

# sandbox

MUSIC MARKETING FOR THE DIGITAL ERA

music:ally

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ISSUE 242

# 2019

THE YEAR'S BEST MUSIC MARKETING CAMPAIGNS

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# THE YEAR'S BEST MUSIC MARKETING CAMPAIGNS

We received a phenomenal number of entries this year and had to increase the shortlist to 50 in order to capture the quality and breadth of 2019's best music campaigns.

We had entries from labels of all sizes around the world and across a vast array of genres. As always, campaigns are listed in alphabetical order, but there are spot prizes throughout for the ones that we felt did something extra special. Here are 2019's best in show.

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# AFRO B

## MARATHON MUSIC GROUP



### Team members involved

**Gavin Douglas**, manager, Ultimate Clientele  
**Mikey Lloyds**, radio plugger, Plugged In  
**Chris Capo**, radio plugger, All Ears  
**Dujon Fairweather**, PR, Listen Up  
**Tom Roberts**, sports PR, Shoot PR  
 Byze, radio plugger (US)  
**Reza Sarrafieh**, radio pluggers (US), Pars Promotions  
**Ian McQuaid**, A&R

### Overview of campaign

Ahead of the launch of the 'Drogba (Joanna)' single, we'd analysed Afro B's audience and saw that his fanbase was building in Sweden. With this in mind, we put together a remix of his previous record, 'Pull Up' featuring Aden & Asme, which became gold in Sweden and prepared the Swedish fans and gatekeepers for Afro B's next single 'Drogba (Joanna)'. On the launch of 'Drogba (Joanna)', the record was playlisted across



Swedish platforms. At the same time, Swedish fans started sharing the record and creating dance content on social media.

In addition to this, we'd created dance content with popular dancers within the Afrobeats' core community and one of these clips became viral. Thanks to these, the record started building its own life online with many dance clips coming from around the world.

To better hit these territories, we decided to create remixes with local artists across the key diaspora territories,

specifically focusing on Sweden, Netherlands, Ghana, Nigeria, the US and France. We saw the record started picking up across all the underground Afrobeats scenes so we decided to create another remix with WizKid so it could cross over to the mainstream market while still keeping the DNA of the track. 'Drogba (Joanna)' then took off in the US, where we implemented a US radio campaign very quickly which helped cementing the song in the American market. We also wanted to make the record more recognisable amongst the US market, so we remixed the track again with French Montana, which pushed the record further.

The single peaked at #13 on the airplay charts and it has reached over 150m+ streams globally across all DSPs.

### Results & key learnings

- 100m+ streams across DSPs
- #13 US airplay charts
- 100m+ reached on US radio
- A-list on BBC 1Xtra
- Most Played Record on Hot 97 (USA)
- Silver record (UK)
- 51m+ views of music video
- #1 Shazam charts
- 155k followers on Instagram (within 12 months) having started with 30K

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 0-13, 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 40% / 60%

**LOCATION:** Global

# AMIR



# PARLOPHONE

## Team members involved

**Amir**, artist, Parlophone/Warner Music France

**David Scantamburlo**, Amir's brand manager, Parlophone/Warner Music France

**Alain Veille**, managing director digital, Warner Music France

**Bertrand Polou**, business development & digital marketing director, Warner Music France

**Thibaut Hus**, product manager, 118LAB / innovation & new usages, Warner Music France

**Augustin Stephan**, UX/UI designer, Warner Music France

**Perrine Guyomard**, innovation & new usages manager, 118LAB

**Cédric Passinay**, digital video project manager, Warner Music France

**Tiago Correia**, global business development manager, Warner Music Group

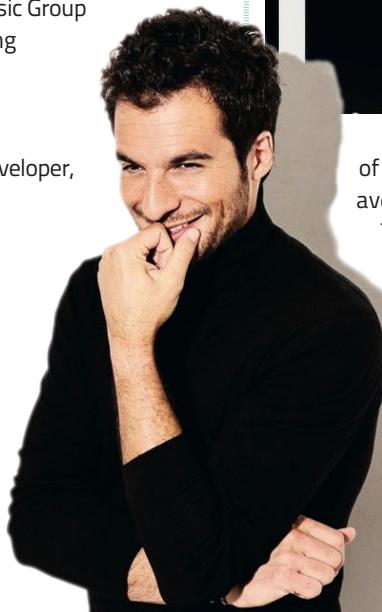
**Tom Pascoe**, marketing director, HoloMe

**George Stuart**, project manager, HoloMe

**Zuhub Javed**, unity developer, HoloMe

## Overview of campaign

Parlophone & 118LAB used augmented reality technology to promote the launch



of Amir's new single, '5 minutes avec toi'.

The idea was to enable fans to create and share their own UGVs with Amir's hologram. It was designed to:

- Encourage virality to support the new single
- Strengthen the



fans' loyalty by offering a unique UGC experience.

The mobile app 'Amir & Moi' enabled fans to create their own videos using the Amir augmented reality hologram and to share their UGV on social media.

When opening the app, fans could place Amir wherever they wanted and even film themselves alongside the hologram.

Amir challenged the fans to produce

the best videos possible, so that he would create an alternate video clip of the single with the fans UGV.

16/05 – App launch

28/05 to 31/05 – Instagram paid marketing campaign

19/06 – National TV show (Touche Pas A Mon Poste)

09/07 to 15/07 – YouTube paid marketing campaign

23/07 – Release of the alternate UGV video clip X

## Results & key learnings

- 11k app downloads
- Comparing the streams two weeks prior to the app launch and two weeks after the app release, the single benefited from a +20% streaming increase.
- There is also a significant stream peak on the day of national TV show (TPMP) broadcast (1m audience).

### Instagram:

- 9.7m impressions over all posts/stories under #AmirEtMoi
- +58% engagement
- +23% reach

### Facebook:

- First Amir post – reach five times higher than average
- Over 40k interactions

## campaign breakdown

**CAMPAIN BUDGET** £5,001-10,000

### AUDIENCE DEMOGRAPHIC

**AGE:** 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 25% / 75%

**LOCATION:** France

# BASTILLE

## VIRGIN EMI RECORDS

### Team members involved

**Betsy Chadbourn**, digital manager  
**Rory Dewar**, head of content  
**Khush Savjani**, content  
**Stars Redmond**, Eleven Management

### Overview of campaign

Our goal for this campaign was to reengage the fanbase, using innovative activations, whilst utilising the narrative of the 'Bad Decisions' official video.

To begin the video campaign, we created a global Snapchat filter scavenger hunt, which ran a week prior to release. At this point, fans knew nothing about the upcoming video. We created 14 filters, each containing an individual letter which spelled a lyric from the single once put together correctly. We placed these filters in

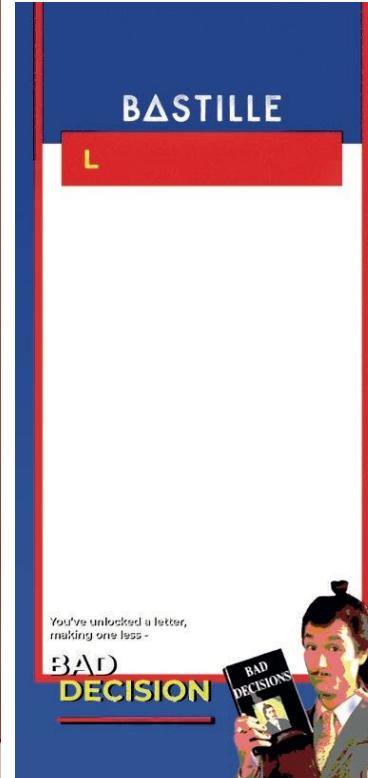
Bastille's top 14 streaming cities globally at a famous landmark or location, instructing fans to find them and work together online to complete the phrase using an original hashtag. They then had to enter the phrase into a splash page. We incentivised by promising the release of a special date if we received enough correct entries of the phrase.

On the aforementioned date, we released a cryptic teaser, with a distorted image from the video and a time stamp

which correlated to the time that the track 'Bad Decisions' appears on their latest album, *Doom Days*. We then teased up to release with a series of illustrated tarot cards and self-help posters relating to the themes found in the music video.

On release day, we did a YouTube Premiere for almost 5k live watchers, followed by a comment Q&A and community poll. The video is currently sitting on almost half a million views.

Post-release, we launched a new flow



eventually ended in death. As far as we are aware, this is the first time this has been done in the music industry.

### Results & key learnings

Over the tease week and release week of the campaign, we gained 19k Spotify followers, 5k Instagram followers and had our peak day on YouTube on release of the music video for the last six months. The Snapchat activation received 100k impressions and 2.2k entries. The YouTube premiere had almost 5k live viewers. The bot received 3k new users and the quiz had over 5k uses. We also had approximately a quarter of a million views across our activation social posts.

## campaign breakdown

**CAMPAIGN BUDGET** £1,001–£2,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24

**AUDIENCE GENDER (M/F):** 34% / 66%

**LOCATION:** Global

# BEE GEES

## UME / FAME HOUSE

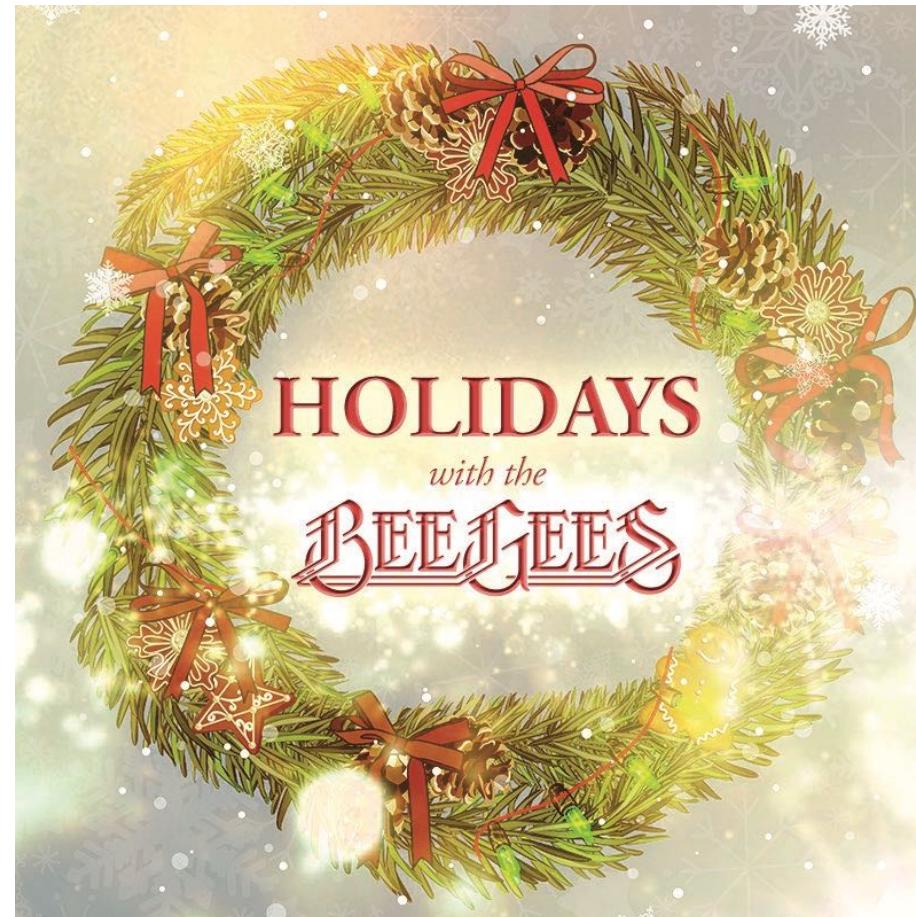
### Team members involved

Alex Hines, Fame House  
 Aaron Desire, Fame House  
 Haley Furman, Fame House  
 Lawrence Yamoah, Fame House  
 Carrie Paul, Fame House  
 Chris Dashwood, UME

### Overview of campaign



For the 2018 holiday season, Fame House rebranded The Bee Gees' socials for a series of holiday-themed social activations spanning from 18th December to 1st January, including the Family Photo Album video, a Holiday GIF Card, Holidays With The Bee Gees Spotify playlist and a Holiday GIPHY Sticker Pack. In addition, archival imagery from the band was published on Christmas Day and New Year's Day that helped amplify the campaign to gather an impressive



41.1k total engagements and 1.6m total impressions across channels.

To kick off The Bee Gees Holiday Week on socials, Fame House published a short 20-second family photo album video on 18th December. The video featured several archival photos of the Brothers Gibb with family as if they were taken

from a family photo album. In addition, audio from the song 'Thank You For Christmas' played in the background, resulting in 6k engagements and 221k impressions across channels.

Following the family photo album and various holiday-themed imagery, Fame House launched a Holidays With The Bee



Gees playlist that contributed to the second-highest spike in Spotify listeners of all time. The songs rolled out in batches to keep the playlist fresh through the holiday season and it also positioned the Bee Gees alongside contemporary popular artists.

Given Fame House's emphasis on the Bee Gees Instagram, Fame House launched a Bee Gees holiday GIPHY Sticker pack that paired Bee Gees branding and holiday imagery. The stickers gave Bee Gees fans the tools to celebrate the holiday season with the Bee Gees.

### Results & key learnings

- 1.6m impressions
- 41.1k Engagements
- Over 750 playlist adds

## campaign breakdown

**CAMPAIN BUDGET** Not given

**AUDIENCE DEMOGRAPHIC**

**AGE:** 35-65+

**AUDIENCE GENDER (M/F):** 44% / 56%

**LOCATION:** Global

**BERET****WARNER MUSIC SPAIN****Team members involved**

**Alberto de Miguel**  
**Sergio Méndez**  
**Raquel Sanz**  
**Raquel Hernández**  
**Juanjo González**

**Overview of campaign**

Beret, a Spanish urban pop artist who has achieved both gold and platinum certifications for seven singles in Spain, has now released his debut album, called *Prisma*.

For the release, we decided to focus

on his lyrics, one of his main strengths, to create a digital activation. The objective was to let his most loyal followers discover a piece of his new album before anyone else, that piece being some of the lyrics of his new songs. In the first phase,

we cut five of the album's unpublished songs into verses and created a website. Fans had to register and leave their mailing address. We gave them a unique code associated with each part of the song and manually sent it by post to each

registered fan so that it felt more special and unique.

A few days later, we launched the second phase of the website where fans had to enter the code and the piece of the song assigned to them in order to complete the full song. Verse by verse, the song was completed when all the fans had entered their part.

Beret published an Instagram Story announcing the new website and in less than an hour, we received more than 2,000 registrations although we only had 500 verses available.

In order to avoid leaving anyone out of the game, (especially those who lived abroad), an email was sent out with the same information given to the fans who had received their letter by post.

**Results & key learnings**

Web visits: 41.242

New users: 12.262

Users registered: 3.009

Average session per user: 01:23

## campaign breakdown

**CAMPAIGN BUDGET** £2,001-£5,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24

**AUDIENCE GENDER (M/F):** 36% / 64%

**LOCATION:** Primarily Spain 78%, Argentina, Mexico, Chile, Colombia

# BIG K.R.I.T.

## SOUTHERN HOSPITALITY/BMG/MULTI-ALUMNI/FAME HOUSE



### Team members involved

**Rachel Barrish, Allie Hackel, Ethan Kart,**  
Fame House  
**JJ Knerr, Miles French, Tim Reid,** BMG  
**Aminah Dixon, Dutch Dinero, Steve-O,**  
Multi-Alumni  
**Crystal Mais, Ashley Lyle,** Cornstone Creative

### Overview of campaign

Big K.R.I.T., legacy country hip-hop artist, wanted to set up a sweepstakes called Southern Hospitality. The campaign was a way to offer his fans a chance to travel to Atlanta, GA to attend an invite-only

listening party prior to the album release, as well as join K.R.I.T. for a very special dinner.

Prior to approaching Fame House, Big K.R.I.T.'s team worked with muralists to put up custom murals in 11 US cities (Cities were chosen based on listenership and fanbase.)

The team pasted a QR code next to the murals that fans could scan on their phone to lead them to a landing page to enter a sweepstakes. Fame House added a digital component for the fans not physically in these cities so they could have the opportunity to enter the

sweepstakes as well.

Fame House worked with SMS marketing platform Avochato to create a phone number for the national fans outside of the 11 mural cities. The phone number was shared on K.R.I.T.'s social platforms without ever revealing the sweepstakes landing page URL. Fans texted in trigger keyword "#KRITIZHERE" (i.e. the album title) and received an auto-reply with a link to enter.

The landing page drove to a Linkfire which featured the latest Big K.R.I.T. release (in order to gain additional streams) with the Hive landing page featured at the top. The Hive page

A screenshot of a landing page titled "K.R.I.T. IS HERE SOUTHERN HOSPITALITY ACTIVATION MAP". It features a map of the United States with specific locations highlighted in yellow. Below the map, there's a section titled "ENTER FOR A CHANCE TO WIN!" with instructions for entering the sweepstakes. At the bottom, there's a logo for Avochato.

prompted fans to enter their email to sign up for a chance to win, with additional bonus steps to follow Big K.R.I.T. on social platforms including Spotify, YouTube, Instagram and Twitter.

Fame House tracked the success of the campaign through link clicks, text-ins and unique Hive entrants.

Once the sweepstakes ended and the winners were chosen, Fame House continued to utilise Avochato to send out mass broadcasts around major marketing moments, including new track releases and tour announcements.

There was a huge amount of fan engagement featuring fans posting



photos of themselves in front of the murals as well as texting them to K.R.I.T.'s phone number. The hashtag #KRITIZHERE was also used over 5,500 times across socials throughout the campaign.

After the Sweepstakes ended, the QR code was reverted to the album pre-save/streaming link and the SMS number

has been utilised for broadcasts about album news. Big K.R.I.T. gained over 4,000 phone numbers using Avochato that could be implemented for future marketing and retargeting opportunities.

### Results & key learnings

Unique Hive entrants – 3,447  
Unique actions taken – 14,666  
Email marketing opt-ins – 3,333  
New social followers – 6,071  
Linkfire clicks – 4,235  
Total inbound messages – 4,985  
#KRITIZHERE entries by SMS – 3,976

### campaign breakdown

**CAMPAIN BUDGET** £0-£500

**AUDIENCE DEMOGRAPHIC**

**AGE:** 18-44

**AUDIENCE GENDER (M/F):** 74% / 26%

**LOCATION:** US

# BON IVER



## Team members involved

**Tom Davies**, UK project manager  
**Evan Whikehart**, US project manager  
**Laura Sykes**, **Phil Waldorf**, **Hannah Carlen**,  
**Robby Morris**, **Ali Murphy**, **Tom Davies**,  
**Caroline Marchildon**, **Libby Webster**, **Emily Puterbaugh** – marketing/label team  
**Bri Aab**, **Harlan Kelly**, US radio  
**James Passmore**, UK radio, Plugged In  
**Nathan Beazer**, UK press, Dog Day Press  
Shorefire, US press

## Overview of campaign

A key campaign element for this release was to make the unannounced digital

# JAGJAGUWAR



release of the album (three weeks prior to the official release date) feel globally unique. The digital release was scheduled for 9th August.

We knew it was important for this to feel like a campaign for Bon Iver fans

from across the globe so we had to do something that would feel specific to each territory. Rather than releasing the entire album at once, we decided to "give" a track to each key timezone in the world the day prior to the full album appearing and release the record as the world turned through the day on 8th August.

We set up a radio premiere in eight different time zones and released the tracks one by one on DSPs each hour. We laid the groundwork for this by launching a video for the first track (a short noise-prelude to the album) via Bon Iver's very active Reddit page so that

fans were aware that something was coming.

The first premiere went out on Australian radio and coincided with the track appearing on digital services and being added to the main album playlist hosted by the band.

As each hour marker came up a new radio premiere would happen (Eastern Europe, Western Europe, UK, US (ET, CT, MT, PT) and each track would be added to the digital services and playlists. A lyric video for each track was also launched each hour. This gave us multiple social opportunities throughout the day and gave all the different timezones around the world a sense that this was both a global and local release.

After the final track was added late in the day on 8th August, the playlist was complete and the album was released on all digital services as a complete product midnight local time on 9th August.

This was a unique launch of the album. To our knowledge (and to the knowledge of our DSP partners) this had never been done before and became a social and press talking point for the release, positioning Bon Iver as a creative, globally relevant artist.

## Results & key learnings

- 142m global track streams for the album in three months.
- Despite the split release date of physical and digital, the album charted in the top 30 in 16 countries worldwide
- Bon Iver are currently playing their largest shows to date

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44, 45-59, 60+

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Global



# BRIT AWARDS 2019

## BRIT AWARDS LTD



### Team members involved

**Gavin Douglas**, Giuseppe De Cristofano, director of digital, BRIT Awards Ltd  
**Dorothy Hui**, VP of digital at Sony Music and Chair of The BRITs 2019 Digital Committee  
**Adam Cardew**, director of digital, Sony Music  
Tom Young, head of social, Somethin' Else Productions  
**Lee-Anne Richardson**, head of production, Somethin' Else  
**Nan Davies**, executive producer, Somethin' Else  
**Zosia Morris**, senior producer, Somethin' Else  
**Will Hardy**, talent & partnerships producer, Somethin' Else  
**Emma Lansdown**, designer, Somethin' Else  
**Tom Pollard**, video producer, Somethin' Else

### Overview of campaign

The BRITs is the biggest moment in the UK music calendar. The challenge is to convert a UK event into a global conversation.

The 2019 strategy focused around an all-star line-up of presenters and music artists to endorse the show way beyond its traditional TV audience.

Campaign messaging created an appointment to view and an open invitation to young social natives to have their say. This proposition was brought to life via a huge marketing campaign partnership with YouTube Music and a worldwide YouTube Live Stream, a Facebook red carpet live show, a global

Instagram and Snapchat Story along with key social influencers bringing the action directly to the audience, no matter which platform or device they were using.

