

sandbox

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**2020's
BEST MUSIC
MARKETING
CAMPAIGNS**



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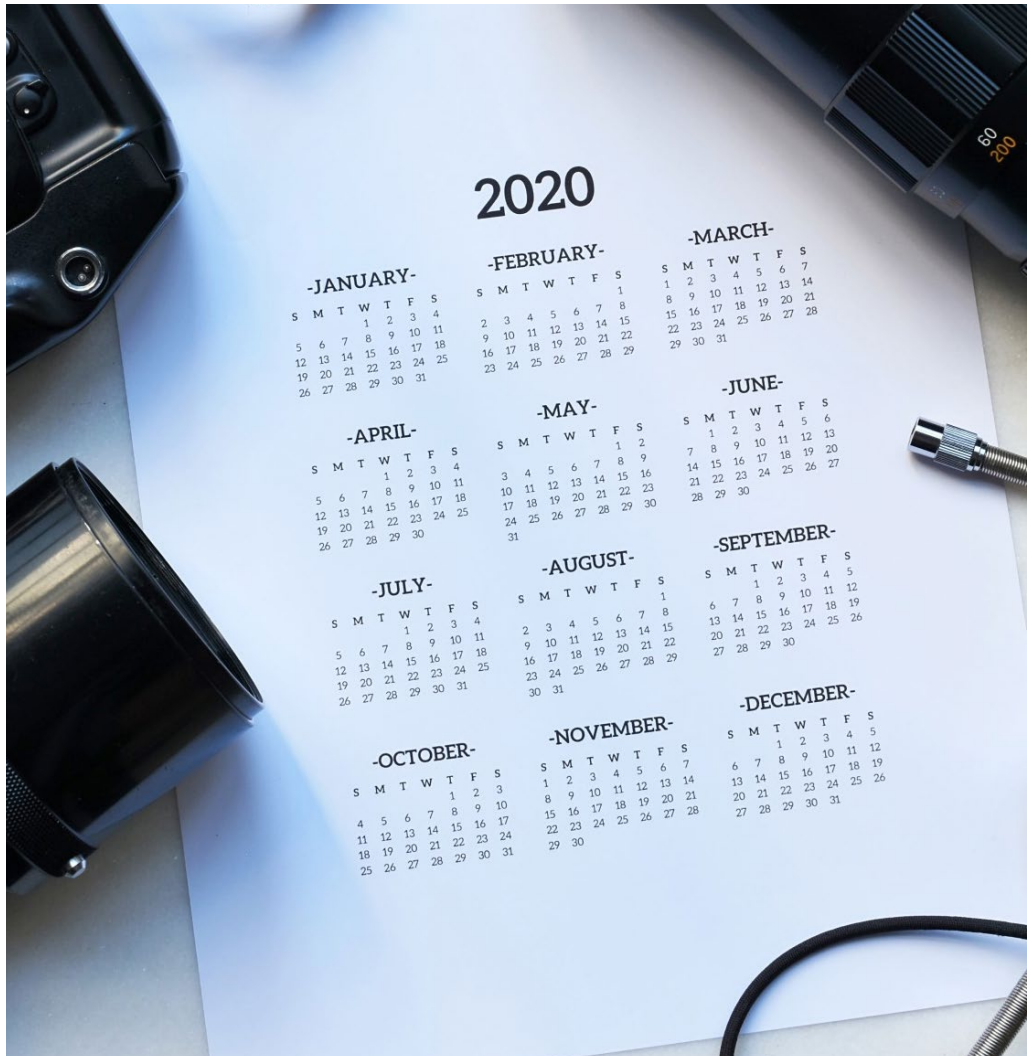
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2020's BEST MUSIC MARKETING CAMPAIGNS



Welcome to Sandbox's shortlist of the best, most original, and most impactful music marketing campaigns of 2020. It's a celebration of remarkably innovative and creative work across a vast array of genres, with many notable achievements notched up along the way. As ever, these successes are down to collaboration and teamwork, and we're celebrating the people and companies that worked hard to make it all happen, too.

This was, of course, an exceptional and difficult year for everyone as the global pandemic hit. The vast majority of campaigns included here mention how their plans were badly affected, ideas were scrapped and new strategies had to be developed on the fly.

It is a testament to the indomitable spirit of the marketing community that campaigns were able to quickly and smoothly adapt to these new circumstances and creativity was able to take on new – and unforeseen – forms.

These 50 campaigns have been painstakingly selected from a crop of notably high-quality submissions. Competition was the fiercest ever:

we had a record number of entries, from labels of all sizes from around the world.

We're very grateful for everyone who submitted campaigns for consideration – and we hope that in these campaigns you find a wealth of brilliant ideas, new technologies, and daring creativity to inspire your own work in the future.

As always, campaigns are listed in alphabetical order, but there are spot prizes throughout for the campaigns that we felt achieved something special in an outstanding year.

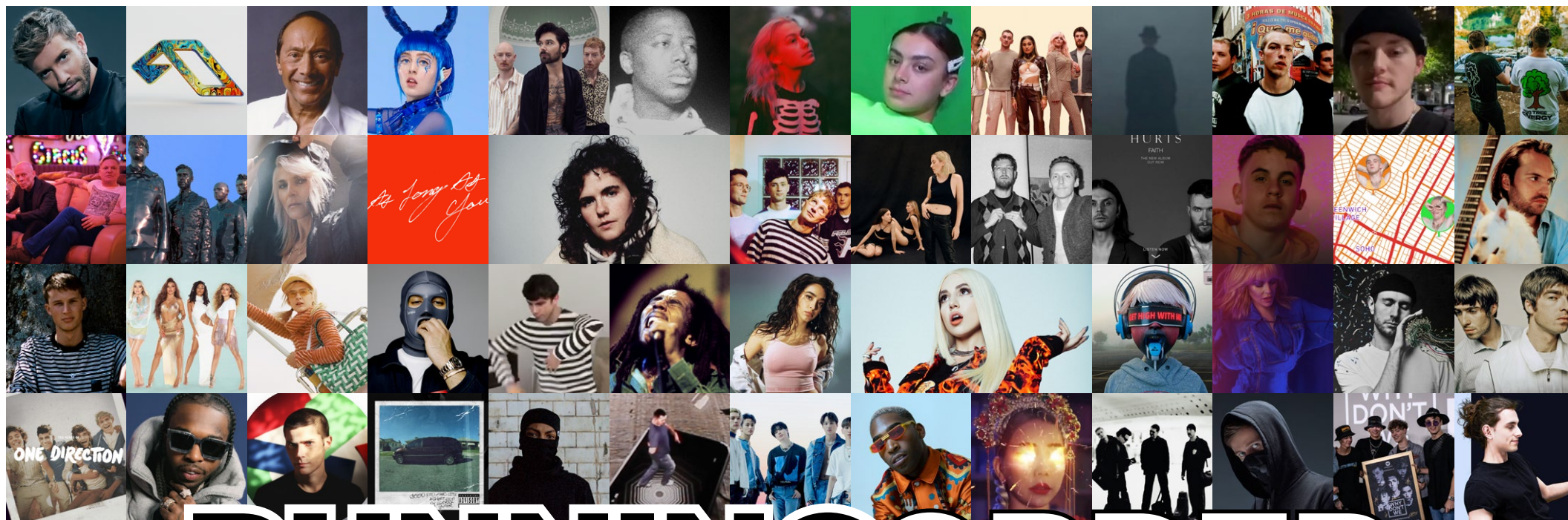
Here's the best of 2020. :)

Eamonn Forde,
Editor



methodology & notes

- Labels could submit multiple campaigns.
- Campaigns were selected on the basis of originality, creativity, and impact.
- The deadline for submissions was 6th November 2020.
- All campaign data, budget information, and demographic statistics are provided by applicants.
- Budget tiers range from £0 - £25,001+



RUNNING ORDER

- 03 | Pablo Alborán
- 04 | Anjunabeats
- 05 | Paul Anka
- 06 | Ashnikko
- 07 | Biffy Clyro
- 08 | Moses Boyd
- 09 | Phoebe Bridgers
- 10 | Charli XCX
- 11 | Clean Bandit
- 12 | Leonard Cohen
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- 45 | Sam Smith
- 46 | Super M
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- 48 | Tokimonsta
- 49 | U2
- 50 | Alan Walker
- 51 | Why Don't We
- 52 | Wojtek



Pablo Alborán Warner Music Spain



◀ OVERVIEW OF CAMPAIGN ▶

The campaign is a full range of actions in support of the launch of 'Si Hubieras Querido' – the first single from Pablo Alborán's new album. Actions and campaigns were aimed at increasing awareness and fan engagement pre-launch and to drive consumption of the single post-launch.

It had been two years since his previous album, so we needed to create as much expectation as possible – and even intrigue – prior to the announcement and release of the first single. A new website was launched for the die-hard fans to register and discover leads and new content prior to the release of this track.

During a five-day period leading up to the release date, Pablo Alborán would post a new photo every day on his socials with a cryptic text which revealed close to nothing. Nevertheless, every text contained a secret keyword. Fans would have to

figure out which word it was, log into the new website and, through a trial-and-error process, type the keyword in one of the five displayed text boxes.

A match would unlock a small piece of digital content on the web: an image, a short video-teaser or an audio excerpt of the song.

Once the keywords were unlocked, people could access an immersive video from Pablo presenting the single which would redirect to the YouTube premiere.



Upon the single release, an Instagram filter based on the lyrics of the song was launched. The title of the single 'Si Hubieras Querido' means 'If Only You'd Wanted To' – making it the perfect lead phrase for hundreds of different endings. By hitting TAB, each user would get to read a different phrase.

In addition, we set up a separate Instagram account using the name of the single and a

special sticker and template was launched by Pablo to enable his fans to add their own ending to the phrase "If only you'd wanted to...". By tagging both Pablo and this new account, fans would see their personal phrase being posted on the official account and driving their engagement.

◀ RESULTS & KEY LEARNINGS ▶

Web landing page: 16,243 new registered users

Instagram filter

Impressions – 892,200
 Times opened – 1,912,800
 Screenshots – 457,500
 Saved – 25,800
 Shared – 14,100
 New Instagram account 'Si Hubieras Querido' – 11,700 followers

We wanted to create as much expectation as possible with this first focus single and build a huge digital strategy around the release that took into account the current situation caused by Covid-19. 😊

📄 campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Spain, Chile, Argentina, Mexico, Peru

◀ TEAM MEMBERS INVOLVED ▶

Elena García – marketing coordinator
 Alberto De Miguel – strategy and operations director
 Sergio Mendez – head of creative and artist services
 Raquel Sanz, Mónica Pérez – creative account managers
 Raquel Hernández – influencers and social media strategy

Anjunabeats

20 Years of Anjunabeats



TEAM MEMBERS INVOLVED

Gareth Jones – label manager
 Molly Leighton – product manager
 Duncan Byrne, Andrew Boon, Pete Wisher – label marketing
 Ben Chadwick – art direction
 Nombo (livestream)
 Twitch (livestream)
 Farrow (merch design)

OVERVIEW OF CAMPAIGN

This year marks the 20th anniversary of Anjunabeats. To celebrate, we were planning a series of major festival events and club tours

that would have brought the stars of our label to the UK, Western and Central Europe, Mexico, Australia and the US. Content capture and livestreams were planned to support these shows, alongside a constant drip of new remixes of classic catalogue on DSPs.

When coronavirus hit, we were forced to completely reevaluate our plan. A year that should have been an epic celebration for our company became a fight for survival. We dusted ourselves off, redeployed staff and refocused our celebrations on back catalogue.

We gave 20 artists, including Grammy

award nominees Mat Zo and Fatum, a simple brief: create a one-hour mix of your favourite Anjunabeats records ever. The week before each release, we announced a digital pre-order on our music store and iTunes as well as a pre-save on Spotify and Apple Music. Artists were given a custom-designed “Anjuna A” and tracklist asset to share on socials. Each artist shared a personal statement about the mix and their history with the label.

Each album has three sides:

1. The original ‘mixed’ album;
2. Unmixed ‘edits’;
3. Extended and unmixed.

This is the first time that many tracks on these compilations have existed on streaming DSPs

in their ‘extended’ or ‘edit’ format. The extended mixes appeal to our collectors, who are now able to listen to music that they own on vinyl on streaming services. The edits have allowed us to highlight a priority track from each record to streaming editors, resulting in playlist adds for older works in frontline Spotify playlists such as Power Hour. We

have seven releases to go in the series, plus a “secret” mix by label owners Above & Beyond.

To date, the campaign has driven 5m streams. Other activations around #Anjunabeats20 include:

1. A three-hour interactive Twitch livestream by Above & Beyond on the

Thames, which was delivered to streaming DSPs and uploaded to YouTube.

2. A merchandise collaboration with designer Mark Farrow.
3. A 20 Years Of Anjunabeats Spotify playlist generator. A custom algorithm suggests a playlist of music from our back catalogue.

RESULTS & KEY LEARNINGS

Various Artists: 20 Years Of Anjunabeats

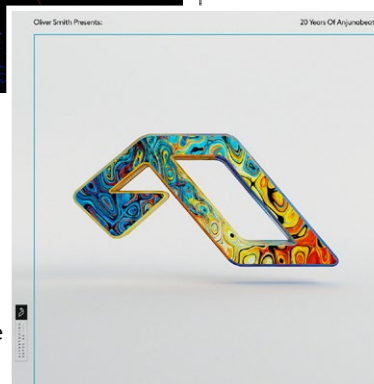
Total streams (including YouTube & SoundCloud) – 4,953,434

Total DSP streams – 4,507,489

Total album sales – 2,086

Above & Beyond: 20 Years Of Anjunabeats livestream

The product has so far achieved 3 million streams on DSPs and 430k views on YouTube. The livestream was watched by 74,446 unique viewers on Twitch and received front-page coverage. :)



campaign breakdown

CAMPAIGN BUDGET £10,001–£15,000

AUDIENCE DEMOGRAPHIC

AGE 25-34, 35-44

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

LOCATION Global

Paul Anka

Primary Wave

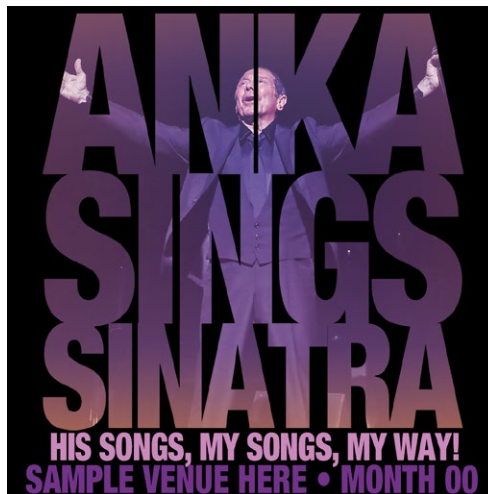


TEAM MEMBERS INVOLVED

Shauna Carnegie – digital marketing coordinator, Primary Wave
 Robert Dippold – digital marketing partner and president, Primary Wave

OVERVIEW OF CAMPAIGN

At the height of Covid when touring has ceased and all-in person contact is relinquished, companies across the music industry were left to become innovative and far more creative than we've ever been. With this task in hand, our team brainstormed and implemented a two-part



and Covid-inspired remake to two iconic songs – 'Put Your Head On My Shoulder' and 'My Way' – both written by the legendary Paul Anka.

Leveraging the iconic song 'Put Your Head On My Shoulder' – which was quite the opposite of what people were doing during the pandemic – we came up with the concept to put the word "DON'T" in front of the song title. Paul Anka rewrote and recorded the new verses at his home studio and sent to us to strategise. We decided on a waterfall release; publishing 'Don't Put Your Head On My Shoulder' first.

The social distancing version of the song immediately went viral, reaching near 1m views across platforms. Of this, birthed 78-year-old Paul's TikTok page (which now boasts 120k followers) and several other national media outlets including Good Morning America.

With the ball rolling, we spent the next

two months promoting the video daily and organically on all social platforms. We finally decided on a release date for the follow-up video – 'Quarantine My Way' – originally made famous by Frank Sinatra. The new quarantine version, which features fans as well as Anka, has a total of 200k+ views. We asked the fans to send in their quarantine versions of 'My Way' and then took the best submissions and created four verses into a full-length song titled 'Our Way'.

This campaign was unique because we took one idea, and were able to repurpose and rebirth new ideas and spiral campaigns for four months. The campaign grew Paul Anka's socials exponentially and created new fans with accelerated engagement. We pioneered digital marketing in the age of Covid.

RESULTS & KEY LEARNINGS

- Nearly 2m views and engagements on social posts
- Good Morning America – featured interview
- TikTok – accumulated over 120k new followers and 2.4m+ likes. :)

campaign breakdown

CAMPAIGN BUDGET £1,001-£2,000

AUDIENCE DEMOGRAPHIC

AGE 19-24, 45-59

AUDIENCE GENDER Not given

LOCATION US, Canada

Ashnikko

Parlophone



TEAM MEMBERS INVOLVED

- Anya Du Sauzay – head of audience and engagement
- Jack Melhuish – director of marketing, partners and strategy
- Thomas Jones – senior digital advertising and marketing strategist
- Rachel Forde – marketing assistant
- Dave Rajan – director of national radio
- Grace O'Neill – national radio promotions manager
- Jason Bailey – director of commercial radio promotions
- Nana Muyovwe – radio promotions assistant
- Victor Aroldoss – SVP, UK international marketing
- Sophie Scholz – marketing manager, UK international marketing
- Kannayo Okolie – director of brand partnerships
- Tommo Greer, George Shepherd – Various Artists Management
- Beats Headphones by Dr. Dre
- Dylan Walsh & Olivia Hobbs – Blackstar London
- Nadia Moy & John Kuzara – The 7Stars

OVERVIEW OF CAMPAIGN

Ashnikko is a blue-haired pop provocateur whose music ricochets around themes of empowerment, vengeance and sexual positivity, where nothing is out of bounds. She had one of the biggest music moments of 2019 on TikTok with her viral hit 'Stupid' and has a hugely engaged global social media audience of over 3m combined followers. The challenge for us around her upcoming single 'Daisy' was to connect the dots with a mainstream pop audience and make people rethink the 'alternative artist' label that she'd previously



been pigeonholed with. We wanted to welcome new fans into the weird and wonderful world of Ashnikko.

For her single 'Daisy' we partnered with Beats By Dre Headphones for a global campaign that aptly played out across TikTok, under the hashtag, #BeatsDaisyChallenge. The official music video for the single featured the brands new Powerbeats Pro summer colour headphones (in pink, blue, yellow and red) and we tasked fans with creating content on TikTok relating to each of those colours which could potentially win the chance to be featured in Ashnikko's final music video. The #BeatsDaisyChallenge hashtag amassed a whopping 10.4bn views on TikTok over 3m fan video entries.

Following a hugely successful video launch on YouTube (which has over 34m views to date), 'Daisy' took on a new life of its own TikTok. Knowing that Ashnikko had a rabid and engaged audience on the platform (over 1.5m followers) we

encouraged fans to create their own UGC versions of 'Daisy's audio, distorting it and generally taking ownership of the track. As a result, three individual user-created 'Daisy' sounds starting to make waves on the platform – a slowed down audio, an audio with Ashnikko speaking over the top (aka the #MadeltRedChallenge) and a distorted audio clip. Together these three sounds have amassed more than 3.7m video creations – including videos from TikTok superstars, Adison Rae, Bella Poarch, James Charles and One Direction's Liam Payne to name but a few. The #MadeltRedChallenge hashtag, which had a Halloween make-up related creative, tied perfectly into the spooky season and has over 265m views to date.

There's plenty more still to come from Ashnikko. Building on the continued international success of 'Daisy', Ashnikko will be back with new music in 2021 and will be releasing her hotly anticipated mixtape, DEMIDEVIL, in February which features a plethora of similarly bold and brilliant female artists including Grimes, Princess Nokia and Kelis.

RESULTS & KEY LEARNINGS

'Daisy' scored Ashnikko her first ever UK top 40 chart position, peaking at #24 and the track is still continuing to grow in the charts internationally.

As a result of the masses of global noise generated by the Beats Headphone and TikTok campaigns, global streams for 'Daisy' skyrocketed, peaking at an impressive 1.7m global dailies on Spotify. We also shot up the Spotify charts with a peak position of #45 in the global chart and #37 in the UK. Ashnikko also received additions in some of Spotify's biggest flagship pop playlists – Today's Top Hits, Hot Hits UK plus more. The track has over



125m global streams to date and saw Ashnikko surpass 10m monthly listeners for the first time ever.

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

Ashnikko was also named MTV Push's Global Artist for the month of October which also bagged her an MTV EMEA award nomination.

Ashnikko's social channels continue to grow at a rapid rate and across the course of the 'Daisy' campaign, her YouTube subscriptions have grown by over 450k and now surpass the 1.1m mark. Similarly, across both Instagram and TikTok, she has welcomed more than 550k combined new followers since the release of 'Daisy'. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global



Biffy Clyro

Warner Records UK



TEAM MEMBERS INVOLVED

Jennifer Ivory – SVP
 Olivia Matthias – marketing manager
 Angelika Ali – digital marketing manager
 Alysha Wood – senior streaming manager
 Nostromo Management
 Tom Brown – Sinewave Design

OVERVIEW OF CAMPAIGN

The cover for the A Celebration Of Endings album provided two memorable visual motifs: the Pantone colour block; and the paint stroke that covers the eyes of the figure on the front. We repeatedly referenced these during the

launch of the campaign. We sent out physical Pantone postcards to fans with a hashtag, website link and a cryptic message to build anticipation. We then archived the band’s Instagram posts and uploaded the Pantone image in their place. That same day we placed the paint stroke across all of the band’s Spotify Canvases. It was also used as the image for the band’s first Instagram filter for lead track ‘Instant History’.

The full album artwork was revealed via a gamified Instagram Stories video, which was connected with a competition to meet the band. Fans had to guess what they thought the finished artwork would be by capturing a screenshot when the image’s moving parts shifted into place. They then had to repost the image for a chance to win.

Fans were then invited to submit their own artwork to the band’s Spotify Canvas Of The Day campaign. The best submissions were shared on Biffy’s Canvas.

