 90k user creations, and 223m views across the platform (both TikTok and Douyin) whilst we also grew Sigrid's TikTok following by 150k over the course of the single cycle. Sigrid's TikTok livestream with Aurora attracted 50k total viewers.
- Sigrid also saw significant growth across Instagram (+20k followers) and YouTube (+30k subs).



Jorja Smith

FAMM Limited / The Orchard

Team members

The Orchard

Taburete – Dan Griffiths – Senior Director, Interactive Marketing

James Moodie – Senior Director, Artist Services

Anette Collins – Senior Director, International Artist & Label Marketing

Blair Maclin – Product Manager, Artist & Label Services

Airene Resurreccion – (Associate Art Director) Graphic Design / Motion Design

Felix Donato – (Senior Creative Manager) Graphic Design

Jonathan Ellis – (Senior Motion Designer) Motion Design

Michell Yonemitsu – (Mid-Level Multimedia Designer) Graphic Design / Motion Design

Danielle Servando – (Mid-Level Multimedia Designer) Graphic Design

Kevin Macaraeg, Peter Lum – (Mid-Level Multimedia Designer) Design / Development

Christian Perez, James Suprenant – (Multimedia Designer) Motion Design

FAMM

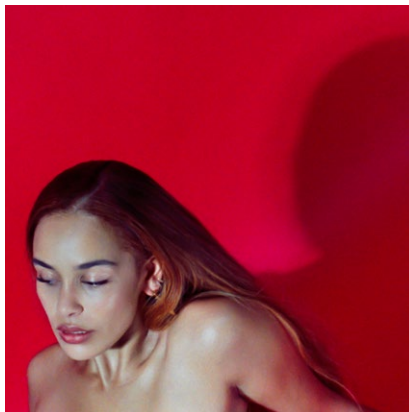
Zubin Irani, Erin Alexis, Harry Devenish, Uche, Ellington Hammond

Overview of campaign

The Be Right Back project kicked off with the release of a short clip of video for single 'Addicted' on Jorja's TikTok account on 8th March 2021. This was posted with no context and was the first post on her account with the profile being created a few months prior. A day later, fans would learn what this mysterious clip was as 'Addicted' was named BBC Radio 1's Hottest Record with the video following it.

'Addicted' was supported by digital advertising that spanned across Facebook, Instagram, Twitter, YouTube, Snapchat, Spotify and TikTok. Traffic across paid and organic socials drove over 300k clicks.

A few days prior to the announcement of the project, a trailer featuring a red background and animated Be Right Back handwritten



text was added to Jorja's socials and a very simple mailing list sign-up page was added to jorjasmith.com. On the 19th April the release of Be Right Back was officially announced along with the release of a track called 'Gone' which was accompanied by a video which Jorja has recorded herself during lockdown.

Once we had learned that the theme of the video for Jorja's next single would be based around Jorja playing a dodgy car mechanic we began to brainstorm ideas about how we could best tease this. We had so many ideas that we decided that it was best to house them in a fake car garage website hosted at nicemotorsgarage.com. The website featured several Easter eggs that include clues about the new single 'Busssdown' and project.

These included a Facebook Messenger that fans could message with an automated response, email addresses for "Jay" (Jorja) and "Shay" (Shaybo, who also featured on the single) which when emailed would send fans an out of office autoreply with exclusive images from the shoot, a map of local "branches"/ record stores when fans could collect air

fresheners and a Walsall phone number with the answerphone message of Jorja and Shaybo in character and an exclusive clip of the new single.

On the 13th May, things became a little clearer as Jorja's announced new single 'Busssdown' with a YouTube premiere of the mechanic themed video and BBC Radio 1 Hottest Record. The track, video and project were released the following day.

Despite the vinyl release of Be Right Back being a few months later to that of the digital and CD release the eight-track project debuted inside the Top 10 of the Official UK Chart. In the months that followed Jorja played Glastonbury, BBC Radio 1's Big Weekend, All Points East and released a video for 'Home'.

Results & key learnings

- Top 10 UK Official Chart
- 110m album streams on Be Right Back
- 15m+ view across the projects videos on YouTube
- 105k followers on newly created TikTok account
- 45,781 new users have visited jorjasmith.com since we launched Be Right Back
- Over half a million clicks to purchase or stream driven by organic and paid social advertising ran in-house at The Orchard
- 55,000+ follows on Jorja's Collection Spotify playlist



campaign breakdown

Campaign budget £15,001 – £25,000

Audience demographic

Age 19-24, 25-34, 35-44

Location Spain, Mexico

The Snuts

Parlophone

Team members

Anya Du Sauzay, Jack Melhuish, Thomas Jones, Ben Skerrit, Rachel Forde, Dave Rajan, Grace O'Neill, Jason Bailey, Sam Palm, Alice Backham, Charlie Martin, Francesca Costa, Sam Seager, Olivia West, Mike Lythgoe, Mike Isted, Gary Williamson, Victor Aroldoss, Sophie Scholz – Parlophone
Callum Read, Adam Harries – Touchdown Management

External agencies / companies

the7stars, Creeden

Overview of campaign

From day one, we worked closely with the band to grow a truly ferocious and engaged online audience across the band's core social media accounts. Through careful monitoring and repurposing of reactive content we applied a forensic, always-on paid acquisition strategy to grow a meaningful audience who connected with the music.