Innovative activations with artists including Little Mix, Hugh Jackman and P!nk gave our audience unrivalled insight. New partnerships with Jungle Creations, TfL and GQ provided a new twist on BRITs content.

A diverse, inclusive talent line-up unlocked new audiences and produced episodic creative that built familiarity in advance of the event. On IGTV, Chidera Eggerue celebrated the industry's most important females. On Instagram Stories; BRITs Insiders Mark Ferris and Montana Brown built anticipation with a series of takeovers. On Facebook host Jamie Laing fronted exclusive videos with Jack Whitehall and a who's who guide to the 2019 nominees.

Todrick Hall presented the YouTube Live Stream which saw a 160% increase in year-on-year live views with a record-breaking 3.9m views worldwide (with over 1m views from Mexico alone), rivalling the TV viewership in the UK.

### Results & key learnings

- The BRITs 2019 saw a huge increase in engagement across the campaign, with a record audience consuming live content around the show
- 160% increase in year-on-year live views on the International YouTube live stream



with a record-breaking 3.9m viewers

- The red carpet live stream reached 34.5m global fans with 5.9m views on Facebook. Additional BRITs content reached 62m in the week of the event on the platform
- Over 724k tweets were sent about the show with 22m tweet impressions on event day alone
- BRITs dominated worldwide trends around the show, with 10 out of 10 UK top trends and five out of 10 worldwide trends
- The focus on talent across Instagram saw a 44% follower increase and the Instagram Story had 6.5m views, a 50% year-on-year increase
- Bespoke stickers were used over 107m times throughout the campaign. 175 GIFs were uploaded via Giphy, generating 239m views in the week around the show
- The BRITs social accounts has over 3.3m followers, a 10% increase on the last campaign

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 30% / 70%

**LOCATION:** Global

# BROKEN SOCIAL SCENE

## ARTS & CRAFTS

### Team members involved

**Cameron Reed**, director of marketing, Arts & Crafts

**Peter Carruthers**, marketing coordinator, Arts & Crafts

**Joshua Cwintal**, production coordinator, Arts & Crafts

**Jennifer Daunt**, radio promotion, Dauntless

**Jen Appel**, US PR, Grandstand PR

**James Sandom, Jessica Lord**, management, Red Light

**Danielle Dmytraszko**, administrative manager, Broken Social Scene



### Overview of campaign

The strategy surrounding the release of Broken Social Scene's Let's Try The After Vols. 1 & 2 came out of a desire from both the artist and the label to bridge the gap between the band's triumphant 2017 return, Hug Of Thunder, and whatever is next to come for the indie-rock stalwarts.

We came to the conclusion that a novel approach would be best. We separated the album into two EP (Vols. 1 & 2), releasing them as digital exclusives at first.

Vol. 1 started off with a bang leading with the single 'All I Want', sung by the band's Andrew Whiteman, his first time singing lead with the band since 'Fire Eyed Boy'.

This was followed by the main single of the EP, 'Boyfriends', which was accompanied by a highly meme-able video, targeted

primarily at social distribution.

Along with the video and song, we heavily leaned into the timing of the song. Falling near Valentine's Day, we created a microsite where fans of the band were able to send personalised digital cards to their loved ones. This was covered by Rolling Stone and other outlets.

The release of the Vol 2 EP included a full commercial radio push featuring the band's most radio-friendly song to date, 'Can't Find My Heart'. Immediately following the release of Vol. 2, a collected vinyl pressing of the two EPs was made available as a Record Store Day exclusive. This campaign included the band's first appearance on US network daytime TV with CBS This Morning. The EPs were both featured on all major press

outlets including Rolling Stone, Spin, Stereogum, Pitchfork and more.

Splitting the album into two EPs allowed us to extend the life cycle of not only this collection of songs but also Hug Of Thunder. This novel approach helped us to keep Broken Social Scene top of mind for fans and further entrench the band in the streaming era.

### Results & key learnings

**Retail:** Shipped and sold all

5,000 Record Store Day exclusive vinyl units

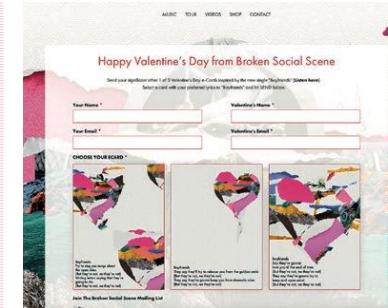
Streaming: 5.1m streams to date

Digital: 5,400 EP sales and 2,300 track sales to date

**Tour:** Broken Social Scene sold out multiple three-night residencies in major markets, including Toronto, Montreal, NYC, Los Angeles, Seattle and Portland. The band attended SXSW and performed eight shows over five days.

**Videos:** 1x video was released hitting 150,000 views.

**Audience:** 74,000 new followers over the last year (+46,000 on Spotify, +21,000 on Songkick, +7,000 followers on Instagram)



**Radio:** 'Can't Find My Heart' peak charting: #87  
- Mediabase A3, #85 - BDS A3 Monitored, #82\* (+14p)  
- FMQB A3 Singles, #44\* (+13p) - FMQB NonComm Album. Key singles received regular spins and adds at top stations such as SiurusXM, The Verge,

XMU, KCRW, KEXP, WFUV and XPN.

**Publicity:** In addition to the typical broad press coverage the band receives (Rolling Stone, Pitchfork, Vulture, etc), Broken Social Scene made their daytime US television debut performing on CBS Saturday Morning.

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44, 45-59

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** North America

# LEWIS CAPALDI

VIRGIN EMI RECORDS



## Team members involved

**Betsy Chadbourn**, digital campaign manager

**Rory Dewar**, head of content

**Connie Meade**, senior marketing manager

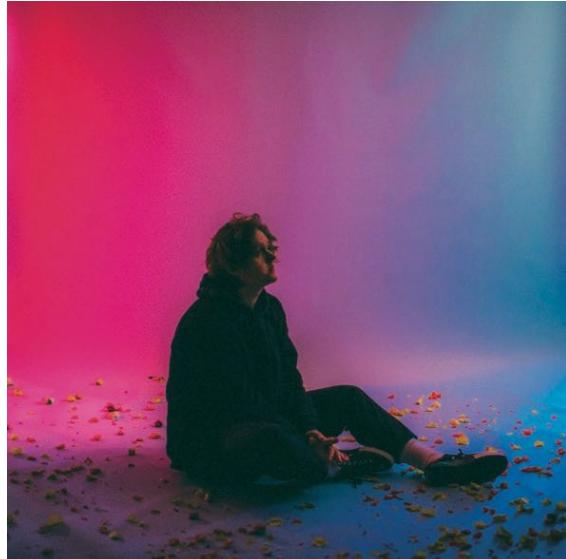
**Ryan Walter, Alfie Lawrence**, Interlude Artist Management

**Mike Speakman**, Pretty Good Digital

## Overview of campaign

The Lewis Capaldi campaign has been a diverse and, frankly, unprecedented one. There have been so many elements that have made up this year-long climb to global success – and we are nothing short of thrilled with the results. We'd like to make it known that without Lewis's unwavering dedication to his online presence and personal brand, none of this would have been possible. Lewis is a digital phenomenon. A legend. And we've loved every second of working alongside him.

We began the year with a content shoot for Lewis's official calendar, of which the images have also been used for seasonal digital advertising. Followed by a shoot for social personality content around the album, including a QVC-style merchandise video, a drawing challenge, GIFs and a track-by-track. We've also actively worked with global publisher LADBible throughout the year on several content pieces for their platforms, including Acoustic Room, Snack Wars and Shocking Answers.



The 'Someone You Loved' single and Divinely Uninspired To A Hellish Extent album campaigns consisted of several activations, including a Spotify listening party (50k streams), an ASMR video with LADBible (8m reach, 3m views), a star-studded influencer campaign amounting to 47m reach, a YouTube live stream at Rough Trade East, a 25m reach Tunemoji campaign, a Twitter emoji, a Snapchat filter, and activations with UNILAD and 9GAG, reaching 101m people.

For 'Bruises', we ran another Spotify listening party, a YouTube Premiere, an IG Live, a Two Truths One Lie takeover with UNILAD on Instagram (3.5m reach), 9GAG Confession Tuesdays (50.9m reach), a Scottish accents video with global MCN FBE (19m reach), an IG takeover with VT



(4.2m reach), and a Shazam feature.

Then came our two biggest activations of the year. We ran a global competition from a microsite where fans had to submit their covers of 'Bruises' using an original hashtag – #CountingDaysWithLewis – which were then pulled into a heat map. The best entries are being made into an official fan version for YouTube.

We also worked on a one-of-a-kind campaign with TikTok, who launched a three-phase bid to make Lewis the official King of TikTok. Fans flooded in their #ReasonsWhy, helping us hit a whopping 14.3m entries in 36 hours. Lewis was also featured on the UK homepage and in the carousel. The warm-up campaign #FindingLewis finished on 4.1m entries. We also created an amazing campaign with VR trailblazers, MelodyVR.

We grew a total of 8m followers across all socials within the year, with 1m growth on Instagram alone in the four weeks

LEWIS CAPALDI

## #COUNTINGDAYSWITHLEWIS

Hello, it's me Lewis Capaldi! To celebrate the release of Bruises, I want you to join me for a big fat song along. I want ideas if you're going along to Bruises this could be a lip sync with your mate in the car, right up to a fucking mad cover with a full band on stage! I don't care how silly you are at singing, I want you involved. Submit your videos using #CountingDaysWithLewis on Twitter or Instagram, and your entry will appear on the map below.

You have until Thursday 3rd October to get your entries in – the winner will receive a European show of their choice, and my favourites will be made into a fucking kickass fan version of Bruises, which will be uploaded to my YouTube channel after I'm gone to see all of them!

[#CountingDaysWithLewis on Spotify](#)

[GO TO FAN HEATMAP >](#)

[TERMS & CONDITIONS](#)

[VIEW CHOICES](#)



surrounding album release. The Bruises official video reached 1m views in 24 hours. Lewis' debut album sat at the #1 spot for six weeks, with 'Someone You Loved' sitting at #1 for seven weeks. To say it's been an amazing year is an understatement.

## Results & key learnings

- Facebook: +823.9k
- Twitter: +757.8k
- Instagram: +3.7m
- YouTube: +1.2m
- Spotify: +1.2m
- 1m growth on Instagram in the four weeks surrounding the album

## campaign breakdown

**CAMPAIGN BUDGET** £5,001-£10,000

**AUDIENCE DEMOGRAPHIC**

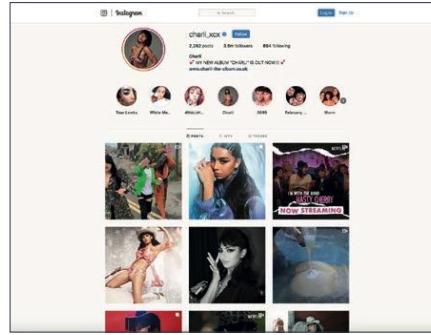
**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 32% / 68%

**LOCATION:** Global

# CHARLI XCX

ATLANTIC RECORDS / BEAUTIFUL DIGITAL



## Team members involved

**Tom Peacock**, director, Beautiful Digital  
**Ariane Ahmisa**, account manager, Beautiful Digital  
**Tracy Weston, Tom Outram and David Kitson**, content production, Beautiful Digital  
**Jamie Ahye**, senior marketing manager, Atlantic Records  
**Sean Ward**, digital marketing manager, Atlantic Records  
**Henry Redcliffe**, photography, videography

## Overview of campaign

Charli XCX's 2019 album Charli followed two incredible mixtapes, both of which shaped a big move forward in direction for her. We began working with Charli on the 2019 single 'Boys' which in many ways was the beginning of this album campaign.

Charli's digital presence is built on Charli expressing herself, voicing her opinions and cultural relevance. For this album campaign (and long term) our aim has been to use incredible, relatable



and aspirational content to drive fan interactions and build an engaged following into the release of the album and tour.

We work closely with Charli and her photographer/videographer Henry Redcliffe to capture day-to-day content for Charli's social platforms. This is a vital part of Charli's digital presence and Charli is extremely involved. This process has been vital for building and showcasing the aura of Charli, the music, her explosive live performances and her fans.

The visuals for Charli [the album] are based around incredible photography of Charli – a full-body image for the album artwork and shots of her and the wealth of features on the album for each IG track, including Haim, Lizzo and Troye Sivan.

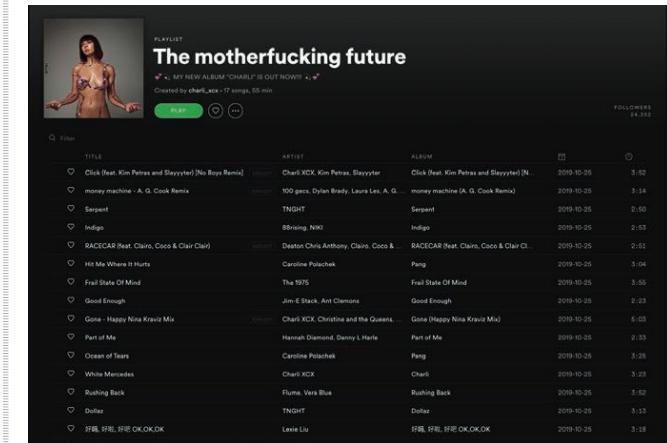
Moving 3D elements and futuristic animations have been a huge part of the musical visual identity that we've helped create for Charli. Following the 3D designs added to each album image, we animated them to move and glow on the beat to the music during the teasers and full-length



visualisers. These strong visuals were also used for announcing the Charli tour – which spanned the US, UK and Europe – beginning almost at album release until the end of the year.

We also wanted to create something incredible for Spotify Canvas and YouTube on album release, so every song would stand out visually when being listened to on devices. Taking inspiration from the Pop2 animations we made in 2017 and the 1999 visuals we created in 2018, we created a moving wave background with bouncing 3D titles. Each song has an individual colour and identity online.

Charli has an extremely dedicated fanbase and they were utilised to the fullest. The nature of her fanbase is to be as outwardly creative in support of Charli and the XCX "ecosystem" as possible. As soon as Charli drops something, there are memes and UGC everywhere. Most of the time these would be utilising the most



current memes, GIFs or viral content. As well as creating this style of content in house, we often share and use this content as a way of integrating her fans into her journey.

## Results & key learnings

- 500k new Instagram followers
- 45m YouTube album content streams
- Sold-out UK tour
- 24k followers on The Motherfucking Future – the Charli-owned Spotify playlist featuring all new artists and which was utilised to drive album and catalogue streams in month one.

## campaign breakdown

CAMPAIN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

AUDIENCE GENDER (M/F): All

LOCATION: Global

# CHASE & STATUS

## VIRGIN EMI RECORDS



### Team members involved

**Michaela Browne**, digital manager  
**Cameron Petschi**, product manager  
**David Kitson**, content manager  
**Sophie Kennard**, **Livi Dawson**, management  
**Myriad Corsican**, social, management  
**Laura Pescow**, **Michael Rivalland**, marketing

### Overview of campaign

Chase & Status returned this year with their RTRN II JUNGLE project. To mark the pre-order launch of RTRN II JUNGLE, Chase & Status took over the basement of the old iconic Black Market Records in Soho for a very special one-off Foundation show.

One of the main objectives of the campaign was to cement the authenticity

surrounding the project. This was told through a documentary of their trip to Jamaica uploaded direct to YouTube. It was very important we continued this mission statement and did so through the RTRN II Jungle Reload Report, a campaign for fans to hear about the legends of the scene by journalist Marcus Barnes.

This led our CRM strategy as we utilised our 50k database to send personal Reload Reports straight to the fans' inboxes. It was important to make this entire project feel as underground as it was and this was also reflected in our YouTube strategy. We uploaded everything organically onto Chase & Status's YouTube channel alongside visualisers of 'Weed & Rum' and 'Delete' on the iconic UKF. We created bespoke videos for each of the key tracks on their YouTube channel.

Inspired by 1990s rave culture, we launched the official RTRN II JUNGLE phone number on a fly poster which lead to a voicemail revealing the details of the official launch party. This became the RTRN WhatsApp Group which was launched in conjunction with the Bristol festival Love Saves The Day.

They distributed a QR code that fans scanned and were automatically prompted and added into the group. We



used this group to send exclusive backstage content, voice notes and more. We continued this theme by launching a pirate radio station with a 24-hour live mix from artists in the scene leading into the release.

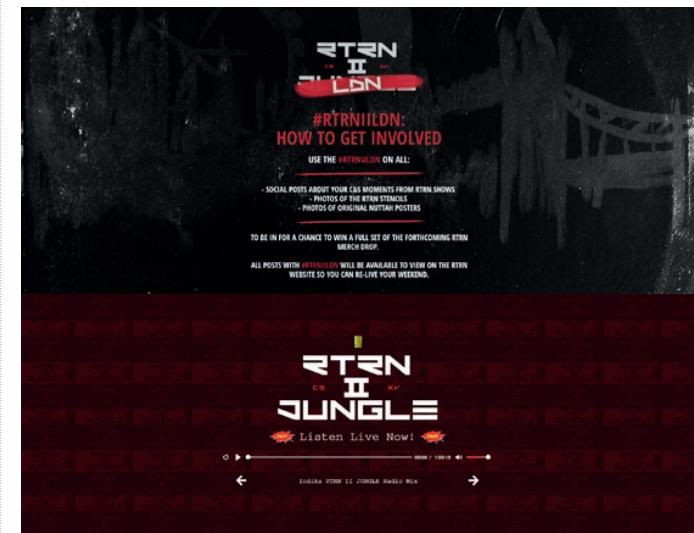
On the Bank Holiday weekend in August, we launched the campaign '#RTRNIILDN'. We took over London with stencils and fly posters, alongside a microsite collating all content on the #RTRNIIJUNGLE hashtag from socials for fans to view in real time. We also encouraged fans to sign up to the WhatsApp Group for exclusive information, which revealed the location of the RTRN II JUNGLE sound system at Notting Hill Carnival.

### Results & key learnings

- We turned a lean-back audience into an engaged audience by activating nostalgic experiences in theme with the record, engaging fans through new mediums and giving them fresh content at every opportunity.

- RTRN II JUNGLE charted at #12 with 18.5k albums sold to date. The campaign social activity resulted in:
  - Spotify monthly listeners – up 41% to 1.7m
  - Spotify followers – up 27% 453k followers
  - YouTube followers – up 16.4% 305k followers

- Instagram – up 56% to 109k followers
- Organic YouTube uploads accumulating over 5m views to date, UKF uploads on 1.5m views and growing
- Our WhatsApp group sits at over 1k fans, being hit straight from the artist as an always-on strategy
- The launch live stream was the first opportunity for fans to see a live experience of what's to come from the project. The live stream itself amassed 69,000 views and impressions on the stream across all platforms is in excess of 400k



### campaign breakdown

**CAMPAIN BUDGET** £10,001–£15,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24

**AUDIENCE GENDER (M/F):** Not given

**LOCATION:** UK

# THE CINEMATIC ORCHESTRA

## Team members involved

**Samantha Sissons**, head of marketing, Ninja Tune  
**Maja Matacz**, digital marketing manager, Ninja Tune  
**Alex Ives**, physical retail & creative marketing manager, Ninja Tune  
**Tom Macdonald**, head of digital strategy, Ninja Tune  
**Marie Clausen**, head of Ninja Tune NA + global streaming & sales  
**Theresa Adebiyi**, creative marketing manager  
**Jake Callaghan**, marketing assistant, Ninja Tune  
**Alison Smith**, Really Happening Management  
**Peter Berard, Johanna McManus, Brandon Becker and Corey Zaloom** (Domino Records)

## Overview of campaign

To Believe was The Cinematic Orchestra's (TCO) first studio album in 12 years, so there has been a lot of anticipation for it.

Building on the album's core question of "what to believe?" and the idea of stopping, slowing down and really taking in what's around us, we had the idea of actually disconnecting from the internet and how this changes your perception of what a website is and can be.

We invited fans to go to the band's site and were asked to disconnect from the internet. When they did so, an offline site appeared, including announcement



of a limited 12-inch of lead single 'A Caged Bird' / 'Imitations Of Life' that was available to buy from local record stores. It sold out within hours. We also revealed the album tracklist - it was blurred, but there was an allusion to the fact that there was more coming from the band.

At the same time as the website launch, we uploaded Spotify Canvases to

# NINJA TUNE



the key TCO back catalogue tracks. Each had the blurred-out tracklist image but with one of the tracks revealed. At the bottom there was messaging telling fans to listen to a certain catalogue track next. When they went to the next one, it revealed the next track title from the new album, each in turn.

We wanted to tie the second single, 'A Promise', back into the initial concept of disconnecting and taking time to be "in the moment". We put together a site

that would let fans unlock an exclusive 30-second preview of the single (ahead of release), triggered by their laptop or phone microphone picking up that the fan was in a quiet space, with no wider distractions.

We held immersive album playbacks in London, Berlin, Paris and Tokyo on week of release, which took place in the dark, further playing on the theme of focus and taking a moment away from the madness of the wider world.

We wanted to reward the people who had bought tickets through TCO's artist store but hadn't yet purchased the album, so we sent them a dedicated mailer with a discount code close to the album release, thanking them for their ticket purchase and encouraging them to pick up the album at a special price.

We ran a ticket giveaway before the album release through another label built, bespoke website where, once disconnected from the internet, fans were

encouraged to support independent record shops in order to get tickets to the upcoming live tour. Our aim was to support independent artists and stores, so in order to get the tickets, fans simply had to go to one of the participating stores and buy any record, by any artist, on vinyl.