Throughout lockdown, we maintained engagement across social media using livestreams (while encouraging fans to dress up for the occasion, using #BiffyDressUp), tutorials and a series of games. Simon Neil from the band also performed in the Twitch Stream Aid event to raise funds for the WHO’s Covid-19 Solidarity Response Fund. His set included the first live performance of ‘Instant History’.



The final track to preview the album was ‘Weird Leisure’. We launched a Pantone Treasure Hunt, which encouraged fans to find codes hidden throughout Biffy’s Instagram page. Once fans had collected all of the codes, they could enter them to a custom built microsite to hear an advance snippet of the track.

In the week leading up to the album release, we uploaded a mini-mix of each track to Spotify under the pseudonym Cliff Byro. Each letter of the

pseudonym was added to the Canvases of the first 10 songs in the complete Biffy Clyro playlist on Spotify, creating a puzzle that fans worked collectively to unlock. Finally, we boosted pre-order by creating an animation to highlight the album’s striking Zoetrope vinyl format.

The day after release, we hosted an innovative livestream show which saw thousands of global fans watch the first full live performance of the album. It provided the springboard for ‘Space’ to become the biggest track from the entire campaign.

RESULTS & KEY LEARNINGS

- A Celebration Of Endings became Biffy Clyro’s third UK #1 album.
- The seven livestreams hosted on Facebook

and YouTube reached 7.5m people.

- The ‘Instant History’ lens was used 20,000 times, achieving a reach of 170,000.
- The band’s social media following grew by 50,000 during the campaign.
- Our series of Instagram stickers from the ‘Tiny Indoor Fireworks’ video accumulated over 3.4m views.
- The album artwork was reposted 1,700 times, with a reach of 1.6m people.
- The ‘Space’ video has been viewed 800,000 times, including a thousand viewers during the YouTube premiere.
- The Zoetrope vinyl edition sold out all 2,000 copies within a few hours of the animation being posted on socials.
- James and Ben Johnston hosted a game/trivia night with fans, reaching 60,000 people.
- A request for fans to send their videos for the band to use in the backdrop of their Radio 1 Big Weekend set resulted in 300 entries.
- The campaign featured Biffy Clyro’s first two YouTube premieres for ‘Space’ and ‘Tiny Indoor Fireworks’.
- The Twitch Stream Aid was watched by a global audience of millions and raised \$2.8m. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

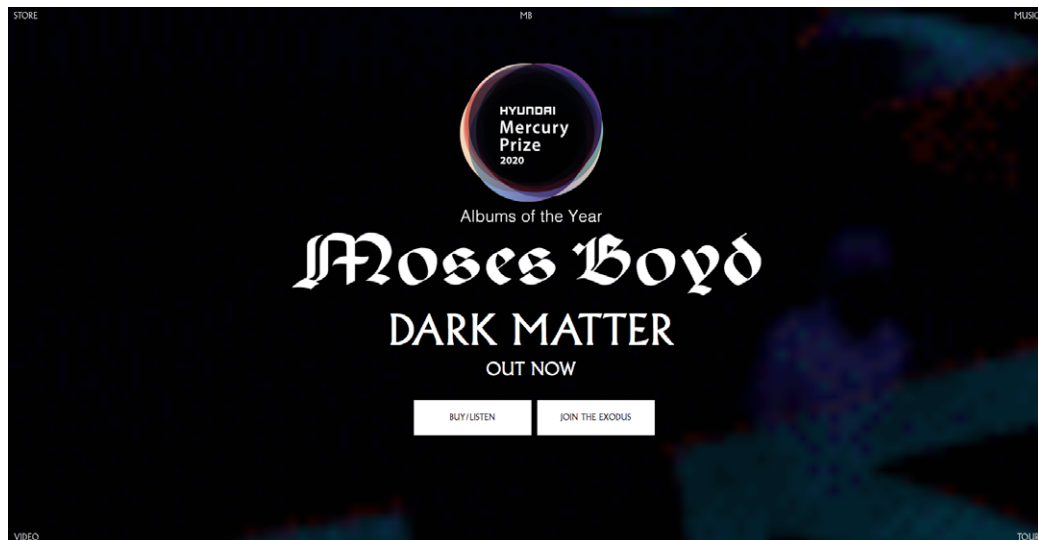
AGE 19-24, 25-34, 35-44

AUDIENCE GENDER (M/F) 51% / 48%

LOCATION 48% UK, 6% Italy, 6% Germany, 6% US

Moses Boyd

Exodus Records / The Orchard



TEAM MEMBERS INVOLVED

- Moses Boyd – artist
- Koyejo Oloko – manager and creative lead
- The Orchard**
- Adam Saunders – senior artist services manager
- Arielle Renwart – international artist services manager
- Jack Blurton – digital marketing manager
- Airene Resurreccion – associate art director
- Felix Donato – multimedia designer
- Kevin Macaraeg – multimedia designer
- James Surprenant – multimedia designer
- Peter Lum – multimedia designer

OVERVIEW OF CAMPAIGN

Moses Boyd is a multi-award winning drummer, producer, composer and BBC 1Xtra resident,

fiercely independent and powered by a vast array of influences and experiences.

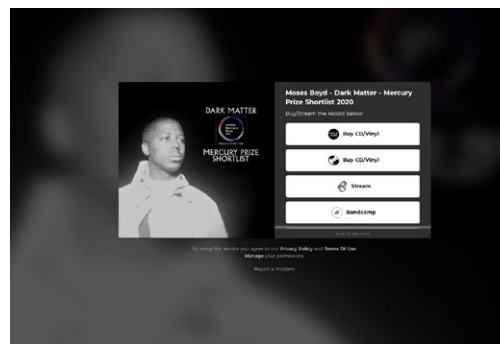
Moses Boyd's genre- and boundary-breaking debut album Dark Matter was released by his own label Exodus Records in February 2020. A prolific collection of “dancefloor-friendly kaleidoscopic Jazz” (The Guardian), Dark Matter was produced by Moses with collaborators including Obongjayar and Klein, alongside some familiar faces from the London jazz scene, like mentor Gary Crosby OBE. The landmark record brings in the raw energy of grime and afrobeats and the rolling club rhythms of the London underground, combined with his distinct, infectious collaborative jazz training.

The use of monochrome throughout the campaign in everything from press shots, artwork, and video is relates back to the three contextual ideas in a visual way; a play on the meanings of darkness and light, right

and wrong with lots of ‘grey area’. The use of consistent colouring and imagery helped create a compelling aesthetic for the campaign leading it to be particularly bold and memorable.

The Orchard teams tied in organic digital marketing and paid advertising to amplify the record and Mercury Prize nomination. The impact of prudent digital marketing became more clear than ever during lockdown, particularly as we looked to build upon the Mercury shortlist news. Moses saw the biggest percentage increase (37.8%) in album sales of any shortlisted artist.

The campaign involved creating a landing page for the Dark Matter website, a Dark Matter “Stranger Than Fiction’ Instagram filter, out of home billboard advertising, special vinyl editions, listening parties (Tim’s Twitter Listening Party), album playbacks, and playlist takeovers. A very successful social advertising campaign ran across Facebook, Instagram, Twitter, YouTube, and Google Search. During Covid-19, the UK’s Love Record Stores campaign made special releases available to fans online in June, including a new Black & White Flag Edition of Dark Matter.



The album had big looks on DSPs as well, on playlists such as Tidal’s Out There, British Jazz Is Hot Hot Hot!, and Album Staff picks. Spotify placements included New Music Friday UK, State of Jazz, Butter, Mercury Music Prize: Best Of, Altar, Jazz UK, X-Over Japan; along with Apple New Music Daily, New Latitudes; YouTube Jazz Hotlist; and Deezer New Jazz Generation.

RESULTS & KEY LEARNINGS

- Official Independent Album Breakers No.1 Album (UK’s biggest independently released albums of the week by an artist who has not yet reached the Top 40).
- Mercury Prize 2020 shortlisted artist. Biggest % increase in album sales of any shortlisted artist
- AIM Awards Independent Breakthrough Artist Of The Year 2020 winner
- Tying in organic digital marketing and paid advertising to amplify the record and Mercury Nomination. The impact of digital marketing became more clear than ever during lockdown, particularly as The Orchard looked to build upon the Mercury Shortlist news. 😊

campaign breakdown

CAMPAIGN BUDGET Not given

AUDIENCE DEMOGRAPHIC

AGE 18-22 (8%), 23-27 (20%), 28-34 (29%), 35-44 (24%), 45+ (19%)

AUDIENCE GENDER 69% / 28% (non-binary 2%, unspecified 1%)

LOCATION Global, UK

Phoebe Bridgers



TEAM MEMBERS INVOLVED

Mike Holdsworth – European project manager
 Evan Whitehart/Kraegan Graves – North American project managers
 Robby Morris – creative director
 Hannah Carlen – North American marketing
 Ali Murphy – Australia/Japan/LATAM marketing
 Tom Davies – European marketing
 Phil Waldorf – director of marketing/Dead Oceans label boss/owner
 Katie Garcia – A&R
 Emily Puterbaugh – head of digital

Jodie Banaszekiewicz – Stay Golden PR, UK press
 James Passmore – UK radio
 Bri Aab/Harlan Kelly – US radio
 Chloe Walsh – US press

OVERVIEW OF CAMPAIGN

We began this campaign with a lot of luck on our side. We had an artist whose career had been consistently gathering steam, accolades (and industry fans) in the two and a half years since the debut album was released, breaking out of the DIY/indie scene it had begun in and moving into wider appeal – helped by guest spots singing with The 1975, The National and myriad others. We were also moving into a campaign with an artist who was super creative, hands-on and extremely hard working.

Our focus for Phoebe was to have a campaign that really showcased her personality beyond the music, whilst letting the music speak for itself. Phoebe's songs capture a very certain ennui and, frankly, sadness which she juxtaposes with an extremely dry wit and fairly base humour through her social media and performance. This well rounded character is what we were aiming to get across. We avoided major (costly) stunts and – obviously in lockdown! – focused on a number of small and easily managed social contests and sessions.

Garden song contest: we invited fans to create their own version of Phoebe's 'Garden Song' video. This was already a fairly low-budget video and a great example of Phoebe's dark humour coming across. We were inundated with responses which increased the virality of the original video, multiple opportunities to re-push

Dead Oceans

it and a great way of getting new and old fans to interact online.

Tiny Desk contest: this was on of many, many sessions Phoebe did, but as a more high-profile one, we wanted to make sure that something set it apart. One of the songs on the record features a loud scream towards the end of the song, so fans were invited to record themselves screaming along. These were then collected and played at the session along with the song, a fan-choir of screaming. This again increased virality of the session (multiple shares) and created a unique moment.

Spotify filter: we worked with Spotify to create an Instagram filter to go alongside Phoebe's wildly successful video for 'Kyoto'. This allowed fans to put themselves in the video – surfing with the backdrop behind them. The filter took on a life of its own when fans began to insert their dogs, and soon all kinds of pets, with Phoebe reposting each of them.

'Naughty' signed prints: this was a last-minute decision that reaped rewards. Phoebe had signed a vast amount of stock and prints to help stores market their physical product. She had a little fun with the final few towards the end, scrawling some pretty NSFW messages for fun. We took these prints – each unique – and offered them out to retailers as a competition prize in the final week of release. It gathered an incredible amount of social coverage and hugely increased pre-orders in the final few days.

RESULTS & KEY LEARNINGS

Spotify:

Followers at start of campaign – 151,936
 Followers to date – 362,853



Monthly listeners at start of campaign – 2,530,494
 Monthly listeners as of 10th November 2020: – 3,869,808

Social:

Instagram followers at start of campaign – 210,242
 Instagram followers to date – 485,779
 Twitter followers at start of campaign – 81,064
 Twitter followers to date – 231,377

Sales / chart positions:

UK sales to date – 16,267 (highest chart #6)
 US sales to – 78,029 (highest chart #43)
 Australia chart – 12
 Belgian chart – 20 / Netherlands chart – 43
 German chart – 39 / Irish chart – 18
 New Zealand chart – 10 :)

campaign breakdown

CAMPAIGN BUDGET £25,001+
AUDIENCE DEMOGRAPHIC
AGE 19-24, 25-34, 35-44, 45-59
AUDIENCE GENDER (M/F) 45% / 55%
LOCATION Global



Charli XCX

Beautiful Digital / Atlantic



◀ OVERVIEW OF CAMPAIGN ▶

Following 2019's album, Charli, and a Brit nomination for British Female Solo Artist, Charli's 2020 album, the Mercury Prize-Nominated 'how i'm feeling now' was inspired by and released during the Covid-19 pandemic.

On April 6th, Charli's Instagram feed was archived and a Zoom was announced with 1,000 of her fans (and livestreamed to YouTube), where the project, album name and deadline were announced. The Zoom code was tweeted one minute before the event began. Each week during the campaign there was a livestreamed Zoom call with guests (curated by Charli's PR team, Huxley PR) including Maisie Williams, Paris Hilton and a variety of fans and press. It became the hottest ticket for fans as the weeks progressed.

The working title was announced as how i'm feeling now and the first single 'forever' was released on April 9th. Charli then used her dedicated fans on Instagram and Twitter to boost the album conversation. For the 'forever' artwork, Charli released three images shot on an iPhone in her bedroom and asked fans to pick the best one for the artwork. Eventually three different pieces of artwork were announced - the photo chosen by the fans and two artworks produced by friends of hers. The same strategy was produced for the next two releases (pre-album), 'claws' and 'i finally understand'.

Charli continued to show the process in real time via Instagram Live, Feed posts and tweets



their own worlds for 'claws' to live in. Shortly after, the stems for the album music were also released.

The album was released on the previously announced deadline of 15th May 2020 and is already being held in huge critical acclaim as an emotionally raw, relentlessly progressive sonic world, built from inside the comfort of Charli's own home. 'how i'm feeling now' has given further spotlight to Charli's status as one of the most adaptable, exciting pop artists working today, and through its uniquely collaborative approach, provided a shared space for those who listen to feel safe enough to express themselves however they wish at a time when they need it most.

◀ RESULTS & KEY LEARNINGS ▶

- Mercury Prize 2020 nomination
- 100k new Instagram followers
- 200k new TikTok followers
- 8.3m YouTube streams
- 75m global streams :)

◀ TEAM MEMBERS INVOLVED ▶

- Jamie Ahye - senior marketing manager, Atlantic
- Sean Ward - audience manager, Atlantic
- Cameron Stanton - streaming and platform strategist, Atlantic Records
- Tom Peacock - director, Beautiful Digital
- Ari Ahmisa - social media marketing manager, Beautiful Digital
- Tracy Weston - content creator, Beautiful Digital
- Mikey Eaton - content creator, Beautiful Digital
- Jemma Litchfield - creative strategist, Huxley
- Anna Meacham - founder and CEO, Huxley
- Mitch Stevens - publicist, Huxley
- Rohani Coombes - assistant, Huxley

by sharing music demos which evoked a huge sense of involvement for fans. This continued into music video development.

For the 'forever' video, Charli encouraged fans to submit their own videos to be included. A brief for fans was posted across all of Charli's socials and fans quickly sent their phone footage through in droves. Fans absolutely loved seeing their videos make it to the final music video, and it brought the connection between Charli and her fans even closer.

The video for 'claws' was shot on a green screen in Charli's house. Much like the rest of the content for the album release, it was shot by the people she was isolating with. Following the music video release, the green screen footage was also released to fans so they could create

📄 campaign breakdown

CAMPAIGN BUDGET Not given
AUDIENCE DEMOGRAPHIC
AGE 0-13, 14-18, 19-24
AUDIENCE GENDER Not given
LOCATION Global

Clean Bandit

YMU Group / Atlantic Records

◀ TEAM MEMBERS INVOLVED ▶

YMU Group

Fiona McAuley – head of digital
 Sarita Borge – management
 Iain Watt – managing director
 Alistair White – streaming and data

Atlantic Records

Jamie Ahye – senior marketing manager
 Julien Vier – senior audience manager

Beautiful Digital

Charlie Pollard, Tom Peacock

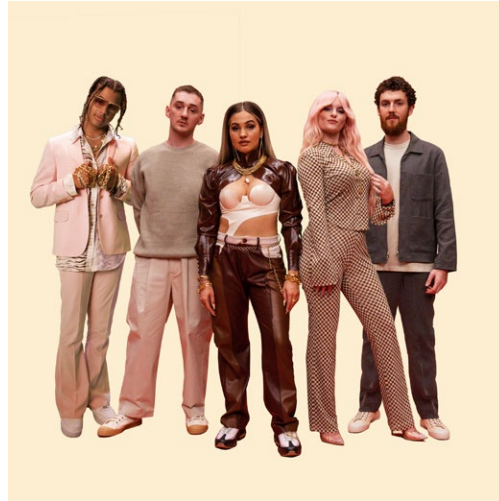
The Firepit Tech Team / ELS / F-That / Lightning

◀ OVERVIEW OF CAMPAIGN ▶

Prior to the launch of new music, a key focus for this campaign was to re-engage Clean Bandit's fanbase after a two-year gap in releasing music. We did this in several ways:

- a series of fortnightly livestreamed DJ sets on their YouTube channel: Club Bandit House Party; a visually engaging rooftop DJ set with the full band, guest vocalists, a multi-cam set up and a drone
- the release of a series of VIP mash-ups of previous singles produced by the band to reignite streaming consumption across DSPs
- a catalogue marketing campaign to re-engage casual fans, retargeting previous audiences and driving them towards discography playlists across DSPs

This activity helped to reignite the streaming audience, to build momentum into single release, and provided us with an



up-to-date retargeting audience.

Alongside this, the livestreamed YouTube series culminated in a collaboration with Global Citizen to raise awareness of the global hunger crises. House Party Against Hunger was a 12-hour virtual festival live on YouTube on 8th August, with featured DJs and artists from key territories around the world joining to perform a set on the hour every hour, including: Ksuke (Japan); Hotel Garuda (India); Imambek (Kazakhstan); DubDogz (Brazil); and Sofi Tukker (US). This included the first ever live performance of 'Head & Heart' by Joel Corry and MNEK. YouTube supported the event with key playlist placement in-platform and activity across their social channels.

We teased the release of 'Tick Tock' with Mabel featuring 24kGoldn with a series of ticking clock assets unique to each digital platform. The short video creative revealed a two-second snippet of the hook as the

soundbed. Fans flocked to comments to discuss who the vocalist could be. We then premiered the official sound for the song on TikTok five days prior to release with posts from the band and Mabel, plus support from TikTok via chart placement and banners in-app. This drove fans to the platform and encouraged UGC activity very early into the campaign.

We premiered the official video via YouTube Premiere and worked closely with the platform to create a custom countdown, which incentivised fans to tune in for the launch. This pre-recorded content featured Clean Bandit and Mabel personally introducing the video and sharing anecdotes about key scenes. This also encouraged comments, and the video achieved 2m views in the first weekend and to date is on a very healthy 36m views.

In order to ignite the spread of the song across TikTok and further drive UGC, we launched a global influencer campaign. We engaged creators across a variety of interests, but the main brief was the dance routine from the official video. We have achieved 6.2m views across 20 TikTok creators to date, and the song has been used in 100k videos.

We also worked with WMG's The Firepit to create a gamified Instagram filter as a means of spreading the audio within Instagram Stories. The filter pulled creative from the official video and both Mabel and the band launched it, spreading awareness across both fanbases. The filter has achieved 150k impressions and 60k videos so far.

To reward the fans and to highlight their creativity, we reintroduced Fandit Fridays, where the band selects fan-made content to be

showcased via Instagram Stories.

To boost streaming consumption and provide content for fans to engage with, we also released an acoustic version – with an accompanying video featuring Mabel – as well as a series of remixes from Joel Corry, Sam Feldt, S1mba, and Topic, plus an extra special VIP mash-up by the band themselves featuring Beenie Man and Konshens.

◀ RESULTS & KEY LEARNINGS ▶

- Peak UK chart position #8 & officially certified silver
- 82m global streams across Spotify + Apple Music
- Peak iTunes chart position #1
- Spotify Hot Hits UK #5 peak position
- Radio 1 A-list, Kiss & Capital S-list
- Official video on YouTube on 36m views
- 6.2m views on TikTok influencer activity
- 100k videos created with the official sound on TikTok
- Substantial growth in social following:
 - YouTube +300k subs (9.2m total), Instagram +80k followers (1.3m total), Facebook +30k likes (1.1m total). 😊

📄 campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE 19-24, 25-34

AUDIENCE GENDER (M/F) 51% / 49%

LOCATION Global

Leonard Cohen

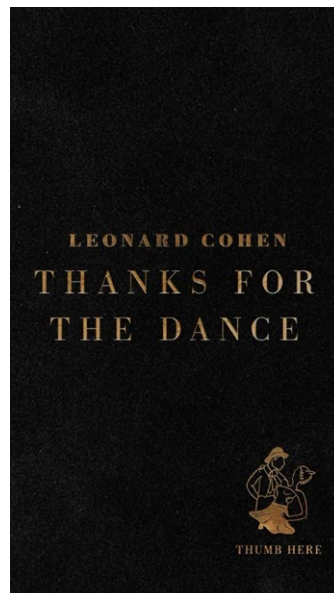
WMA / Sony Music Canada



living a life which impacted music and pop culture all around the world. Surrounding the release of his posthumous album, *Thanks For The Dance*, we were given the unique task of launching his official Instagram account. Our main goals were to grow his audience, engage fans around the album during its release and to create an ongoing destination for the exploration of Leonard's legacy.

To support the album release, we launched the official account along with a stylised Instagram Storybook experience which took the visual themes of the album (a leather-bound book of writings from Leonard Cohen's journal) into the world of social media. Instagram Highlights were created for each track on the album, showcasing the lyrics in a way which mimicked the action of paging through a book, but in the digital world, as each action was a swipe through an Instagram Story. This gave new fans a beautiful way to really engage with each track and digest the lyrics from Leonard fully.