We deepened this funnel with multiple incentives for email acquisition, resulting in an explosive CRM strategy which created commercial peaks throughout campaign milestones.

We also nurtured a smaller list of WhatsApp 'super fans', creating a very real, instant connection with the band, further driving campaign benchmarks at each stage.

Our carefully planned D2C offering for the album saw over 17 unique formats of the album including a four-cassette bundle and bespoke four-CD bundle which aligned to create an alternative version of the album sleeve. We leveraged the live demand with unique Fan Pass bundles allowing fans first access to the UK tour along with additional exclusive perks and content.

We applied a content-first strategy throughout the album campaign, breaking the mould with unique milestone moments. This included the stunning lo-fi Official Video for 'Somebody Loves You'. In a completely genuine and heartfelt move, the band informed Parlophone that they would



like to donate the video budget for the track to the Scottish Refugee Charity. They then asked a handful of individuals who had worked with the charity to film how the song made them feel. The resulting video was filmed entirely on mobile phones and displays the raw, feel good, passionate mantra which the band so naturally embody.

The band also recorded a breathtaking livestream from an empty iconic Sterling Castle. Access was granted to Live Pass bundle purchasers which was timed around the launch of the bespoke four-CD format. The eerie yet mesmerising performance stood as true testament to the band's incredible musicianship and dedication to their craft.

On the lighter side of the spectrum, we also shot a 12 Days Of Christmas series around the festive period. The tongue-in-cheek angle which saw the boys take on a series of challenges including Making Mince Pies and Telling Christmas Cracker Jokes, showcasing the hilarious and unique rapport the band share.

During lockdown we also challenged the band to embrace new platforms including TikTok and Instagram reels. The Snuts once again triumphed over adversity delivering some of their best performing content remotely, which included a menagerie of incredible lo-fi covers which the fanbase and new fans alike instantly gravitated towards.

campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 14-18, 19-24

Location UK

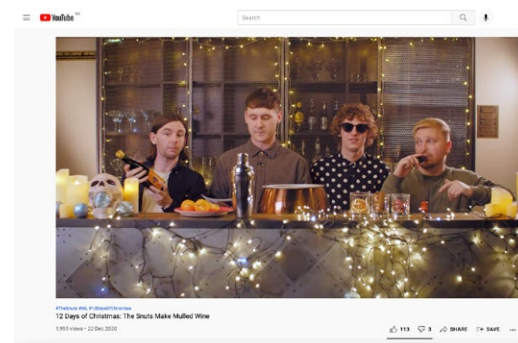
Results & key learnings

Following a tense chart battle with Demi Lovato, The Snuts became the first Scottish band to achieve a UK #1 for 14 years with their debut album W.L. – selling over 20,000 units week 1. Our ever-evolving D2C proposition ensured an impressive 8K pre-order base and act as a sturdy base to continue to drive that number throughout the chart week.

We also saw that #1 figure emerge in the UK Vinyl Chart, Trending Chart, Twitter Trending Chart and iTunes chart throughout the campaign.

This success translated to the re-emergence of live shows, selling over 70,000 UK tickets to date.

Our dedication and commitment to meaningful audience growth saw Instagram followers, Facebook followers, Twitter followers, YouTube subscribers and mailing list subscribers all more than double to a combined reach of nearly a quarter of a million in the space of the album campaign. Our engagement metrics across each platform remained consistent with growth rivaling that of many of our peers.



The UK radio picture was also incredibly strong with A-List additions across BBC Radio 1, Kiss and Capital A-List. As a direct result, we peaked at #2 UK Shazam charts and #19 in the global Shazam chart – with over 1m Shazams to date.

Lucy Spraggan Cooking Vinyl

Team members

Cooking Vinyl

James Corbitt – Digital Marketing Manager

Chris Farrow – Head of Marketing

Celia Palau Lodge – International Marketing Manager

Lotte van den Berg – Marketing Management

Andrew Viitalähde-Pountain (Grizzly)
David Rowell, Poppy Raine, Grace Barton (Autonomy)

External agencies / companies

the7stars Ad Agency (release week one media buying) – Emily Blatchford, Simon Friend

Overview of campaign

Lucy Spraggan's Choices offers the insight that saw Lucy go sober, embrace a healthier lifestyle and find solace in its wake.