## Results & key learnings

- To Believe debuted at #19 on the Official UK Album Chart and #1 on the UK Vinyl Chart. The album has had over 12.81m combined streams so far and has reached #1 on iTunes Electronic album charts in 11 territories and #3 in the US. To Believe has received brilliant reviews across the board from The Observer (5/5), The Independent (4/5), Financial Times (4/5), Mixmag (9/10 – Album Of The Month) and more.
- The Cinematic Orchestra played at BBC 6 Music Festival and To Believe was BBC 6 Music's Album of the Day on 18th March.
- TCO's Instagram following has grown by 99% since the beginning of the campaign and their Spotify following by 20%.
- On album release date, Spotify supported with a global marquee showcase banner and 13 homepage takeovers globally.
- To Believe was Album Of The Week in Bleep, Norman Records, Resident, Banquet, Jumbo, Piccadilly and Album Of The Month in Drift and Rough Trade.

## campaign breakdown

**CAMPAIGN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Global (Ninja Tune ran the campaign worldwide excluding North America where Domino Records ran it)

# DJ SHADOW

## MASS APPEAL / FAME HOUSE

### Team members involved

**Rachel Barrish**, Fame House  
**Siena Sohn**, Fame House  
**Nick Rizzuto**, Fame House  
**Kieran Hetznecker**, Fame House  
**Drew Grahm**, Fame House  
**Chris McIlvenny**, Tap Management  
**Brooklyn DiMartino**, **Jeff Clyburn**, **Annie Chen**,  
 Mass Appeal  
**Josh Davis**, DJ Shadow

### Overview of campaign, results and key learnings

Three years since the release of his last album, legendary mix master and experimental hip-hop collaborator DJ Shadow began the promotion for his latest double-album, Our Pathetic Age. The themes of the album encompass the new era of social media and an interpretation of this fascinating obsession that exists with screens and the digital world.

In July 2019, Fame House archived all previous DJ Shadow posts on Facebook, Twitter and Instagram before DJ Shadow posted to social media with a stripped-down version of the new single artwork with cryptic copy and a link to sign up for his email list.

The day before the release, we sent out an email to DJ Shadow's 96k subscribers to give them the first taste of the new music. The

email drove subscribers to listen to 30 seconds of the new song, 'Rocket Fuel' featuring De La Soul, on YouTube.

Throughout the rest of the campaign, as recommended by Fame House, DJ Shadow gave his email subscribers the first taste of new music, special announcements and exclusive stories before press outlets or social media followers.

An exclusive piece of this campaign has been DJ Shadow's personally written stories about the conception of the songs. These stories include tidbits about discovering new samples, working with collaborators and inner learnings about the decisions that brought him to put these tracks on the

new album. The average open rate for these emails has been 13-15%.

Before the album was announced, Fame House recommended a way to tease the announcement to his social media fanbases by stripping down the three colourways of the album artwork into colour blocks with the copy, "You have a new message. September 20, 2019" indicating that something was about to happen on that date.

The announcement day incorporated a video designed and edited by Fame House utilising the album artwork. It also included a new song, 'Rosie' with a hypnotic, looping visualiser edited by

Fame House that lived on the label's YouTube channel. Fame House created various versions of the visualiser and the elements of the album artwork for all of the 23 tracks on the album.

Outlets including The Rolling Stone, Pitchfork, Stereogum, BBC and other major press outlets shared the creative work made by Fame House alongside articles about the new music.

Fame House also created a new landing page, [ourpatheticage.com](http://ourpatheticage.com) that re-directed to the Linkfire that hosted the latest release along with a link at the top to the online shop where fans could pre-order physical music and album-related apparel. The landing page continued to exist throughout the



duration of the campaign, re-directing to the latest priority.

Fame House created a video using the inner-gatefold artwork of the physical vinyl which featured the tracklist. The video starts out with the image horizontal on a vertical screen, hosted on Instagram Stories, then includes a message that says, "Please rotate your phone" so people are prompted to turn their phone 90°. This plays into the theme of the album where something so small may seem larger to people accustomed to digital technology doing all the work for them.

The unique creative elements incorporated in this campaign introduced a new era for DJ Shadow in his musical career. Overall the campaign as of 10/18/19 has received over 1.3m impressions and earned over 3,200 new emails

While the standard KPIs for any marketing campaign may include acquisition, engagement, impressions, conversions etc. the priority here was the music. We wanted to share these tracks and tell stories in unique and interesting ways with DJ Shadow's legacy fans as well as new fans who may be hearing his music for the first time.

### campaign breakdown

**CAMPAIGN BUDGET** £5,001-£10,000

**AUDIENCE DEMOGRAPHIC**

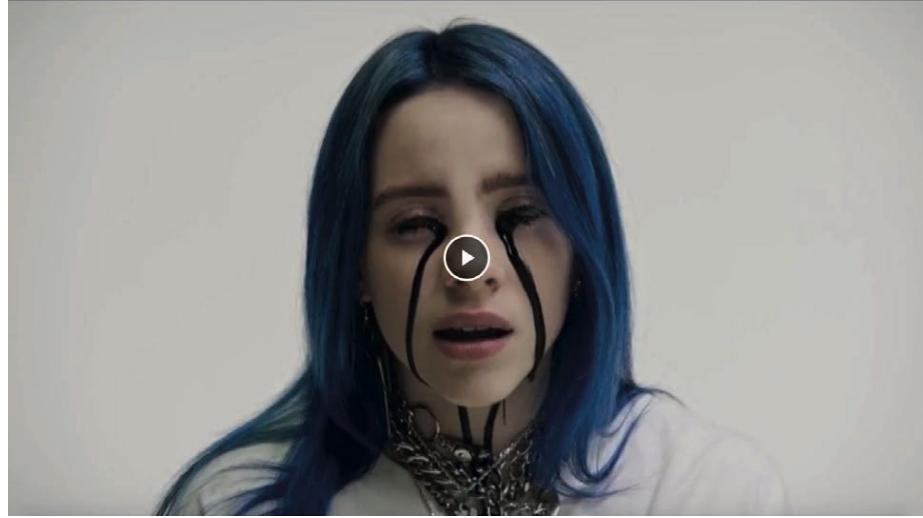
**AGE:** 18-45

**AUDIENCE GENDER (M/F):** 78% / 22%

**LOCATION:** Global

# BILLIE EILISH

## INTERSCOPE / DARK ROOM / POLYDOR



### Team members involved

**Brandon Goodman**, management

**Danny Rukasin**, management

**Justin Lubliner**, label/A&R

**Hannah Gold**, US marketing

**Ali Tant**, UK marketing

**Spencer Moya**, US digital marketing

**Oliver Hunter**, UK digital marketing

**Danny Ingham**, influencer marketing

**Hannah Flaherty**, marketing assistant

### Overview of campaign

The focus of our Billie Eilish UK campaign was on internationally growing her online presence, to make sure that the music was connecting in the UK and to grow Billie's UK audience ahead of the release of her debut album. The key challenge on release was

to drive physical sales and chart position from a very young and streaming-focused audience and to continue to grow awareness of Billie to new audiences outside of music.

From the start of the year for the pre-album release we ran a cross-platform campaign focused on driving followers and volume to Billie's catalogue playlists on streaming platforms. As she was releasing singles and gaining great traction alongside her previous EP, our challenge was to grow consumption of her whole catalogue. As such, we used the creative of the key catalogue playlists – Essentials on Apple Music and This Is Billie Eilish on Spotify – to drive familiarity, awareness and consumption.

The campaign ran across nationwide digital OOH and had a targeted social media spend to drive fans into the playlist,

using the existing Billie videos and the recognisable platform-specific creative. We used UMG Linkfire data and lookalikes for scale to build a representative audience of Apple Music and Spotify users to reduce wastage.

On release we then switched up our strategy to convert the now massive streaming audience into physical sales to impact on the UK chart position. A key initiative here was to partner with Spotify for a Fan First campaign, giving Billie's top UK listeners an opportunity to purchase a UK exclusive picture disc LP of When We All Fall Asleep Where Do We Go? – and the 2,000-unit sold out in a matter of minutes. Using the streaming audience that we had invested in and the collectible vinyl products, we brought a young digital audience into the world of physical music consumption.

When looking for potential audiences that fitted with the record, the growing trend of ASMR seemed a perfect fit with Billie's musical style, current demographic and album title. We reached out to two influential ASMR creators on YouTube with the concept and they created tributes to the album in ASMR form. Using a hot topic and exciting new trend to create not just amazing engaging content reaching new audiences but it grew into a huge news story in the process due to its topical nature.

### Results & key learnings

During our pre release campaign driving to catalogue we drove an incremental monthly

streaming uplift of:

- Apple – 60%, 67% & then 163% from January to February to March
- Spotify – 21%, 37% & then 90% from January to February to March
- Billie Eilish's debut album went straight to #1 on the UK album chart.
- It has become the second-biggest-selling vinyl of 2019 and the biggest-selling cassette
- Billie has the biggest week-one streams of any debut album artist in UK history
- She is the youngest female artist to have a #1 album in the UK.
- 'Bad Guy' is the fifth-best-selling single in the UK.
- Combined sales of 475k in 2019 with debut EP (also 14th-biggest-selling album of the year).
- The ASMR connection blew up and was even featured on BBC News.



### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 0-13, 14-18, 19-24

**AUDIENCE GENDER (M/F):** Female leaning

**LOCATION:** UK part of the campaign

# BRIAN ENO

UMC

## Team members involved

**Jordan Gold**, audience development manager, UMC

**Robin Jenkins**, senior A&R manager, UMC

**Bradley Steptoe**, A&R video manager, UMC

**Mark Wood**, marketing manager, UMC

**Michele Tropeano**, senior digital media planner, FUSED

**Ray Hearn**, Brian Eno management

**Martina Connors**, Brian Eno management

## Overview of campaign

Originally recorded to soundtrack Al Reinert's Apollo documentary, For All Mankind, this year's 50th moon landing anniversary represented an ideal moment to revisit Brian Eno's Apollo: Atmospheres & Soundtracks. The album was remastered for release alongside an album of new collaborations between Brian, Roger Eno and Daniel Lanois – their first since 1983's original release. Not unusually for ambient music, the album is often consumed via non-artist playlists, presenting an opportunity to grow awareness within a sizeable but passive audience.

The project's visual potential meant that launching an official presence on Instagram was key. We worked with Facebook to ensure that the profile was immediately verified and promoted across its music pages. The profile provided a flourishing home to the visuals created during the campaign and a place for creative, younger audiences to start engaging with Brian.



We brokered agreement from NASA to access its incredible visual archive. Their imagery was used in campaign assets to drive social engagement, culminating in two visually arresting promo videos derived entirely from previously unseen footage.

A long-form piece of video content felt necessary to diligently unpack the album's deeply emotional themes, leading to Eno On Apollo. The documentary shows Brian, Roger and Daniel discussing the incredible human achievement and looming environmental disaster that inspired them. Topically this is very relevant to mainstream discourse and the younger audience we aimed to engage. We considered a number of partners for launching this film, but decided on Noisey, who we felt fostered a community that would be most receptive to the message.

Brian's music streams prolifically, but we wanted to further encourage "lean-in" behaviour. We made submissions to Spotify's Storylines alpha test, a new format that allows fans to scroll through visuals and text during mobile playback, encouraging enriched listening. We paired impactful NASA visuals with powerful

quotes from Brian. Storylines for the tracks 'Deep Blue Day' and 'Weightless' were sent live, making Brian the first UK artist to utilise this activation.

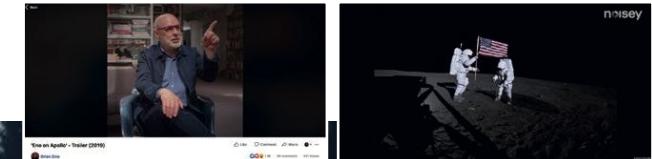
Podcasts continue to boast some of the most fervent, engaged online audiences, none more so than Adam Buxton, who hosts the most listened to show in the UK. Brian has featured previously as a guest of Adam's and is regularly cited as a favourite artist. As such, the opportunity felt exceptionally strong in terms of both scale and relevance, so we commissioned Adam to record a sponsored product read for the album.

## Results & key learnings

We set out to create a compelling digital component to the album campaign. This culminated in the album charting at #16, Brian's highest ever UK chart position and first top-20.

Developing Brian's social footprint was a central focus for this campaign. Throughout the campaign we observed a three-fold increase in engagement on Brian's Facebook page. In order to replicate the success story of Brian's Facebook page, we created official Instagram and Twitter presences and set up a YouTube OAC, organically growing Brian's audience by a further 50k by campaign end.

The cosmic visuals saw exceptional advert performance, with a 60% higher CTR than our internal benchmark. Adverts also drove significant growth at artist level, with 4k new followers on Brian's Instagram profile in the first two days.



"SOLACE, BEAUTY AND AWE."

THE TIMES

The three campaign promo videos saw 131k YouTube views, and a suite of cutdown assets were used to keep socials engaged and active.

Adam Buxton's sponsored read ran across all episodes of his podcast, meaning that the listeners of multiple episodes would experience the endorsement each time. Thus, Brian was ever-present to a significantly relevant and engaged audience of 250k weekly listeners throughout the week of release.

## campaign breakdown

**CAMPAIN BUDGET** £15,001-£25,000

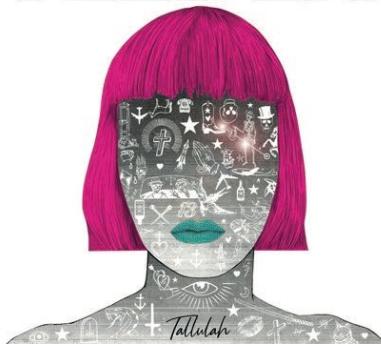
**AUDIENCE DEMOGRAPHIC**

**AGE:** 25-34, 35-44, 45-59

**AUDIENCE GENDER (M/F):** 70% / 30%

**LOCATION:** Global

# FEEDER



## Team members involved

**Malena Wolfer**, head of artist services, Believe

**Mitch Wade Cole**, digital marketing manager, Believe

**Jack Lawrenson**, trade marketing manager, Believe

**David Rowell, Darrin Woodfort, Matt Page**, management

**Mikey Eaton**, digital marketing for Feeder, ME Digital

**James Corbitt / Jack Widdison**, digital marketing for Feeder, Autonomy Digital

**Olie Keogh / Dan Sullivan**, digital advertising, HypeLab

**Bruce McKenzie**, D2C, Townsend

## Overview of campaign

Feeder were in the midst of a resurgence, having scored consecutive Top 10 albums

# BELIEVE

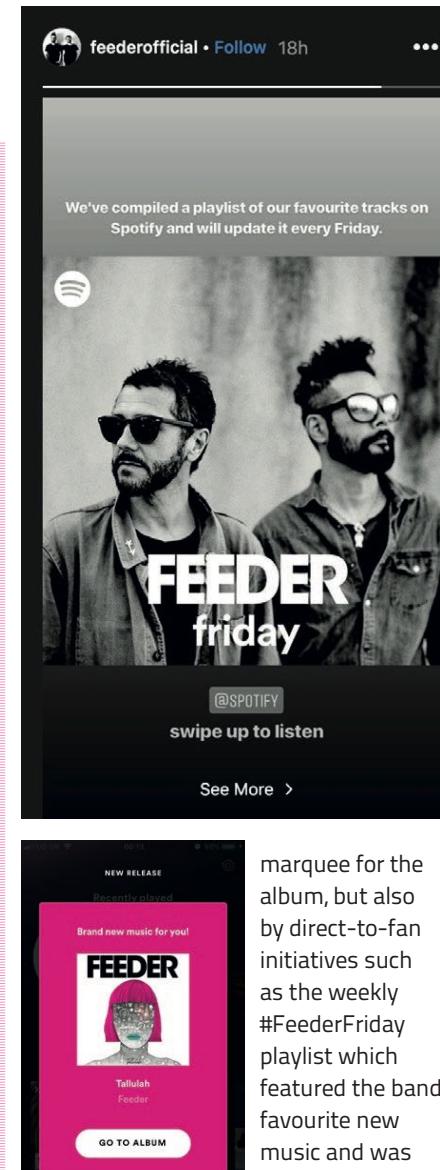
in 2016 and 2017. The goal with 2019's Tallulah was to engage the band's existing fanbase whilst at the same time developing new audiences through social media and streaming.

At the heart of the campaign was the band's D2C store which included limited signed CDs and vinyl as well as ticket bundles, collectors' items and D2C exclusives.

Driving traffic to the band's store was key so the team created bespoke content to engage fans and garner interest in the range of products. This included time-lapse videos of the band signing stock, a high-quality video of the first test pressing and an in-depth interview with singer Grant Nicholas talking about each track on the album.

This content, alongside official music videos and third-party content from press or radio, was shared on the band's socials and promoted to key audiences. We put a strong emphasis on ensuring that the right targeting was applied to the content and messaging relevant to the respective audiences, as well as really made sure that data was the key driver for our digital advertising campaign.

Having had core fans on board early on, the challenge was to reach new audiences and grow the band's streaming figures throughout the course of the campaign. This was not only achieved by tapping into Believe's global digital retail team in 44 countries who secured playlist additions around the world and a global Spotify



Friday on their Spotify page.

Another engagement tool was the launch of the band's Facebook messenger bot which tapped into the narrative of the

album and its artwork – an interactive bot named Tallulah which engaged fans with information on the new album, quizzes about the band and exclusive new content.

The team at Believe also built an Instagram AR filter which allowed fans to wear the iconic Tallulah mask to celebrate the album release.

Orchestrating a well-rounded campaign, the team at Believe and the band's managers – Darrin Woodfort and David Rowell – managed to grow the band's audience exponentially and delivered a Top 5 charting album, marking the band's highest-charting album in 14 years.

## Results & key learnings

- Spotify daily listeners up +191% since the release of the band's last album in 2017 (+32% since 2018)
- Spotify followers up +145% since the release of the band's last album in 2017 (+42% since 2018)
- Album Tallulah charted at #4, marking the band's highest-charting album in 14 years.
- Tallulah was the second-highest new entry on week of release.



## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 25-34, 35-44

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** UK

# DANI FERNÁNDEZ

WARNER MUSIC SPAIN

## Team members involved

Alberto De Miguel  
Sergio Méndez  
Raquel Sanz  
Raquel Hernández  
Lucía Bravo  
Juanjo González

## Overview of campaign

Dani Fernández – a Spanish pop artist, composer and singer – launched his first album after two years of hard work on 24th May. The album, called Incendios (translated as Fires), has a meaningful message: it contains 10 beautiful songs, in which the artist has aimed to express the different phases of life that he has gone through. He stated that his key learning was the following: "It is not where I want to go, but where I don't want to go".

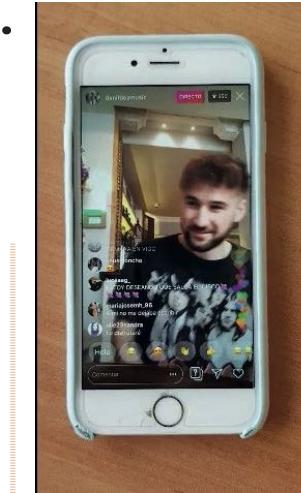
For the release, we wanted to focus on the album title and on his key learning mentioned, so we created a site where fans could write all the bad things that they wanted to let go or leave behind (memories, obligations, someone...). These bad things were converted into virtual items (note pads, teddy bears,



photos) together with their respective individual messages and were placed into a common virtual

bonfire. After a couple of weeks, he made an Instagram Live in which the site "burned down" leaving in ashes all those bad things that were shared.

In total, 3,054 people participated in the action, and more than 500 followers joined the virtual bonfire.



In order to continue spreading the "fire", we built a physical mail box which will go with Dani Fernández on his tour all around Spain. Everyone attending his concerts will be able to participate, leaving behind all those bad things by writing them on a piece of paper and throwing them in the mail box. All these papers will be transformed in confetti and will be spread all over the place during the last concert of his tour.

Moreover, we organised an event for the album presentation with media and influencers, where we gave each attendee a personalised candle with different parts of songs from the album.

## Results & key learnings

- 3,054 users shared their personal messages with the artist
- Successful tour full of sold-outs shows
- #2 position in Spanish sales list for albums week 22
- Database growth: 80%

## campaign breakdown

**CAMPAIGN BUDGET** £2,001–£5,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 25-34

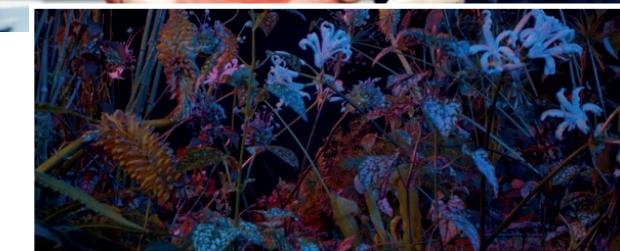
**AUDIENCE GENDER (M/F):** 13% / 87%

**LOCATION:** Spain (90%), US, Mexico, Argentina

# FLOATING POINTS

## Team members involved

**Samantha Sissons**, head of marketing  
**Maja Matacz**, digital marketing manager  
**Alex Ives**, physical retail & creative marketing manager  
**Tom Macdonald**, head of digital strategy  
**Marie Clausen**, Ninja Tune NA head  
**Jake Callaghan**, marketing assistant (*all above Ninja Tune*)  
**Dom Smith, Alison Smith**, Really Happening Management  
**Peter Berard, Johanna McManus, Brandon Becker and Corey Zaloom**, Domino Records  
**Hamill Industries**  
**Jess Plummer, Tom Deffee**, Solar Management



and rainbow swirls of bubbles morph to the kick of the bass drum, and provided a striking aesthetic continuity throughout the album release and onwards through Sam's touring schedule.