Upon the release of the full album, we brought this visual aesthetic to the world of Spotify, being one of the first artists to utilise the new Spotify Storylines features. In a similar aesthetic to the Instagram Stories, we designed the Spotify Storylines to create a companion experience for the listener, providing them with visual accompaniment to each track and short commentary on the making-of, bringing



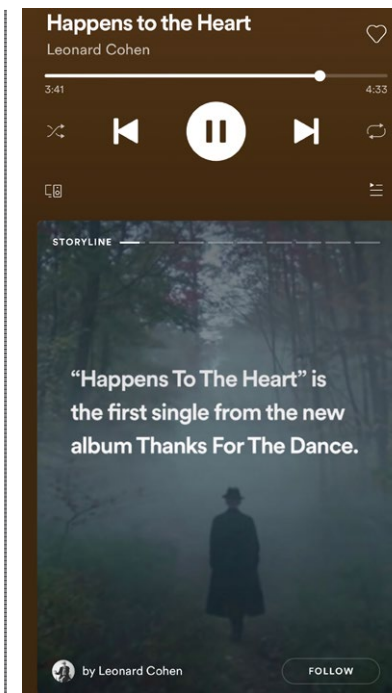
them deeper into the creative process of Leonard's work. These visuals were featured alongside each track within the Spotify app.

Finally, our post-release strategy focused on creating a digital space for newcomers to Leonard, to learn more about his impact and continue to feed them with content. To curate this account, we worked closely with Leonard Cohen's son, his record label and his estate to share archival photos and videos. Through a focus on quotes from Leonard's writings, interviews, global artistic representations like murals,

paintings, musical covers of his most well-known songs, and Instagram Reels/IGTV content, we fostered a highly engaged fanbase which continues to grow.

RESULTS & KEY LEARNINGS

Over the course of less than a year, we successfully grew the Leonard Cohen account from 0 to 52,000 followers, with an average weekly engagement rate of almost 10%. At the onset of the project, we consistently monitored the weekly performance of competitor accounts (John Lennon, Bob Dylan, Johnny Cash, Patti Smith and others) to compare our performance. Each week, our engagement rate is about triple the average of those accounts, showing that our content is resonating with our growing audience.



As we continue to grow and experiment with varying content types, we expect these results only to improve. :)

TEAM MEMBERS INVOLVED

- Adam Cohen – son of Leonard Cohen
- Caryn Hanlon – director, international marketing, Sony Music Entertainment Canada
- Jennifer Edgar – director, digital strategy and operations, Sony Music Entertainment Canada
- Emilie Gagne – artist marketing manager, Sony Music Entertainment Canada
- Megan Ternes – senior digital channel manager, WMA
- Ryan Hall – head of social, WMA
- Chris Guttierrez – social designer, WMA

OVERVIEW OF CAMPAIGN

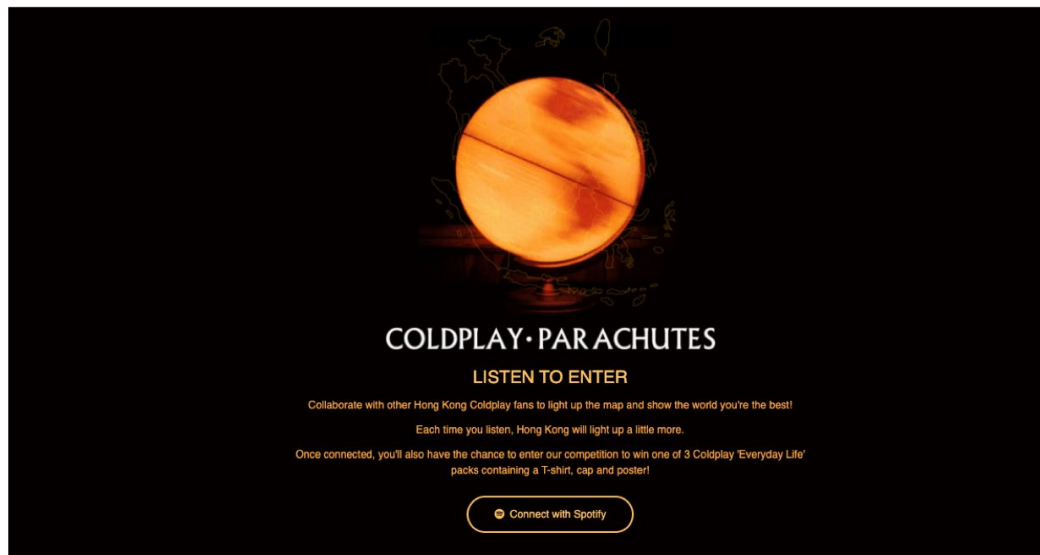
Leonard Cohen is a legendary Canadian poet and songwriter who passed away in 2016 after

campaign breakdown

CAMPAIGN BUDGET Not given
AUDIENCE DEMOGRAPHIC
AGE 25-34, 35-44, 45-59, 60+
AUDIENCE GENDER (M/F) 48% / 52%
LOCATION Global

Coldplay

Warner Music Asia



Music Asia teamed up with Firepit Technology to develop an original campaign website for the band's Asian fanbase across seven countries.

This collaboration brought about a 'Yellow' virtual map of the continent set against a dark background, inspired by the album cover.

Fans were invited to login to the website to enjoy the campaign playlist on Spotify.

As Spotify streams increased in a particular country, this was reflected in a brightening of that section of the map. Each country also had an additional progress bar to add a competitive element to fans' listening experience.

We further incentivised fans with the possibility of winning Coldplay merchandise upon providing



their contact details, helping garner a new database of fan information which is sure to come in handy in future campaigns.

The promotion drove an increase in streaming consumption for the band's catalogue and helped reenergise their fanbase across Asia.

RESULTS & KEY LEARNINGS

- Over 16m impressions served on socials
- Shared across all Warner Asia channels, fan pages and media partners' socials to an audience of over 2.5m
- Over 81k website page visits and 12k emails captured across the two-week campaign
- Over 143k streams generated solely from this campaign
- Spotify playlist saw a 25.6% increase of streams in the first week
- Average streams per user was extremely high – over 11 streams per user 😊

TEAM MEMBERS INVOLVED

- Sari Ng – content marketing manager, Warner Music Asia
- Sarah Ismail – regional marketing director, Warner Music Asia
- Brayden Crossley – SVP, marketing, Warner Music Asia
- Kennie Tang – regional digital director, Warner Music Asia
- Josh Saunders – head of Firepit Technology
- Tim Stickland – technical director, Include Digital

OVERVIEW OF CAMPAIGN

The turn of the century saw the release of Coldplay's debut album, Parachutes. To commemorate its 20th anniversary, Warner



campaign breakdown

CAMPAIGN BUDGET £10,001–£15,000

AUDIENCE DEMOGRAPHIC

AGE 19-24, 25-34

AUDIENCE GENDER Not given

LOCATION Southeast Asia

Trevor Daniel

Creed Media

TEAM MEMBERS INVOLVED

Creed (agency)

Timothy Collins – co-CEO

Hugo Leprince – co-CEO

Sanu Hariharan – campaign manager

Victor Leprince – campaign manager

Work Of Art (management)

Brad Cohen – manager

Interscope (label)

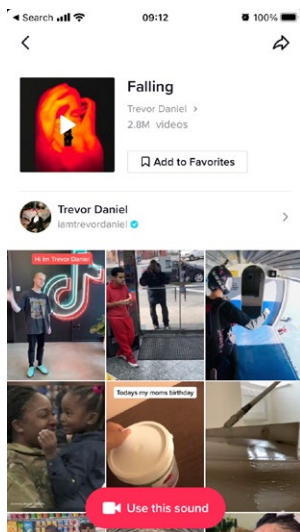
Chris Mortimer – SVP head of digital marketing

Ramon Smikle – senior director, digital & content marketing

OVERVIEW OF CAMPAIGN

The goal of the campaign was to raise awareness to Trevor Daniel on the platform TikTok. As we were starting to see some organic traction prior to our involvement (around 2,000 videos created to one sound and approximately 4,000 videos created to another original sound). Although most of the content was very scattered without a clear direction for a narrative, we believed we could create a movement between both sounds to drive traffic between each-other and help spark momentum.

We came up with two original narratives to be activated upon: the “awkward stare challenge” and a “nostalgic movie” narrative. The awkward stare challenge plays with the definition of cringe and challenges users’ comfortability with interacting with one and another. For the nostalgic movie narrative we’d have users react to heart-breaking scenes from movies they love, whilst using the song ‘Falling’ to enhance the

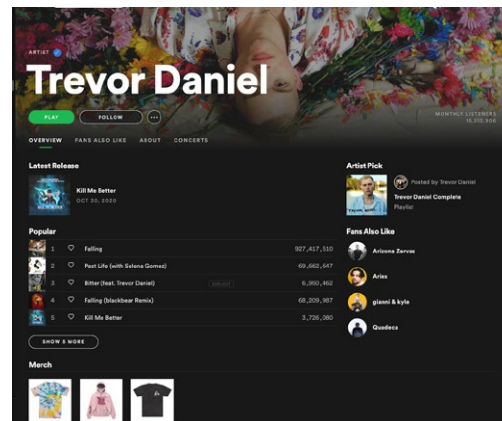


experience of those scenes and by the end of the video, show their genuine reaction to those scenes.

Both narratives had a low barrier of entry, were open enough for users to be creative around as well as being relatable enough to want to get involved in. The awkward stare challenge became a collaborative movement between friends; and the nostalgic movie narrative made it simple for anyone to join in without having to involve multiple people.

From having decided on the narratives, we chose to quickly present it to an internal focus group we had gathered to see what the reaction would be between the demographics we were looking to target. Seeing their positive feedback, we chose to move forward. From there on, we sourced creators that we saw to be most fit for the campaign, both in terms of the demographic of their audience, their brand alignment with the artist, similar trends and songs they had been involved with in the past and potentially helped originate movement around, as well as those most fond of the song.

Once the initial creators had been involved in the campaign we started tracking movement within the platform to see where to potentially pivot towards (both in regard to creative narrative and distribution of budget). Mid-way into the campaign, we chose to increase the attention for the trend that was starting to form



(around 3,000 videos per day after the first week of activation) through activating multiple meme communities on Instagram that we believed would ignite further interest in the audience that we already believed had consumed the content on TikTok.

We wanted to go for a holistic approach making the movement feel like it was transcending the platform and transitioning into multiple communities to validate the trend we were trying to create.

A few weeks later, the sound was building with between 30,000 and 40,000 videos per day, making it grow into a viral and unstoppable force. When we got involved with the song, it had only a few million streams on Spotify and fewer than 8,000 videos created on TikTok.

Today, the song is close to 900m streams and has more than 5m videos on TikTok across multiple sounds and has become one of the biggest stories globally in regard to the power that TikTok has as an enabler for new emerging artists.

RESULTS & KEY LEARNINGS

The key learnings for us was the possibilities that lie within activating multiple sounds in a way that shouldn't cannibalise the momentum one wants to create, but rather see the synergies you can have if you build engagement as well as the story in the right way.

As the song only had a few million (in the lower numbers – definitely below 10) by the time we started to get involved and as the sound barely had any traction on the platform as we began – seeing that Trevor Daniel today has become one of the biggest priority artists at Interscope with more than a billion streams across his catalogue and 90m streams on 'Falling' alone (with over 5m videos on TikTok) the impact we saw that we were able to create together with his team at Interscope and Work Of Art management is something we are the most proud of, 1,200 campaigns later, at Creed.

Hearing that Trevor's life changed from this specific song blowing up has earned this project a special place in our hearts. 😊

campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

AGE 14-18, 19-24

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

LOCATION US

Disclosure **Island Records**



◀ **TEAM MEMBERS INVOLVED** ▶

Island Records UK

Angela Grech – senior marketing manager
 Max Creswell – marketing assistant
 Will Beardmore – head of audience
 Lewis Lister – audience manager
 Alastair Smith – director of streaming and commerce
 Joe Pym – senior streaming & commerce mngr.

UMG

Phil Blacker – senior digital partnerships mngr.
 Orla Gorman – international marketing manager

Method Management

Adam Royal, Jordan Gregory, Kara Tinson

CYOA Media (Claire Higgins, Ted Lee)

Cercle (Pol Souchier, Dereck Barbbolla, Anaëlle Rouquette, Andy Cheremonde and the wider team at Cercle)

Amazon Music UK (Ross Watson, Laia Lafuente, Jack Lowe, Will Mcgillivray)

Blockworks (James Delany and wider team)

Spotify UK (Nikos Antoniou, Jamie Glydon, Annika Walsh, Christie Driver-Snell)

◀ **OVERVIEW OF CAMPAIGN** ▶

For Disclosure's third album, Energy, the title informed everything. The stunning landscape artwork played on environmental themes explored on the album, establishing a visual language that we fed into all aspects of the campaign.

Amongst a wider campaign narrative, our marquee activations included an immersive meta-verse built in Minecraft, a cinematic live DJ set from the beautiful natural setting in

Croatia and regular contact with the fanbase through production tutorials on the band's Twitch channel. There was also the first multi-artist takeover of Spotify's flagship alternative Electronic Music brand ALTAR, heavily promoted on- and off-platform.

At a time when livestreaming was a low production insight into an artist's home (something Disclosure had been doing for years via their Kitchen Mix format), we were keen to execute something more ambitious. Produced and broadcast by Cercle, in partnership with Amazon Music – our livestream from Croatia's Plitvice Lakes, a location scouted to reflect the album cover, brought fans into the world of Energy, not only providing us with a huge campaign moment that successfully engaged a captive electronic music audience, but also assets to fuel the campaign beyond.

We knew we wanted to bring the landscape to life and felt the world of gaming was wide open to allow fans to immerse themselves in it – particularly knowing its crossover audience with electronic music. This led us to commission the Energy Minecraft Experience, the largest musical activation built in Minecraft, spanning over a square mile in-game and built using over 100m blocks.

Deep in the caves under the land's surface were three underground clubs inspired by iconic global venues. As players explored the Energy realm, soundtracked by a bespoke Disclosure mix, gamers had the chance to do some digital crate-digging, finding hidden records including 8-bit reworks of some of Disclosure's classics. Other Easter eggs were included for core fans – such as Guy's Kitchen and Howard's Chickens

– were immediately picked up in the trailer comments as fans really engaged with this unique experience, not only creating something for gamers, but turning heads in social feeds with the visually striking in-game visuals generated.

Via Twitch, Guy Lawrence opened up his songwriting and production process via masterclasses hosted twice a week (often three hours at a time, sometimes with special guest Howard Lawrence).

Continuing the dialogue with the heavily engaged community in the band's Discord channel – leading to remix competitions and collaborative songwriting with them via the #BeHoward hashtag. Guy continues to break down the band's key repertoire and set new challenges each week.

◀ **RESULTS & KEY LEARNINGS** ▶

Energy secured Disclosure's third top 5 album in the UK, rapidly reaching over 130m global streams and over 130k global album sales.

The campaign successfully matched the ambition of the act, who had written over 200 songs for the album and whittled it down to what we hear today.

Our livestream with Amazon Music and



Cercle had over 1m views in less than six hours and produced Cercle's most engaged social media content ever, with their Facebook

post reaching over 7m people and the first photo from the stream achieving Cercle Instagram's most ever likes on a post (nearly 100k). Over 25% of the bands' growth that month happened within 12 hours of the stream.

Disclosure's Twitch channel now stands at just shy of 25k followers, with content produced circulated across YouTube also racking up hundreds of thousands of views. :)

📄 **campaign breakdown**

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global

Erasure

Mute

Photos: Phil Sharp

TEAM MEMBERS INVOLVED

Neil Blanket – head of marketing
 Daniel Miller, Joff Gladwell – A&R
 Paul A. Taylor – art director
 Zoe Miller – publicist, Zopf PR
 Teddy Lewis – digital marketing
 Caroline Poulton – national radio, Out Promotions
 Steve Tandy, Jonathan Pool, Jackie Jenkins – regional radio, Cop Media
 Thom Williams – regional press, Sonic PR
 PIAS – label management/distribution
 Matt Pilcher – F-That (digital assets)

OVERVIEW OF CAMPAIGN

The Neon is Erasure's 18th studio album and followed the UK top 10 album World Be Gone. Our campaign was designed to reach existing fans of Erasure whilst also increasing their audience by re-engaging with casual/lapsed fans, plus audiences gained during the Robbie Williams stadium tour in 2017.

Our plan was: to create environments for this album's reach to be amplified; contextualise the album within Erasure's career; and further solidify their place in the contemporary music scene.

The album had been recorded and scheduled pre-pandemic. Due to lockdown, we moved the release by a couple of months to give us more time to plan the campaign. If there was one thing we were sure of, it was that the world



needed the positivity of this Erasure album over the summer.

Erasure's audience has been growing over the past three albums and we know that they are big fans of physical product. However, we wanted to be very careful with the state of the world being what it was. Out went our super-deluxe bundles: we didn't want our fans to have to be spending too much during such a precarious time. We focused on strong packaging across key formats, with a simpler bundle approach.

Engaging the digital agency F-That, we created a series of digital tools that explored the Neon nature of the album so we could reach the audience whilst they were all at home. We also took the opportunity to work with a collection of drag queens who, whilst all at home and essentially out of work, jumped at the chance

to be in the video for 'Nerves Of Steel' which stands out amongst a number of similar home videos recorded during lockdown.

Our in-house digital marketing team built a plan to run across all of the artist's socials. Forming a coherent funnel process to increase audience reach throughout the campaign. A key print ad in Classic Pop plus a couple of outdoor back-lit posters

to highlight the artwork as the world re-opened, alongside strong Radio 2 and DSP support were all part of the campaign to build the strong pre-order numbers we were targeting.

RESULTS & KEY LEARNINGS

The first single from the album was added to the BBC Radio 2 A-list (peaking at #15 on the airplay chart), second single on B-list. Performed at BBC Radio 2's Live At Home festival.

The project received great support from Spotify, Apple Music and Deezer who we worked with closely so that the band's key playlists were all updated, plus editorial support. Playlists featured heavily in our campaign. Three singles featured in New Music Friday. They

gained over 200k new followers across Spotify and Apple Music. Spotify's This Is playlist gained over 10k new followers.

The album charted in the UK top 5 at #4, the band's highest charting album in 26 years. The album charted at #1 in the Official UK Vinyl, Cassette and Independent Charts. Remixes of the first single hit #5 on Commercial Pop Club Chart.

First month views on YouTube of 'Nerves Of Steel' exceeded our first single from both this and the previous album. Current views are at 403k with a fantastic 50% retention.

Pre-orders leading into release week matched previous album which was released three years ago in a more buoyant market and not during a global pandemic! 😊

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION UK, US, Germany, Scandinavia, France

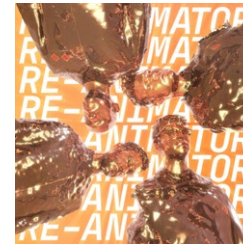
Everything Everything

AWAL



TEAM MEMBERS INVOLVED

- Nathan Little-Hulme – senior marketing director, AWAL
- Jen Ewbank – international marketing, AWAL
- Ariel Cohen – audience development, AWAL
- Anna Derbyshire-Woolgar – artist marketing consultant
- Peter McGaughrin and Caroline Trout, Red Light Management
- Laura Taylor – creative, Red Light Management
- Sanar (VR platform)



Q&As, we tried a host of forward-thinking new activations which all drew influence from the overall campaign visual aesthetic.

OVERVIEW OF CAMPAIGN

Plans were taking shape for the marketing campaign around Everything Everything's fifth album, Re-Animator, when the global Covid-19 pandemic hit. Overnight photo shoots, video shoots, face-to-face promo and live plans had to be cancelled.

At that early stage in the pandemic, none of us knew when the band would be able to even be together again. We doubled down and began to re-think the more traditional aspects of our marketing and promotion plans.

Our timeline completely shifted, as did our choice of launch song. Our original choice of first single suddenly didn't feel right both in terms of its lyrical content or its overall sentiment when set against the backdrop of a very scary and worrying time, so we decided to choose the most surprising and unexpected song from the album to launch the campaign. 'In Birdsong' was the perfect song to soundtrack

the surreal and unsettling nature of the world in April 2020. The fact that people in Wuhan were reporting hearing birdsong in their traffic-free streets for the first time in years made us realise it was the right way to start things off.

Without any potential in-person shoots happening, Jonathan Higgs (lead vocals, guitar) decided he would teach himself to use 3D modelling software and create something unexpected for the song's accompanying video. The song and visual really struck a chord with fans on its release and gave the band a renewed profile within the market.

With Jon's new skills in 3D animation – the techniques he was using and the warped results he was achieving – suddenly gave us a visual palette for the whole campaign. A traditional photoshoot was replaced with individual phone photos of each band member, twisted and manipulated in a digital nightmare, strangely poignant against the backdrop of 2020.

These warped 3D images also gave the album artwork and related online assets a visual identity and tied the whole campaign together.

Alongside the more common lockdown

Only Everything Everything could write a song about a sentient fatberg and we took this warped concept further by animating one for the music video and creating an Instagram AR face filter which allowed users to turn themselves into the fatberg and also place a dancing fatberg on any surface their camera landed on.

For a band used to connecting with their audiences in a live setting, 2020 offered some real challenges; but by embracing virtual fan engagement and interaction, we managed to create a dialogue around Re-Animator online.

The most ambitious example of this was Everything Everything – Virtual RE-ANIMATOR. Created within Sansar, a social virtual reality platform, the concert was performed by the band in a bespoke VR world which incorporated much of the 3D modelled creations that were in the official music videos and artwork from the album. Fans could enter this Re-Animator world via VR headset, interact with other fans, dance, buy virtual merch for their avatar to wear and even join the band in a virtual meet & greet at the end of the show.

content of 2020, such as remotely filmed live session performances for each track released and livestream

RESULTS & KEY LEARNINGS

The restrictions placed on us during the spring UK lockdown, forced us to be more resourceful and creative – and this ultimately bred a more unique and interesting online marketing campaign. The band's dedication to embracing new ways of working and trying out new things meant that whilst not everything was as successful as we hope for, we were always pushing the boundaries of what was expected from a traditional 'rock band' album marketing campaign. Seeing each setback as an opportunity to do things differently and to try new things, meant that, although there was a lot of extra work put on the band and team, the campaign felt fresh and enabled the band to engage with their audiences in ways they would not have usually.