One of the key goals was to reposition Lucy as a staple British pop artist in her own right, distancing her from her X Factor origins and deliver a chart result which would set her trajectory above that of even a contestant winner.

To compete in the pop market on a small budget, we designed a campaign full of organic social activations that would mobilise her existing core fanbase and Lucy's organic social skills whilst ensuring her audience enjoy a positive communal experience. The themes of change, choices and transformation gave a unique opportunity to help reposition Lucy.

We got creative with social media best practices and eCRM using incentives, competitions and pixel marketing to build an audience pool which we retargeted and engaged with small bursts of in-house paid social across Facebook, Instagram and YouTube.

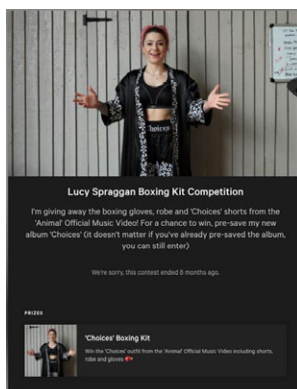


Lucy's daily drive of organic activity between marketing pushes meant that reach and engagement was at a constant high, which also helped keep paid social budget requirements low. A key element

to campaign activity was having a multi-platform approach, always trying to direct traffic between platforms to cross pollinate the marketing channels and digital assets.

Some of the key campaign moments included utilising Facebook and Instagram livestreams to direct traffic to YouTube premieres.

Lucy's music video for 'Animal' features a Rocky-style training montage intercut with a boxing match. We ran an album pre-save incentive on socials to win the gloves and kit directing fans to:



1. Head to 'Animal' on YouTube
2. drop some boxing glove emojis in the video comments
3. look out for the competition link in the video.

This campaign had a referral feature where fans could share the link to get a better chance of winning. Teasing new releases and announcements way ahead of release and hammering the message to get through social media algorithms.

'Flowers' was teased three weeks before release; if you followed Lucy, you knew it was coming. Lucy is great at pushing a message whilst keeping it fresh.

On the single 'Run', we called on fans to send in videos of them getting out on their lockdown runs which we used on Spotify Canvas alongside a running playlist.

To build followers on Instagram we ran a mega giveaway, including prizes playing on an in-joke with the fans on Lucy's obsession with Biscoff, with the food brand donating £300's worth of goods.

Results & key learnings

- Choices achieved #5 in the UK official charts on week of release – her sixth Top 30 album (that includes two in the Top 10); it was also her highest-ever charting album
- Instagram followers grew by 35,329 in 2020 (95.7% year-on-year growth compared to 2019)
- Social media activity including the prize giveaway added over 10,000 Instagram Followers in Q4 2020
- Instant grat tracks gained 2.4m global streams between album launch and release date
- 792,680 streams on album tracks in release week
- Spotify Followers grew from 105,039 to 116,001 (10,962 increase) between album announcement and end of week 1 (11/09/20 to 05/03/21)
- Spotify monthly listeners grew from 438,272 to 651,288 (213,016 increase) between album announcement and end of week 1 (11/09/20 to 05/03/21)
- Editorial playlist ads on instant grat tracks equalled 20 Spotify editorial playlists and seven Apple ads

campaign breakdown

Campaign budget £2,001-£5,000

Audience demographic

Age 19-24, 25-34, 35-44

Location UK, US, plus press and radio successes in Europe

Super-Hi x Neeka Blended



campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 25-34

Location Global

Team members

Alastair Webber, Billy Webber, Bjorn

Deperade – Marketing Managers

Edouard Taieb, Eric Fritschi – Digital Marketing Managers

Ross Gautreau – Artist Management

External agencies / companies

Dirk Schoembs – Schoembs Music (German radio)

Rich Perry – Rich Perry Radio (UK radio)

Propeller Promotions (worldwide radio)

Believe (distribution)

Overview of campaign

BLENDED are a new international-indie-label-super-group with a vision of breaking hits globally, including Edouard Taieb & Romain Closeau at Unity Group (The Magician, Michael Calfan), Eric Fritschi at Ansatz Music (Major Lazer, Petit Biscuit, Milky Chance), Bjorn Deperade (Milky Chance, Decco), and Al and Billy Webber at The Other Songs (Endor, Mabes). The summer anthem 'Following The Sun' by SUPER-Hi &



Neeka was our debut release and has seen multiple moments of worldwide streaming and radio success as well as an inspired reaction from a Vodafone TV sync in Germany.

The past year has seen the track clock 400,000 streams a day, with a total of 1000m streams to date, over 250,000 radio plays and 1m Shazams.