The video for first album single 'Last Bloom' was filmed over 30 days and involved several scale models, a five-axis robot arm, lasers, motion controls and 3D printed 14 meters of tunnels. To illustrate this incredible process we released a "making of" video.

Ahead of the album announcement, Floating Points released a standalone single 'LesAlpx' / 'Coorabell'. We teased this with a Spotify takeover changing all his profile imagery to single artwork visuals and utilised a first set of visual

## NINJA TUNE

loops as Canvases for all his back catalogue tracks.

A huge, multi-faceted partnership with Spotify UK also ran throughout the campaign for Crush, including large-scale, bespoke projection-mapping of the album visuals across Ely's Yard in London and a microsite launched on release day, giving fans the chance to view exclusive, reactive visuals by Hamill Industries while listening to the album on Spotify. We uploaded further bespoke, visual Canvases for each album track and created a wide suite of social assets for artist, label and Spotify to support the album, projections event and website online.

An exclusive album playback took place at Public Records in New York ahead of album release, with key industry contacts and fans listening to Crush for the first time alongside album visuals, followed by a Q&A with Sam by noted journalist Andy Beta (Pitchfork, Fader).

Sam also celebrated the album release by hosting a six-hour NTS show on Monday 28th October featuring high-profile guests, including Jamie xx, Ben UFO, Caribou, Midland, Pearson Sound, Mafalda Elkka, Zach Cowie and more. Sam has also announced the return of



his monthly residency on the station.

## Results & key learnings

- Crush has entered the Official UK Albums Chart Top 40 at #37, being the first Floating Points record to reach the Top 40.
- The album went straight to #1 in the UK Dance Chart, #4 in the UK Indie Chart, #4 in the UK Vinyl Chart and #1 in the US Billboard Electronic Chart.
- Crush received extensive marketing support from Spotify on release week on top of the aforementioned projections and website campaign, including a global homepage banner, a UK & US Premium Homepage Takeover and organic and paid social support. Floating Points' monthly listeners on Spotify have nearly quadrupled. Sam was featured in five New Music Friday playlists and was featured on the cover of their Altar playlist. Crush has accumulated 5.46m+ streams across Apple Music, Spotify and YouTube to date.
- Reviews for Crush have been extremely positive — Pitchfork have given the album their prestigious Best New Music accolade with an excellent 8.3 score, Mixmag have made the release their Album Of The Month with a brilliant 9/10 rating and The New York Times ran a full-length feature and interview.
- Sam was a guest on the Gilles Peterson BBC 6 Music show and 'Crush' was BBC 6 Music's Album Of The Day.



## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 65% / 32% / 2% non-binary

**LOCATION:** Global

# GIGGS

## ISLAND RECORDS UK



### Team members involved

**Akosua Scantlebury**, marketing manager  
**Johnny Brocklehurst**, marketing director  
**Faye Williams**, senior digital marketing manager  
**Alex Boateng**, president of urban  
**Tara Kefayati**, marketing assistant  
**Rosie Cumberlidge**, digital media planner  
**Alastair Smith**, director of commercial  
**Trenton Harris and Michael 'Buck' Maris**, management

### Overview of campaign

To promote Giggs' album BIG BAD... Island Records worked closely with management and the artist to facilitate groundbreaking



content and digital initiatives through innovation and partnerships.

We worked with Giggs and director Myles Whittingham to create a film-style trailer using high-end CGI technology to announce the album featuring big names (Jordan Dunn, Swizz Beats, Wretch 32) to ignite a wave of excitement in Giggs's fanbase and the music community alike. This approach was an artist first and the director was then contacted by French Montana to replicate the concept for a video for his track with Post Malone and Cardi B.

A further six music videos were released throughout the album campaign, each video was launched with the YouTube Premiere feature garnering excitement 24 hours before their releases.

Giggs also undertook a BIG BAD... album tour across the UK to get fans engaged in the album working with YouTube to wrap a tour bus in the album creative. Spotify also initiated a BIG BAD... pop-up in Manchester giving out

merchandise and playing the '187' video across the city via a large mobile screen.

Island also worked with AR company Gate Reality to create an artist-first moment during album release week with a painted mural in Shoreditch which had an associated AR app. This allowed fans to bring the album artwork to life and attracted music and tech fans alike and translated online.

We lined up creative collaborations based on the artist's interests to further promote the album. @Reubendangoor reworked the album artwork, which was then printed on a limited run of silk handkerchiefs (requested by the artist) and T-shirts as official album merchandise. Marketing then built up a fan-first event which saw fans queue around the block for the rare items and to meet both artists.

We also collaborated with Britain's Got Talent's Boogie Storm stormtroopers who recreated the 'Baby' album track music video and released it on their YouTube



channel on Star Wars Day (May 4th) as a surprise for Giggs who is a big Star Wars fan, so he could also be a part of the online conversation on that day by posting on his Instagram.

An official GIPHY account was created and verified where we uploaded bespoke Instagram Story stickers for the artist. We have also created an immersive album artwork-based Instagram camera effect as we continue to promote this album on socials for the artist eight months after release.

Another artist first was a promoted Snapchat story booked to promote the album, which drove groundbreaking results.

### Results & key learnings

- Social media followers increase – 200k new Instagram followers since album release (an increase of 25%, from 800k to 1.1m)
- Instagram engagements since launch – 9m
- AR mural featured in Metro paper and Music Ally blog
- Total YouTube video views – 8m
- Giphy views – 1.5m
- Snapchat Story – served over 815k impressions. Completion rate come in around 25%, proving a higher level of engagement within this environment.
- Top 10 charting album

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34

**AUDIENCE GENDER (M/F):** 75% / 25%

**LOCATION:** UK

# HOT CHIP

## DOMINO RECORDING COMPANY

### Team members involved

**Brooke Salisbury**, head of marketing, Domino

**Jonny Bradshaw**, general manager, Domino

**Peter Berard**, US label manager, Domino

**Corey Zaloom**, senior digital marketing manager, Domino

**Will Grant**, UK project manager, Domino

**Johanna McManus**, US project manager, Domino

**Sam Denniston & Verdigris Management**  
**Big DB Agency**

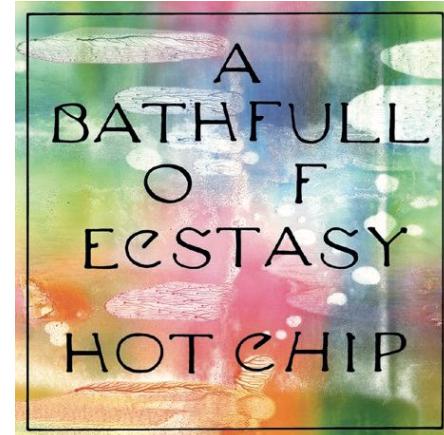
### Overview of campaign

We started the Hot Chip campaign looking to reactivate the band's fanbase as their last record was released in 2015. We focused on driving followers on catalogue playlists, building good habits on socials and using media (like IG stories) that are core channels now but were new or non-existent on the last campaign.

Before the album announcement, we announced a small underplay tour and used this to rebrand artist properties with new creative that hinted at the album art but were in black and white.

We drove email signups by offering a pre-sale code.

Video teasers for 'Hungry Child' began rolling out alongside a performance and broadcast from 6 Music Festival. A Bath Full Of Ecstasy was announced with the 'Hungry Child' video and a world tour. Pre-orders of the album came with a pre-sale



code for those shows.

Video content on socials was essential for the campaign. Because the 'Hungry



'Child' video was so dialogue-heavy, we used funny captioned bits in our digital advertising.

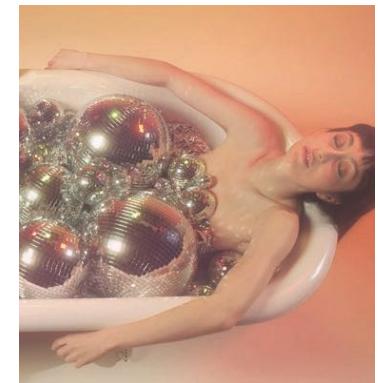
The band would share live video from fans into their IG stories. Most of these videos came from those underplay shows, so the enthusiasm in the room was contagious, even via watching on Instagram.

Custom Snapchat filters were set up for each show as well. We also filmed a campaign called What's In The Tub?, a series of vignettes showing people in bathtubs full of the things that make them happy (literal baths full of ecstasy).

This formed the backbone of our "out now" creative. Videos were delivered sequentially, so fans would see a different one each time the ad was served.

### Results & key learnings

We saw increased engagement on all socials, notably Instagram which grew by 80%, particularly in the 18-24 segment. We've added around 15k followers to the This Is Hot Chip playlist on Spotify in the last year. The band was able to sell out their largest London show to date at the end of October.



### campaign breakdown

**CAMPAIN BUDGET** Not given

**AUDIENCE DEMOGRAPHIC**

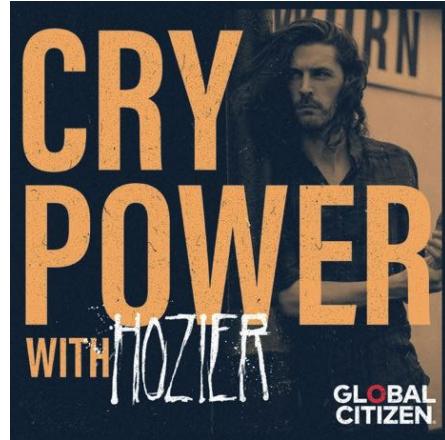
**AGE:** 19-24, 25-34, 35-44, 45-59

**AUDIENCE GENDER (M/F):** Not given

**LOCATION:** Global

# HOZIER

## ISLAND RECORDS UK



### Team members involved

**Will Beardmore, Angela Grech, Alex Joseph,**  
Island Records UK

**Caroline Downey, Caroline Henry,** Hozier  
management

**Graham Hodge, Matt Everitt, Natalie**  
**Jamieson,** Cup & Nuzzle

**Callum Roberts, Marla Altschuler, Ra'ed**  
**Khan,** Cantine

**James Hitchings-Hales,** Global Citizen  
**Alyssa LoPresti,** Columbia Records US

### Overview of campaign

The Cry Power Podcast is inspired by 'Nina Cried Power', the first single from Hozier's second album, *Wasteland, Baby!*. As Hozier told the Song Exploder podcast, 'Nina Cried Power' is a song that credits "the spirit of protest, and the spirit of direct action", celebrating activism in music from greats

such as Nina Simone, Mavis Staples, Curtis Mayfield, Patti Smith and more.

We had been speaking to advocacy organisation Global Citizen about the possibility of partnering with Hozier and conceived the idea of a podcast in which Andrew (Hozier) sits down with activists to discuss their history in activism, centred around the UN's 17 Global Goals to end extreme poverty and reduce inequality by 2030.

The aim of the podcast is to encourage activism amongst the listeners and drive people to take action related to the issues discussed via the GlobalCitizen.org/CryPower hub.

Over the course of nine months, we recorded six episodes. Annie Lennox joined to talk about her history fighting for global feminism via her organisation The Circle. Bono spoke about his work with the ONE campaign and (RED). Nick Grono, an Australian activist and CEO of the Freedom Fund spoke about modern slavery. Marcus Mumford spoke about his history with War Child and Grenfell United. Nina Cried Power collaborator Mavis Staples spoke about her history campaigning for civil rights with her sisters and Martin Luther King, and Colm O'Gorman, the CEO of Amnesty International Ireland, spoke about his life, including when he famously sued the Pope.

Each episode rolls out across all major podcasting platforms and YouTube, with accompanying video trailers, Global Citizen editorial, specific campaigns for listeners to take action on and bespoke artwork.

Given the podcast's subject matter, we were mindful of placing advertising in sensitive environments. We chose to partner with ethical ad-server Good-Loop, which allows users to watch an advert to unlock a free charity donation by diverting half the cost that would normally be consumed by the publisher. This meant that we could reinforce the podcast's subject matter through serving the trailer, giving users the opportunity to donate to the very causes highlighted in some of the episodes including the Grenfell Foundation, The Circle and War Child.

### Results & key learnings

The podcast shot to the top of the iTunes Music podcast chart and appeared in the top 200 of all podcasts in 20 countries.

At the time of writing, over 200k listens across all episodes and platforms have been recorded.

Most importantly, the podcast has had a tangible impact on people taking action via the Global Citizen platform, driving over 27k visitors to the hub so far with almost 1k new registrations. Impressively, 54% of those who signed up have been converted into action-takers, suggesting that listeners are inspired enough by the content to commit to making a real difference. For example, the Annie



Lennox episode drove listeners to get the UK government to grant funding to UNFPA Supplies – the world's largest provider of family planning services like contraception. It worked: a month later, Britain committed £425m of UK aid money to the programme. It's not a one-time deal either — each new action-taker goes on to take an average of 4.47 actions on the platform.

The podcast has also highlighted key campaigning moments, with strategic timing of episodes drawing attention to historic global development progress. For example, in the same week that the conversation with Bono aired, \$14bn was committed to the Global Fund to Fight AIDS, Tuberculosis and Malaria, a key focus of Global Citizen's advocacy.

Social media sentiment is 99% positive in reaction to all content relating to the podcast.

### campaign breakdown

**CAMPAIN BUDGET** £5,001-£10,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Global



# ELTON JOHN

UMC



## Team members involved

**Robin Jenkins**, senior A&R manager, UMC

**Katie Alley**, head of digital, UMC

**Shannon Conway**, creative content manager, UMC

**Orla Lee-Fisher**, EVP marketing, UMG

**Rachael Paley**, senior artist manager, Rocket Music

**Carl Butler**, social media manager, Rocket M.

**Oliver Maingay**, director, Vanderquest

## Overview of campaign

Rampant frontline promotion and studious catalogue enrichment are not natural bedfellows. The relationship is often binary and at times of breathless frontline activity, catalogue strategy often has to wait its turn.

Aiming to disrupt this conventional norm, we set out to prove catalogue can fundamentally enhance every aspect of any wider plan. Above all our objective was to drive incremental streaming consumption and lasting commercial value.

Our field of play was an eight-month window bookended by the Farewell



Yellow Brick Road world tour kicking off in September 2018 and the Rocketman biopic in May 2019. YouTube was agreed as the primary focus, steered by Elton's glittering video archive.

Our heady mission involved researching, sourcing, supplying and communicating live performances which had never before reached Elton's official channels. We committed to a new release every week for the entire period, all brought together under the #EltonLive campaign banner.

Programming was designed to harmonise with "real world" moments, ensuring catalogue drops were in lockstep with anniversaries, regional shows and the all-important film. This created powerful relevance for the new content and captured distinct audiences as they became more engaged with Elton throughout the year.

Label, artist and broadcast archives were scoured to find historical performances from specific locations to match the first stretch of Elton's world tour. In total we delivered 35 live performance videos using iconic footage captured throughout the last 50 years of Elton's career.



Rare early career moments were unearthed alongside legendary shows such as Dodger Stadium in 1975, releasing the latter to coincide with the worldwide promotion of Rocketman and Taron Egerton channelling that unforgettable performance in head-to-toe baseball gear.

Each piece of archive footage was painstakingly transferred and restored to industry gold-standard specs so that fans were able to view historic performances from Elton's career in HD/4K for the very first time.

Deep optimisation was achieved via branded thumbnails, smart keywords and overhauled descriptions linking to wider artist activity alongside wider digital messaging via eCRM and channel-optimised cutdowns. The intensity of this delivery was a real challenge, but every time we leaned-in with new catalogue content we were rewarded with deep and lasting engagement from fans.

## Results & key learnings

This campaign marked a dramatic step change for Elton's catalogue consumption



and overall YouTube channel health. Over and above the 30m views added to date from the 35 new videos, we employed two different models to track uplifts in views, watch time and subscriber numbers.

First, we assessed the size of that step change by

comparing views, watch time and subscribers in the eight-month campaign period (October 2018 to May 2019) versus the prior eight months (February 2018 to September 2018). Significant increases were seen across all three, as views (+44%), minutes (+53%) and net subscribers (56%) were all heavily improved.

Key for us was also understanding the long-term impact. To that end, we analysed the three months before the campaign started (July 2018 to September 2018) and three months after it concluded (June 2019 to August 2019). Both periods saw no catalogue uploads and are comparable in terms of wider influences or activity.

It turns out the lasting effect of our activity was even more pronounced, with views (+119%), minutes (+111%) and net subscribers (+106%) experiencing remarkable growth. Our decision to choose a cohesive approach demonstrates how catalogue can be exploited for universal benefit and has the power to double long-term commercial returns in this space.

## campaign breakdown

**CAMPAIGN BUDGET** £5,001-£10,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44, 45-59, 60+

**AUDIENCE GENDER (M/F):** 60% / 40%

**LOCATION:** Global

# KANO

## PARLOPHONE RECORDS

### Team members involved

**James Embiricos**, marketing manager

**Jack Melhuish**, director of marketing, partners and strategy

**Thomas Jones**, digital marketing manager

**Bethany Cherry**, streaming lead

Be-Hookd (social agency)

**Richard Thomas and Tanyel Vahdettin**, management

### Overview of campaign



Our mission statement for Hoodies All Summer was to deliver a campaign that represents the themes, cultural importance and quality of the record, while staying true to Kano's commitment to artistry and integrity.

On album announcement, we launched a YouTube premiere of the long-form, two-track music video 'Trouble' ('Trouble'/'Class Of Deja'), which exceeded 100,000 views

and 1,000 comments in less than an hour. The innovative blend of two songs in a video piece that mixed both short-form and long-form content enabled us to engage with different audiences and playlists on streaming services to showcase the range of the album.

Next, we created a piece of content that allowed Kano to discuss the current cultural landscape in conversation with Akala. Fan reaction to these two prominent figureheads travelled with unanimous social support. We strategically rolled out five segments in the build up to album release, all supported via YouTube, socials and on platform.

In parallel to this, we worked with Spotify throughout the campaign with an aim to connect fans to the record and create a highly impactful moment for the album post-release. For a Spotify Singles session, we recorded a completely bespoke interpretation of two tracks (one new and one classic – as opposed to the typical cover format) following the instrumentation themes of the record.

On album release, we worked closely with the Apple UK team around their MADE IN LDN campaign – a programme that inspires some of the most vulnerable young Londoners. On release day, store profile then launched with an in-depth commentary from Kano, resulting in playlist covers, homepage placement and driving momentum around the release.

Instagram and Instagram Stories soon became an active and integral channel to the campaign with bite-sized versions of the



existing long-form content.

Later in the album campaign, we were able to capitalise on the profile of Top Boy by re-targeting a new audience that had been introduced to the artist from the series.

Another key area in the digital strategy of this campaign was podcasts. With multiple podcast promo moments (Eddie Hearn: No Passion No Point, Distraction Pieces with Scroobius Pip and Hip Hop Saved My Life), we found an opportunity for unfiltered and in-depth conversation. This was a strategy that allowed Kano to articulate the album message with in-depth conversation instead of the more traditional pull-quote media outlets.

### Results & key learnings

The album entered the UK album charts at #8 and it was through an adjustment of the streaming balance that allowed us to achieve our target of a Top 10 album. Powered by the various streaming activations, we managed to raise streaming from a 13% week-one share on Made In The Manor to over 60% week-one share on Hoodies All Summer. This totalled to a monumental streaming consumption of 4.3m streams in week one. On Spotify,



that equated to a growth from 118k to 998k monthly listeners (745% growth) and a 25% increase in Spotify followers.

On socials, we saw a massive uplift in channel growth and overall interaction. Instagram grew by over 60% throughout the campaign and is now approaching 500k followers. Interaction rates nearly tripled within this period and resulted in a

total of 1.5m interactions during the course of the campaign. The top performing post was a selfie from Kano, which is testament to getting him active on the platform. Total reach on Facebook exceeded 1.4m new fans (all organic reach), with the top performing post being the tour announcement where we also drove sales of the album. This post reached over 230k fans. On Twitter, we've seen over 3m impressions and a top performing post which alone saw over 578k impressions and an engagement rate on 3.9%.

### campaign breakdown

**CAMPAIN BUDGET** £10,001–£15,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 25-34

**AUDIENCE GENDER (M/F):** 63% / 37%

**LOCATION:** UK



# KESHA

## BEAUTIFUL DIGITAL / RCA / VECTOR

### Team members involved

**Frances Bowdery**, Vector Management  
**Stephanie Pensa**, digital marketing director, RCA

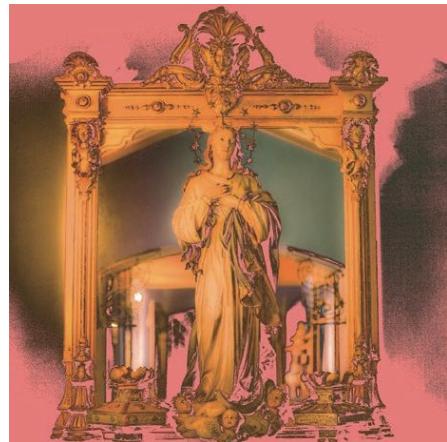
**Lagan Sebert**, creative, Magic Seed  
**Arianne Ahimsa**, senior account manager, Beautiful Digital  
**Mikey Eaton**, digital creative, Beautiful Digital



### Overview of campaign

Kesha's #1 album Rainbow made her a global symbol as the album laid bare the personal trauma she had experienced in the music industry. For her return, Raising Hell, Kesha wanted a shift in tone. She was ready to "write the fuck out of some pop songs". The digital campaign needed to reflect this.

Taking our cues from the music video



where Kesha plays the part of an unruly televangelist, we worked with Superphone to create a hotline fans could text or call for exclusive information about the release. This was accompanied by a cross-social campaign encouraging fans to dial in.