Re-Animator entered the UK charts at #5, Everything Everything's joint top career placing.

The band had their biggest ever day-one and week-one streams as well as their highest ever audience. 😊



campaign breakdown

- CAMPAIGN BUDGET** £25,001+
- AUDIENCE DEMOGRAPHIC**
- AGE** 19-24, 25-34
- AUDIENCE GENDER** All genders
- LOCATION** Global

Faithless

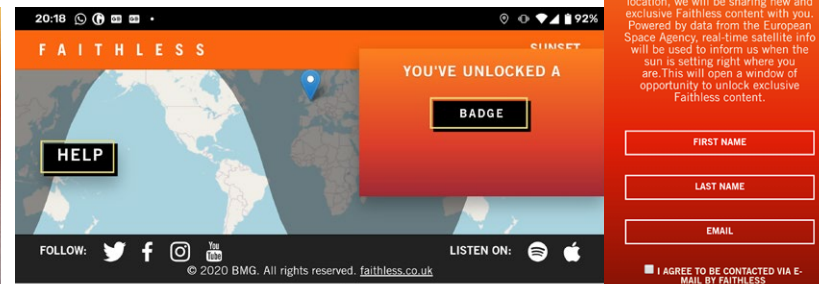
BMG



TEAM MEMBERS INVOLVED

Jo Power – marketing, BMG
 Phil Brown (BMG) and Pauline Macocco (ATC Management) – digital marketing
 Simon Rugg – digital retail & streaming, BMG
 Adam Coates (Influence Digital) – social media
 ATC – artist management
 Christian Codjoe & Tom Nield – Landmrk

OVERVIEW OF CAMPAIGN



Legendary UK dance act Faithless released their first studio album in 10 years, *All Blessed*, on 23rd October. We started by asking the band for a manifesto to work to and they said, “Be conscious, be caring, love yourself so you can love others and understand who you are and where you are. This is music with feeling and words with meaning.” This gave a strong basis for the campaign.

To warm the audience up, fans around the world were treated to a series of unique moments, unlocking exclusive content at sunset *#AsTheSunSets*. This partnership with Landmrk and the European Space Agency (ESA) used space data to determine a user’s location and unlock content at nightfall. Fans were presented with new music, video and an exclusive live stream. Fans could create their own badge, containing their location co-ordinates and the time the sun set in their area. Fans shared these badges on social media, driving the reach and awareness of the band while paying tribute

to the feeling of never-ending nightlife that Faithless have always created.

To further tap into the spirit of bringing people together, we used a number of platforms to encourage fan interaction and engagement, including Facebook Live, Twitch, and a Tim’s Twitter Listening Party.

One of the underlying themes of the album is immigration and empathy. This was given added resonance as the events of 2020 unfolded. To mobilise fans we created a ‘film trailer’ highlighting the key issues that happened throughout the year, from the wildfires to Covid-19, the Black Lives Matter protests, immigration, and political unrest. Faithless have always been outspoken on social and political issues, so the digital campaign tackled these issues head on in the imagery and creative direction used.

As part of the campaign, Faithless will be launching *#PlayItForward*, to raise money for

charity through the sharing and giving of music. Well-known DJs and musicians will be encouraged to donate signed vinyl that will be given away as one large, money-can’t-buy collection. People donate to buy a ‘ticket’ to give them a chance to win the collection, with all

proceeds going towards Choose Love, raising money for the charity Help Refugees.

RESULTS & KEY LEARNINGS

All Blessed debuted in the UK album chart at #6. It was the #1 independent album and dance album release that week.

To engage with existing and new audiences, we tailored creative. Nostalgic but forward-thinking content worked well for existing and lapsed fans. The film trailer and socially aware content helped us cut through social noise, tap into a new audience and be a part of the conversation. Fans responded well to Sister Bliss’s personal content giving the social channels renewed energy.

We increased Instagram fans by 32%, with spikes around *#AsTheSunSets*, the ‘film trailer’ and release week. Content uploaded to YouTube and Community was used to mobilise fans,

resulting in a subscriber increase of 18%.

#AsTheSunSets was a global event, with fans across Europe, US, South America, Russia and Australia unlocking content and sharing badges. The website included a sign-up option to boost data capture.

The digital activations helped secure Faithless’s biggest day on streaming on album release, 56% higher than their previous best. Streaming through release month increased 33% and monthly listeners were up 12%. The album received excellent playlist support including multiple New Music Fridays, MINT, New Music Daily, Beats of the Week & New Dance. Playlist reach increased by 144% and the number of playlists increased by 22%. 🎧

campaign breakdown

CAMPAIGN BUDGET £15,001–£25,000

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global

Future Islands

4AD



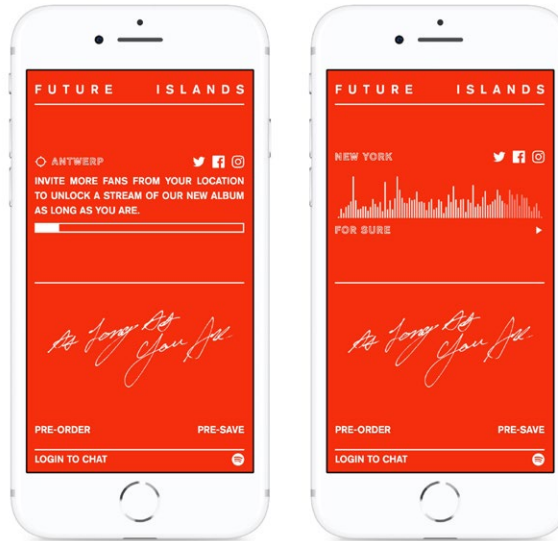
TEAM MEMBERS INVOLVED

Will Tompsett – head of marketing, 4AD
 Amy Krawczyk – social media and digital junior, 4AD
 Naomi Scott – director of creative & development, Beggars Group
 Lee Martin – designer and development
 Constant Artists – artist management

OVERVIEW OF CAMPAIGN

With Future Islands' new album *As Long As You Are* on the horizon, and in the face of no touring for the foreseeable future, the big challenge for the band in 2020 was going to be in how to convert their huge live following into release-week excitement.

Following four pre-release singles and an extensive digital marketing campaign including



the usual Instagram filters and stickers alongside traditional promo, the week into release was vital. We needed to keep the momentum that



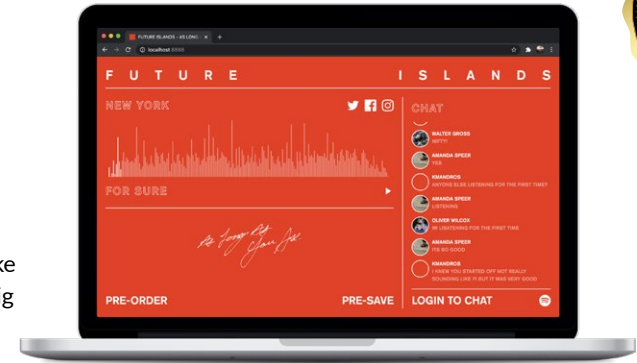
had built from several months of anticipation and engage the band's existing fanbase to make the release feel like a big deal and grow the kind of social media word-of-mouth that would usually be generated via tour activity. We needed a fresh new narrative to increase excitement and also to bring people together to share their anticipation.

We launched an international online listening party with a twist. It felt like a special treat for fans who wouldn't be able to go to a show, whilst also firmly fitting our plans to create a communal moment to bring fans together for a fun event in a very difficult time.

Using the title *As Long As You Are Listening Together*, the band shared a streaming website that was geo-targeted to your location and could only be unlocked once enough people in that area had visited the page. Fans were encouraged to share online to encourage fans in their area to visit and there was a progress bar showing how close the stream was to being unlocked.

Once unlocked, the album played on repeat for a 24-hour window, with fans in each area listening together in real time and using a custom Spotify-authenticated chatbox to share first impressions.

Our unlocking thresholds were based on Spotify's API to assess monthly listeners per area and weighted based on their global fanbase.



RESULTS & KEY LEARNINGS

We saw fans visiting from across the globe, with brilliant turnouts particularly in Southeast Asia, South America and Europe. We drove another 1,500 people to pre-save/pre-order the album and social traffic was great as fans introduced the band to people to help them unlock the page.

The album charted internationally, with some of their highest placings ever. The band's exclusive livestream with Noon Chorus exceeded all expectations on ticket sales.

Visibility around the campaign was great and we learned a lot about how to create exciting moments without our traditional reliance on IRL events. 😊

campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER Male, female, non-binary

LOCATION Global

Georgia

Domino Recording Co

TEAM MEMBERS INVOLVED

Georgie Jesson, Kelly Kiley, Jeannette Lee – Rough Trade Management
 Brooke Salisbury, Jonny Bradshaw – marketing
 Bart McDonagh – project manager
 Corey Zaloom, Anton Magnusson, Emily Huxley – digital marketing
 Robyn Edwards, Harrison Daubert, Laura Sykes – commercial
 Laura Vevers – international
 Björn Flóki Bjornsson, Glynn Bolter, Alice Backham – digital creative
 Charlie Pollard / Tom Peacock / Charlie Pollard / Tom Outram / James Quinn (all Beautiful Digital) / Dylan Walsh / Olivia Hobbs – social media

OVERVIEW OF CAMPAIGN

Building on 2019’s development campaign that saw incredible support from BBC Radio 1 (four consecutive playlists and a Live Lounge session), a BBC Sound Of 2020 longlist nomination, a Jools Holland performance, a televised Glastonbury set on the Park Stage and hyper-targeted audience building on socials, Georgia released her second album, Seeking Thrills, at the start of this year with an aim to further develop her growing fanbase and encourage them to seek all the thrills 2020 had to offer.

Georgia toured internationally in the lead up to album release, giving us ample opportunity to capture local footage of her in key territories. We then used this content to run advertising in each country so prospective fans could recognise her from either a performance or from a place familiar to them – contributing

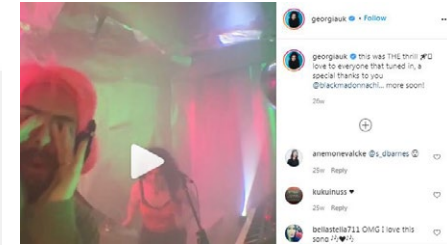
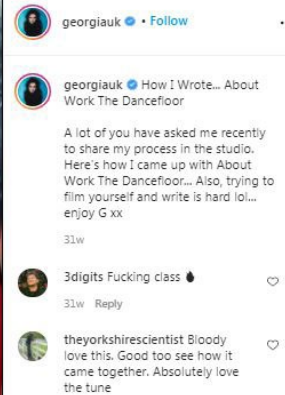


Photo: Joseph Connor

significantly to audience growth.

Around album release, we also rolled out a series of further content pieces shot in various locations that inspired the record: the dancefloors of Ibiza; the club scene in Berlin; and producing the record at home in London. These really helped a multitude of new fans built over the last year enter Georgia’s world and helped explain the story behind the record.

Release week saw Georgia extend an invite for UK fans to attend a roller disco album launch party with her in London via socials and her mailing list. Georgia and friends (Joe Goddard,



Dancefloor’ and ‘Started Out’, gave livestreamed drum tutorials and performed full-on gigs featuring special guests like The Blessed Madonna, a duet cover of a Prefab Sprout song with Alexis Taylor of Hot Chip and an increased presence on TikTok.

Prosopa and Jungle) DJ-ed and the experience was filmed so that fans who couldn’t make it didn’t miss out on seeking any thrills.

A big goal for the campaign was connecting the dots between the Radio 1 audience and converting these into followers and on-demand streams. The album saw partnerships with key DSPs and great editorial support. This included a global mobile home banner, marquee notification, original content pieces, singles session and Times Square billboard from Spotify, a playlist takeover and content pieces from Apple Music, a Vevo DSCVR session, Deezer indie album of the week and session in Paris, Amazon’s Weekly One and playlist cover features, SoundCloud Fresh Pressed and Fast Track Twitch live streams.

Georgia’s intimacy with her fanbase and willingness to invite them into her world and creative environment made her a rewarding and natural artist to follow during lockdown. She kept fans engaged with breakdowns of her track production on ‘About Work The

RESULTS & KEY LEARNINGS

- Top 25 UK chart position
- Support in 30 Spotify New Music Friday playlists in release week
- Spotify follower growth of 633% to over 40k, between now and the start of the campaign
- Significant growth across Georgia’s socials, notably a >1000% increase in Instagram followers to 25k. :)

campaign breakdown

CAMPAIGN BUDGET Not given
AUDIENCE DEMOGRAPHIC
AGE 14-18, 19-24, 25-34
AUDIENCE GENDER Not given
LOCATION Global

Glass Animals Polydor Records



OVERVIEW OF CAMPAIGN

The campaign constantly reacted to the global situation – with the aim of creating something positive for fans in an incredibly uncertain time. All our focus switched to digital and how we could create meaningful connections with fans online. The band and this album refused to be affected by circumstance and actually thrived.

Prior to album announcement, fans could download layered art, stems, photos and more to create with (happening right at start of lockdown). This evolved into core campaign hub – including teasers, games, video launches and further

TEAM MEMBERS INVOLVED

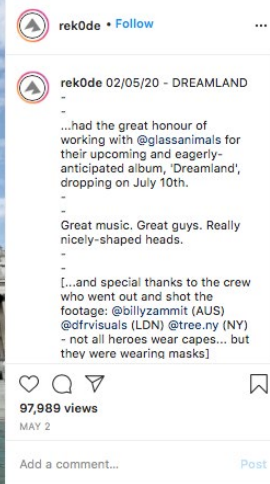
- Fred Stuart – senior digital marketing manager
- Helen Fleming – marketing manager
- Amy Morgan, Sophie Lane – management (September)
- Kia Augustine, Dan Sullivan – Hypelab (social agency)
- Matthew Govaere – creative web developer
- Shantelle David – international marketing manager
- Jess Acreman – D2C innovation & strategy
- Alex Coslov – VP marketing (Republic, US label)
- Bill Gerdts – digital marketing (Republic, US label)
- Annabel Crowhurst – UK PR (Toast)
- Taylor Vaughn – US PR (Republic in-house)
- Tom Bailey – Format Atelier (creative studio)
- Mas Bruh – freelance lens creator

open source drops:

- 610k sessions since launch
- £300k in revenue
- 354k users averaging two sessions per user
- All driven organically

Glass Animals' own TV network, streaming across Facebook, YouTube, Twitter, TikTok, Instagram & Twitch (each a different TV channel) included Dave Ja Vu (showing bloopers and outtakes), GATV Unplugged (featuring exclusive live sessions) and The Buy Network (QVC-style videos with Dave). The band's Instagram was transformed into a remote (with each Instagram highlight a different channel).

Collab with 3D artist Rek0de – (safely) shooting footage in key empty global locations. These were pseudo-livestreamed across all



band's livestream show.

RESULTS & KEY LEARNINGS

the band's channels the day before album announcement – including Instagram – which freaked out a lot of fans.

Callout for fans to capture their head with 3D scan app Trnio (offered to fans for free). Submissions (over 1,000) used to create 3D fan video by influential VFX artist Marco Mori.

Three Instagram lenses launched throughout the campaign with combined uses over 1.4m and over 100k shares.

Welcome To Dreamland AR experience was unlocked by scanning physical artwork (or anywhere you find Dave's head).

Used open source to launch a fan remix competition, with the band-selected favourite featuring alongside Diplo on the deluxe album.

On the eve of album release, the band played through the entire album to 500 first come, first served fans. These 500 fans joined a Zoom and took part in a synchronised dance routine for Heat Waves. This visual was then used in the

Dreamland has had over 225m combined streams (200m on Spotify alone). It is their highest-charting album (in the UK and globally).

- Instagram + 122k
- YouTube + 150k
- TikTok + 11k
- Facebook + 35k
- CRM + 40k
- Snapchat + 3k 😊

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global



Haim

Polydor / Columbia

TEAM MEMBERS INVOLVED

Stephen Hallowes – director of marketing, Polydor
 Betsy Whitney – senior director marketing, Columbia US
 Ed Juniper – digital marketing manager, Polydor
 Alexa Shouneyia – digital marketing manager, Columbia US
 Camille Goldman – artist management, Full Stop Management
 Brandon Rieck – head of marketing, Full Stop Management
 Paul Mauer – digital strategist, Skeleton Crew
 Dan Moller – creative strategist, Facebook Creative Shop
 Ricardo Caetano – head of UK, Facebook Creative Shop
 Vanessa Bakewell – global client partner, Facebook



OVERVIEW OF CAMPAIGN

Haim returned this year with their critically acclaimed third album, *Women In Music Pt. III*. With artwork shot by Paul Thomas Anderson, the album was originally slated for an April release. Set to be supported by a global promotional campaign and world tour, all plans changed after the onset of Covid-19.

Having initially delayed the album, they then decided to pull it forward as a gift to their fans and tackle a full-scale global release from lockdown. They returned to their DIY roots: making videos in lockdown with award winning



director Jake Schreier and creating innovative TV performances from their three individual homes which aired all around the world.

A cancelled Deli tour became a global live stream from Canter's Deli. A planned UK instore tour became a virtual live performance

for Banquet Records. They embraced social media even more, turning every announcement into a fun and sharable viral moment. This all culminated in their second UK #1 album upon release in June.

Socials: Haim's cool-yet-comedic tone on socials is a key part of their presentation, but this had to be upped tenfold once Covid-19 struck. Utilising lo-fi performance clips and skits alongside beautiful videos and stills kept the campaign feeling cohesive yet engaging for their fans.

Facebook AR activation: we partnered with FB creative shop on a unique AR activation, triggered by physical copies of the album. Pointing your Instagram camera at the cover unlocks a sonic AR experience. Digital overlays, revealed with the Spark AR filter, highlighted track listings with playful doodles, adding 3D depth to the artwork image and illuminated different elements on the cover. Users were able to interact with and customise the visuals, where every interaction affects the soundscape. We used a collection of sounds sourced from the album to create an ethereal, dreamy soundscape that captured the sonic essence of the record that morphed and

changed depending on the users interaction.

Zoom dance class: Haim held a series of Zoom dance classes for their fans throughout May which saw nearly 20,000 entrants sign up to join the band online to learn moves from iconic Haim videos. Each class had 1,000

participants and was a crucial activation to make sure the band could be interacting directly with their fans, even throughout lockdown.

Twitter listening party: the day following the album release, Haim joined their fans in the Twittersphere for an album listening party. The band played through the full album in sync with their fans, tweeting exclusive behind-the-scenes footage alongside each track to further contextualise the record. The listening party generated over 1.4m impressions.

RESULTS & KEY LEARNINGS

The album debuted at #1 in the UK, bettering the band's previous album peak of #2. Digital activation that drove engagement from their fans, whilst retaining the band's signature style and artistic approach to visual presentation, were crucial when marketing an album in the climate of Covid.

More than 300,000 fans engaged with Haim's AR album cover activation on Instagram, and they soon began to share their experiences – spreading the word organically in the process. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global with key audiences in UK, EU, North America and Australia

Honne

Atlantic Records



◀ TEAM MEMBERS INVOLVED ▶

Atlantic Records

- Tristan Parsons – marketing manager
- Julien Vier – senior audience manager
- Tia Johnson – marketing assistant
- Cat Thrower – international marketing manager, Warner Music
- Joel Saunders – E1 Media Agency
- Toni Hollis – The Firepit Technology
- Holly Warburton – illustrator and animator

◀ OVERVIEW OF CAMPAIGN ▶

British electronic duo Honne returned this year with a brand new mixtape titled No Song Without You. To kickstart the campaign we decided to archive all their Instagram posts and share cryptic teasers to introduce the new aesthetic for the mixtape. The band also released the chords from the song ahead of release and invited fans to make their own versions of the song before they heard it, resulting in a compilation with the best entries.

YouTube has always been a key platform



for the band so we developed a strategy to super-serve their fans on there. It started with the official video – an animated video directed by Holly Warburton – which premiered on YouTube with the band chatting and watching with fans. Following the release of the video, fans connected with the characters in the video straight away so we decided to run Twitter and Instagram polls to let fans name them. We also created Instagram stickers with the characters and they became a part of the visual identity for social assets throughout the campaign.

We wanted to re-engage their YouTube subscribers in the lead up to the release of the mixtape, so we launched a series of weekly live streams. The first two happened pre-release, with performances of tracks from their previous

albums. The last stream happened on week of release, with the band performing songs from the mixtape.

With Honne’s audience being so international we knew we had to make lyric videos for each track on the mixtape. We got the animator to create a series of lyric videos including the characters in different environments, which were very appreciated by fans.

Seeing the success of the YouTube livestreams, we also got the band to experiment with different platforms to further connect with fans. The band did an intimate Zoom gig, where they spoke to fans between songs and performed one of the songs with a fan, as well as a Twitch livestream playing Animal Crossing, which ended up in a very cosy session with the

band playing songs during loading screens.

It was important for us to keep fans engaged throughout the weeks, so we worked with The Firepit to develop an Instagram lens including a lyric generator picking lyrics and playing audio snippets from the different tracks on the mixtape. Further on, we developed a mixtape generator letting fans make their own mixtape and send it to “the person they feel there’d be no song without”.

We also extended the campaign with the release of an acoustic EP that was released alongside two beautiful live videos, both shot at the Tate Britain, to keep their YouTube audience engaged post-release.