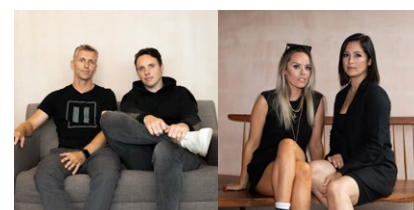
In January 2021, we pitched for a Vodafone campaign, who were looking

for a future hit to use in a three-month TV/online campaign. Showing them the early impressive Shazam results and the growing streaming numbers, they took a bet on the track and we got the campaign.

Now we had decent streaming and radio and a primetime TV ad, the only part of the campaign missing was a TikTok and Instagram influencer campaign. We hired Ozmoze in Germany and we used all of the money we got from the Vodafone sync to get FTS all over TikTok and Instagram in Germany only. This then connected the dots and we saw a big jump in streams coming from listeners' playlists and it was enough to enter Hot Hits Deutschland. Now it's about to become a gold record in Germany with over 250,000 radio plays, 1m Shazams and 100m streams.

Results & key learnings

- Gold in Germany and Austria
- 'Following The Sun' became the official song of the Vodafone TV campaign
- Global radio picture is incredibly strong with over 250K, resulting in charting in the Shazam Top 200 in 27 countries, peaking at #1 in the European Border Breaker Chart
- Spotify Viral Charts across 24 countries
- 400k streams per day
- 100m streams to date
- 1.3m Shazams to date
- Over 127m TikTok views
- Monthly listeners on Spotify passed 3m
- The track was added to some of Spotify's biggest flagship playlists such as Hot Hits Deutschland, Hits du Moment, Sommerhits 2021, Summer Hits UK, Perfect Day
- Amazon Original VIP Mix – 2m streams
- UK Radio: Tune of the Week - Radio 1 (Adele Roberts), A-List Capital Dance and Playlisted on Radio 2
- Gold in Germany & Austria



Taburete

Voltereta Records / The Orchard



Team members

Taburete – Band

Pablo Casas – Director, Voltereta Records

Mauro Silva – Content Manager, Voltereta Records

Celia Saez – Co-Director Iberia, The Orchard

Alberto Muerza – Label Management Director Iberia, The Orchard

Miguel Ramos – Digital Accounts Manager Iberia, The Orchard

Marta Argüelles – Video Services & Digital Marketing Manager Iberia, The Orchard

Marina Sans – Digital Marketing & Video Services Director Iberia, The Orchard

Overview of campaign

La Broma Infinita is the fourth album by Taburete. The release campaign started with an epilogue in which the band transitioned from their acclaimed previous release Madame Ayahuasca to La Broma Infinita.

Several singles were released prior to the album, each with a unique creative design. To capitalise on that, animated artworks were used on social media to communicate the pre-save campaigns prior to the release of each of them. To incentivise pre-saves, all fans that

completed the action were rewarded with exclusive content or the possibility to enter into a raffle. All fans that pre-saved the single 'El Último Baile de Dunas Mitchell' were driven to an exclusive behind-the-scenes teaser of the official video (generating around 13k pre-save clicks) and fans that pre-saved the album could win a digital meet-and-greet with Taburete via Zoom (generating around 6k clicks on the pre-save link and 12.8k Instagram comments).

The audiovisual component was a key element so all the tracks included in the album had an official music video. A full-album video was also published on YouTube on the release date and, as a result of a partnership with Vevo, the band shot two live performances. All the audiovisual content related to the album has accumulated around 3.7m views on YouTube.

A collection of gifs and stickers was also released to incentivise fans to create

their own content. There was also an Instagram randomiser filter launched which included all the album tracks.

All the organic actions, both at single and album level, were complemented with paid digital campaigns using different creative assets, including direct CTA messages from the band and video teasers.

The campaigns on YouTube pointed to the album playlist with the aim to centralise all the traffic on the album audiovisual pieces.

DSPs echoed the album release with different activations such as OOH, in-app placements and, in the case of Amazon, an integration with Alexa.

Results & key learnings

- Album at #18 of the streaming albums chart in Spain the week of the release
- +11% Facebook followers
- +16.6% Twitter followers
- +4.3% Instagram followers
- +9.6% Spotify followers and 15.5m total impressions
- 7m people reached
- 3.7m views on YouTube
- 120k clicks on pre-save and multi-link
- Pre-save campaigns on Spotify communicated through animated artworks with gratifications

Advertising campaigns for the most relevant singles prior the album release using CTA directly from the band and video teasers. On YouTube, video campaigns pointing to the album playlist to centralise all the traffic.