The striking creative was based on eighties-style televangelist advertisements and allowed us to use a unique and quite vigorous tone when asking fans to get involved. We



announced the single title via voicemail and it received a massive reaction online, whilst further increasing our contact signups even more. For Kesha's single release party, we sent out private invites to fans in California via Superphone. This became a great tool to target fans in Kesha's strongest performing markets.

After the hotline campaign, we announced the record through a viral album trailer which brought together snippets of the visual creative, music and videos. This spread fast online and built further excitement amongst fans for the record. This was followed up with a video of fans' reactions listening to the single which was another viral piece on Kesha's socials.

Once the music video was released, fans started piecing together the puzzle and saw that the televangelist character, played by Kesha when we pushed the hotline, was actually a fully realised

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### 1-855-KESHASAVS

character from the music video. This character is now being used cross-social to push merchandise in an infomercial style.

### Results & key learnings

- We received over 80K calls to the phone number
- 10K+ phone number-based signups to be utilised throughout the High Road album campaign
- Huge increase in open rates for messaging directly to fans
- Using characters from the root creative can be a really fun and engaging way to promote the record

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

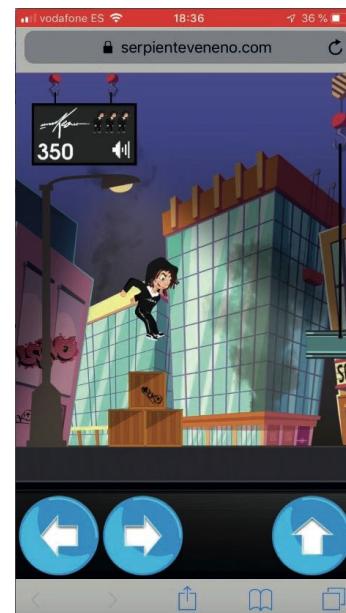
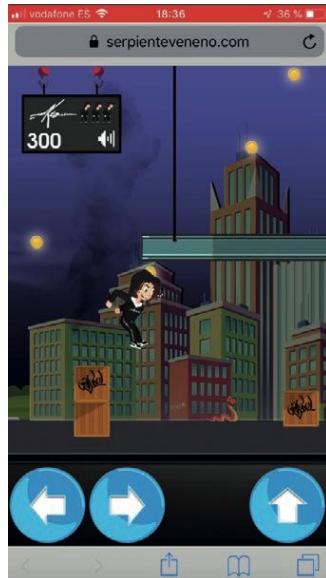
**AGE:** 0-13, 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 30% / 70%

**LOCATION:** Global

# KIDD KEO

WARNER MUSIC SPAIN



## Team members involved

Alberto de Miguel  
Sergio Méndez  
Raquel Sanz  
Raquel Hernández  
Lucía Bravo  
Juanjo González

## Overview of campaign

Kidd Keo released his single 'Serpiente Veneno' (translated: 'Poison Snake') on 26th April 2019. As Spain is one of his main markets, we decided to create a

strategy to increase the visibility and the popularity of the song when the curve had started to decrease.

We started by analysing Kidd Keo's audience. His urban sound connects perfectly with the YouTuber/gamer world, so we decided to develop an online video game that would attract and engage his fans in a natural way. The game consisted of gaining as many gold coins as possible while killing or hiding from "poisonous snakes".

The contenders could win an exclusive tracksuit from Keo Couture (Kidd Keo's brand). Kidd Keo posted and

communicated the action and results were amazing. During the first week, the game had 80k visitors, 31k users and the average game session was 05:54.

Moreover, we created an exclusive kit that contained a belt pouch, similar to the ones used by the artist, some snake-shaped sweets and an antidote against poison. The kit was sent to influencers that had similar audiences to Kidd Keo's.

## Results & key learnings

The game was embraced by Kidd Keo's fans who played several times.

The landing page received:

- 80K visits
- 30K users registered
- 05:54 average user session

Our biggest learning was to push songs with original actions and not just traditional ads. Fans and consumers are willing to try new experiences and participate in innovative contests. Both actions increased visibility across digital, expanding the artist's song and name.

## campaign breakdown

**CAMPAIGN BUDGET** £2,001–£5,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24

**AUDIENCE GENDER (M/F):** 70% / 30%

**LOCATION:** primarily Spain, Mexico, Argentina, Chile

# KREPT & KONAN

## VIRGIN EMI RECORDS

### Team members involved

**Michaela Browne**, digital manager  
**Mauro Borges**, creative/content director  
**Michael Rivalland**, product manager  
**Patricia Odje**, marketing  
**Dan Sanders**, creative  
**Krystal Sonni Ali**, creative  
**Karen Sibindi & Riki Bleau**, management

### Overview of campaign

We launched the campaign with 'Ban Drill' (the video directed by Rapman) alongside the single with a screening and a panel, setting the theme of the campaign to come by curating a cultural conversation.

Then came an official change.org petition to stop the police silencing musicians, which resulted in the band being invited to talk at the Houses Of Parliament alongside Diane Abbott to discuss the issues surrounding drill music.

The artwork shoot was a digital and content-led initiative as it was planned from the beginning that it would be the centre of a full 360 immersive online and offline marketing campaign.

The artwork was launched and it only took minutes until fans started to pick up on the 12 Easter eggs that were hidden in the artwork. We then launched the official album trailer, another massive moment for the boys as a plethora of tastemakers championed the content. The trailer continues to be used as video advertising on Morley's chicken shop screens.



We chose two key pieces to go live during the pre-order period. The first was Krept & Konan's bespoke content game Sour Bars on Buzzfeed. 9Gag (51m followers) featured Krept & Konan in the confessions Tuesday on Halloween.

The album was accompanied by a Snapchat AR filter which allowed fans to be part of the artwork for the first time. It was important that every partner content collaboration was a media first.

Within the first week of the album release, the boys sat with Grime Gran for their first episode with E4 which was then replayed and talked about during her interview on This Morning. The boys launched GRM Daily's new series In Da Cut, performed for Vevo's new series Rounds, did an exclusive Link Up TV carpool karaoke with fans, collaborated with influencer Oloni for a viral conversation on Twitter and launched the second series of Not For The Radio for the tell-all interview.

We also launched an exclusive episode of Chicken Shop Date with Amelia Dimoldenberg heading to Crepes & Cones for a trial shift. It has had over 200k views across all content to date.

### Results & key learnings

- Up 37k YouTube subscribers
- Up 7m YouTube views on the official artist channel
- Up 30k Spotify followers
- Up 200k Spotify monthly listeners
- Over 100k views on the album trailer on socials
- 'Ban Drill' video gained 2m views within the first 48 hours, 'I Spy' and 'I Spy' (remix) launched with a YouTube premiere, gathering over 8k fans in the



chat rooms and the video trending at #3. 'I Spy' (remix) finished at #18

- 9Gag Halloween confession Tuesdays resulted in 13.3m impressions, 10k shares and 20k+ clicks to artist profiles
- Krept trended on Twitter on release day
- Oloni Twitter #RevengelsSweet campaign gained over 4m impressions and 1m total engagements in two days

### Krept & Konan –

#### Revenge Is Sweet / Chart position

- The album charted at #5 with over 8k sales, with all three singles in the chart
- Both singles in the top 30 – 'Tell Me' at #23 and 'G Love' at #28
- 'First Time' also charted at #63
- The Grime Gran content was picked up by This Morning and they invited Grime Gran and Krept & Konan to go on the show to promote the content
- We gained over 6k emails since the beginning of the campaign – a massive achievement

## campaign breakdown

### CAMPAIGN BUDGET

£15,001–£25,000

### AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

AUDIENCE GENDER (M/F): Not given

LOCATION: UK

# LAUV

## AWAL RECORDINGS



### Team members involved

**Nathan Liddle-Hulme**, UK marketing, AWAL  
**Justin Macchio**, US Marketing, AWAL

**Francesca Burton**, international marketing, AWAL

**Aaron Bogucki**, digital marketing and strategy, AWAL

**Lauren McKinney**, digital marketing, Foundations

**Emme McDonald**, marketing/label manager, Foundations

### Overview of campaign

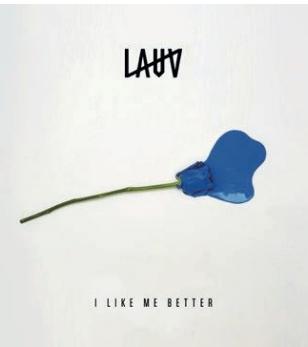
Released in late January 2019, 'i'm so



tired' (with Troye Sivan) marked a key breakthrough for Lauv in the UK and many other markets around the world. With its release, the AWAL team devised a multi-tiered marketing strategy aiming to capitalise on the growing mainstream audience familiarity with 'I Like Me Better', increase Lauv's growing core audience, convert Troye Sivan fans into Lauv fans and expand the song's reach to a wide and mainstream pop audience.

When launching the track, we knew the best and most authentic way to reach Troye Sivan's fans was through his own channels. We created two separate official audio videos – one for Lauv's channel and one for Troye's. We used a key visual narrative for the forthcoming official video and expanded it for the official audio video. In one video, Lauv drives Troye through the LA hills; and in the other, Troye drives Lauv. Both videos were launched at the same time to great success. Audience reach was much more important than splitting view counts across the two videos.

We knew early on that the chemistry



between both artists was key so we devised a series of video content pieces with them: some were created and owned by us (such as a cooking show); and others were made with key media partners including MTV, Vogue, Genius and Billboard. These pieces helped new fans make real connections with both artists and served the campaign well.

To keep our streaming and consumption momentum up, we released a series of additional pieces, including a stripped version with live video and a remix from UK producer MNEK. These pieces allowed us exposure in new areas within streaming, radio and online and allowed fans already aware of the song to forge a deeper connection with it.

UK radio was growing well, with the Capital and Kiss networks fully supporting Lauv for the first time. We also undertook a full commercial club promotion campaign in the UK alongside a student and in-store retail promotions campaign.

All of these small pieces were adding to the overall growth of the song and, as the

song started to rise on the UK chart, streaming, radio airplay and club charts, offers for bigger media came in.

By early summer 2019, we knew we had a song that was being embraced by the mainstream and championed by our fans. We doubled our efforts in leaving no stone unturned.

TikTok challenges, influencer campaigns, Shazam unlock campaigns and strategic online and out-of-home advertising followed. With each new piece, the song continued to grow and reach a new audience.

### Results & key learnings

'i'm so tired' proved to be both artists' biggest success to date in the UK – #9 OCC, #10 airplay, certified gold, #5 Shazam, playlisted across BBC Radio 1, Capital, Kiss and a host of regional and commercial networks.



We saw Lauv's monthly listeners double, his social following dramatically increase and the size of his UK shows double during the cycle of the single. The strategy with 'i'm so tired' was to give the song a face from the start and through considered content, considered and strategic marketing and determined promotion we achieved this.

Not one part of the campaign was the main driving force behind its success. It was the natural momentum of lots of small wins over a period of time.

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24

**AUDIENCE GENDER (M/F):** 35% / 65%

**LOCATION:** Global (but detail relayed here is UK)

# LED ZEPPELIN

## WARNER MUSIC INTERNATIONAL

### Team members involved

**Tom Herbert**, director, digital strategy

**Bethany Dawson**, creative marketing manager

**Mike Engstrom**, SVP marketing Global Catalogue

**Tim Fraser-Harding**, (former) president, Global Catalogue

**Giancarlo Sciamia**, consultant, Global Catalogue

**Jason Elzy**, VP PR, Rhino US

**Robin Hurley**, SVP A&R, Warner Records



### Overview of campaign

2019 marked the 50th anniversary year of Led Zeppelin. To celebrate, we developed a campaign which, despite no new material or band involvement, engaged existing fans but, arguably more importantly, reached a brand new audience for the band through a number of influencers coupled with innovative marketing activations.

This was rolled out globally throughout the year and culminated in a new content series which further engaged the new listeners to the band, continuing their journey from passive non-listeners to active fans of the band.

We created an interactive microsite to boost the visibility and promote further catalogue exploration of Led Zeppelin for their 50th anniversary year. As one of the most visually iconic bands of all time, we centred this around their "brand" and letting fans become part of the legacy.

It allows fans to build a playlist using any track from the Led Zeppelin catalogue. It automatically populates their Spotify library with custom, personalised cover art to accompany the playlist and allows fans to share via social media. It uses fan selection data creatively, giving fans a personal insight, within the global demographic of Led Zeppelin fans.

Every user on the site was cookieed to provide rich user preference data.

Our strategy was to exclude existing Led Zeppelin fans from all paid marketing of these playlists, instead focusing on a much younger, new audience consisting of fans of the influencer artists plus others from the genre.

To take the audience journey to the next level, we put together the Led Zeppelin History series: eight high-quality, one-to-two-minute animated pieces specifically designed for Instagram.

These were used as the destinations

for new fans that were being retargeted after having interacted with or listened to the band for the first time during 2019.

As we moved through the year, we were able to create more buckets and retarget in a way which allowed us to continue the story for those already engaging at the same time as beginning the story for others.

### Results & key learnings

- Listeners to the band under the age of 18 growing YoY at +21%
- 35% of listeners to the band in 2019 are new listeners and did not stream Led Zeppelin on Spotify in 2018
- 31% of new listeners are based in the US, with Latin America comprising over 17%
- Total Led Zeppelin streams are up 20% YoY

#### On the playlists:

- The playlists all became the best performing (in terms of Led Zeppelin streams) non-Spotify-owned lists at point of launch
- Average streams per listener extremely high: listeners landed on them and stayed there consuming multiple tracks
- The tracks which were chosen by the influencers regularly became trending tracks

#### On the videos:

- 8.5m total video views: half organic and half targeted at the specific audience we had our sights on
- By a long way the two most engaged posts on the Led Zeppelin page are videos 1 and 2 which launched the Led Zeppelin History series and set the tone for the rest of the year

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 45-59

**AUDIENCE GENDER (M/F):** 70% / 30%

**LOCATION:** Global

# SG LEWIS

## PMR / VIRGIN EMI RECORDS

### Team members involved

**Michaela Browne**, digital manager  
**Rory Dewar**, content manager  
**Anique Cox**, product manager  
**Grant Motion**, manager  
**Caitlin Fine, Claire Higgins**, social managers, CYOA

### Overview of campaign

SG Lewis's 'Dusk', 'Dark' and 'Dawn' concept is a three-part musical representation of the arc of a night out.

The campaign spanned over the course of a year, with each instalment representing a different part of the night. It was important this was translated clearly on announcement and it was equally important this was personal to the artist.

Sam recorded a voice note, which soon turned into a lyric-style video asset explaining to his fans what was to come. SG had yet to allow his fans any insight into him as a person or his creative process.

This led our content from the beginning, starting with the Making Of Aura exclusively for IG Stories contrasting with the 'Dusk' track list announcement in the form of a hilarious weather report. It was important for SG to visually capture the three different projects, in addition to individual music videos. This birthed the 'Dusk', 'Dark' and 'Dawn' mini movies.

We then launched the official SG & Friends Spotify playlist series. SG invited



different friends to take over his Spotify playlist accompanied by an interview content piece and an Instagram live. Guests included Honne and AlunaGeorge.

Ricky Thompson acted as our lead influencer throughout the campaign. It was an organic and natural narrative that the entire fanbase enjoyed watching evolve. He started with his famous dancing video to 'Better' to his 4.9m following, the single that bridged the gap between 'Dusk' and 'Dark'. Ricky then went on to add 'Better' and 'Hurting', the first single from 'Dark' into his official Spotify playlist whilst also discussing the tracks in his Fader interview. Ricky rounded up the campaign by attending the sold-out show in LA and Instagram covering the entire night.

The Printworks show in London in December was the milestone of the year for SG. We discovered the potency of SG's global fanbase so we streamed the entire show in

360 direct to his YouTube channel.

We rounded the year off by taking featured artists and media to Dans Le Noir – the restaurant in pitch black to celebrate the launch of 'Dark', followed by the second instalment of the DDD mini films. 'Dawn' brought the campaign to a close, reinstating the concept behind the project and was told personally by SG on YouTube.

We displayed SG's evolution into a global artist through an interactive tour microsite, a visual dictionary for Instagram Stories, project mini mixes and the release of the vinyl boxset.

### Results & key learnings

Since the launch of 'Dusk':

- Over 130m streams across 'Dusk', 'Dark' and 'Dawn' – and 30k tickets sold globally
- Up 30k+ YouTube subscribers
- Up 10k+ Instagram followers
- Up 30k+ Spotify followers



SG Lewis catapulted into global superstardom off the back of a consistent stream of music, connecting directly with his fanbase. The content narrative balanced between funny, light-hearted and showing his tastemaker and producer side. The more SG-facing content that went out, the more his engagement increased across all socials. Ensuring each activation had a global approach was a massive learning curve that resulted in investing and focusing on larger hero activations like live streams, which have become part of SG's long term digital DNA.

### campaign breakdown

**CAMPAIN BUDGET** £15,001-£25,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** Not given

**LOCATION:** UK / US

# LITTLE SIMZ

## AWAL RECORDINGS

### Team members involved

**Helen Barras**, senior director, marketing  
**Ariel Cohen**, digital marketing manager  
**Aaron Bogucki**, VP, marketing  
**Paul Trueman**, general manager  
**Jen Ewbank**, senior director, international marketing  
**Kayode Thomas**, digital content producer  
**Robert Swerdlow**, Starwood Management

### Overview of campaign

With two albums already under her belt, Grey Area is Little Simz's third album to date. From the offset, we felt this was the record that would gain the biggest attention for her career so far, from strong critical acclaim at press and radio, to nominations for the Mercury Awards and more.

We wanted the Grey Area campaign to be innovative, intelligent and multifaceted – just like Little Simz herself. The key objective was not focused on chart placement but on building a large, and most importantly, diverse and deeply engaged community of fans.

We identified a broad range of target audiences uniquely available to Simz. Our strategy focused on bespoke approaches to reaching these people whilst maintaining creative consistency.

To deliver on this objective,

we put together an ambitious plan that tied press, radio, TV, synch, streaming and digital marketing together. We led with strong creative, consistent content, a layered ad strategy and some marquee moments.

We spent a lot of time doing the groundwork at press and radio, working with long lead times to get the right people onboard and build momentum on each release.

Little Simz wanted to create the artwork herself and this laid the basis of the strong visual that ran throughout the campaign – starting with the digital clues she dropped ahead of announcement to the singles artwork she photographed herself, culminating in a massive Little Simz bus fan event with YouTube and a joyous exhibition release party at Somerset House.

The track listing was kept secret



throughout the campaign and was slowly revealed a week ahead of album utilising Instagram stickers in an innovative way.

All of this ground work led to the largest spike in activity, streams and sales that Little Simz had up until that moment. This gave us momentum to help sustain the campaign over the summer and for the rest of the year. It allowed us to create an even larger moment around the week of the Mercury Awards with new content and a coordinated push across TV, outdoor and digital marketing.

### Results & key learnings

- Broadened Little Simz's audience from niche fanbase into mainstream awareness
- Achieved top-tier cover opportunities across both print and digital publicity, and to solidify her as one of the most exciting artists of 2019
- Achieved radio playlists on each single across BBC Radio: 6 Music, Radio 1 & 1Xtra
- Critical nominations for Grey Area – Mercury's 2019, AIM Awards



2019, Q Awards, BET Awards etc

- Delivered an album launch concept aimed at engaging Simz's core fans (YouTube bus + London/LA Gallery launches)
- Ensured a strong, cohesive aesthetic ran through the marketing throughout the campaign
- Used Instagram stickers to tease the album track-by-track for a week leading into release
- Doubled Little Simz's socials from the start of campaign
- Maximised Little Simz's performance on the brand new Top Boy season (and Mercury Awards) with new content reveal, daytime TV performances, a micro-targeted digital campaign and extensive outdoor advertising. Through this week we saw 125% sales increase and 20K new Instagram followers.
- Confirmed Little Simz for a huge global FIFA 20 campaign, involving a Little Simz voiceover and the track 'Offence'
- Increased Little Simz's Spotify monthly listeners by 240%, from 440k to 1.5m at the peak of album release

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 45% / 55%

**LOCATION:** UK, US, Australia, Belgium, Netherlands, France, Germany and Scandinavia



# MABEL

## POLYDOR RECORDS



### Team members involved

**Radha Medhar, Holly Rose,** management  
**Stephen Hallowes,** marketing  
**Danny Ingham,** influencer marketing  
**Fiona McAuley, Oliver Hunter,** digital marketing  
**Luke Ferrar,** head of digital  
**Paddy Mclean,** head of streaming  
**Claire Higgins, Leila Hachani,** social media

### Overview of campaign

#### TikTok 'Mad Love' campaign

Ahead of the launch of Mabel's follow-up single to global smash 'Don't Call Me Up', the team wanted to grow Mabel's presence amongst the largely youthful and female-leaning audience that we had attracted on 'Don't Call Me Up'. We did so with one of the first true end-to-end TikTok campaigns to support 'Mad Love'.

24 hours ahead of the release of the track, we teased an exclusive 15-second clip of the official music video on TikTok – a specific element from the video which would then go on to inform the #MADLOVETRAIN challenge on the platform.

On release, TikTok gave the track premium profile, including home page banner support, playlist placement in UK hot 40 and trending tracks. The team also coordinated a handful of the platform's top influencers to launch the challenge dance emulating the move from the official music video.

#### Mabel – Build A Mabel Doll website

In line with the data showing Mabel's ever-growing younger teen audience across streaming consumption the team built a bespoke Mabel boutique website to allow fans to build their own Mabel doll and share it across their social channels.

Users connected their streaming account before building dolls and then can carry out an array of social and sign up actions to unlock further content (new

outfits) – sharing to socials, signing up to Mabel's messenger platform and more.

#### Bespoke AR lenses for lead singles

On both the 'Don't Call Me Up' and 'Mad Love' campaigns, the team launched the tracks with bespoke Snap Lenses for Mabel's audience to use and share.