◀ RESULTS & KEY LEARNINGS ▶

- Over 1m Instagram interactions since the launch of the campaign.
- The band added 125k new YouTube subscribers during the campaign.
- The Instagram lens has received over half a million impressions.
- Over 1.5k playlists created through the mixtape generator. 😊

📄 campaign breakdown

CAMPAIGN BUDGET £10,001–£15,000

AUDIENCE DEMOGRAPHIC

AGE 19-24, 25-34

AUDIENCE GENDER

Female leaning

LOCATION Global

Hurts

The Orchard

◀ TEAM MEMBERS INVOLVED ▶

Theo Hutchcraft, Adam Anderson – Hurts

The Orchard

Tanya Palaci – digital marketing manager

Hannah Celnikier – artist marketing manager

Anette Collins – director, international artist services

Peter Lum, Michell McCool, Felix Donato – multimedia designer

Airene Resurreccion – associate art director

Seven 7 Management

Matt Vines, Joe Gaynor – management

Ben Frith – digital manager

Luke Amis – audience development manager

David Kitson – content producer (Kaleid)

Andy Hayes – designer (Army Of Few)

◀ OVERVIEW OF CAMPAIGN ▶

The overall goal of the campaign was to heighten the awareness around the release of the new album, Faith, build social presence and strengthen existing social profiles.

Hurts produced and directed all Faith campaign content, which was the driving force for all creative. Art direction, concepts, social media clips, official videos, outlet interviews, live performance and physical design elements were constructed by the band members. Even the Faith artwork was self shot by Adam and Theo. Key campaign assets incorporated creative use of hiding clues and using different languages to activate multiple territory fanbases. The first full-length video content was a IGTV video and the band worked closely on it with director Rob Sinclair. Content was pushed out organically and incorporated with

management/digital social strategy throughout the campaign.

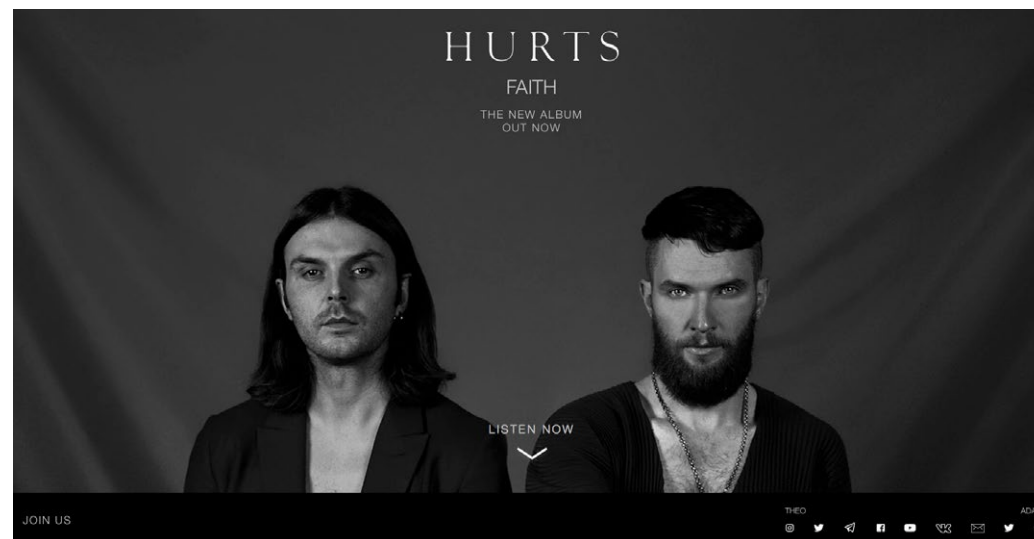
The band were one of the first to utilise messenger platform Telegram, building a direct line to their global fanbase. Telegram launched the album campaign. This involved a social blackout followed by a CTA to sign up to the platform with hidden messages that was utilised for Spotify canvas and across socials. This two-levelled channel enabled numerous features. Not only could the band personally interact via Q&As and listening parties, fans had access to exclusive content and were able to communicate with each other and break down clues together in teaser hunts. Telegram statistics allowed management to identify superfans.

Spotify Canvas was used throughout the campaign to tease new content and drive the fanbase to the platform through a treasure hunt format. A fan competition to submit artwork and video content was also run post the first single 'Voices'. This gave fans the chance to appear on the 'Voices' Spotify Canvas. Swapping out the Canvas each day for a week, and directing fans from both Telegram and Instagram stories directly to the platform.

Spotify themed playlists were updated each week with a new theme. Fans were asked to post their suggestions with their Instagram handles so they could be tagged on Instagram Stories if their songs are added to the playlist.

A pre-save giveaway campaign encouraged fans to pre-save the new album for a chance to win a Golden Ticket to a show of their choice on the Faith Tour 2021 and a chance to meet the band. We gathered a total of 5,313 pre-saves.

The Faith Detection app connected to an individual's Spotify to display how faithful you



were as a fan. Top fans with scores of 100% (the most faithful) were displayed on a leaderboard.

Physical also played a key role. The Orchard worked with the artists and management to create an extensive range of formats; this included a premium boxset, 12" picture disc, 12" gatefold vinyl and two cassettes. The vinyl placed Faith at #8 in the UK physical vinyl chart. Carousel ads were created to drive engagement straight to the D2C store to view exclusive bundles and signed products. The Collection Ad feature on Facebook alongside the digital, to ensure all fans were being catered to through one ad. The band also livestreamed the signing of the physical albums on the platform which had 28,000 people tune in.

◀ RESULTS & KEY LEARNINGS ▶

- Drove over 26m impressions and over 366k clicks across digital marketing.
- We saw over 9% growth across each band member's individual Instagram accounts and over 16% growth across Spotify.
- First time using Gmail ads, a new feature which

delivers mailer-style ads directly to fans' inboxes, with over 250,000 impressions on one ad.

- Facebook/Instagram shopping collection ads were used across the campaign driving over 8,000 clicks for the UK.

Telegram Key Learnings

- Peak viewership to channel in one day – 132,260 (channel is not set to private)
- Peak channel users – 13,047
- Peak daily share to other Telegram channels – 676
- Average messages shared per month – 267,000
- Peak messages shared in a single day – 15,589
- Peak group users – 3,320. 😊

📄 campaign breakdown

CAMPAIGN BUDGET Not given

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER Majority female

LOCATION Global

Juanfran

DN7 Music / The Orchard

TEAM MEMBERS INVOLVED

- Juanfran – artist
- David Navarro – artist manager
- The Orchard**
- Marina Sans – senior manager, digital marketing
- Marta Argüelles – manager, digital marketing
- Anna Ibarzabal – senior manager, label relations
- James Surprenant, Christian Perez, Felix Donato – multimedia designers
- Airene Resurreccion – associate art director



OVERVIEW OF CAMPAIGN

At only 15 years old Spanish artist Juanfran, short for Juan Francisco, is a phenomenon. He kicked off his music career in 2019 and is ready to take on the music industry by storm. Hailing from Gran Canaria, one of Spain's Canary Islands, Juanfran had plans to take his music to countries like Chile, Argentina, Canada and the US. Then Covid-19 happened and he had to shift gears. What did that involve? Becoming a viral success on TikTok and landing on the Billboard charts this year. It's no doubt that Juanfran has a bright future ahead and will continue to take his music to an international audience.

The Orchard started working with Juanfran about a year ago. In anticipation of Juanfran's 'Como Llorá' single and video, The Orchard wanted to give the single the maximum visibility through digital marketing and advertising tactics; expand Juanfran's profile on Spotify through a pre-save campaign, and build the

artist's fanbase in Spain, Latin America, and the US with a TikTok campaign.

As part of the larger digital marketing campaign, The Orchard launched a pre-save Instagram campaign on 3rd-6th February to encourage fans to pre-save the song and follow Juanfran on Spotify. A week later, feed and story assets were used on Instagram, telling fans to listen to the song on different digital platforms. A teaser of the video clip was used announcing that a challenge is coming and encouraging fans to learn the song.

That same week from 7th-13th February, The Orchard launched a YouTube campaign to give visibility to the 'Como Llorá' official video. The video itself was used as an announcement and included a call to action to listen to the song on the different digital platforms. The campaign was divided up into two phases, the first to provide the maximum number of views in the first few days, and the second to extend the life of the launch until after Valentine's Day.

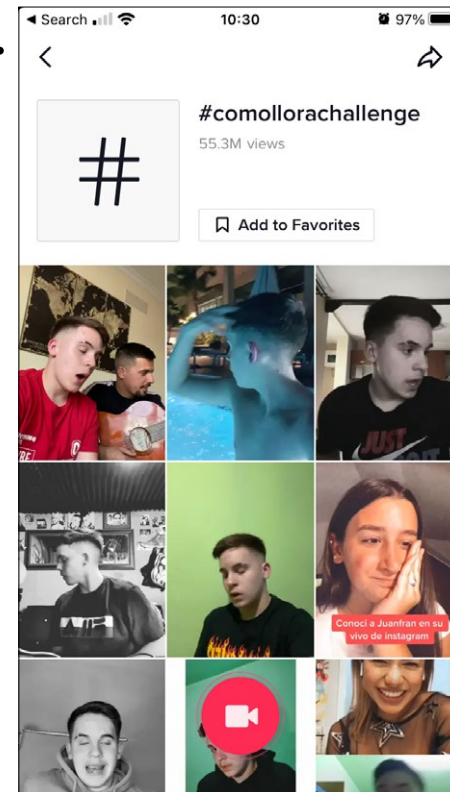
Due to Covid-19 and social distancing, Juanfran put a lot of effort on TikTok, growing his profile tremendously. The last few months

have seen a huge increase on Como Llorá's traffic in LATAM on YouTube. The video now has over 139m views. The track on Spotify also entered viral charts and placed on top regional playlists.

Juanfran and his followers took the track viral on TikTok using the sound of the song + hashtag #comollorachallenge. On 14th February, he published a video on TikTok dancing along with the narrative of the choreography, following the song's lyrics with steps with what Juanfran felt comfortable with. After publishing the video, Juanfran encouraged his followers to participate using the Duo tool on Tik Tok and the hashtag #comollorachallenge. The video was used to create an ad campaign on Instagram Stories.

RESULTS & KEY LEARNINGS

- Top Urbano Europe Award from Premios Tu Música Urbano 2020
- 139m views so far on 'Como Llorá' YouTube video
- 3.4m followers on Spotify
- 900k followers on TikTok
- 1bn post creations on TikTok
- The single peaked at #27 on the Billboard Hot Latin Songs chart dated 18th July
- Pre-save re-marketing – 63,327 impressions and 19,498 interactions/engagements
- Pre-save similar audience – 154,173 impressions and 29,526 interactions/engagements
- Pre-save intereses musicales (interest in music) – 1,482,032 impressions and 328,642 interactions/engagements
- Total pre-save clicks – 8,759



- Impressions across LATAM, US Latin and Spain – 5,970,853
- Interactions/engagement across LATAM, US Latin and Spain – 757,895
- Total clicks across LATAM, US Latin and Spain – 43,546
- Results from YouTube campaign – 3,451,384 impressions and 1,626,227 visualisations. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION LATAM, US Latin and Spain

Lauv

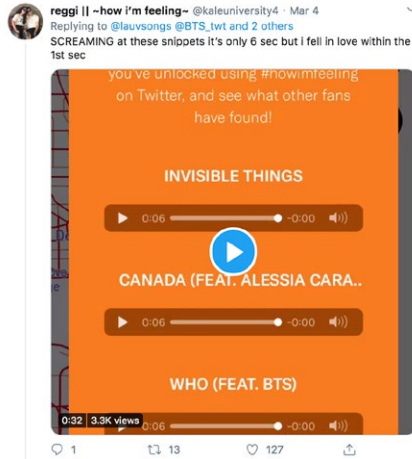
AWAL

TEAM MEMBERS INVOLVED

- Justin Macchio – US marketing, AWAL
- Francesca Burton – international marketing, AWAL
- Nathan Little-Hulme – UK marketing, AWAL
- Kelsey Miller – audience development, AWAL
- Lisa Young In – audience development UK and international, AWAL
- Emma McDonald – Lauv label manager
- Lauren Mckinney – digital marketing, Foundations Management
- Steve Bursky, Max Gredinger – artist managers, Foundations Management
- Landmrk

OVERVIEW OF CAMPAIGN

We launched the Where is Lauv? mobile platform with 250 hotspots around the world on 4th March, two days before the release of Lauv's debut album, ~how i'm feeling~. Six different selfie filters based on the Lauv album characters, as well as six different images and video links (leading to the One Man Boyband video series that had been published via Lauv's YouTube channels in the weeks leading up to album release) were spread across these hotspots, with each hotspot featuring one of the six versions. As the icing on the cake, we also hid five-second audio snippets of four previously unreleased album songs across the hotspots.

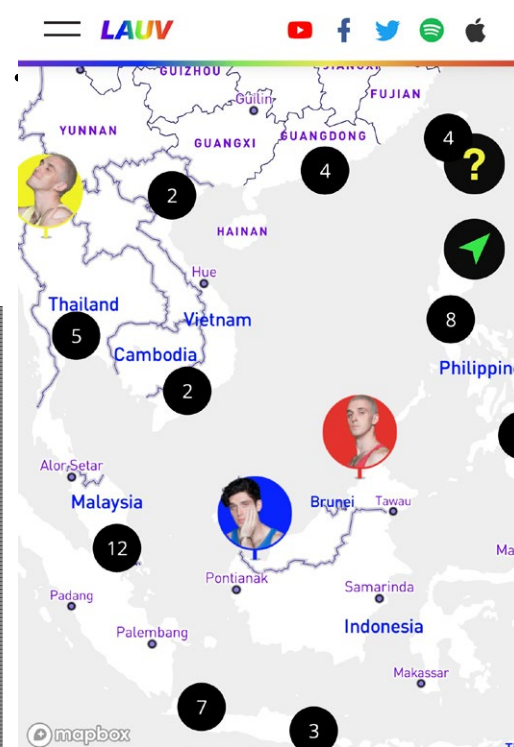


This meant that fans from all over the world were able to unlock one of ten different five-second snippets of each song in their respective locations. They had to team up with fans from other places in the world to piece the full audio snippet together,

with the full length of each song snippet being one minute. The snippets were from the songs that featured other artists, with the aim to get the fans of the collaborator artists involved in this virtual treasure hunt. Another thing we did was to secure an exclusive preview for another snippet for the BTS feature track as an Easter egg on TikTok one day before album release and one day after we launched the Landmrk activation, so fans were urged to find this final piece as well right before the album dropped.

After unlocking all the content in their respective hotspots, fans could share their findings on their socials with the hashtag #howimfeeling. People immediately started sharing screen recordings of the audio snippets on Twitter, which led to the global fan community (and especially the BTS fans) collaborating in order to piece the tracks together. The activation started trending after only a few hours.

The idea behind the activation was to create



a massive global buzz around the Lauv debut album a few days before release, with the main goals to collect user data for re-marketing purposes, turn casual Lauv fans into superfans and ideally turn fans from collaborator artists into Lauv fans.

Out of the 250 hotspots, 50 were in the US and the rest of them were spread out across the globe. We chose a massive radius for all hotspots, as the activation kicked off when coronavirus was already spreading and we didn't want people to leave the house to unlock the content.

RESULTS & KEY LEARNINGS

Only 15 minutes after Lauv announced and after our Asian teams had circulated the posts in their territories, the platform already had 12k visitors. The BTS Army were on the case!

After only 20 minutes, over 1,000 users from over 50 territories were on the platform at the same time.

Within the first hour, 17k users had visited the platform and 12k content unlocks had been actioned. In the same hour, BTS and Lauv fans had successfully teamed up on Twitter to piece together the 'Who' clip. #lauvxbts also became a Twitter trend in the US and UK.

Landmrk stats from 8th March (four days after release of the activation):

- Total users who visited the platform: 57,773
- Total content unlocks: 38,198

9,066 users have accessed the campaign via the social logins, which means we were able to collect their email addresses.

Compared to all their Landmrk For Music campaigns, the company saw some of its biggest active user figures and engagement rates ever. As of now, the campaign has had a 67.8% user unlock rate – anything above 20% they deem as successful.

Lauv's own social posts had great engagement as well. His tweet received over 25k likes and over 6k retweets. The Facebook post received over 800 likes, 39 comments and 57 shares. He also did two Instagram Stories about it. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global



LA Priest

Domino Recording Co

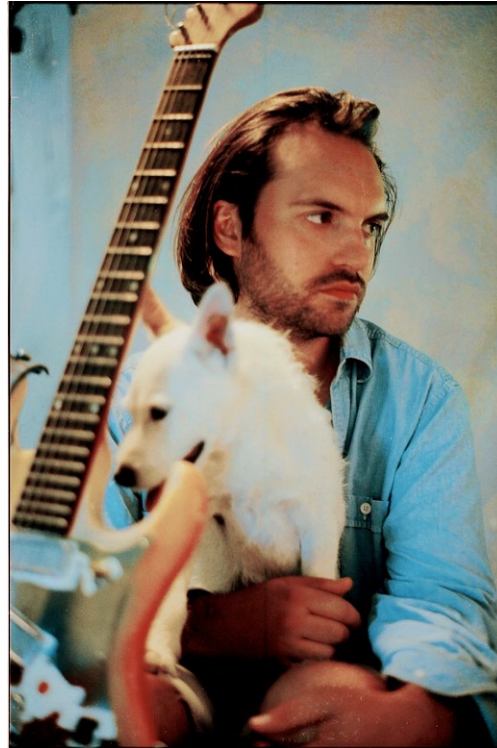
TEAM MEMBERS INVOLVED

Will Grant – project manager
 Emily Huxley and Corey Zaloom – digital marketing managers
 Björn Flóki Bjornsson – in-house digital designer and development
 Amy Elizabeth and Jen Hingley – design and development
 Verdigris Management – artist management

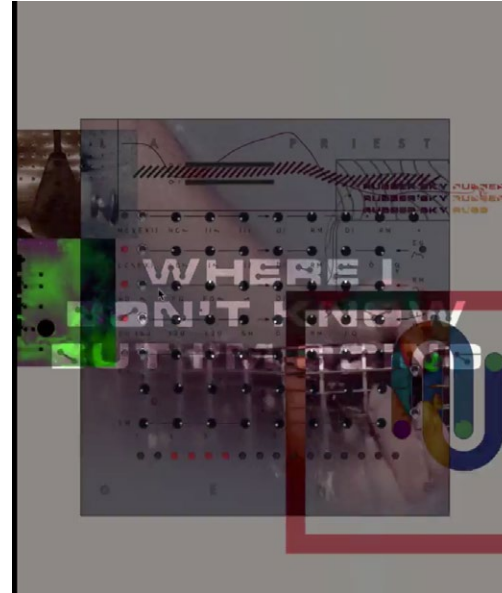
OVERVIEW OF CAMPAIGN

With Sam Eastgate's (aka LA Priest) hand turning to his handmade analogue drum machine for new album GENE (named after the machine Sam built and composed most of the album on) as much to the music itself, we worked with designers and developers Amy Elizabeth and Jen Hingley to bring GENE to digital life to tease new music and help build his social and streaming audiences.

Enter the GENE Machine.



Through analysis of his audience built since debut album Inji and collaborative album with Connan Mockasin under the Soft Hair alias, and powered by Sam's own analogue visions, we gave fans the opportunity to preview new music in the lead up to the



album by using manipulated audio stems to unveil material before it was officially released.

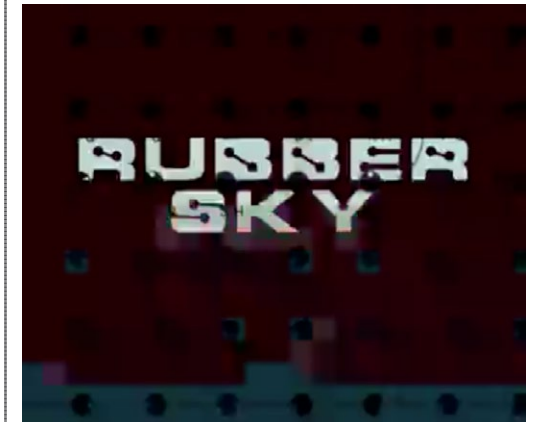
By fans and new users entering via either Spotify and Apple Music pre-save/pre-add mechanisms or email sign-up, we helped drive over 1,000 sign-ups to use the GENE Machine which both sent new music to user accounts on release as well as helped build a greater mailing list size, helping to drive physical album and ticket sales.

Complimenting the GENE Machine's fan usage, we presented the build to new tech-leaning audiences through digital advertising, which helped build both highly engaged re-marketing audiences for album release as well as helped grow LA Priest's fanbase with a new wealth of (ahem) Gear Geeks who could enter into his mad Wizard of Oz world.

RESULTS & KEY LEARNINGS

The launch of the GENE Machine helped drive 600x Spotify-pre saves alone, where users would also follow the Truly LA Priest catalogue playlist as well as the artist profile. Total followers now stand at nearly 38,000.

Further to this, since its inception from the beginning of the campaign, the LA Priest mailing list stands at over 1,400 sign-ups, with 1,000x sign-ups being gained from the GENE Machine mechanisms. :)



campaign breakdown

CAMPAIGN BUDGET £2,001-£5,000
AUDIENCE DEMOGRAPHIC
AGE 19-24, 25-34, 35-44
AUDIENCE GENDER Not given
LOCATION Global

Victor Leksell

Sony Music Sweden



TEAM MEMBERS INVOLVED

Mikaela Lundberg – PR manager, Sony Music
 Joakim Önnerdal – project manager, Sony Music
 Calle Rydberg – A&R, Sony Music
 Matilda Kahl – creative manager, Sony Music
 Lisa Fritzell, Joel Ighe – management
 Lisa Medin – cartoonist
 Paul Brown – developer

OVERVIEW OF CAMPAIGN

23-year-old Victor Leksell released his debut single in late 2018 and has since become one of Sweden's biggest artists. Earlier this year he released his megahit 'Svag' which held the #1 on both the Spotify and radio charts for months and became the first song in Swedish ever to reach 100m streams on Spotify. It also made it to #1 in Norway.

For the launch of Victor's debut album, Catch Me When I Fall, we created a unique visual profile, portraying Victor's life and career in a classic cartoon manner. To honour Victor's dedicated and growing fanbase, we wanted to let them play a key role in the launch of the album.