- Vevo live performances, with promo on Vevo TV, YouTube and Vevo's socials.
- YouTube channel optimisation and content strategy (pseudo videos and full album)
- Giphy and Tenor profiles and gifs/stickers creation
- Instagram filter: album tracks randomiser
- Spotify activations: OOH + placements
- Amazon activations: OOH + Alexa + placements

campaign breakdown

Campaign budget £15,001 – £25,000

Audience demographic

Age 19-24, 25-34, 35-44

Location Spain, Mexico

Vacations

Nettwerk Music Group

BEST
USE OF
TIKTOK

Team members

Nettwerk Music Group:

Sameer Sadhu – Director, A&R

Arielle Rubin – Marketing Manager

Jelissa Lam – Digital & Marketing Manager

Claire Julian – Publicist

Cian Walsh – Analytics Specialist

External agencies / companies

Handshake Management: Leigh Treweek

Yung Industry (freelance marketing creative behind the Lost Stems activation and also worked on 'Telephones' UGC video launch)

D Music Marketing (worked Latin American markets)

LPA Music (music promotion in Mexico)

Overview of campaign

Vacations are an Australian band from Newcastle who started gaining traction in the summer of 2020 (during the thick of the pandemic) when their song 'Young' was being used on TikTok as a backdrop to a montage of scenes from the show *Skins*.

We quickly signed the band seeing the potential from UGC videos and leaned into successes on TikTok via

several influencer campaigns (successfully creating broader POV uses), optimising experiences on TikTok (by correctly tagging the band on sounds, getting playlisting on the platform, getting banners on the music page) and creating more ways for fans to be a part of the band's growing base (through a fan-sourced music video for 'Young' and a Lost Stems contest to recreate the stems of the song, which indeed had been lost).

We were fast to hire agencies in local "trigger" markets where we were seeing viral/Shazam charting (D Music in Latin America and LPA in Mexico), furthering the momentum via press, radio and third party playlisting.

Throughout all of this, the song has remained a TikTok-driven story with new trends (a knocking one – which featured some of the top influencers from Bella Poarch to Rosalia, a slowed down original upload and a new one centred around the use of the Peppery Filter).

The band has felt extremely isolated with the Australia lockdowns and not being able to tour and connect face-to-face with these new fans; in order to combat this, we recently teamed up with

Spotify for a Fans First pre-sale around their newly announced Fall 2022 US tour.

Results & key learnings

The song 'Young' has seen roughly 600k uses on TikTok (a 600% increase from when we signed them in July 2020), 680k Shazam tags (a 611% increase from last year with consistent growth rate following the "knock" trend) and has been streamed a total of 155m+ times (the song just reached a record peak of 3m streams a week, an increase of 4,880% from this time last year).

The track has appeared on 15 Spotify Viral 50 Charts (peaking at #29 in the US) and 319 Shazam charts (peaking at #48 in Peru, #64 in Mexico, & #72 in Chile).

The band now have 176k Spotify followers (250% increase from a year ago), went from having a little less than 1m monthly listeners on Spotify a year ago to 3.3m+ currently, and the band now has 32k TikTok followers (6,557% increase from last year – with the biggest spike occurring after the knocking trend with a 213% bump).



🔗 campaign breakdown

Campaign budget £25,001+

Audience demographic

Age 0-13, 14-18, 19-24, 25-34

Location Global with focus in US, Mexico, UK, Brazil, Colombia

Valley

Universal Music Canada

BEST
USE OF
UGC

Team members

Matt Sousa – Manager, A&R

Andrew Mansfield – Manager,
Digital Marketing

Tiana Buck – Associate Manager,
Digital Marketing

Gene Albury – Manager, Video
Strategy

Miya Ugursoy – Associate Manager,
Digital Marketing

Fraser MacKenzie – Senior Director,
Digital Marketing

James Trauzzi – Director, International
Marketing

Nadia Dostovalova – Manager, Marketing

Patrizia Rogosch, DaLyn Bauman – Artist
Managers, Align

Simon Tikhman, Chief Zaruk – Co-
Founders/CEOs, Core Ent

External agencies / companies

Michael Fox – Songfluencer

Overview of campaign

The band posted a clip of an unreleased demo on TikTok and it got some great pickup on the FYP before having a life of its own, with over 2.5m views and over 200k in likes in the first 24 hours. Over the next 48 hours, we rushed to have the band finish the song while posting multiple follow-up clips using the

original sound from the original post.

Within 10 days, we got the song out on DSPs and received the largest editorial support from partners in the history of the band. With over 20 New Music Fridays worldwide and a combined 30 Spotify playlists, Top 10 placement on New Music Daily, A-List Pop and three main page sliders on Apple and Top 20 placement across three key YouTube Music playlists – the band covered over 1.5m streams in its first week in market.