The 'Don't Call Me Up' lens specifically went all-out in creating a totally native experience which allowed fans to share the screen with Mabel on a fake FaceTime call directly referencing the track and a shareable experience that was filmed totally bespoke to create the lens.

#### First UK artist for a YouTube Artist On The Rise campaign

Mabel was chosen as the first UK artist to receive YouTube's Artist On The Rise promotional package. Not only did Mabel get an incredible billboard on Piccadilly Circus, a launch party at Annabel's and massive support from YouTube on-platform, but we also pulled huge focus to create weekly and now biweekly episodic content to grow Mabel's YouTube Channel. The High Expectations Diaries have been a hit with fans and grown subscriber numbers on the platform to follow Mabel whilst she's been on tour with Khalid.

#### Instagram High Expectations 'zine

To replicate the physical 'zine that was part of the D2C offering around the High Expectations album – Mabel rolled out an Instagram fanzine that incorporated

clever games, ads for the album, previews of Mabel's tour.

#### Facebook Messenger bot set up

A key initiative through the campaign has been growing Mabel's comms channels, specifically our CRM, and to on-board a younger audience less attuned to email comms. We had great success growing Mabel's Messenger and using some of the unique and interesting features of the platform to engage and maintain open rates and interest. One initiative was to load 10 random facts about High Expectations which got generated to fans randomly who then shared their facts on socials to compare with others.

### Results & key learnings

- The campaign ended up being a huge success with Mabel growing her audience worldwide
- Top 3 album and two top 10 singles for 'Mad Love' & 'Don't Call Me Up'.
- 'Don't Call Me Up' is the biggest-selling single of the year by a British female and the eighth-biggest-selling overall with over 1m UK sales
- 1.6bn global streams total and driving her audience globally to new heights.
- Over 250k unique videos made to Mabel's music on TikTok
- 81% follower growth on Instagram to 820k followers
- 820K subscribers on YouTube

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 0-13, 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** Predominantly female

**LOCATION:** Global

# NSG

## NSG ENTERTAINMENT (RCA X THE ORCHARD)

### Team members involved

**Sheun Abiola & Aidan Glennon,** management

**Whitney Asomani,** RCA

**Mike Walmsley,** RCA

**Lauren Fitzgerald,** RCA

**Parris O'Loughlin-Hoste,** RCA

**Dan Griffiths,** The Orchard

### Overview of campaign

High-energy East London collective NSG teamed up with RCA – after being independent for six years – to deliver their first ever platinum record with 'Options' feat. Tion Wayne.

'Options' instantly became an earworm as soon as it dropped, with fans all over the country creating UGC from the word go. On New Year's Eve, one video went viral (featuring two particularly enthusiastic girls on a night out) and it was RCA's job to amplify this to the masses.

In a four-step approach across Instagram and TikTok where we targeted low-level influencers, meme accounts, publishers and finally top-tier influencers to post their own #optionschallenge video. The hashtag caught fire quickly and has since reached 12.5m views on TikTok and over 10m views on Instagram.

In tandem, Instagram followers shot up from 34,000 to 200,000, aided in part by the band members' consistent and hilarious comments on viral posts where they infiltrated meme culture, keeping



NSG top of mind.

To push the #optionschallenge to new demographics we seeded the track out to YouTube "reaction video" accounts, professional dance accounts, created a bespoke Kanye West 'Through The Wire'-style compilation video (inspired by the artwork design), made GIPHY stickers of each member (viewed over 10m times), created a custom Snap lens and hosted a gallery of top dances on their website using a WYNG plug-in. Digital spend was kept agile by refreshing the content weekly with new dances, including those of famous faces from Michael Dapaah to Jimmy Carr.

From this all-encompassing digital campaign came opportunities at TV, from the Big Narstie show to Trending Live, and further performances with Vevo Dscvr and 1xtra Live Lounge. Stars were doing the dance on the red carpet at the



Brits and the band went on to perform 'Options' with Drake at the "O3" [the temporary rebranding of the O2 in London during his residency at the venue making reference to a line in his track 'God's Plan'] as well as with Future at Wireless, cementing 'Options' as a UK dance floor staple set to stick around for years.

### Results & key learnings

- DUS: 682,000 (platinum)
- OCC peak position: #7
- 15 weeks in top 40
- Total streams: 70m
- Official video views: 22m
- Key social growth:
- Instagram: 30,000 -> 200,000 (+566%)
- Spotify followers: 16,200 -> 79,000 (+387%)
- Twitter: 8,000 -> 20,000 (+150%)
- TikTok: 0 -> 11.3k (N/A)

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 57% / 43%

**LOCATION:** 80% UK

# OASIS

## IGNITION RECORDS LTD

### Team members involved

**John Leahy**, label director, Ignition Records  
**Clare Byrne**, marketing, Ignition Records  
**Gabi Nicot-Berenger & Lucy Fortescue**, digital marketing & socials, Ignition Records  
**Sarah Mansfield**, creative, Ignition Records  
**Ray McCarville**, international, Ignition Rec.  
**Marcus Russell, Alec McKinlay, Daisy Blackford**, management, Ignition Mgmt.  
**Chris Latham**, national press, Swell Publicity  
**Simon Blackmore**, regional press, Black Arts PR  
**Lorraine Long**, online PR, Longevity PR  
**David Winterburn**, national radio, DWPR  
**Julie Barnes**, regional radio, Radioactive PR  
**Claire Close**, TV, CCTV  
**Tom Roberts**, sports, Shoot Music  
**Bruce McKenzie**, D2C, Townsend Music  
**Steve Rainbow**, sales & distribution, PIAS

### Overview of campaign

For the 25th anniversary of Definitely Maybe in August, we were keen to have activity around the date with it being such a key landmark. As this wasn't about releasing new music, we wanted to be creative about how we presented the campaign as well as do something special and quite different to what had been done before.

The ambition was to involve the fans as much as possible. We were leading the campaign presenting assets, utilising original content that hadn't been seen for quite a long time as well as creating new assets – but we also wanted fans to share



their own memories and their stories about the album.

We launched the campaign trailer with the hashtag – #DefMaybe25 – as the hub for everyone to share their own memories. We pushed the hashtag across all the official Oasis accounts on Facebook, Twitter, Instagram, YouTube and used this to pull together the different online content to feature on the band's website.

We created a Facebook group called Definitely Maybe: Oasis Community which is a closed group so people have to request access to become members, which give it that extra community feel and became a space for super-fans to connect and share.

We created a schedule of assets to share every day from launch across the whole of August including one key fan interaction at least once a week to keep fans engaged, give them something to talk about and it helped generate the conversations.

In the first week we shared the sheet

music for 'Slide Away' and invited people to record their own covers and share them using the #SlideAwayChallenge hashtag. We made a video of the sheet music so fans could follow it and play along. We created a dedicated Slide Away Challenge playlist on the Oasis YouTube channel and added the best versions to it, which we then shared across all channels.

In week two, we created a super-fan quiz – Definitely Or Maybe – based on True Or False questions.

We created a four-part Oasis podcast, Listen Up, working with podcast company Cup & Nuzzle. We felt that the story around the making of the album had been told many times before, so with the podcast we wanted to focus on the social and cultural impact of the band and the album at the time. It was a seminal debut album that influenced the music scene and the youth culture around it.

On anniversary week, we launched a new official Oasis GIPHY channel. We created GIFs based on each track on the album and bundled them all into a story that got featured on the GIPHY homepage.

We also worked with All On The Board who create original content for London Underground on whiteboards.

They wrote a brilliant Definitely Maybe-related poem, incorporating the track titles. It appeared at North Greenwich station, reaching a footfall of over 80k. They also did a version for online. This also helped drive awareness and embraced the anniversary celebration.



### Results & key learnings

The results of this campaign have given us lots to build on. For example, we saw a growth in our social following, saw a significant increase in our streaming, and engaged with a younger audience and a new audience.

- Growth during campaign period 8th August to 6th September.
- Facebook reach up 233% month-on-month, post-engagement up 107% and page likes up 15% from previous month
- Twitter – 5.85m impressions over the month, profile visits up 45%, mentions up 150%. Top hashtags were #DefMay25, #Oasis and #DefMaybe – 34k impressions per day during campaign period
- Instagram – additional 23k followers
- Spotify – an increase of 1.2m streams of Definitely Maybe tracks over the campaign period and 10.1m streams across the catalogue
- Apple Music – average of 23% increase of streams per day during campaign period
- YouTube – additional 36k subscribers reaching the 2m milestone
- The album charted at #6 in a busy week of new releases – a 463% uplift on the chart and increase of 50 chart places; #1 in the vinyl album chart (ahead of new releases by Lana Del Ray and Bon Iver)

### campaign breakdown

**CAMPAIN BUDGET** £15,001-£25,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 55% / 45%

**LOCATION:** Global



# ANGEL OLSEN

JAGJAGUWAR

## Team members involved

**Tom Davies**, UK project manager

**Jessica Park**, US project manager

**Laura Sykes, Phil Waldorf, Hannah Carlen,**

**Robby Morris, Ali Murphy, Tom Davies,**

**Caroline Marchildon, Libby Webster, Emily**

**Puterbaugh** – marketing/label team

**Bri Aab, Harlan Kelly**, US radio

**Greg Wells**, UK radio, Ghost

**Nathan Beazer**, UK press, Dog Day Press

**Jessica Linker**, US press, Pitch Perfect

## Overview of campaign

All Mirrors, the new album from Angel Olsen, was a marked shift upwards from her previous albums. The scope of the album, both musically and visually, was the boldest move Angel had made, incorporating luscious string arrangements courtesy of Jherek Bischoff and some of the most beautiful yet demanding songwriting of Angel's career.

Our focus was to make the album announcement and campaign mirror the cinematic scope of the music. Angel has an extremely strong vision as to how she wants to portray herself and we worked closely with her to make sure each aspect of the campaign adhered to this aesthetic.

The announcement of the album was critical to set the tone for the campaign. A bold and beautiful video was shot (by Angel herself along with Ashley Connor) for the title track from the record and we



took out large outdoor billboards in LA, NY and London to advertise its imminent launch.

Simultaneously, all of Angel's digital presence was switched to this new aesthetic and a countdown to the premier of the video was launched on Angel's site (via YouTube Premiere). Without giving any details of the album away, we were able to give fans the excitement they might have for a forthcoming film or TV premiere. The following track launch for 'Lark' was launched similarly – large-format billboards in the days prior to the launch with a countdown timer for the video, firmly placing these visuals as a key element of the campaign. We worked

closely with both Apple and Spotify on some unique content which adhered closely to the aesthetic of the album.

Angel recorded a unique content capture with Apple and their creative partner Rosewood studios, evoking the feeling and inspiration of All Mirrors. She also did a Zane Lowe interview.

For Spotify, in addition to unique canvas videos for every song on All Mirrors, Angel recorded an interview piece for the service's social media, diving into the process and experience of recording All Mirrors.

Listening events were held in London, Los Angeles, New York and elsewhere in the week leading into the release in high-definition audio rooms giving fans a chance to truly hear the huge leap forward Angel had taken in songwriting and production. The night prior to the release of the album, Angel performed the song 'All Mirrors' on US TV (for Stephen Colbert). The record received wild critical acclaim and achieved Angel's strongest chart position to date in every key territory.

## Results & key learnings

- The album was released on 4th October and has done 15.5m track streams to date
- The UK sales saw a 50% increase on the previous album and Angel's highest chart placing to date at #27.
- Globally, the record saw Angel's highest chart placing in every territory.

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44, 45-59, 60+

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Global

# PEARL JAM

## REPUBLIC / FAME HOUSE



### Team members involved

**Alex Coslov**, VP of marketing, Republic Records

**Chris Walch**, director of label catalogue, Republic Records

**Alex Hines**, senior account manager, Fame House

**Matt Mannino**, account manager, Fame House

**Allie Cohen**, digital marketer, Fame House

**Tim Bierman, Sarah Seiler**, Pearl Jam

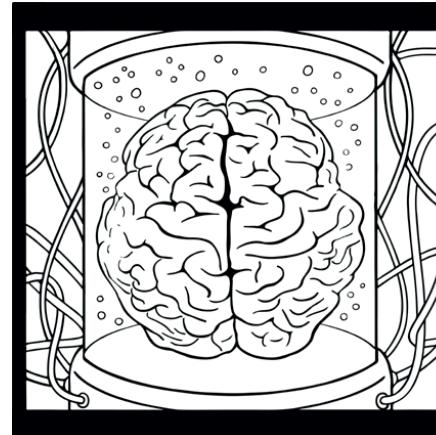


### Overview of campaign

To celebrate the 10th anniversary of Pearl Jam's ninth studio album, Backspacer, Fame House partnered with Republic Records to create a month-long series of exclusive content, games and giveaways related to the album.

To kick it off, Pearl Jam announced the celebration on socials using the hashtag #ThrowBackspacer paired with a live performance of 'Unthought Known' from 2010. Over the course of several weeks, Pearl Jam shared clips from the mini-documentary The Making Of Backspacer on socials, as well as trivia questions about the album.

Fame House coordinated the trivia questions as surprise-and-delight giveaways for select fans in which they received an original Backspacer promotional poster.



To drive fans to stream the album on Spotify, Fame House created six unique Spotify Canvas videos. The videos featured animated versions of the iconic album artwork, which correlated with particular songs on the album.

Lastly, Fame House coordinated a colouring book activation by stripping the album artwork of colour, sharing a black-and-white "colouring book" version of the art on Pearl Jam's socials and encouraging fans to recreate their version of the artwork. A few fans were selected as surprise-and-delight winners to receive three seven-inch 'The Fixer' vinyl



**FINISH THESE LYRICS**

“  
A common man, he don't stand a chance, no  
Screenshot, fill in the next line, share, and tag @pearljam

#THROWBACKSPACER

(PJ)

records, a limited-edition 'Just Breathe' seven-inch vinyl record and a press proof of the original album jacket.

### Results & key learnings

- 17.86m impressions
- 455.9k engagements
- 5.4k link clicks to DSPs

## campaign breakdown

**CAMPAIN BUDGET** Not given

**AUDIENCE DEMOGRAPHIC**

**AGE:** 18-65+

**AUDIENCE GENDER (M/F):** 59% / 41%

**LOCATION:** Global

# REGARD

## MINISTRY OF SOUND



### Team members involved

**Lottie Llewellyn**, marketing manager

**Negla Abdela and Louise Higgins**, digital marketing

**Amy Wheatley**, general manager

**Jason Warner**, international marketing

**Hajriz Bajrami and Oscar Scivier**, artist management



### Overview of campaign

At the height of the summer, we released Regard's single 'Ride It', a rework of Jay Sean's classic RnB anthem first released in 2008.

The track was already popular on TikTok, with over 1m video views after a user uploaded a 20-second clip of the bootleg version – but it hadn't broken out much further than that. We launched with a pre-save campaign to let TikTok fans know the official release was imminent before making the single available on all DSPs for the first time to fans.

On launch we secured editorial support from TikTok with a trending hashtag campaign and the track's inclusion in their Summer Challenge. The promotion ran for six days and was featured in the UK, Germany and US and included a trending shelf in the discovery page as well as a home page banner.

Creators on the platform were quick to adopt the track again with a lots of new



videos being produced which created a new organic challenge using the – at the time – newly launched caption sticker effect. We had uploads from lots of big creators as well as other high-profile names, including Lewis Capaldi.

We also connected with influencers on the app through a series of paid and organic collaborations which lead to a third trending campaign being launched using #RideItChallenge which ran across the UK, the US, Germany and Russia. All of our TikTok campaigns ran internationally and



were mirrored by local teams who worked with their editorial counterparts to secure in-app promotion.

We supported the track with a traditional digital marketing campaign across all social media platforms to connect the dots between the TikTok viral hit and the wider audience.

We also created a lyric video that was made up of the TikTok users who were early supporters of the track and were the first to create dance videos for it. As the bootleg was shared far and wide on YouTube, we reached out to all the channel owners and asked them to add the official single streaming links to their descriptions and add end cards to direct viewers to our official content.

As well as this we created a host of additional video content including choreography/dance videos and filming an acoustic version of the track with Jay Sean.

### Results & key learnings

- The single peaked in the UK charts at

#2 and is currently certified gold – and we expect it to go platinum by the end of the year.

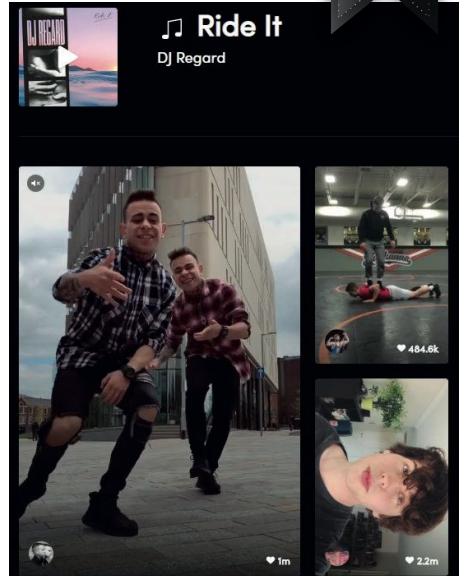
The single has also reached the top 10 in Ireland and Australia and is climbing in other territories.

- To date, 'Ride It' has amassed over 171m global streams (as of November 2019) and is still growing globally.

- Across TikTok over 5m videos have been created using the track and with over 250m combined views.

- At radio, 'Ride It' was added to the A-list across Capital FM, Radio 1, Kiss FM, the Bauer Network, Wireless Group and the Lincs Group.

- Off the back of a successful campaign and chart topping sales, Regard has been confirmed to perform the single for the very first time at Capital FM's Jingle Bell Ball.



### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 60% / 40%

**LOCATION:** UK & Ireland, US, Germany, France and Denmark and Australia

# THE ROLLING STONES

UNIVERSAL MUSIC ENTERPRISES / POLYDOR



## Team members involved

**Doug Barasch**, senior director interactive marketing, UMe

**Orla Lee-Fisher**, SVP marketing, UMGI

**Victoria Fonfe**, head of marketing, UMUK

**Sujata Murthy**, SVP publicity, UMe

**Jeremy Sponder**, senior director marketing, UMe

**Tim Plumley**, director of publicity

**Sarah Dando**, social media, Rolling Stones

**Bernard Doherty**, Rolling Stones PR/CEO, LD Communications

**Alexandra Sutton**, Rolling Stones PR/director of publicity, LD Communications

**Laurie Cantillo**, deputy director, NASA/JPL

**Bert Ulrich**, liaison multimedia NASA film and TV collaborations

**James Rich**, social media, Team Downey

**Olivia Pepper**, social media, Team Downey

**Kevin Ford**, social media, Team Downey

## Overview of campaign

For decades, the music of The Rolling Stones has had a global reach here on

Working with the Rolling Stones and NASA/JPL, we landed (no pun intended) on making the announcement live at the band's 22nd August Rose Bowl show in front of 60,000 fans. We collectively decided that having a special guest not only make the announcement but kick things off with a social media tease would help kick off the campaign, working with the Rolling Stones and NASA's socials to create a ton of buzz.

The special guest was Robert Downey Jr On the morning of the 22nd August, Robert launched a social media teaser across his socials that the Rolling Stones and NASA/JPL engaged with sparking wide speculation as to what was going to occur at the Rose Bowl. The NASA team created an ingenious animated video charting the Insight Lander's journey from launch to Mars landing and moving the rock.



That night at the Rose Bowl in front of a sold-out stadium, Robert announced to the world that NASA named a rock on Mars after the band and revealed the NASA video on the on-stage screens.

Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood were delighted with the news and commented, "What a wonderful way to celebrate the Stones No Filter tour arriving in Pasadena. This is definitely a milestone in our long and eventful history. A huge thank you to everyone at NASA for making it happen."

"The name Rolling Stones Rock is a perfect fit," said Lori Glaze, director of NASA's Planetary Science Division in Washington. "Part of NASA's charter is to share our work with different audiences. When we found out the Stones would be in Pasadena, honouring them seemed like a fun way to reach fans all over the world."

Robert Downey Jr made the announcement 22nd August at Pasadena's Rose Bowl Stadium before the iconic band took the stage. Backstage before making the announcement, Downey said, "Cross-pollinating science and a legendary rock band is always a good thing..."

## Results & key learnings

The campaign grew the Rolling Stones' social media audience on Instagram and Twitter by over 300% including over 20,000 new Instagram followers. The campaign also spiked streaming consumption in the days after the announcement by over 90%.

## campaign breakdown

**CAMPAIGN BUDGET** £5,001-£10,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44, 45-59, 60+

**AUDIENCE GENDER (M/F):** Not given

**LOCATION:** Global

# MARK RONSON

## COLUMBIA RECORDS



### Team members involved

**Sim Rollison**, senior digital marketing manager

**Olly Rice**, head of marketing

**Caitlin Fine**, senior audience development manager

**Jonathan Farmer**, marketing assistant

**Adam Cardew**, VP, podcasting & creative strategy

**Mike O'Keefe**, VP, creative

### Overview of campaign

Late Night Feelings was an album about heartbreak and finding solutions to it. That was the theme running through our



campaign, both in terms of marketing and creative.

The broken heart-shaped disco ball that features on the album artwork was present at all the live events and TV appearances. We used it to shoot the album trailer and social ads, keeping the visuals consistent across the campaign.



We also cut bespoke versions of the trailer for each of the 10 featured artists to share on their own channels.

Club Heartbreak was a club night that Mark created in conjunction

with the album. We worked with Apple Music to host a regularly updated exclusive playlist, collaborated on limited-edition merchandise drops and hosted three nights in London with Miley Cyrus, Lykke Li and YEBBA performing, all of which centred around the disco ball from the artwork.