The fan activation included two segments. First, we analysed and handpicked 100 of his core fans. One week before album launch, we sent them a branded T-shirt, marked with an AR-trigger logo and a QR code. The fans could then scan the QR code on the sleeve which took them directly to a filter on Victor's Instagram, a filter made through Facebook's tool Spark AR. When fans held their phone up towards the T-shirt logo, an animated filter was triggered



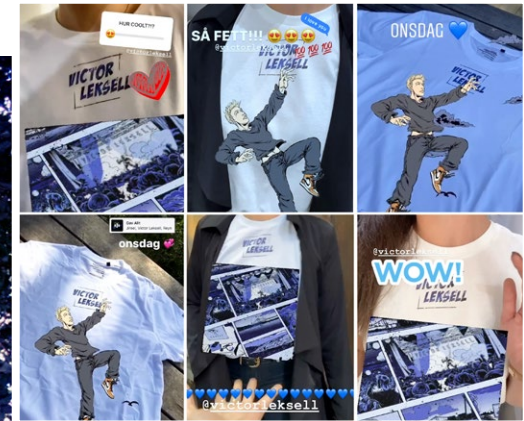
revealing a film of Victor falling through the sky, the album title and the release date. When fans shared their video caption on social media, they became the first to announce the album details, even before the media or Victor himself.

During the week of album release, we continued to drop more filters containing the album tracklist, audio snippets of the songs and exclusive visual material. When the wildfire was all over the internet, we also



covered Sweden's three biggest cities in posters including the AR-trigger logo, giving the large mass the opportunity to try all of the filters and hear bits of every song, directly on the street.

The campaign was widely appreciated by his fan community, reaching new audiences and positioning Victor and his debut album top of mind amongst the young digital target group.



RESULTS & KEY LEARNINGS

- Victor became the first artist in the music world to develop an interactive AR concept for a new album.
- The filters had over 205,000 impressions only two months after release.
- The filters have been shared 11,000+ times.
- The campaign became a hot topic in the Swedish media and music industry.
- Victor's following on Instagram increased, with 20,000+ new followers added during the album launch. :)

campaign breakdown

CAMPAIGN BUDGET £2,001-£5,000
AUDIENCE DEMOGRAPHIC
AGE 14-18, 19-24, 25-34
AUDIENCE GENDER (M/F) 50% / 50%
LOCATION Sweden

Little Mix

RCA Records UK

TEAM MEMBERS INVOLVED

- Louise Healey – head of digital, Modest Management
- Edd Blower – head of marketing, RCA Records UK
- Simon Forbes – head of marketing, RCA Records UK
- Millie Greenwood – marketing assistant, RCA Records UK
- Claire Higgins & Matt Hooper – CYOA Media

OVERVIEW OF CAMPAIGN

Our goal for this campaign was to engage the core fanbase using accessible activations that drove conversation and reach, alongside continuing to drive awareness to the more casual listeners to keep Little Mix top of mind, all while working within the ever-changing Covid restrictions.

We began setting up the new album by placing teasers at the end of LM5 album videos – e.g. Wasabi and LM5 tour video. We followed this with an Instagram effect (“Which Little Mix Song Are You?”) which was coded with a low probability that the new track title and audio snippet would appear. The surprise element drove excited fans to share their videos/ reactions delivering a reach of over 1m people in two days and the UGC reached even further.

Leaning into the TikTok boom during lockdown, we put the audio of the track on TikTok before release day for two singles to kickstart our activations and we were early to use the branded content ad format to extend the reach of the content.

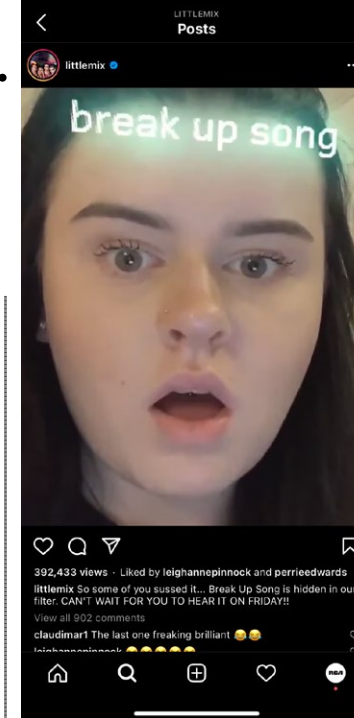


The single campaigns were interspersed with Instagram Lives and Twitter fan Q&As as well as a 45-minute livestreamed quiz show in partnership with YouTube to support the single ‘Holiday’. In the moments between singles we ran marketing to remind fans of the previous hit singles and to ensure Little Mix remained top of mind.

On album announcement we ran a successful UK tour and album pre-order bundling initiative. As we got closer to the album, we worked with the Alexa team to reveal the album tracklist and

hide voice notes from the girls as Easter eggs on the service.

Following this we wanted to excite and empower the International fanbase which was tricky with different Covid rules always changing in many countries; so in the week leading to release, we drove them to a Landmrk site where they could unlock and share exclusive images, audio clips and audio notes from the girls based on a user’s international location, resulting in fans sharing and chatting about the new album on socials.



RESULTS & KEY LEARNINGS

Between March and up to the eve of the album release:

- Instagram Effects reached over 4m users.
- Spotify monthly listeners +5m
- Spotify followers +1m
- YouTube subscribers +1.2m
- YouTube views +490m
- Instagram followers +800k
- TikTok followers +800k
- International activation drove 190k users. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE 0-13, 14-18, 19-24, 25-34, 35-44, 45-59

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

LOCATION Global

Liza Anne

Arts & Crafts

TEAM MEMBERS INVOLVED

Arts & Crafts

Cameron Reed – marketing director
 Peter Carruthers – marketing coordinator
 Ian Porter – web design/development
 Joshua Cwintal – production/physical ops

AMFM

Aaron Frank – artist manager
 Margaret Jacobi-Lee – director of marketing
 Skye Overstree – artist day-to-day



OVERVIEW OF CAMPAIGN

With the release of Liza Anne’s fourth album, *Bad Vacation*, we aimed to show the full transition of the artist from a coffee-house staple to a fully-fledged indie rocker with swagger and confidence in herself both as an

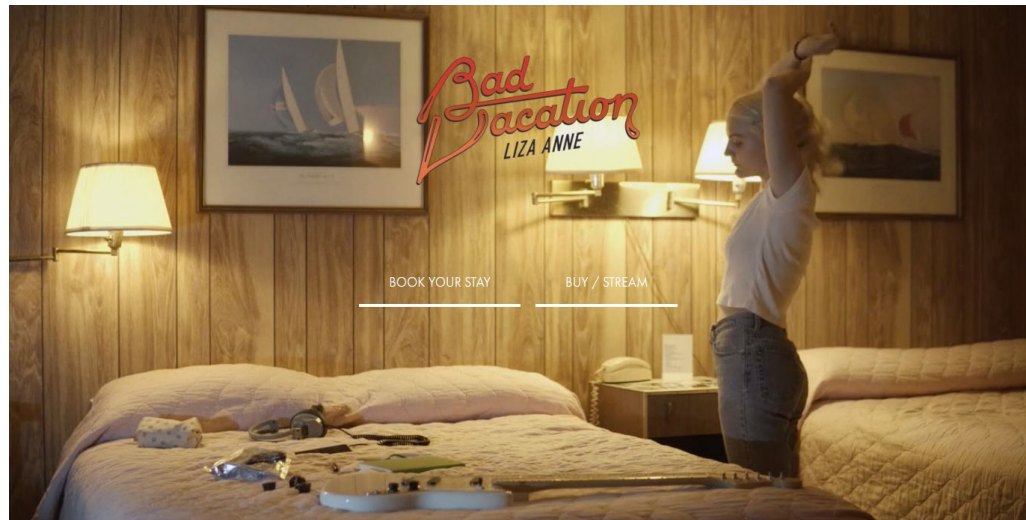
artist and as a woman in 2020. We started by releasing new track ‘Devotion’ (produced by Justin Meldel-Johnsen) with a new look and new aesthetic for Liza. In particular, this included the release of a new logo and a new look for the artist.

This was followed several months later by the launch of the full campaign for *Bad Vacation*. We began by launching with a new microsite themed to appear as a classic California motor-inn. This included lots of cute lingo such as “meet the team” for band bios et cetera, as well as access to a huge suite of themed merch items. We also launched a Room-Service hotline (1-833-BD-VCTN) that would be a hub for information and previews of the songs on the album. All assets would match this motor-inn vacation feel and vibe. This would all culminate in the video



for the song ‘Bad Vacation’, which included a multicoloured leotard-clad Liza carry-out a “jazzercise” themed dance right on the beach. The movements are fun and showcase Liza’s humour but also represent freedom of artistry and self-confidence.

We then released a full three-part tutorial for the dance which was teased out over several days across platforms, creating interest for the video and the song. We encouraged fans to submit videos of themselves doing the dance as well. We are continuing the efforts for the dance videos and are now looking at a TikTok campaign for phase two to keep engagement moving. In addition Liza also launched an Instagram-based interview series called #EmotionalHealth2020 which included conversations with other artists including Shamir, Taylor Janzen, Jillain Jacqueline and more.



RESULTS & KEY LEARNINGS

Throughout this campaign, we saw Liza Anne’s audience grow. Liza saw huge socials growth, adding hundreds of followers weekly on Instagram. Additionally, we saw Liza’s audience have huge growth on Spotify, at one point seeing her add over 100 followers a day for several weeks, leading up to and after release. Upon album release, we received playlisting on major playlists across DSPs in several countries including: New Music Friday (US/Canada), New Music Daily (US/Canada/UK), It’s All Good and many more.

Throughout the campaign, we also saw Liza receive some of her most prestigious press coverage to date including features in: Consequence Of Sound; an IGTV takeover; Variety; NPR – All Songs Considered; UPROXX; American Songwriter (print); Vinyl Me Please; BITCH Magazine; Thank Folk For That; Eat This Music; She Makes Music.

This album increased awareness and the presence of Liza Anne as an artist to watch. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global

M Huncho Island Records



TEAM MEMBERS INVOLVED

Alice Razack – audience and influencer manager
 Noha Hussein – marketing manager
 Tara Kefayati – junior marketing manager
 Johnny Brocklehurst – director of marketing
 Will Beardmore – head of audience
 Will Smith – audience intern
 David Sonubi – A&R
 Adele White – senior A&R manager
 Niall K & Kwabz – Mybmgmt Management
 Joe Pym – senior streaming and commerce manager
 James Lee – commercial manager
 Al Smith – director of streaming and commerce
 Harrison Cosstick – streaming and commercial lead

OVERVIEW OF CAMPAIGN

Our Huncholini The 1st mixtape campaign was a hugely successful one across all departments and saw M Huncho with a top 5 in the album charts and a top 20 in the singles with 'Pee Pee'.

Throughout both single and album campaigns, we aligned M Huncho with some of the UK's favourite influencers and personalities. The likes of Grime Gran, Gasworks, Chicken Shop Dates, Denz & Renz, I'm Just Bait and beyond all came out to support M Huncho's rise. In particular, Amelia's Chicken Shop Date with Huncho was trending on YouTube for two days after its release, had many memes floating around well-known platforms such as Young Kings TV & AbdiTV and currently sits on 3.3m views on YouTube alone.

Aside from this we also took Huncho to



New York to film his first ever Rap Genius piece where he discussed his track 'Bando Ballads'. Rap Genius has 9m subs on YouTube alone and it was a proud moment for the UK grime and trap scene to have M Huncho be featured.

One of the key moments in our campaign, however, would have to be our data drive mechanic which saw us creating a stunt that led fans to believe that Huncho was running for mayor. With an aim of boosting Huncho's database, we created a sign-up form in the style of .gov petition.

This also ran at the same time as the real 2020 mayoral elections to boost authenticity even more. Along with our "Huncho For Mayor"-branded Instagram stickers, gift boxes that were sent to influencers and our propaganda-style artwork, we posted our "Huncho For Mayor"

faux petition across socials and the reaction was incredible. Within 24 hours, articles and blogs started to post about Huncho running for mayor and it was clear that this stunt had gained the reaction we were hoping for with many believing it to be the truth.

In total, we gained nearly 25k sign-ups and the stunt became a great awareness tool, really boosting Huncho's presence within the scene. Later on, we released the music video to his single 'Huncho For Mayor', which also kept in line with our election theme. It currently sits on 2.9m views on YouTube. Since then M Huncho has featured in a Burberry campaign, been a guest on The Big Narstie Show, performed on the Rated Awards 2020, featured on Lad Bible's Talking To Myself series and most importantly, has gained another top 20 album and is now a mainstream act.

RESULTS & KEY LEARNINGS

Debut album Huncholini The 1st was a UK top 5 album. It's now certified silver, along with the Utopia mixtape. He also landed a top 5 album with Nafe Smallz with their joint project, DNA.

M Huncho has 500m total career UK streams across DSPs and over 107m total UK streams on Huncholini The 1st.

Globally, over 150m total streams on Huncholini The 1st and to date he's currently had one UK top 20 single and a further four UK top 40 singles.

M Huncho has had a top 20 single for 'Pee Pee' and 'Huncho For Mayor' had over 1m streams in week one of release and 13k sales.

His mixtape release also saw a huge spike in



Huncho's catalogue. For example, 'Indulge' saw a 55% growth in streams on week one of the Huncholini The 1st release.

M

Huncho was nominated for the Rated Awards this year and shortlisted for the Mercury Prize.

He's had huge mailer growth success and has grown 43K followers in the last three months on 213k followers in the last 12 months on Instagram alone.

He also was nominated one of UniLad's Next Up 2020 and has also gained over 3.3m views on his Chicken Shop Date with Amelia. 😊

campaign breakdown

CAMPAIGN BUDGET £15,001–£25,000

AUDIENCE DEMOGRAPHIC

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

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

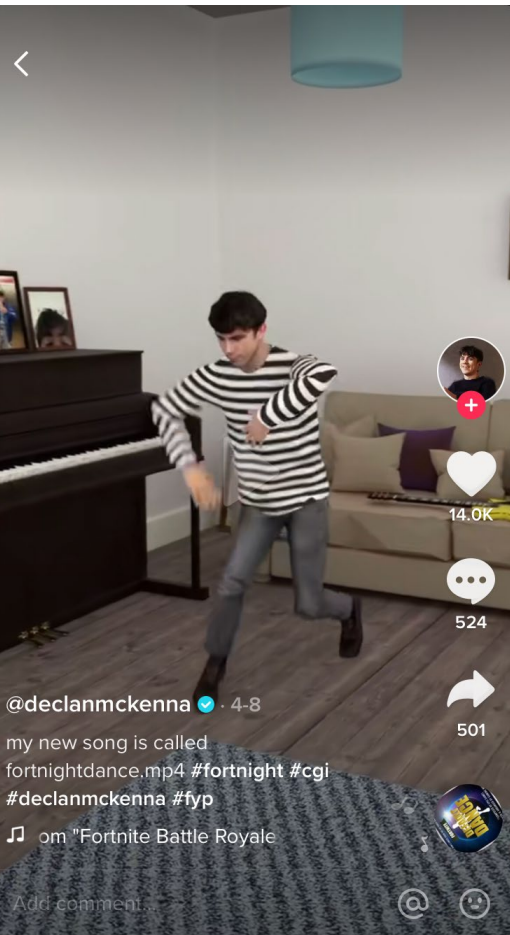
LOCATION UK-wide and some key European territories

Declan McKenna

Columbia Records UK

◀ TEAM MEMBERS INVOLVED ▶

Henry Whittingdale – marketing manager
 Corrina Kavanagh – senior audience development manager
 Tara Richardson – Q Prime
 Jess Browner-Hamlin – Q Prime



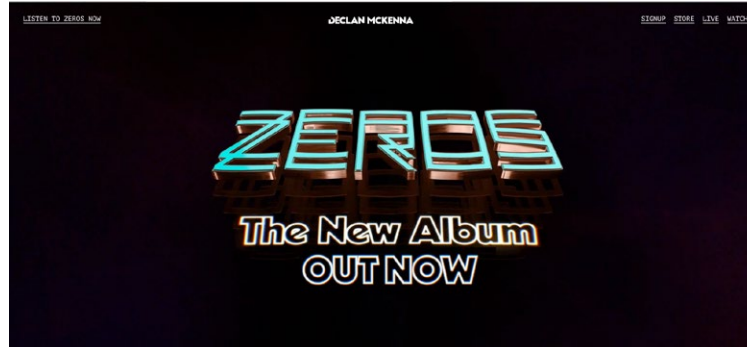
◀ OVERVIEW OF CAMPAIGN ▶

This year Declan McKenna returned with his new album Zeros. Our ambition was to create an innovative and socially conscious campaign. We aimed to engage and entertain his young and social-savvy fanbase by opening up access to Declan through interactive online content.

The campaign launched in January 2020 with the release of 'Beautiful Faces'. In the music video Declan performs in a dystopian TV studio, which quickly descends into glitchy chaos, with Declan himself slowly transforming into what became known as CGI Declan.

CGI Declan became a familiar part of the Zeros narrative, as fans followed his journey across the internet. CGI Declan launched his TikTok channel, getting involved in trending challenges such as flip the switch and the toilet paper challenge. The CGI clips, created by digital performance artist Alfie Dwyer, were a first for a music artist on the platform. To connect to the real world, we used the CGI character to drive pre-orders on Declan's official store and to model official merch. On album release, we launched a series of Instagram filters in which you become CGI Declan or placed him into the world around you.

It was important for us to keep Declan front of mind – particularly as live music opportunities were not possible. To entertain his fans through lockdown, he livestreamed an Indie Pub Quiz on YouTube, co-hosted by Joe from Blossoms, and created a series of #stayhome performance



videos featuring multiple Declans. To drive database sign ups, Declan rolled out an eco-friendly, digital-only 'Zeros Zine' available for free to anyone who subscribed to the mailing list. The 'zine incorporated exclusive interviews, album ads and behind-the-scenes content. On release, Declan performed Zeros for the first time in full on a global livestream.

Declan fans are creative and love meme culture, so we shared the background files for the 'Daniel, You're Still A Child' music video via WeTransfer and asked fans to send in their creations. Throughout the campaign we have seen the deep and lasting engagement between Declan and his fans.

◀ RESULTS & KEY LEARNINGS ▶

The key challenge for us was driving strong week-one physical sales and chart position. The streaming numbers that Declan's first record had accumulated over time showed how much his audience had grown, but it was important we were able to convert these new fans into album purchasers.

We viewed D2C as an area of huge untapped potential, creating multiple album formats and

merch bundles, many of which were available in limited quantities only. All of the album formats were manufactured using recycled or sustainable materials, a decision that aligned with both Declan and his young fanbase's environmentally conscious ethos.

The result was a hugely successful first week that saw 'Zeros' debut at #2 in the album chart. We also saw a massive uplift in channel growth, interactions and streaming across the board.

Instagram

Follower uplift of 36% now at 438k followers
 6.33m interactions

YouTube

Subscriber uplift of 24% to 371k subscribers
 Over 56.6m channel views

Spotify

Follower uplift of 46% to 611.3k followers
 Monthly listeners up by 50% to 3.3m

TikTok

Organic growth to 72.4k followers
 401k likes :)

📄 campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

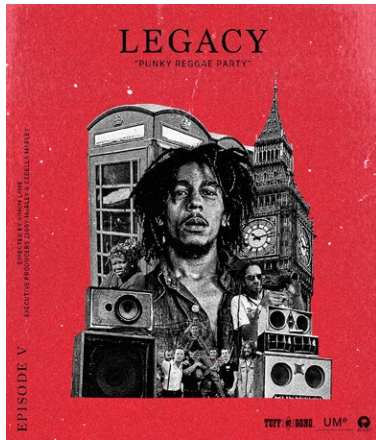
AGE 14-18, 19-24, 25-34

AUDIENCE GENDER Not given

LOCATION UK / Europe / US

Bob Marley

Tuff Gong / Island Records / UME



◀ TEAM MEMBERS INVOLVED ▶

- Jane Gowen – EVP A&R and marketing
- Andie Daw – EVP international and content
- Jason Feinberg – SVP marketing
- Tom Smith – VP marketing
- Lindsay Williams – VP audience growth
- Michael Johansen – VP content
- Dezi Catarino, Kelly Mahan – director content
- Harold Guitierrez – senior director marketing
- Kristina Waters – associate director marketing
- Dylan Shapiro – digital media planning
- Jamie Hartley – director radio marketing
- Harry Weinger – VP A&R
- Benjamin Reed – director international marketing
- Ava Breman – international marketing manager
- Chris Dashwood – international senior marketing manager
- Sue Armstrong – UK senior marketing manager
- Sujata Murthy – SVP artist relations and publicity
- Megan McLean-Corso – senior director publicity
- Matt Solodky – Tuff Gong

- Zach Weinberg – Tuff Gong
- EA Games – FIFA 2020
- Vice / World Surf League / CEEK

◀ OVERVIEW OF CAMPAIGN ▶

In celebration of Bob Marley's 75th Birthday on 6th February 2020, we put together a 14-month campaign from January 2020 and going through February 2021 with our largest artist franchise campaign ever.

The entire Marley family and estate were onboard to promote this with us all year, with a specific theme every month. We made our largest content creation commitment ever with 24 videos, comprised of 14 official music videos, to complete the greatest hits album Legend as a video album and a 10-part original content series entitled Legacy.

We had partnerships with EA Games and their FIFA Soccer game, with the ability for FIFA game fans to download a Marley 75 team uniform and turned that into a soccer jersey

father's legacy.

We partnered with CEEK for an AR filmed video event of Ziggy Marley performing his own Bob Marley 75 tribute show in June that brought the Marley 75 into fans' homes despite no touring due to Covid.

We partnered with School Of Rock on a 'Three Little Birds' global kids performance with Skip Marley and we partnered with UNICEF on a global charity moment featuring a video for 'One Love'.

All of this and much more kicked off in January 2020 with the One Love hotel at the SLS Hotel in Beverly Hills for Grammy week in LA and this will culminate with a big event planned for the week of 6th February 2021.