We received the #2 playlist spot on the US and Canada Pop Playlist on TikTok which drove 200 new UGC videos daily before we started our influencer campaign. Our influencer strategy focused on driving a UGC base of over 3m new song views before driving specific creative trends – resulting in an additional 1.5k in new UGC. We finally worked with TikTok creator @Bowmanizer to amplify the song via TikTok but also have him star in our official music video which became the most-watched video in the first 48 hours for the band.

campaign breakdown

Campaign budget £2,001-£5,000

Audience demographic

Age 19-24

Location US, Canada, SE Asia, UK

Lastly, we built out digital tools to help continue engagement for our core fans. We created retro stickers, and an Instagram lens that matched the music video while creating a website called www.like1999.com. The website brought our fans into the past by way of a teenage desktop from '99. Included with all sorts of bells and whistles from that time but overlaid with the current Spotify API – the fans were in the streaming era before it even began.

Results & key learnings

- The band grew 950% on TikTok following, up 100% on YouTube subs, up 42% on Spotify followers and up 32% on Instagram. The song hit the Viral 50 charts on Spotify in the US, Canada, the Philippines, Japan, Thailand, Indonesia, Korea and Vietnam – and it trended in the Shazam Discovery Top 50 in South Korea, Thailand and Japan.
- The song has since garnered over 70m streams across partners, they were named the YouTube Music Trending Artist on the Rise and were ultimately signed by Capitol Records in the summer of 2021.



Greta Van Fleet

Republic Records / UMG

BEST
FAN
ENGAGEMENT

Team members

Republic Records

Alexander Coslov, Tim Hrycyshyn, Bill Gerdt, Elliott Althoff, Paul Resta, Taylor Vaughn,

AMFM Management

Aaron Frank, Margaret Jacobi, Brittany Gilliott, Elizabeth Juengling

External agencies / companies

Lee Martin – freelance developer

Mike Speakman – PrettyGoodDigital

Allison Ferenci and Greg Feingold –

CameralQ

Overview of campaign

In the lead-up to their sophomore album, *The Battle At Garden's Gate*, Greta Van Fleet equipped day-one fans with a suite of never-before-seen art, photos, symbols and video clips that showcased the band's new music and iconography. The aim was to provide a consistent source of positivity for fans during the turbulent early months of 2021, and expand on their first album's themes of peace, unity and meaningful connection.

This slow-burn "shadow" campaign went into full effect February and March 2021 and established direct connections across fandoms from the @gvfnation Instagram account to the r/gretavanfleet subreddit. In April, the band built off of this momentum by unleashing a salvo of multi-platform activations designed for immersion into the world depicted within the band's existing catalogue and the new album's vinyl gatefold.

The first major digital activation, *Journey To Garden's Gate*, launched in April on the band's official site with an aim to drive catalogue consumption. Fans and casual listeners were challenged to test how much of Greta's catalogue they've streamed and how "battle-ready" they were for the new album before Friday. Once on the page, fans connected via their Spotify account to reveal what percentage of the band's catalogue they've listened to, then were able to share their results by cropping and customising their own version of



landscape in the vinyl gatefold.

The second activation, a 3D version of the gatefold landscape, launched during the week of release across Instagram and Facebook as an interactive AR filter. An expanded version on the band's official site, which came packed with personal notes from the band, behind-the-scenes commentary and a Spotify player that allowed fans to stream the album, launched the Monday after release to sustain ongoing consumption.

Snapchat featured their bespoke Lens version of the 3D gatefold landscape in the coming week on their global Explore page, along with a forthcoming Snap Sound for "Built By Nations." The Lens came equipped with a 'Shop Now' button pointing back to their merch store.

In between these two launches, during the afternoon of the album's release day, the band invited fans to a live chat listening party which allowed them to stream the album on Apple Music and Spotify via a player embedded within the page. Fans would enter the page with one of their DSP credentials and select a username to begin chatting.

Last but not least, during the Tuesday after release, Josh and Sam from the band signed onto reddit to have the

band's debut *Ask Me Anything* chat on reddit's r/Music community (27m subscribers).

Overall, the campaign constantly gave fans a reason to interact and engage with something new each day and each week. It became a force online – and a transformation for a band that would normally opt for

a more traditional and less digital approach.

Results & key learnings

The Battle at Garden's Gate First Week Chart Positions:

US Billboard Charts:

- #1 Billboard Rock Album, Hard Rock Album, Vinyl Album
- #2 Billboard Top Album Sales
- Top 10 Billboard 200

International charts:

- UK – #8, Germany – #3, Belgium – #3, Italy – #6, Netherlands – #16

The band enjoyed their all-time highest CTRs for their instant grat tracks throughout the campaign. For example, an impressive 60% of visitors to the album pre-order link clicked through to DSPs to stream and download 'Heat Above' in its first 48 hours.

CTR for the other instant grat tracks for *The Battle At Garden's Gate* include 'My Way, Soon' (47% CTR) and 'Age Of Machine' (50% CTR).