The video for 'Pieces Of Us' with King Princess was a collaboration with Instagram. In a world first, the interactive music video was released over several days and the first to use Instagram's new augmented reality platform, SparkAR. The first version was released via both artists' IG Stories and used questions and polls to involve fans in real-time as it was being released. The second version was released a day later and included videos from fans themselves using the four AR filters specifically designed for the video. A third version then went live on Mark's IGTV the following week.

The Late Night Feelings Mixtape Exchange was a Spotify-specific activation that had Mark trading mixtapes (playlists) of "sad bangers" with the album collaborators as well as various publications. We later opened it up to fans

who sent in their own mixtapes and voted on each other's entries to find the ultimate mixtape.

For the release weekend, we constructed a huge interactive version of the album cover made up of 1,200 small mirrors on a site in Shoreditch (London). Mark wrote his advice to the broken hearted on one of the mirrors and invited fans to do the same over the course of three days where it remained as a public art piece.

### Results & key learnings

The 'Pieces Of Us' video saw a view-through rate on Instagram that was significantly better than the YouTube equivalent, justifying the non-traditional approach. It was covered widely in the music press but also in style (GQ) and trade (Fast Company). It also won gold at the Lovie Awards for Best Use of Stories. The interactive album cover in Shoreditch was hugely popular with hundreds of fans and members of the general public writing on it, taking photos and posting about it over the course of three days. The piece was made up of 1,200 mirrors, which we had to replace each day as it filled up. From an advertising standpoint, the dwell time was 2-10 minutes, a huge increase on any digital or traditional OOH advert.

The mixtape exchange involved Camila Cabello, King Princess, Lykke Li and YEBBA as well as the Independent, Another Man and the Line of Best Fit. Each mixtape was posted to those respective audiences, spreading the word about the album, bringing in website traffic and new followers for Mark.

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34, 35-44, 45-59

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Global

# RICK ROSS

## COLUMBIA RECORDS

### Team members involved

**Nick Parry**, digital campaign manager, Columbia Records UK

**Joel Quarley**, marketing manager, Columbia Records UK

**Rianne Gordon**, marketing assistant, Columbia Records UK

**Terence Summerbell**, digital producer, Sony Music UK 4th Floor Creative

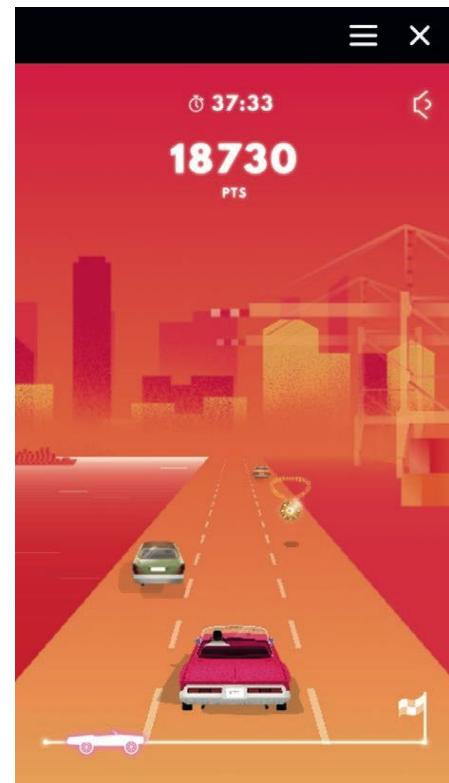
**Dorothy Hui**, VP, digital, Sony Music UK

**Cara Hamment**, business director, PHANTOM

### Overview of campaign

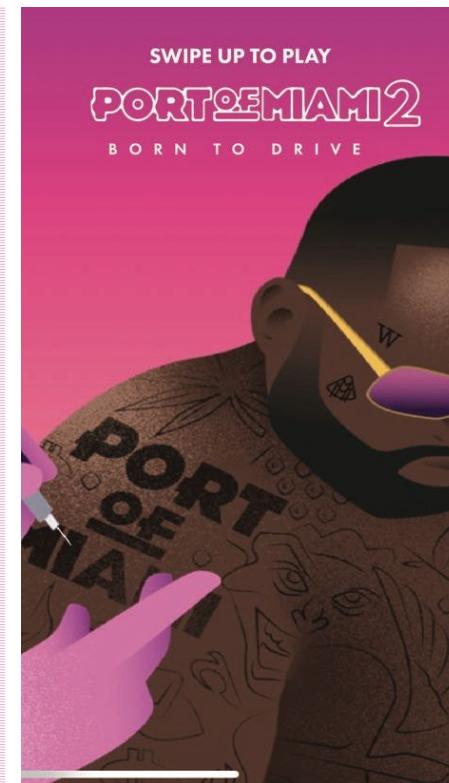
To tie in with the release of Rick Ross's 10th studio album, Port Of Miami 2, we launched an innovative and exciting Facebook Instant Game. The aim was to create awareness around the album release and offer fans a fun and original way to inhabit the world of the rapper whilst enjoying music from the album. Port Of Miami 2: Born To Drive Facebook Instant Game was conceptualised by Columbia UK, Sony Music UK's 4th Floor Creative and London-based digital creative agency PHANTOM to give fans a taste of what it might be like to cruise around Rick Ross's native Miami.

An untapped way of offering fans a new music experience, Port Of Miami 2: Born To Drive lets players race against the clock in Rick Ross's low-rider. Cruising through Miami's beautiful beaches, bustling ports and downtown streets, players must cop gold chains, Rolexes



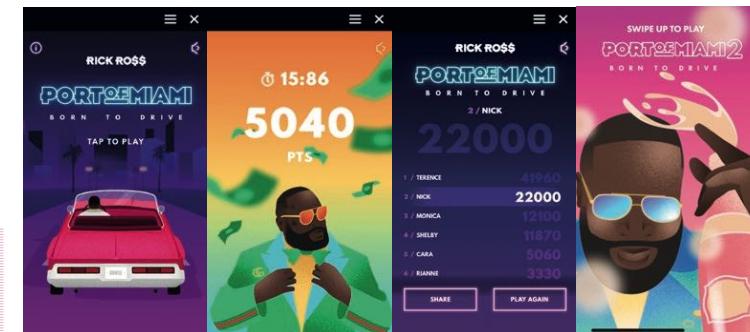
and chicken wings to successfully reach the next level. The game is available via Facebook's recently launched Games tab, which is easily accessible on both the Facebook and Messenger apps.

Soundtracked by the new album Port Of Miami 2 with in-game billboards promoting the record, each stage of the game is more difficult than the last as the car goes faster and faster while rush hour traffic swells. Players can prove who's The Boss by rising through the worldwide



leaderboard, aided by invincibility and time bonuses, speed boosts as well as extra points.

As a leading record label, we're always looking for new ways to enhance how fans experience music. Port Of Miami 2: Born To Drive is a simple but fun way of adding another dimension to Ross's latest album by experimenting with a different way to engage fans on socials. The game was launched in the weeks following the album release to keep the conversion



going around the new record. Rick Ross encouraged fans to play, posting out the game link to his 8.5m Facebook fans and 10.5m Instagram followers.

### Results & key learnings

The game sparked a fantastic response on Rick Ross's socials when posted out. The social posts were viewed over 80k times, generating thousands of positive reactions and likes, as well as hundreds of excited comments and shares.

In its first two weeks after launch, the game had over 3k unique users, registering highest with 18-24-year-olds (27%) and 25-34-year-olds (33%). In its first week, the game had a 50% retention rate, indicating that fans who were playing were engaged and remaining on the platform. The in-game leaderboard shows the Top 200 scores, all of which require significant gameplay time to register – the lowest being 15,000 points and the highest being 77,000 points.

Port Of Miami 2: Born To Drive has since won a 2019 Lovie Award. It was nominated in two categories. It won the People's Choice award (publicly voted) in the Branded Game Or Application category and was a silver winner (editorially picked) in the Best Use Of Messaging & Bots category.

### campaign breakdown

**CAMPAIGN BUDGET** £5,001-£10,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 19-24, 25-34

**AUDIENCE GENDER (M/F):** 70% / 30%

**LOCATION:** Global

# SAID THE WHALE

## ARTS & CRAFTS

### Team members involved

**Cameron Reed**, director of marketing, Arts & Crafts

**Peter Carruthers**, marketing coordinator, Arts & Crafts

**Ian Porter**, technical and digital design/development

**Tyler Bancroft**, manager/bandleader

### Overview of campaign

For the release of Said The Whale's sixth studio album, Cascadia, Arts & Crafts created a series of assets and fan engagement tools all based on the premise of Discover Cascadia (Cascadia being the name of a proposed new country consisting of parts British Columbia, Washington State, Oregon and California).

We created a microsite at [discovercascadia.com](http://discovercascadia.com) which resembled a classic tourism website from a city or province/state. The site was meant to tease out and excite the band's core fanbase and spur online conversation.

The site linked out to a VOIP-based hotline using a browser and mobile-based service. Fans were encouraged to text and call the hotline which featured previews of the album's songs as well as other information about the Cascadia bio-region at large and the story behind each of the album's songs.

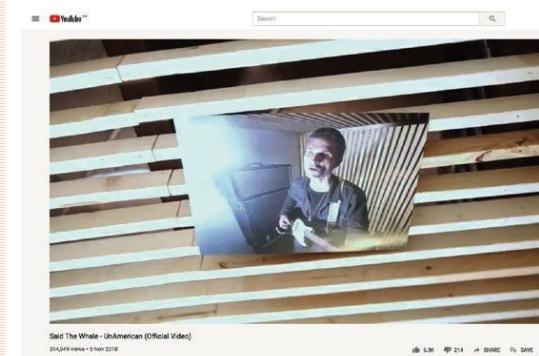
The voice-over was done by Canadian radio/TV personality Grant Lawrence.



This was accompanied by a playlisting app leveraging Spotify's public API which promoted not only Said The Whale but other artists from around the Cascadia bio-region.

All aspects of the campaign worked together and fed into each other, creating an immersive multi-platform experience that told the story of the album in an organic

| Chart Name         | Week   | Position | Weeks On | Peak Position | Activity | Activity Type |
|--------------------|--------|----------|----------|---------------|----------|---------------|
| Alternative Albums | 201939 | 27       | 3        | 1             | 83       | Album Sales   |
| Alternative Albums | 201937 | 83       | 2        | 1             | 49       | Album Sales   |
| Alternative Albums | 201936 | 77       | 1        | 1             | 42       | Album Sales   |
| Alternative Albums | 201926 | 30       | 1        | 1             | 83       | Album Sales   |
| Alternative Albums | 201910 | 99       | 4        | 1             | 42       | Album Sales   |
| Alternative Albums | 201908 | 47       | 3        | 1             | 65       | Album Sales   |
| Alternative Albums | 201907 | 64       | 2        | 1             | 59       | Album Sales   |
| Alternative Albums | 201906 | 1        | 1        | 1             | 1,001    | Album Sales   |



way. We also partnered with the band to create an extensive merchandise suite that tied in with the Cascadia theme – including flags, pins and iron-on flag patches.

Our goal was to present the album in a way that was true to the spirit and ethos of the band while super-serving their biggest fans. This resulted in thousands of visits to the microsite, hundreds of voicemails left by fans, hundreds of emails, phone numbers and names collected and deep fan engagement which led to the album debuting at #1 on the Canadian Alternative Albums chart. The band's lead single, 'UnAmerican', also reached top 5 at Canadian Alternative radio.

### Results & key learnings

- Album charted #1 on the Canadian Alternative Albums Chart on release week
- Lead single charted top 5 at Canadian Alternative/Modern Rock Radio, #1 on CBC Radio 3 Top 30 chart and #2 on the Earshot Canadian College Chart
- Video for 'UnAmerican' won the Prism Prize for video of the year and Western Canadian Music Award for best video.
- 'UnAmerican' video went viral with over 200,000 views in 24 hours, driven by Reddit

Thousands of emails and phone numbers collected from the band's most engaged fans

- 2m streams in Canada alone
- 10-piece vinyl LPs contested in city-wide scavenger hunt in Vancouver

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Canada

# SKEPTA

## BOY BETTER KNOW / THE ORCHARD

### Team members involved

#### *The Orchard*

**Dan Griffiths**, senior director, digital mark.

**James Moodie**, director, artist marketing

**Anette Collins**, director, international artist services

**Joe Andrews**, senior director, international sales & marketing

**Joe Osborne**, senior label manager

**Peter Lum**, interactive designer

**Jonathan Ellis**, interactive designer

**Airene Resurreccion**, associate art director

#### *Other team members*

**Sam Burton, Grace Ladoja**, management

**Manu Pillai**, art director

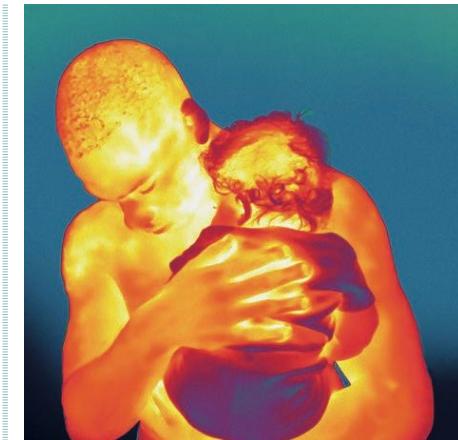
**Tsvetelina Tomova**, project manager

**Mike Baldo**, Wayward Creative

### Overview of campaign

For the release of Skepta's *Ignorance Is Bliss*, The Orchard had only six weeks to create a global campaign. Skepta and his management team had a very strong vision of the aesthetics for the record and it was The Orchard's job to help amplify this.

In order to heighten anticipation for the album's release, a short 15-second teaser video was made featuring a looped intro of the then-unreleased track 'Grease Mode'. This was the first taste of new material that fans would hear and was served against engagement audiences for Skepta across Facebook and Instagram and to anyone who had watched Skepta's videos historically on YouTube.



One of the main activations that Skepta wanted was a live global streaming map that fans could access via his website. Although similar maps had been built by the services to house within their own platforms, this was the first time an artist has shared this information publicly across multiple services and housed in the same place. Skepta then encouraged fans to stream the record to see how the map reacted.

The Orchard partnered with Wayward Creative to build the map using The Orchard's Analytics Team and internal dashboards to work out a solution to input data into the map. Over the course of several weeks the map was optimised to ensure it loaded at slow speeds and across mobile and desktop.

Once the album was announced sales were driven via a multi retailer link and Skepta's D2C store. Using Skepta's store allowed us to optimise for custom

conversions enabling us to track actual sales rather than just clicks.

Skepta teamed up with Amazon Music to recreate the thermographic album art in real time at street level. Diabolical provided the technology for fans to map themselves onto a billboard sized screen for 12 hours right outside Shoreditch High Street station in London. Skepta and his brother JME came down to try it out for themselves, too!

Spotify threw a launch event for friends, family and some of Skepta's biggest fans. Taking over White Rabbit, Spotify kindly branded the whole room around the album creative, themed drinks, DJs and a branded photobooth. Skepta also performed a surprise set comprising of album cuts.

Skepta was happy to discuss more than usual about the album and the ride he had since Konnichiwa on this



campaign. To harness this, he teamed up with YouTube Music to do a live streamed Q&A from their space in St Pancras. Hosted by Tiffany Calver, the 30-minute Q&A covered all topics from collaborators, fatherhood and his plans for the future.

### Results & key learnings

- Skepta's highest-charting record, landing at #2 on the Official Album Chart in the UK
- The first time thermographic technology has been used on a billboard in a public space
- 143m+ streams across Spotify and Apple Music
- 12m+ YouTube video views across official videos
- 'Complete' Spotify playlist created and built up to 24,000+ followers
- 200,000+ views of Skepta's website and the global streaming map since launch
- 140,000 clicks to purchase through digital advertising that was run in-house

## campaign breakdown

**CAMPAIN BUDGET** £15,001-£25,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44

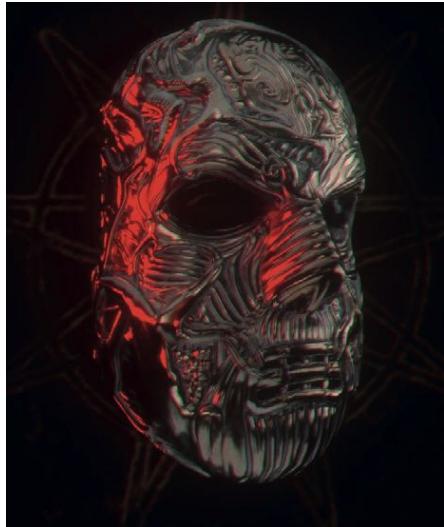
**AUDIENCE GENDER (M/F):** Not given

**LOCATION:** Global



# SLIPKNOT

## ROADRUNNER RECORDS



3.1M Views · about 2 months ago · [Wear The Mask](#) | #WeAreNotYourKind

### Team members involved

**James Booth**, digital, global marketing, WMG  
**Paris Montoya**, director, Roadrunner US  
**Francesca Gaymor**, Firepit Technology  
 5B Artist Management

### Overview of campaign

One week before the release of Slipknot's sixth studio album, *We Are Not Your Kind*, WMG's global marketing arm and Roadrunner US teamed up with Firepit Tech to develop 10 masks for Facebook camera consisting of each of the nine band members and one bonus mask based on a hooded figure from the 'Unsanctified' music video.

Launching with a video from guitarist Jim Root testing his own mask, fans were able to fire up the lens on their mobile phones and take photos and videos whilst wearing one of the masks with 'Unsanctified' playing in the background.

Throughout this whole album campaign, we wanted to be innovative and let the world know that Slipknot are back, driving the album message of We Are Not Your Kind. For this specifically, we re-engaged the existing fanbase (25-34) and exposed them to new technology such as AR and we were able to bring in new fans from a younger demographic (18-24).

### Results & key learnings

The post reached 8.2m users, with 887k engaging with the lens. 342k users captured a photo or video with 33k sharing to their own Facebook news feed. The top engaging markets were Mexico, US, UK, Spain and the Philippines, showing strong global exposure for the band. This campaign drove 8,000 new page likes to the band's Facebook page. The press pick up on this lens was fantastic with coverage from Kerrang!, Metal Hammer, Revolver, Loudwire, NME, Billboard, Rolling Stone and more.

Following the launch of Instagram lenses, we were able to launch this onto the band's profile which picked up 859k impressions and 26k captures in the first week.

### campaign breakdown

**CAMPAIGN BUDGET** £10,001–£15,000

#### AUDIENCE DEMOGRAPHIC

**AGE:** 19-24

**AUDIENCE GENDER (M/F):** Core audience male but campaign is skewed for both

**LOCATION:** Global

# SAM SMITH

## CAPITOL RECORDS



### Team members involved

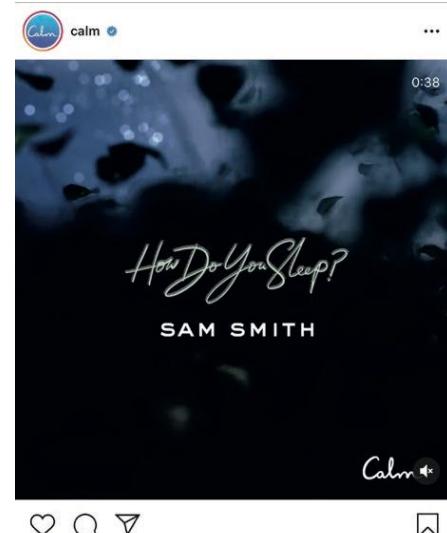
**Maddy Smith**, head of digital, Capitol Records  
**Tom Paul**, marketing director, Capitol Records

**Claire Higgins**, socials, CYOA

**Courtney Phillips**, head of music, Calm

### Overview of campaign

To coincide with the release of Sam Smith's latest single, 'How Do You Sleep?', we commissioned a special peaceful remix aimed at capturing the ambient/sleep playlist market that has grown in popularity on DSPs in recent years. The remix was as much of a marketing idea as

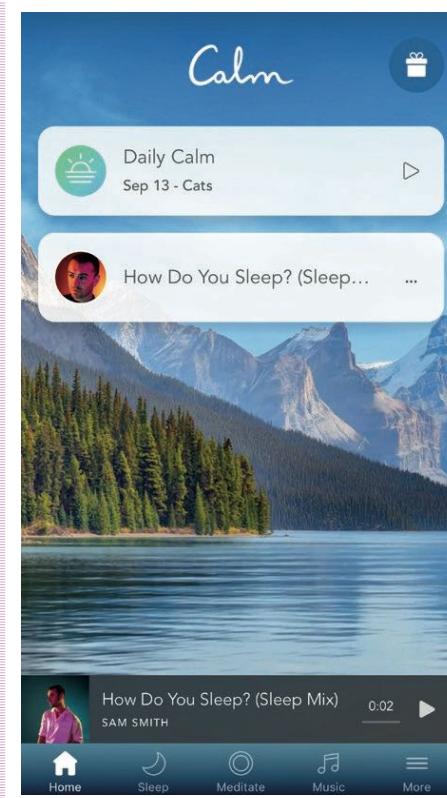


32,409 views · Liked by tomnotpaul  
 calm Sounds to fall asleep to by @samsmith. Available now in the Calm app

it was an A&R exercise. The Sleep version broadened the reach and awareness of the track in the same way a more traditional remix would, but also tied in thematically due to the name of the single.

We also approached meditation app Calm to explore featuring the new version in a partnership hailed by Scooter Braun as "genius". Sam is a long-time user of the app, so not only did it feel like a perfect fit sonically, it also made sense for them as an artist to align themselves with the app.