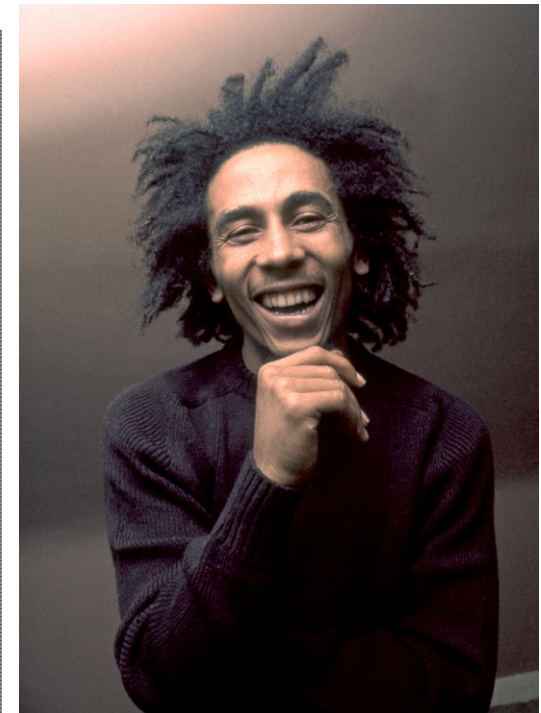
◀ RESULTS & KEY LEARNINGS ▶

With our content strategy, we introduced Bob's music to a younger generation and expanded his YouTube channel subscribers, more than doubling it from 700k in Jan 2020 to 1.6m now.

merch campaign.

We worked on the Summer Of Marley from June through August with a partnership with Vice.

We partnered with the WSL (World Surf League) with a special themed Legacy episode on the importance of surf and skate culture in the Marley world with a takeover of their longboard TV event and Ziggy Marley taking over their podcast The Lineup to talk about his



We saw large double-digit increases through 2020 on Bob Marley's streaming numbers, with close partnerships with every major streaming partner. :)

📄 campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER Not given

LOCATION Global

Kara Marni

First Access Ent./Access Records

◀ TEAM MEMBERS INVOLVED ▶

Lee Kershaw – marketing manager
 Racheal Edwards – head of marketing
 Laura Lukanz – manager
 Jenna Knight – PR
 Donovan PR – US PR
 Your Army – radio
 Andrea Edmonson – TV plugger
 Jo Hart – regional radio



◀ OVERVIEW OF CAMPAIGN ▶

The London R&B singer released her first single of 2020, 'Young Heart', in the lead up her brand new EP later this year. 'Young Heart' is a collaborative track featuring US multi-platinum record selling artist Russ. This follows her second EP release in late 2019 which saw her on the 1Xtra A-list for five weeks, complete a sold-out debut UK and European headline tour and headline the Pussy Parlure stage at Glastonbury on Saturday night

Socials grew 30k+ new followers over one single release (to over 50k in total). The Young Heart game had 15,000+ people play in week one. She trended twice on TikTok at #1 with #TikTokFashionMonth out of 2bn videos, #onewish #1 trending 2m videos

The track has had to date 5m+ combined streams and video views, with a huge +100k track saves.

The official music video premiered on global publication HypeBae. The video played a key part in the campaign. An animated video was created by renowned animator Ivan Dixon (who did Childish Gambino's 'Feels Like Summer'). It was imperative that the animation was highly-detailed, as he has a cult following and knew his fans would appreciate these finer details.

The track received 18 New Music Fridays and was the cover on R&B UK, with further playlist additions on R&B Fresh, This Is How We Do, The Pop List, and Chill Hits. Apple Music supported the track, adding it to 32 New Music Dailys, Future Hits, R&B Now, New in R&B, and Mood.

A game was developed that mirrored the official video with 15,000+ people using it in

week one. The game was designed so when you log in it would automatically follow Kara on Spotify/Apple Music and would sign you up to her mailing list; whilst playing the game 'Young Heart' would play in the background which would also then count towards streaming sales.

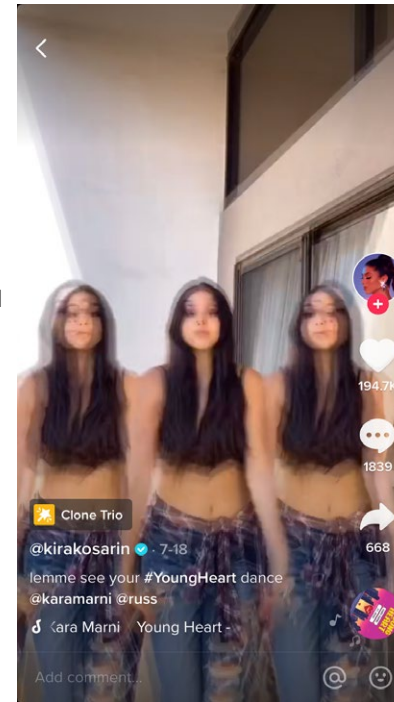
We went on to create an Instagram filter 'Heartometer', which was used by 5,000+ fans in its first week live. The track has continued to grow as well as Kara's following, with an additional 30k+ new followers from the single campaign.

Though this year has been difficult for artists, Kara has been committed to being in touch with her fans by creating a format for people to tune into each week called Shed Sessionz. This features Kara hosting another guest over Instagram Live – from new emerging talent to the likes of Leigh-Anne Pinnoch from Little Mix. Through doing this she was able to expose herself to new fans and showcase her music as a way to grow her fanbase organically.

◀ RESULTS & KEY LEARNINGS ▶

'Young Heart' stats

- 5m+ combined streams and video views, with a huge 100k+ track saves.
- Official video – 1.4m views



- Reversion video – 500k+ views
- Acoustic video – 300k+ views (YouTube & IGTV)

Social stats

Since the release of 'Young Heart', Kara's socials have jumped to 150k+ followers across socials (40k+ new followers)

- YouTube – 28.2k followers (15k+ new followers)
- Twitter – 364k followers (2k+ new followers)
- IG – 56.4k followers (13k+ new followers)
- TikTok – 9.5k followers (9.5k new followers)
- #1 trending on

- #TikTokFashionMonth out of 2bn videos
- #1 trending on #onewish out of 115m videos
- Facebook - 20k followers :)

📄 campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE 14-18, 19-24

AUDIENCE GENDER 35% / 61% /

4% non-binary

LOCATION Global

Ava Max

Artist Partner Group / Warner Music



Jon Vlassopoulos – global head of music, Roblox
 Devon Thome - Melon Development

OVERVIEW OF CAMPAIGN

On 25th September, we held a virtual album release party for our global priority developing artist Ava Max, in a first-of-its-kind partnership with gaming platform Roblox. It was initiated by the WMG global marketing team and pulled together in an awesome team effort between global marketing, APG, business development, legal, Atlantic Records and Ava's management team. The event was rebroadcasted on 26th September for fans in European and APAC time zones.

The event was set in a custom virtual world (built by Roblox specialists Melon Development), designed around the Heaven & Hell album visuals, where users could complete quests, collect items and

purchase virtual merch while listening to music from the album. At the end of a countdown timer, players could watch Ava perform two tracks from her album and answer fan questions on a big virtual screen. Ava's Roblox avatar came into the crowd at the end to socialise with the fans.

Press pick-up before the event included Variety, The Verge, and VentureBeat. We promoted the event with banners within Roblox, visible to every user on the platform for 24

hours before the event. Roblox also supported the event with in-app notifications and we arranged social posts from Roblox and Ava Max.

We feel this activation was a perfect alignment of audiences, with Roblox userbase fitting Ava's young target audience perfectly and the market distribution of Roblox matching Ava's popularity around the world.

RESULTS & KEY LEARNINGS

The banners generated 2m clicks with a high average CTR of 3%.

Within two days, the event had drawn in 1.2m unique players, 166k peak concurrent viewers, 2.4m total game plays and 17.5m minutes played (that's an incredible 14.5 minutes per player!). 18.7k virtual merch items were purchased within the event, generating revenue for both Roblox and team Ava.

As a result of the campaign we saw Ava Max's Google Search trend shoot up to 33% higher than it had ever been before. We also saw a significant uptick in YouTube channel views and new Instagram followers on Ava's profiles. 😊

campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

AGE 0-13, 14-18

AUDIENCE GENDER Not given

LOCATION Global

Millennium Parade

WMA / Sony Ent. Japan

TEAM MEMBERS INVOLVED

Eri Komazaki – VP international marketing, Sony Music Japan
 Tadashi Beddie – marketing coordinator, Sony Music Japan
 Yumi Nishida – artist manager, Sony Music Japan
 Hitoshi Ishihara – Sony Music Japan
 Josh Viner – digital channel manager, WMA
 Hannah Dudley – global director of marketing strategy, WMA
 Ryan Hall – head of social, WMA
 Chris Guttierrez – social designer, WMA



OVERVIEW OF CAMPAIGN

Millennium Parade (MP) are a Japan-based creative collective organised by Daiki Tsuneta, a producer and songwriter based in Tokyo, who also leads one of the region's biggest bands, King Gnu. Chaos and mystery underlines the group's collective vision to present Tokyo's new values to the rest of the world. We were tasked with launching and managing MP's social channels in a way that brings this vision to a global audience.

Visual identity is a central component of what makes MP unique so we launched their Instagram with a custom nine-image grid which introduced the band to new visitors. Within each post was either a snippet of an older music video, a piece of merch or a teaser for an upcoming video. In this way, we were able to creatively reveal their discography and tease their upcoming music, while staying true to their visual identity. On

Spotify, we created Canvas videos for each track, strategically uploading clips from their previous music videos and sharing across socials, to drive uplifts in streams of each song from their catalogue on the platform.

Once the accounts were launched, we turned our focus to introducing the members of the collective, which was tough as the group didn't want to be the face of their social accounts. First, we produced pixel art-based character cards for each member of the collective to introduce their role. Second, we created a Spotify playlist curated by the members to help show the music that inspires them and ran a Spotify competition for merch which drove close to 2,000 new Spotify followers on their profile. Third, we re-wrote the band's bio and reflected across all digital platforms to ensure it conveyed their vision in a way a global audience could connect with.

After introducing the members, we emphasised bringing the characters of their latest music video to life in unique ways. To



do this, we utilised Giphy to launch a custom Giphy Arcade game. By doing this, fans were able to interact with the characters, rather than letting them

remain a passive concept. We then continued to use the characters in assets to celebrate milestones and encourage streaming, Shazams and video views. We strategically targeted these assets to different groups of fans by genre and by country to learn more about the global potential fanbase.

Finally, we wanted to bring the audience into MP's story. Being a visually oriented collective, we knew their audience had a keen interest in art. To achieve this, we launched a fan art campaign and social unlock campaign, which helped flood social media with thousands of pieces of user-generated content and drove an additional 2,000 new Spotify followers.

Throughout our organic social efforts, we were also running social ads to help increase followers across social platforms and Spotify. By working both organic and paid socials, we were able to develop a more strategic campaign, utilising our organic strategy to build retargeting audiences from video views and social engagements to promote new music later on.

RESULTS & KEY LEARNINGS

Within the first 48 hours of launching the social channels, we successfully:

- grew to 54,000 followers on Instagram
- caused #millenniumparade to trend in Japan on Twitter
- drove 95,000 Instagram engagements and 300,000+ video views from 789,000+ impressions.

All of these engagements and video views then helped us with our advertising efforts as we were able to retarget those who engaged with the account and/or clicked on a link. This resulted in a large retargeting audience and an incredibly low cost per acquisition across socials and Spotify.

Overall our key learning is that a focus on incredible creative that tells a story in itself has the capacity to break language barriers and cross borders. By focusing on the collective's artistry, rather than native speaking language (Japanese), we were able to reach a more global audience. Their US listeners on Spotify increased +380% after the launch of their social profiles. :)

campaign breakdown

CAMPAIGN BUDGET Not given

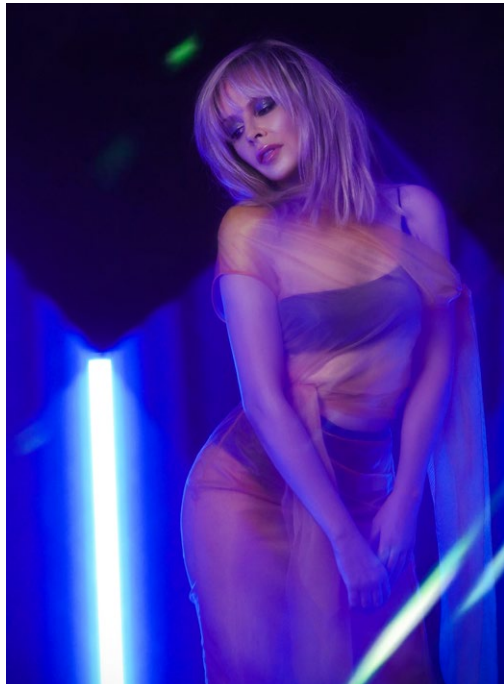
AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F) 35% / 64%

LOCATION US, UK, Japan

Kylie Minogue **BMG**



◀ TEAM MEMBERS INVOLVED ▶

Phil Brown – digital marketing, BMG
 Simon Rugg – digital retail & streaming, BMG
 Anna Derbyshire – product manager, BMG
 Matt Hooper (CYOA) and Tully Bloom – social media
 Studio Moross – creative
 A&P Management – artist management
 Driift
 CYOA

◀ OVERVIEW OF CAMPAIGN ▶

With DISCO we were keen to continue the

success of Kylie at BMG. Both the studio album Golden and the great hits Step Back In Time were UK #1 gold-selling albums. We'd actually not planned an album until 2022, but Kylie had other plans. She had been busy creating a home-studio setup to work on songs for DISCO since the very beginning of the initial UK lockdown. The resulting album felt like the antidote to the difficulties of 2020.

Our goals at BMG were very clear – continue to keep Kylie relevant and move to a digital campaign focus. Teaming up again with CYOA for social media, and with amazing creative direction for the album from Studio Moross, our campaign went over a week, dropping different information and content on different days, building into a YouTube Premiere of the video for 'Say Something', with Kylie joining fans in the live chat.

We engineered some key digital landmarks into the campaign, beyond the music rollout. We wanted to cross-pollinate audiences between platforms. Unveiling the tracklist was a lot of fun. Different track names were rolled out online. Some were obvious in Kylie's socials and some were hidden within fan niches, like Kylie posting within the Popjustice forum or SayHey fanclub. Fans worked together to build the tracklist for DISCO and it was great to see the fans collaborate.

Even without the traditional live experience being available to us, it still seemed important to convey some sort of spectacle for DISCO. Driift seemed natural partners considering the success they'd had in the space already over the Covid period. Working with them we were able to create INFINITE DISCO a ticketed livestream

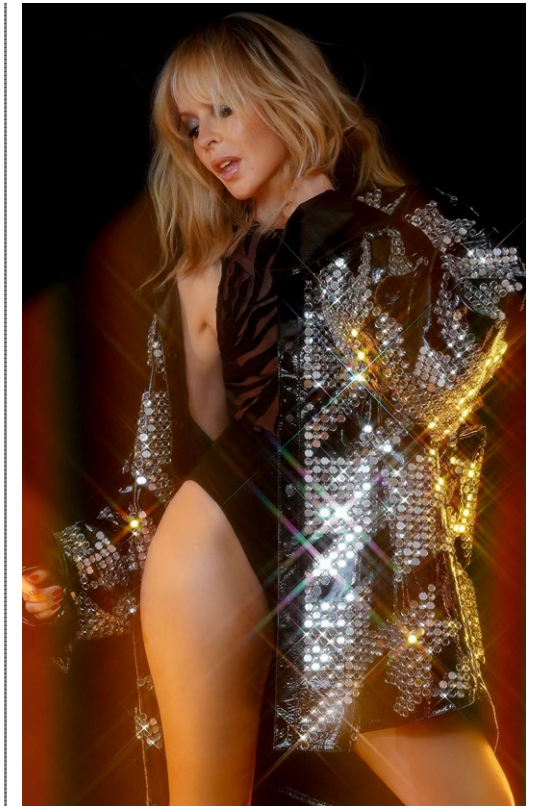
performance from Kylie, showcasing the new tracks as well as classics. It provided a sense of occasion, with the streams being broadcast the weekend of album release.

Following on from that we wanted to play on the nostalgia and catalogue of Kylie and worked with DMS (who'd worked on Bad Seeds TeeVee with Nick Cave) to run a week-long celebration of Kylie on her YouTube channel. Called DISCO TV, this was a seven-day livestream video showcasing the best from Kylie's music videos.

When Facebook mentioned the idea of working creatively together on something for Kylie it was an instant no-brainer. What came together was an innovative AR experience inside Instagram; a single transient AR performance within the app, followed up with a companion filter that fans could use. Being only available for 30 minutes, it created an experiential moment for fans and recollections travelled by user-generated content.

◀ RESULTS & KEY LEARNINGS ▶

- #1 UK album (54,905 week-one sales)
- First female artist to have a #1 album in five decades in the UK.
- #1 in Australia, with the week-one sales making it their biggest opening week for any album released in 2020
- Top 10 album in 10 territories
- In the US, DISCO is Kylie's highest-charting album (#26) and best week-one sales in over a decade
- 45m streams in the first two weeks
- 11m interactions on Facebook and Instagram over the campaign. 😊



📄 campaign breakdown

CAMPAIGN BUDGET Not given
AUDIENCE DEMOGRAPHIC
AGE 19-24, 25-34, 35-44, 45-59
AUDIENCE GENDER (M/F) 52% / 48%
LOCATION Global

Novo Amor Believe Digital



◀ TEAM MEMBERS INVOLVED ▶

- Andy Inglis – artist manager, 5000mgmt
- Dave Grinnell – marketing manager, Believe
- Jack Lawrenson – trade marketing manager, Believe
- Mitch Wade Cole – digital marketing manager, Believe
- Joe Austin – digital marketing manager, Believe
- Megan Freimann – paid media, Believe
- Dominic Squire – international marketing, Believe
- Arthur Fuchs – video channel manager, Believe
- Annabel Crowhurst – print and online, Toast



◀ OVERVIEW OF CAMPAIGN ▶

Novo Amor has a worldwide audience, so when planning this campaign we wanted to find new and unique ways to reach his fans. On the last album campaign we saw a lot of fan art and video clips uploaded to socials, almost exclusively showcasing an emotional connection to his music. To engage on a much deeper level with these fans and expand the fanbase, we developed a way to harness this.

Following the announcement of the album, we added a map of the world to his website, allowing fans to pin Novo Amor-related content to the map via a form which accepts links from YouTube, Instagram or TikTok. We also allowed

them to upload an image directly. As he can't tour this year, fans were encouraged to upload travel footage or footage of their hometown to show where they have been or where they are from. They were also encouraged to use his music as the audio.

We added a wealth of his own content to the map, showing locations where his videos were shot (Indonesia, Spain, Czech Republic, Mongolia, Wales, Australia), photos from tour and other meaningful markers in his career. Fans are able to toggle between Novo Amor content or community-uploaded content. We have also been making tools available for fans to generate content; there are currently two cross-stitch patterns available for free download for fans

to use. We chose cross-stitch as it connects to the cover art and promo photos for the campaign (which were both embroidered).

Fans who made content specifically to pin to the map uploaded it to their social channels, broadening organic reach across platforms. On YouTube, we can monetise these uploads via audio fingerprint. Those who have already made videos or fan art now had an official home for it.

It has also had a very unifying effect. Fans can now see where other likeminded fans are, creating a visual representation of his worldwide audience. Since the map has been made live, we've seen substantial fan communities pop up on Facebook, Discord and WhatsApp groups. It's incredible to see new members of these groups realise that they are part of a worldwide fanbase. New fans that land on his website can also now immediately see that there's a worldwide community to become part of.

Finally, we've also found it a fantastic resource for finding talented individuals from within the community. We have since commissioned a video from one fan in South Korea and are looking to further tap into this into 2021 when Novo Amor still won't be able to tour but will be able to stay connected to his growing fanbase.

◀ RESULTS & KEY LEARNINGS ▶

To date we've had 250 pins added to the map, amounting to over 30,000 views on fan YouTube uploads and 5,000 views of fan Instagram uploads.



A playlist of top uploads to YouTube was made on the Novo Amor YouTube channel, which has had 3,000 views. The videos included in this playlist have benefited from up to 1000% increase in views.

The Amors Facebook group (started and managed by fans) now has over 1,000 subs.

Since starting the campaign, Novo Amor's streaming numbers have gone up by 40% across the board. This statistic was pulled ahead of the album's release on 6th November, so only factors in the pre-release part of the campaign. We expect much larger growth once the full body of work is released.

His YouTube channel has grown by 40% in 2020 and 20% since the beginning of the campaign. 😊

📄 campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE 19-24, 25-34

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

LOCATION US, UK, Brazil, Germany, Canada, Australia, France, Italy, Spain, Indonesia

Oasis

Ignition Records

TEAM MEMBERS INVOLVED

Ignition Records *(unless stated)*

- Clare Byrne – head of marketing
- Sarah Mansfield – creative & production mgr.
- Gabi Nicot-Berenger & Lucy Fortescue – digital manager & social media manager
- Ray McCarville – international marketing & promotions manager
- Marcus Russell, Alec McKinlay, Kat Killingley, Daisy Blackford – management
- David Winterburn – national radio, DWPR
- Julie Barnes – regional radio, Radioactive PR
- Lorraine Long – online PR, Longevity PR
- Chris Latham – national press, Swell Publicity
- Simon Blackmore – regional press, Black Arts PR
- Claire Close – TV promotions, CCTV
- Tom Roberts – sports promotions, Shoot Music
- Sales & Distribution – The Orchard (Ben Poliszczuk, Ian Dutt, Joe Andrews, Dan Griffiths, Simon Aston)
- D2C – Townsend (Bruce McKenzie, Simon Walsh)
- Digital consultancy – Blackstar (Emma Terry, Olivia Hobbs)
- Advertising Agency – 7 Stars (Simon Friend, John Kuzara, Catie Dear)

OVERVIEW OF CAMPAIGN

2nd October 2020 marked the 25th anniversary of Oasis's (What's The Story) Morning Glory? – their breakthrough album in all key markets which established the band as an international phenomenon. It is the UK's third-biggest-selling studio album of all time with 22m sales globally. Following the success of last year's Definitely Maybe 25th anniversary campaign, we wanted

to celebrate this landmark with activity befitting the album's outstanding success and demonstrate its universal and cross-genre appeal.