For context, this pulled well ahead of the average first 48-hour CTRs for previous fan-favourite singles. Notable examples include 'When The Curtain Falls' (31% CTR) and 'Love, Leaver' (36% CTR).

Apple Music pre-adds were also the band's career best – with a total of 42k pre-adds ahead of release, indicating sustained strong fan interest throughout the campaign.

campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 19-24, 25-34

Location Global

Amy Winehouse

Universal Music Catalogue & Island Records

BEST
CATALOGUE
CAMPAIGN

Team members

UMC

Mandi Salerno – Audience Development Executive

Anna May – Director of Planning

Sophie Hilton – Director of Creative Content

Ellen Wright-Martin – Senior Creative Content Manager

Jonathan Reeves – Audience Development Director

Luisa Fernandez – Strategic Marketing SVP

Rhian Dickinson – Audience Services Manager

Island

Angela Grech – Senior Marketing Manager

Will Beardmore – Head of Audience

Shane O'Neill – Director of Communications

External agencies / companies

LOUD Beings: James Swindells – Creative Director; Dan London – Lead Developer; Lloyd Thomas – Front End Developer; Daniel Brown – 3D / WebGL Consultant Advisor

Spotify: Nikos Antoniou
TikTok: Kira Ashwin; Lisa Skeppner; Barney Hooper

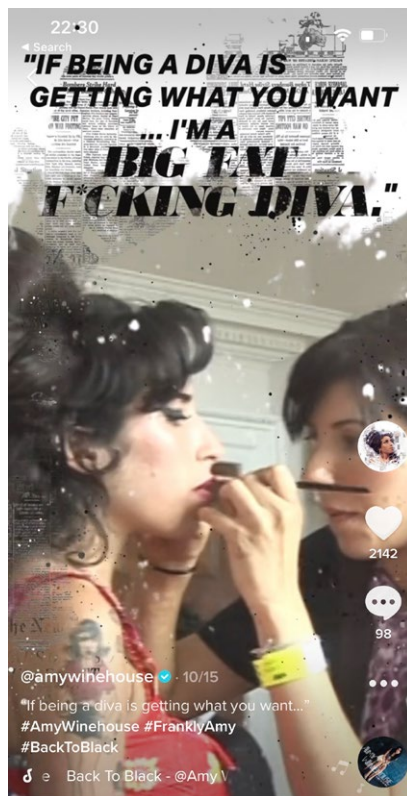
CYOA Media: Claire Higgins; Lucy Harbron

Overview of campaign

With 2021 marking 15 years since the release of Amy's seminal album *Back To Black*, we wanted to remind the world of Amy's lasting legacy and impact. We felt Amy deserved to have her story told by those closest to it: Amy herself, her global fanbase and the artists she inspired.

We developed a new tone of voice and visual identity, *Frankly Amy* – a reference to Amy's debut album, *Frank*, and her unapologetically frank personality. Our new creative direction was designed to tell cohesive stories across all media and digital channels.

We began with *Memories*, an interactive artwork inviting fans to submit their memories of Amy and



connect with other fans across the world. Each memory is represented by a point, contributing to a point cloud representation of Amy that is revealed as more memories are submitted. Fans receive unique social cards of their memories to help spread the messages globally.

We also worked with rising and established artists who have been profoundly inspired by Amy for a new YouTube format. The Artist Spotlight series interviewed Yungblud, Nile Rodgers, Jamie Cullum, Lola Young and Olivia Dean on the impact Amy had on their careers, laid over beautifully crafted AV of Amy.

We launched the official Amy

campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 14-18, 19-24, 25-34, 35-44

Location Global, with a focus on activity led out of the UK

Winehouse TikTok to coincide with National Album Day and to connect her legacy with new and younger audiences. *Frankly Amy* was the core of the launch content, using archive video, quotes and lyrics from Amy alongside fan content to craft her story. (A global TikTok campaign launched on 7th November to continue celebrating *Back To Black*, with TikTok supporting via playlisting, Discover and Sound banners.)

Our headline moment for the anniversary came in the form of a Spotify Enhanced Album – a UK catalogue first, with Spotify providing global support in over 22 markets, along with OOH – featuring exclusive audio of Amy discussing the creative process of *Back To Black*, paired with stunning canvases and previously unseen AV of Amy.

Results & key learnings

- Within a week of launch, *Memories For Amy* saw visitors from 77 different countries around the world. The memories, tagged by year and location, span 21 years, emphasising Amy's longevity. Nearly one-third of visitors to the site leave a memory – an incredible conversion rate given the depth and commitment of the call to action, which is an outpouring of love and emotion.