Calm featured the track prominently as an hour-long audio loop, in app on its homepage globally as well as within the Music section. It also offered global social support as well as emailing its



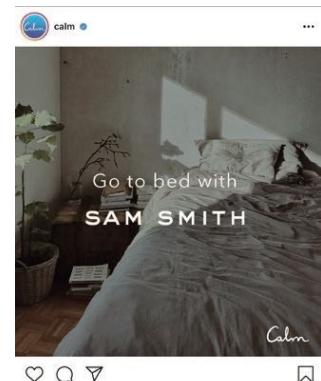
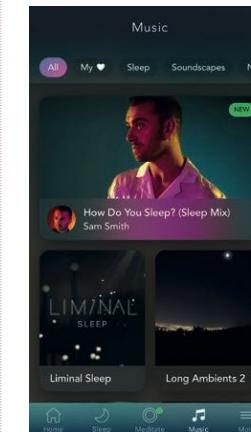
global database of 19m users. We simultaneously uploaded a "slow TV"-style video of the track to Sam's YouTube channel as well as pitched for editorial support from DSPs, which included additions to the Peaceful Beats playlist on Apple Music amongst others.

### Results & key learnings

- Delivering alternative versions of tracks may not result in the quantity of streams

that the standard track or more traditional remixes or acoustics would, but it definitely helped broaden our audience and therefore gave us a peak in monthly listeners on Spotify in particular. It's definitely something we would love to explore for future releases if appropriate.

- The track has so far had 2m streams across DSPs
- After release, Sam peaked on global monthly listeners on Spotify for this single with 42.6m / #11 globally.
- The track has so far had 848k total listens so far within the Calm app
- Listened to a total of 7.58m minutes so far within the Calm app
- 665k social impressions via the Calm platforms



## campaign breakdown

**CAMPAIN BUDGET** £1,001-£2,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44, 45-59

**AUDIENCE GENDER (M/F):** Not given

**LOCATION:** Global (focus on UK / US)

# SPICE GIRLS

## MODEST! MANAGEMENT / UMC / CYOA

### Team members involved

**Louise Healy**, senior digital marketing manager, Modest! Management  
**Rosie Deane**, manager, Modest! Management  
**Claire Higgins**, director, CYOA  
**Robyn Elton**, senior account manager, CYOA  
**Toni Tuesday**, audience development manager, UMC  
**Hannah Chadwick**, marketing manager, UMC  
**Robin Jenkins**, senior A&R manager, UMC  
**Bradley Steptoe**, video A&R manager, UMC

### Overview of campaign

The Spice Girls going on tour was always going to make headline news, but we wanted to ensure this felt like a modern celebration of Girl Power. The first step was bringing the band into the digital space.

We brought CYOA on to help launch the Spice Girls' socials on the day of the tour announcement and used a spoof content piece shot with the band. We cross-posted the asset from the Spice Girls' Facebook page with the individual members pages, key media and fan pages to ensure maximum exposure.

The biggest challenge in keeping up momentum ahead of on-sale was the lack of new content. CYOA created an eight-tile collage on Instagram featuring some of the highlights of the Spice Girls' 25-year history and we accessed UMC archive footage for teaser assets so fans could be reminded of the Spice Girls' incredible history.



The beginning of 2019 was all about growing socials and the CRM database. We chose key calendar events which were in line with the Spice Girls' principals, such as International Women's Day, the BRITs and Mother's Day to launch competitions, share Spotify playlists and create one-off quote card assets.

We launched a GIPHY channel, using weekday and mood triggers to ensure relevancy to audiences. We worked with Pretty Good Digital to launch a brand-new website and created a CRM strategy, ensuring first looks of all content went to those on the database to drive signups.

We worked closely with UMC to upgrade all the existing Spice Girls videos into 4k &

HD and, in a world first, replaced these videos "in line" to retain views and comments. We dropped two videos weekly for seven weeks to re-engage the YouTube fanbase and keep regular content dropping ahead of tour.

Due to hectic rehearsal schedules, we knew time with the band would be restricted, so we wanted to explore alternative ways to help tell the story of the Spice World Tour. We filmed interviews with key members of the creative Spice Girls tour team, as well as filming dance tutorials with the Spice dancers.

The week the tour started, we had a world-first activation with TikTok which saw global promotion of two Spice Girls challenges. We launched Instagram stickers,

specific to each tour date, and launched a Twitter hashflag emoji.

We delivered a series of Spotify Canvases using the new 4K video footage and worked with Apple to create a special Spice Girls "room", which was featured prominently on the main page. The room hosted all the Spice Girls' albums, playlists, solo material and an editorial piece following an interview with the band.

### Results & key learnings

- The combined views across the launch asset on all platforms reached over 10m in launch week
- We sold 700,000 tickets
- The TikTok challenges resulted in 67m views and 36,000 videos created
- We launched an OAC on YouTube which saw a combined 500,000 subscribers, which grew by 150,000 with pre-tour content
- Delivering new 4k/HD videos saw an impressive boost to views. We saw a 72% increase in views of 'Wannabe' (April to August) and a 112% increase of 'Holler'
- The TikTok challenges results in 67m views and 36,000 videos created
- Global streams were up 50% month-on-month (as of June 17th)
- An increase of 319% in daily streams in May/June versus the month prior on Apple Music
- UK daily streams during the tour period were 216% above the daily average versus the month prior on Spotify

### campaign breakdown

**CAMPAIN BUDGET** Not given

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34, 35-44

**AUDIENCE GENDER (M/F):** 40% / 60%

**LOCATION:** Global (but tour was UK/Ireland)

# SUPERM

## CAPITOL / BEAUTIFUL DIGITAL

### Team members involved

**The full team** at SM Town

**Rodriguez Dominique**, director,  
SM Town USA

**Dan Hairston**, project manager,  
Capitol

**Leslie Cooper**, VP of marketing,  
Capitol

**James Quinn**, director, Beautiful  
Digital

**Ariane Ahimsa**, account  
manager, Beautiful Digital

**Adriana Tapia**, account manager,  
Beautiful Digital

### Overview of campaign

SuperM triumphantly launched in October with the first-ever debut K-pop album to hit #1 in the US. However, managing the digital presence of the band presented several challenges. Integrating a global team spanning three continents, rival factions breaking out amongst the fanbase and meeting the sky-high expectations for K-pop's biggest supergroup to name a few.

The campaign kicked off long before any music was released. Hype and tension were cultivated through the drip release of beautiful advertorial-level photos and film content of the band. The standard of photography and videography



fans were encouraged to put all versions together to form the SuperM logo and post on social media with a custom hashtag.

There are AR T-shirts, face masks, sticker packs and patch sets. Flash discounts on digital stores were promoted with slick animations. A partnership with Marvel offered further exclusive items.

As release day approached, Capitol unfurled an enormous roll-out. A Coachella-like stage was erected outside the Capitol Tower in Hollywood where the music was finally revealed. The event

in K-pop is incredible and the band's management SM Town did a fantastic job of capturing each band member to create a striking feed on Instagram. The concept of The Avengers Of K-pop was launched to bring rival band factions together.

The quality of the products in K-pop is also next level. The record has seven versions, each cover with the face of a different band member. On release day,

was live-streamed on YouTube with millions of fans tuning in globally. Fans also got the chance to ask the band questions live on YouTube the night before.

### Results & key learnings

- The album hit #1 on the Billboard charts in the US, the first-ever debut K-pop album to do so
- Sales were supercharged by physical with 168k equivalent albums sold in the first week
- Social numbers enjoyed uninterrupted growth over this period; the band have built up 2.3m followers on Instagram in under three months
- A key learning for us was the quality and breadth of content coming out of Korea and how popular that proved on social platforms
- The pristine photoshoots, BTS content, unboxing videos and interviews set an incredibly high standard for social content which we had to step up to



### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 0-13, 14-18, 19-24

**AUDIENCE GENDER (M/F):** 20% / 80%

**LOCATION:** US / Latin America / Europe / Asia

# THE 1975

## POLYDOR RECORDS / DIRTY HIT



### Team members involved

**Jamie Oborne**, management/A&R

**Ed Blow, Ali Tant**, marketing

**Oliver Hunter, Jack Caldwell, Ed Juniper**, digital marketing

**Paddy Mclean, Perdi Higgs**, streaming

**Ben Ditto**, creative director

**Samuel Burgess-Johnson**, creative

**Susie Ember, Naomi Williams**, press

**Natalie Jennings**, radio

### Overview of campaign

After a now famous 24-hour social media blackout to mark the start of a new campaign, The 1975 dropped the opening track from their fourth album, Notes On A Conditional Form, titled 'The 1975' – an instrumental piece accompanied by a rallying speech on the climate crisis by Greta Thunberg. This was accompanied by a lyric video (formatted to square) uploaded to the band's YouTube channel. This moment also launched the 30-day countdown to 'People'.

The band's website lead the launch with a new creative including electric yellow and black side bar and logos, with the website content an internet stock video clip of natural environmental beauty which updated every day. The responsive website allowed fans to move their mouse over the video and distort the image. Each day with a new video the distortion effect increased – reflecting the impact of human interaction with nature.



The new creative also rolled out across the full catalogue of The 1975 as Spotify Canvases – manually updated daily with the new video creative and distortion. The first time the band had ever used the Canvas format. These also rolled out across Instagram Stories, YouTube Stories (the first time the band had used this feature) and Twitter.

All traffic from the swipe up and website was directed to a bespoke Spotify pre-save and Apple pre-add landing page and mailing list sign-up.

Two days out from release, we opened the YouTube Premiere window for the official video for 'People'. Using custom countdown thumbnails with the yellow design to echo the wider campaign and disguise the imagery of the video ahead of release. Matty from the band also joined the YouTube chat for the first time, causing fan hysteria.

We also embraced TikTok, with the band account going live and the track was posted by the growing scene of influential alternative e-boys and e-girls. TikTok then used 'People' as the lead track for its #rocktober initiative – with the song as default on a global AR "crowd surfing" effect.

To sustain interest on the track we uploaded three music videos to YouTube for the campaign, with both the vertical video and the exclusive lyric video taken from the live show and the video screens dropping through September/October.

Our digital media plan then also reflected the countdown with yellow GIF banners running as YouTube bumpers and as display ads across the Guardian website programmatically for the five days into release to drive the critical mass to new audiences beyond the core fanbase.

A totally cross-platform and global-reaching campaign, pushing creative

boundaries, taking risks and embracing new technology to reach and engage an ever-more dedicated fanbase for one of the most exciting bands in the world.

### Results & key learnings

- Through the countdown period we drove over 180k landing page views to our Spotify pre-save
- To date this has driven over 23,000 pre-saves & 1,200 pre-adds (from the landing page; full data from Apple we don't have)
- Additional 20,583 names added to The 1975 mailing list (now at 291,000 subscribers)
- Video reached #3 global trending on YouTube.
- The video delivered the highest 24-hour view count of any The 1975 video to date
- 13% growth in consumption for both streams and listeners through the countdown period compared to the previous 30 days reaching 8.55m global listeners
- On the launch of the countdown and The 1975 track total streams hit 3.56m the highest daily stream count
- 25% global growth in catalogue streams for the week of release and 45% UK growth
- 6% social growth for both The 1975 and TrumanBlack (lead singer Matt Healy) accounts – adding 170k to The 1975 and 78k to TrumanBlack

### campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 40% / 60%

**LOCATION:** Global

# TWO DOOR CINEMA CLUB

## PROLIFICA INC / PIAS

### Team members involved

**Sean Sprey**, head of marketing, Prolifica Inc.

**Alison Lamb**, marketing manager and day-to-day manager, Prolifica Inc.

**Colin Schaverien**, band manager, Prolifica

**Stefano Anselmetti**, band manager, Prolifica

**Vincent Fenice & Anne Mueller**, international marketing, PIAS

**Craig Penney & Stuart Davie**, UK marketing, PIAS

**Tom Davenport & Alex Booth**, digital marketing, DMS



push to set off the smoke.

To ensure we had a full worldwide campaign, we worked with the Landmrk app to additionally position augmented reality billboards. These were placed around the globe in far-flung places where we saw pockets of fans of the band via Spotify and Facebook. When fans interacted with these billboards they were taken to a message from the band telling them to stay tuned for more information coming soon as well as the chance to enter a competition to win new merchandise. There were 20,000 user interactions on Landmrk.

Leading us into the first piece of new music, 'Talk', we branded a red phone box on Brighton pier. Leading with a new image from the Kingo shoot of the band wrapped in an old-fashioned phone wire, we placed a dummy phone in the box. When picked up, the phone played fans a loop of 'Talk'.

The initial campaign began back in March. Building from the striking Aleksandra Kingo imagery of the band on a fire extinguisher, we launched a series of billboards in capital cities around the World – in particular previous key markets for the band, including Berlin, Paris, Sydney, Mexico City and New York.

We also worked with Diabolical to build an interactive billboard which we positioned in Shoreditch (London). The large-scale interactive billboard included a real working gas canister which shot smoke out of the extinguisher.

The smoke was triggered by a large red button branded with the Two Door Cinema Club logo which passers-by could

Inspired by the title of the second single into the album release, 'Satellite', we launched the album cover into space via the help of a company in Sheffield. The album cover was placed in a space balloon and shot into space. On album announcement day we went live on Facebook, with the band providing a commentary on the launch, announcing the album details and answering questions from fans.

One month out from the album release we launched a pre-save initiative with Show.co to drive fans to pre-save False Alarm on DSPs. The competition offered the chance for two fans to fly out to NYC to see the band perform live.

Leading into release week we launched a PR stunt using one of the band's stage props – a giant inflatable fire extinguisher. Phase 1 saw us announce via the band's socials that the extinguisher had been stolen from the band's lockup and asked fans to keep an eye out in case they came across it. Following this we created

fake eBay and Reddit ads, from fake accounts offering the extinguisher for sale, we gained a huge reaction from this, getting shout outs on radio news alerts including Radio 1 and we saw tabloid pick up about the missing item.

On chart day, the band were co-headlining the Other Stage at Glastonbury. We set up fake weather reports on the screens on the motorways leading into Somerset saying that the weather for the festival was going to be torrential... with a "false alarm" screen with the band's logo flashing up to let festival goers know it was just another ruse and there wasn't really any cause for concern!

### Results & key learnings

- #5 UK chart position.
- Increase of 131k followers on Spotify from the launch of 'Talk' through to album release.
- The global awareness was driven throughout the campaign by the strong creative initiatives and aesthetic which rolled out across all social platforms and connected with the fanbase on a whole new level. This helped underpin the band and cemented them as a market leader for alternative music globally.
- We had a 33% increase on Instagram followers over the campaign which continues to grow consistently day-by-day. The main bulk of our active fanbase sits on this platform so this was a great result and showed that our social initiatives reached a wider audience.

### campaign breakdown

**CAMPAIN BUDGET** £15,001-£25,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** 14-18, 19-24, 25-34

**AUDIENCE GENDER (M/F):** 45% / 55%

**LOCATION:** UK, US, France, Mexico, GAS, Australia

# UBBI DUBBI

## DISCO DONNIE PRESENTS / FAME HOUSE

### Team members involved

Fame House

**Matt Mannino**, account manager

**Devon Fielding**, digital marketer

**Adam Rapoport**, director of accounts and business development

**Peyton Lamkins**, Paid Media Marketer, Fame House

**Donnie Estopinal, Michele Servais, Evan Bailey, Parker Clark**, Disco Donnie Presents

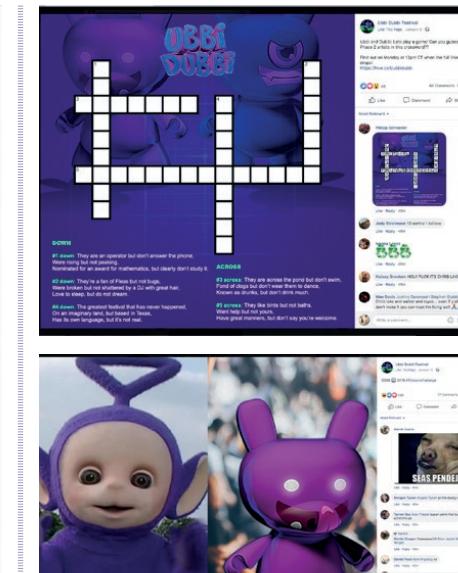
### Overview of campaign

Ubbi Dubbi began with just a name and an image of two small characters. From there, Fame House assisted in developing a fictional narrative centred around these characters having different electronic sub-genre preferences. The branding, paired with a strong lineup and creative approach to festival marketing, led to this first-time festival selling out.

The Ubbi Dubbi social accounts started from scratch with zero followers. Fame House leveraged key marketing moments such as the lineup announcements to quickly build an audience.

Phase 1 of the lineup was teased by pairing a cryptic clue with an image related to one of the top artists on the lineup.

Phase 2 was teased by creating a crossword puzzle that featured hints related to various artists on the lineup. Disco Donnie rewarded the first person to correctly finish the puzzle with a free ticket to the festival.



Fame House grew the fan community by elaborating on the Ubbi & Dubbi dichotomy, creating two teams: #TeamUbbi represented fans of house and techno; and #TeamDubbi represented fans of dubstep and trap.

A contest was launched in which fans could post either team's hashtag for a chance to win a free ticket to the festival. Once fans were familiar with the sides, additional content was created catering to each team, such as unique Spotify playlists. The DDP team also produced plush toys and figurines of each character, which were available for purchase when buying a ticket.

Lastly, Fame House placed a large focus on creating memes centred around electronic music culture, which helped drive fan engagement and overall follower growth. Despite this being a first-time festival, the humorous, EDM-related content helped fans of the genre engage and identify closely with the festival. By introducing a narrative that resonated with the community, the festival was able to have massive success in its first year.

### Results & key learnings

- Sold-out festival
- 27,000 social followers gained
- 11,000,000 impressions
- 650,000 engagements
- 12,000 mentions from fans and artists
- 30+ artists engaging with the brand

## campaign breakdown

**CAMPAIN BUDGET** Not given

**AUDIENCE DEMOGRAPHIC**

**AGE:** 18-34

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** US

# SHARON VAN ETTEN



## Team members involved

**Mike Holdsworth**, UK project manager  
**Kraegan Graves**, US project manager  
**Laura Sykes**, **Phil Waldorf**, **Darius Van Arman**, **Hannah Carlen**, **Robby Morris**, **Ali Murphy**, **Tom Davies**, marketing/label team  
**Bri Aab**, **Harlan Kelly**, US radio  
**Jess Kangalee**, UK radio/TV  
**Jon Lawrence**, UK press, Chalk  
**Jessica Linker**, US press, Pitch Perfect

## Overview of campaign

Sharon Van Etten's album title, *Remind Me Tomorrow*, set the tone and creative spark for the campaign. This was a record specific to Sharon as an artist who works in various forms (music, acting) and is also

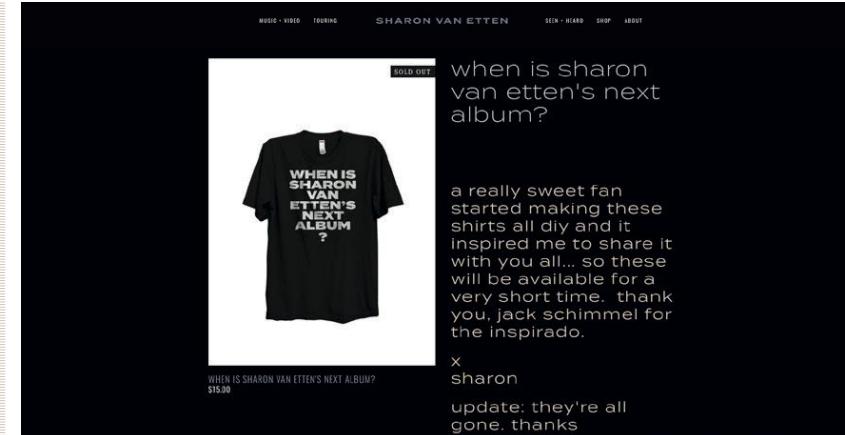


pursuing a psychology degree as well as being a mother to a toddler, but it also speaks to us all – the noise and craziness of everyday life with that calendar alert going off... you need to hit "Remind Me Tomorrow".

The pre-announcement of the record was done via a limited edition T-shirt. A fan had made a T-shirt with the words "When is Sharon Van Etten's next album?" – so we took that idea and sold a limited run of shirts with the exact same design and the date of the release of the album on the back, selling them through Sharon's website a week before the official announcement. This served as a great teaser to the fans to expect something.

Our launch of the record incorporated

# JAGJAGUWAR



a number innovative elements. We built a multi-platform calendar through which fans could subscribe and be the first to get news on Sharon's tour dates. You could subscribe and get the alerts of tour dates and links to videos before they were public.

Rather than getting notifications through your social feeds, you would get notifications via your personal calendar app – the same way you would get notifications about your regular, chaotic life. We were also able to tell Sharon's story through the calendar – what she was up to on any given day, be that her daily life of going to classes and looking after her child or the huge promo moments and campaign dates that were building up around the release. It gave fans a real insight into who the artist was behind the music.

An important aspect of this campaign was to portray Sharon as a mainstream

adult artist (rather than an indie-genre artist). Our focus of assets around the track 'Seventeen' – the key promo video for the campaign, strong US TV performances, session performances, plus a duet of the track with Norah Jones recorded for Amazon helped us to position Sharon correctly.

She also performed with Jeff Goldblum at

Glastonbury and on his new record.

## Results & key learnings

- Spotify followers growth of over 50% (starting at 170,000 at launch of album and growing to 260,000 as of today)
- Spotify streams of 35.5m for the album
- Instagram follower growth of nearly 100% (starting at 57k at launch of album and growing to over 111k)
- Audience demographic targets hit on every major platform (close to 50/50 gender split and age range of 25-40)

## campaign breakdown

**CAMPAIN BUDGET** £25,001+

**AUDIENCE DEMOGRAPHIC**

**AGE:** 25-34, 35-44, 45-59

**AUDIENCE GENDER (M/F):** 50% / 50%

**LOCATION:** Global



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