- *Back To Black* hit nearly 80m streams in total across partners for the anniversary month of October, along with a 39% uplift on album-equivalent units. Amy's catalogue also saw a 15% increase in streaming on Apple, with a 17% increase in listeners; while Spotify saw an 11% increase in catalogue streams and an 8% increase in listeners.



Oscar Zia

The Orchard Artist Services

Team members

Pernille Olestad Jensen – Senior Digital Marketing Manager, Nordics

Tatijana Todorovic – Artist Marketing Coordinator, Nordics

Nikoo Sadr – Director, Artist & Label Services, Nordics

Emma Börjesson – Digital Marketing Intern, Nordics

Linda Melin – Artist Marketing & Promotions Manager, Nordics

Creative Direction – Oscar Zia

Website design – Pernille Olestad Jensen

Coding – Peter Lum, The Orchard

Advertising – Pernille Olestad Jensen

External agencies / companies

Sensibar, FNY PR

Overview of campaign

Oscar Zia is a Swedish pop singer/songwriter, radio and TV host, and actor. After eight years at a major label, this was his first project as an independent artist (released via The Orchard Artist Services). The goal for this release run was to increase awareness of his music career through fun and engaging campaigns. We saw great potential in building his presence on TikTok, which has been an overall focus throughout the release run.

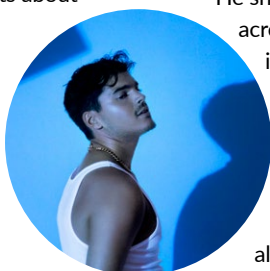
'Vill ha dig nu' is about releasing himself from obsessive thoughts about an ex, stating that "he can quit whenever he wants" ("Jag kan sluta när jag vill"), which was the foundation for this campaign. We wanted to encourage fans and creators to quit a bad habit together with Oscar as their new year's resolution.

On 1st January, we launched a website where you could go in every day to check whether or not Oscar had managed to stay away from his bad habit the day before. It had a simple "yes" or "no" answer whether he made it or not, a graph highlighting his journey together with a photo of the day and a link to buy exclusive "Jag kan



sluta när jag vill" merch.

Oscar shared his ups and downs through videos on TikTok under the hashtag #slutanarjagvill, and encouraged others to do the same together with the "Vill ha dig nu" sound. TikTok supported the campaign with an official challenge page, banners on the platform both for the hashtag and the song and listed the track on their Nordics hot 40 playlist. This was one of the first music campaigns they did in the Nordics.



He shared about the campaign across his social channels to increase awareness of the song and the campaign as well as to migrate followers to his TikTok account.

This past year we have released a total of four singles, all carefully planned around Oscar's many appearances on TV and radio. When releasing 'Då tror du fel' in April, Oscar did an acoustic version of the track on the Swedish TV show Benjamin's, he got such good feedback that he released an acoustic version as the B-side of the already released single.

Results & key learnings

The campaign gave a substantial boost for

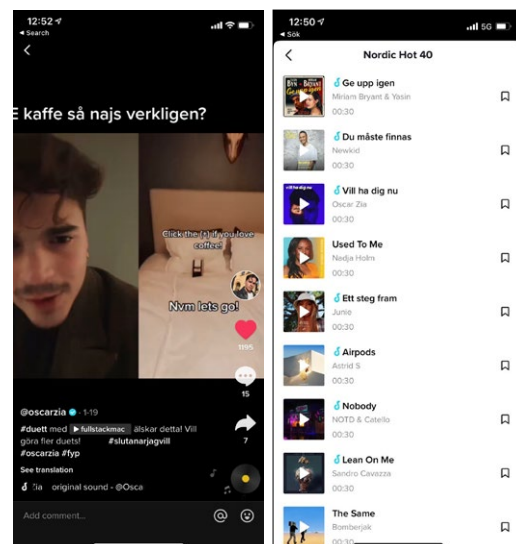
campaign breakdown

Campaign budget £0-£500

Audience demographic

Age 19-24, 25-34, 35-44, 45-59

Location Sweden



the artist on TikTok during the campaign period.

- 3.9m views on hashtag
- 621 videos on the track (it had two videos prior to campaign start)

Followers:

14.9k – 72.7% increase (up 6,273)

Likes:

127k – 274.6% increase (up 93.1k)

- Post-campaign audience growth. The following month his TikTok channel increased with 12k and his Instagram increased with 8k new followers.
- Since the first TikTok campaign ended in beginning of February, we have continued to build his following on both Instagram and TikTok through music content and he has grown with 16k followers on Instagram (10.6%) and 19k followers on TikTok (125.5%)
- Oscar's TikTok presence has given him big opportunities the past year, and recently he was asked to interview Ed Sheeran on TikTok Nordic's behalf when the artist visited Stockholm in October.
- 'Då tror du fel' is the most-streamed track from this project and the acoustic version is number three out of all the seven songs that have been released.