This was a digital-led campaign with a cohesive strategy across all platforms. Key objectives included developing the band's global streaming profile across the catalogue, including YouTube, as well as building on their existing social following while continuing to attract a new and younger fanbase.

Oasis's fans are highly engaged and it was important to us to involve them and keep them at the centre of our plans. We also wanted to encourage the media to embrace the celebration to maximise the campaign's visibility.

We started the activity by replicating the original promotional postcard mailer for the album from 1995, posting these as a surprise to a random selection of fans on the official store mailing list, including #MorningGlory25.

Activity ran over a four-week period leading up to the anniversary on 2nd October. We weren't releasing new music but made commemorative limited-edition 25th anniversary vinyl formats available – a double heavyweight silver-coloured LP as a retail exclusive, and a picture disc with a replica of the original handwritten lyric sheet for 'Wonderwall', and new merch range for D2C.

As 'Wonderwall', a key single from the album, has evolved into a universally loved anthem, we ran a #WonderwallLipSyncChallenge asking fans to send in their videos. We anticipated we'd approach the 1bn stream milestone on Spotify in the forthcoming weeks so planned to make a montage video with this content.



This campaign presented the perfect opportunity to launch the official Oasis TikTok channel. We worked with TikTok to launch an official hashtag challenge, #ThrowItBack, inviting creators to share throwback looks from the '90s using 'Wonderwall'.

All On the Board, who write original content for the London Underground whiteboards, created two bespoke boards with Morning Glory-related poems for select Tube stations and their socials.

We partnered with YouTube to reveal new audio visual content – including HD videos of the singles with remastered audio, plus a YouTube premiere of an official album playback and singalong online event.

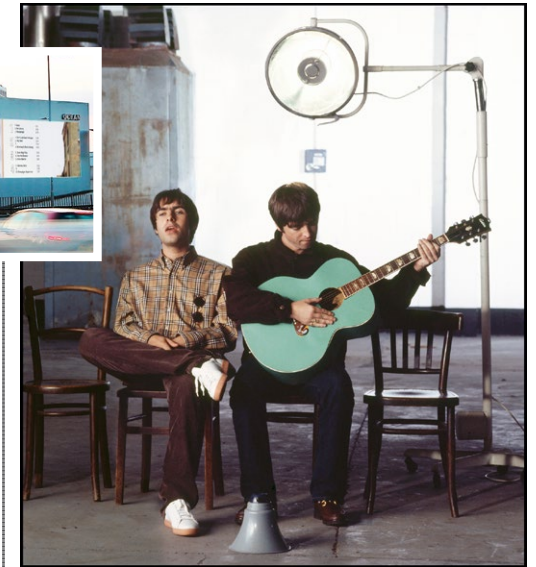
We also released a brand new documentary – Return To Rockfield – where Noel Gallagher revisited the fabled studios, and a track-by-track was also recorded at Rockfield, made available the week following the anniversary.

RESULTS & KEY LEARNINGS

The album charted at #3 in the Official Album Chart – the highest chart position since August 1996, with a 640% sales increase week-on-week.

The anniversary was the biggest day ever for Oasis listeners on Spotify, with 1.37m streams and also the second biggest day's streams for Oasis. We saw 11m streams of the album on the anniversary week.

Oasis surpassed 1bn streams of 'Wonderwall' on Spotify earlier than anticipated with 30m



streams in six weeks, and the fan lip sync video was released to coincide. 'Wonderwall' is also the first '90s song to achieve this milestone, which was considerable given Oasis did not join the streaming services until 2014.

Apple Music passed 600m all time plays across the catalogue and Amazon Music had an 8% increase in listeners.

Facebook saw an increase of 121.5% in average post reach over campaign period, and 401% increase in average post engagement/reactions. Instagram saw an additional 80k followers. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global

One Direction

Syco Music

TEAM MEMBERS INVOLVED

- Alice Frost – marketing director, Syco Music
- Tom Hoare – head of digital, Syco Music
- Charlie Martin – digital marketing manager, Syco Music
- Sam Palm – streaming manager, Syco Music
- Gina Messeri – marketing manager, Syco Music
- Rio Thompson – social media manager, Syco
- Jonathan Chabala – content and strategy manager, Syco Music
- Emily Stewart-Smith – Phantom London (web design/development)
- David Agrawal – creative content
- Jonny Costello – Adult Art Club (creative content)



OVERVIEW OF CAMPAIGN

To celebrate the 10th anniversary of One Direction's formation, Syco led a global campaign with the objective of driving catalogue streams by re-engaging their fanbase as well as bringing in new audiences. We did this through new content, digital and social activations, partner campaigns, paid advertising and huge media presence, resulting in unprecedented engagement and numbers.

The centrepiece was a ground-breaking interactive and chronological scrapbook website, timelining their unequivocally successful career, unearthing never-before-seen content and rarities, including raw band footage, performances, annotated video treatments and

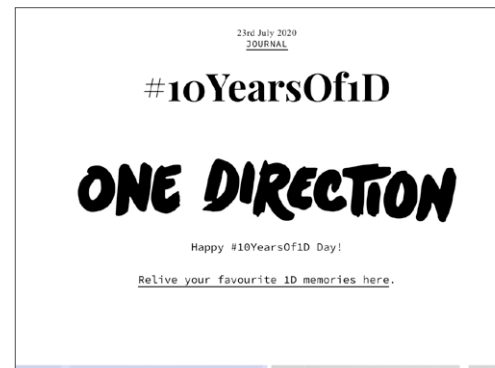
director interviews, behind-the-scenes photos and anecdotes from songwriters.

The site, powered by Spotify and Apple, allowed fans to connect via their DSP and build a bespoke playlist customised according to the era and band members interacted with. We executed a celebration campaign across the band's socials, posting about activity, including a YouTube Premiere of a new celebration video charting the band's story, their first ever Instagram story, interactive quizzes, refreshed playlists, upgraded HD music videos, a livestream concert and so much more.

Partnerships included outdoor, online and press advertising with Spotify and YouTube, a Twitter emoji, a custom Amazon Alexa skill, an Apple Music comp and radio ad spend as well as editorial takeovers with Global radio.

For Spotify we created 86 unique Canvasses, a vertical video for 'What Makes You Beautiful' and storylines with songwriters revealing the process behind the hits.

On TikTok we encouraged a frenzy of influencer activity, resulting in fans using 'Story Of My Life' to showcase their glow-ups, whilst



fans who Shazammed a One Direction track unlocked a new piece of content. The effect of this and many more innovations was an undeniable and unmissable surge of affection and nostalgia from fans and media alike – and, of course, the boys, who took to socials to share gratitude to the fans in celebration of a decade of the world's biggest boyband.

RESULTS & KEY LEARNINGS

From end of one week's activity:

- 75m+ page views of anniversary website, comparable to entire year's traffic on 1D site when they were active
- 1.3bn website server requests
- Sony's most successful eCRM campaign ever, beating boyband BTS
- 50m+ views on TikTok campaign
- 17m Linkfire clicks
- 433% increase in UK streams YoY
- 146m total streams 23rd-27th July 2020
- 4m new social media followers
- 33m views of new content, including 1.1m concurrent views on a YouTube Premiere, videos

trending on YouTube and appearing in Vevo charts

- Highest ever Instagram engagement
- Four albums re-entered top 50 UK charts



Spotify:

- 47.4m+ streams on 23rd July (biggest ever day for streams)
- 4.5m+ listeners on July 23 (biggest ever day for listeners)
- 360m+ monthly streams (+66%)
- 22.2m+ monthly listeners (+16%)
- 17.3m+ followers (+11%)
- 1.9m This Is One Direction followers (+74%)
- 20 Songs in Spotify's Global Top 200 (including 'What Makes You Beautiful' at #29) and climbed 35 places in global artist rank to #110

Apple:

Track increase on Anniversary Day 2019 v 2020:

- 'What Makes You Beautiful' +294%
- 'Story Of My Life' +336%
- 'Drag Me Down' +467% :-)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE 14-18, 19-24

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

LOCATION US

Pop Smoke

Victor Victor / Republic Records



vision for the album while also celebrating his life, his fans and the things he loved.

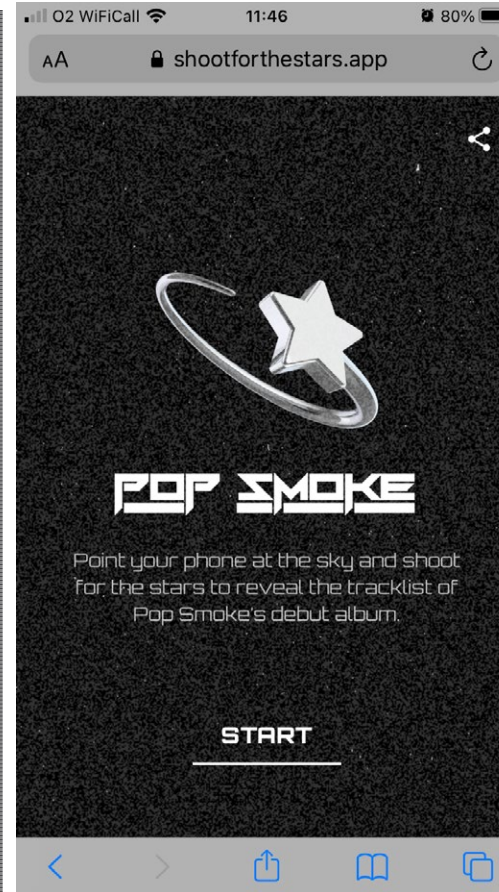
Tracklist reveal: playing off the album title Shoot For The Stars, Aim For The Moon, we built out an incredible tracklist reveal experience. We designed and built a web app which mimicked a fake sky. By holding your mobile phone up towards the sky, 19 of Pop's custom chrome stars appear. To reveal each track title, you can hover your phone over the stars. We also linked the album pre-save and data collection to the experience.

Interactive virtual tour: we brought to life some of Pop Smoke's most-loved locations that meant the most to him in New York and London. The experience is a fully interactive tour of both cities.

Fans are able to drive around the cities in a Rolls-Royce and explore some of the places that meant the most to Pop Smoke. By clicking into each location, fans will unlock exclusive footage.

The tour ends at the new mural of Pop in Canarsie Brooklyn, his home. There, fans can leave a message and scroll through a gallery of photos taken at the mural over the past year.

Currently, Pop Smoke has multiple tracks from Shoot For The Stars, Aim For The Moon trending and viral on TikTok. He is one of the only artists ever to have more than four tracks from the same album continue to grow on platform at the current speed they are growing. 'What You Know About Love', 'Mood Swings', 'For The Night' and 'Dior' each have over 1bn views, with 'What You Know About Love' just crossing over 11m video creates. This all has happened within the year.



A huge contributor to each track's virility is the type of content being made to them. Pop's music has touched so many variations of creators on platform that it's crossed over from music into lifestyle, dance, makeup, tutorials, cooking, skits and art (to name a few) segments of the platform; which means videos using Pop's music are hitting virtually all For You pages.

RESULTS & KEY LEARNINGS

Each digital campaign we ran brought new awareness to Pop Smoke and the album, growing his audience into a broader fanbase. Whether it was encouraging fans to take part in the virtual tour to visit Pop's most-loved places and landing at his memorial in Brooklyn. TikTok is where we've seen the most significant results. Each time we hit a new benchmark on platform we simultaneously see streaming spikes across all DSPs. 😊



TEAM MEMBERS INVOLVED

Allegra Chautin – director digital marketing
Xiarra Diamond Nimrod – marketing manager

OVERVIEW OF CAMPAIGN

After Pop Smoke's untimely passing in February 2020, it was incredibly important to us to make sure that all digital campaigns around his debut (and posthumous) album Shoot For The Stars, Aim For The Moon were executed the right way. It was important to us to bring to life Pop's

campaign breakdown

CAMPAIGN BUDGET £25,001+
AUDIENCE DEMOGRAPHIC
AGE 14-18, 19-24, 25-34, 35-44
AUDIENCE GENDER (M/F) 73% / 27%
LOCATION Global



Counter Records / Ninja Tune

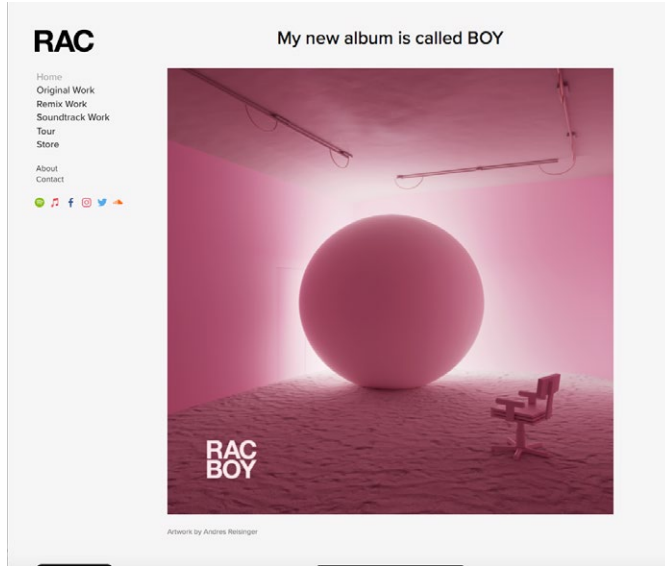
TEAM MEMBERS INVOLVED

- Christine Hogg – senior project manager (US)
- Elliot Seeds – digital creative manager
- Ian Quay – senior project manager (US)
- Joel Mark – artist management
- Maddie Gavin – marketing
- Maja Matacz – digital marketing manager
- Marie Clausen – head of Ninja Tune North America + global streaming
- Nicky Wain – head of international
- Tom Macdonald – head of digital strategy
- Will Slattery – senior manager, global streaming and sales
- Zael Ellenhorn – artist management
- Lightning Agency (Abs Sawati, Ellie Tuvey)
- Illust Agency (Rob McCarty, Tim Prochak)

OVERVIEW OF CAMPAIGN

Grammy-winning producer RAC kicked off the campaign for his third artist album, BOY, with a pre-campaign collaborative single with Hillary Duff and her partner, Matthew Koma – a cover of the Third Eye Blind classic 'Never Let You Go', which was covered widely (Billboard, E! Online, People.com and more)

The album BOY was announced on 8th May with the first album single, 'Stuck On You' feat. Phil Good, and a strong D2C merch setup via a brand new RAC.fm store, including the Spotify waveform link for the album printed inside the neck of T-shirts



and under the hood of the hoodies.

RAC carried on his practice of selling his albums via the blockchain platform Ujo Music, as well as releasing a personal token on the Ethereum-based marketplace Zora, with the \$Tape token representing a cassette tape featuring BOY, sold on a bonding curve with a starting price of \$28 per token.

As Covid hit and lockdowns started and tours were cancelled, RAC truly embraced the "new normal" and multiple new platforms and practices to create new audience connections, continue interacting with existing fans directly, and generate new revenue streams, including:

- a multi-tier Patreon
- regular livestreaming via Twitch (hitting the #1 spot on the Amazon Music homepage in the process)
- livestreaming and podcasting via YouTube

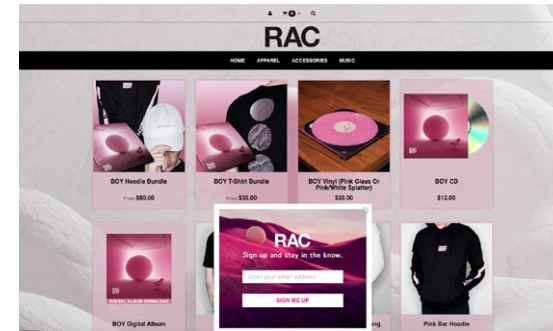
An official music video for next single 'Carefree' feat. Lylet followed, as well as a successful in-store promotional campaign, leading to album release focus track 'Passion' feat. Louis the Child featuring on Starbucks's US Spotify playlist, played in-store across the US for an entire month.

As album release approached, a number of marketing activations kicked off around focus track 'Passion', including:

- TikTok influencer campaign – working with Lightning Agency to pair appropriate TikTok influencers with RAC around the lead album single 'Passion'
- Instagram Stories AR filter – working with Illust Agency to create a groundbreaking experience, placing the user's face into the giant "ball" from the album cover, as it rolls, winds, drops and spins through a maze-like path expanding the "rooms" from the album artwork. Kicked off on release day by RAC, featured artists on the record, and other artist peers

RAC then embarked on a truly multi-faceted release-day online promo tour, appearing across multiple platforms and via multiple mediums through the day, including:

- 9am – premiering the music video for 'Stuck On You' feat. Phil Good
- 12pm – full album livestream, album breakdown and Q&A on RAC's YouTube
- 2pm – premiering an exclusive mix for Culture Collide
- 2.30pm – premiering an exclusive mix for Revista Marvin



- 3pm – a Billboard Dance Instagram takeover, streaming live talking about the album and answering fan Qs
- 4pm – a D99 Radio interview and exclusive mix premiere
- 5pm – a Magnetic Mag Q&A and exclusive mix premiere
- 6pm – an expansive "Happy Hour" livestreamed chat with all featured artists on the album and more on RAC's Instagram Live
- 7.30pm – a livestreamed "Release Party Festival", with featured artists and other connects performing songs from the album on RAC's YouTube

Post-album release, RAC has gone on to create his own cryptocurrency, \$RAC, built on Ethereum, again via the Zora platform. :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER 49% / 47%

(2% non-binary, 2% unspecified)

LOCATION Global

RapCaviar

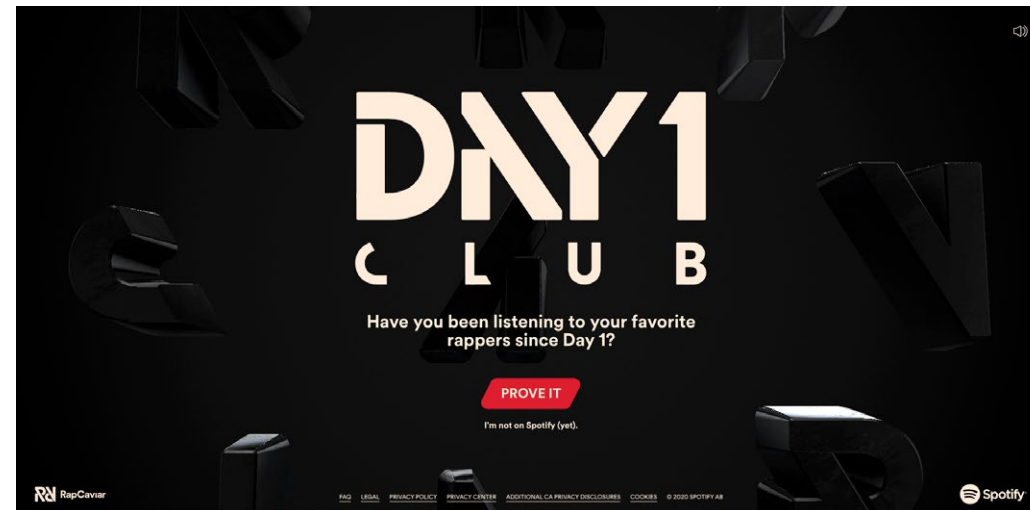
Spotify



TEAM MEMBERS INVOLVED

- Zainab Hasnain – music marketing manager, hip-hop (campaign lead)
- Amanda Butler – head of music marketing
- Ryan Chappell – music marketing lead, hip-hop and Latin
- Kimberly Summers – brand manager
- Payman Kassaie – brand lead
- Shannon Ross, Kenia Perez, Daniel Brill – creative directors
- Erik Herrstrom, April Pascua, William Oswin – design
- Gabija Blake – producer
- Kaitlin Longworth – artist media manager
- Richelle Cyrus – associate planner
- Jon King – senior manager content promotion
- Max Weinstein – social manager
- Sydney Lopes – head of hip-hop and R&B
- Carl Chery – head of hip-hop (editorial)

- Maxwell Adepoju – senior hip-hop editor
- Tamika Young – head of PR and comms, music Active Theory
- Happy Monday



OVERVIEW OF CAMPAIGN

The RapCaviar Day 1 Club is a digital experience in which listeners can use their Spotify data to discover – and then prove to the world – how big a fan they really are of their favourite hip-hop and rap artists. In order to increase listenership within hip-hop, we doubled down on our most differentiated content franchise of RapCaviar to leverage our existing fanbase to bring in new audiences.

Cue the RapCaviar Day 1 Club: a digital experience that used the zeitgeist of discovery and bragging rights of hip-hop fans by tapping into their competitive nature and giving them personalised data to prove their fandom. This became the most successful microsite launch at Spotify outside of Wrapped and further established Spotify as a cultural authority in hip-hop through a groundswell of positive



conversation with culturally significant artists and influencers.

This was a 360 campaign with digital, social, OOH, influencers, OLV, OTT, a microsite, print, and press. We redefined what it means to be a fan of an artist from listening to them the MOST, to listening to them FIRST.

RESULTS & KEY LEARNINGS

- 9m microsite sessions and counting
- 484k social shares via social share cards and counting
- 36m estimated earned impressions from artists on Twitter
- Shares from Cardi B, Future, Nicki Minaj, Lil Baby, Lori Harvey, Meek Mill, DK Metcalf and more
- 120k+ Twitter followers of RapCaviar
- 188k+ Instagram followers of RapCaviar
- 185m impressions PR and influencers
- 430k+ playlist followers. 😊

campaign breakdown

- CAMPAIGN BUDGET** £25,001+
- AUDIENCE DEMOGRAPHIC**
- AGE** 14-18, 19-24, 25-34, 35-44
- AUDIENCE GENDER** Male, female, non-gender conforming
- LOCATION** US and Canada

SL EMI Records



TEAM MEMBERS INVOLVED

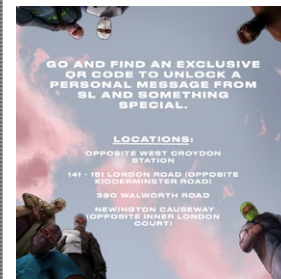
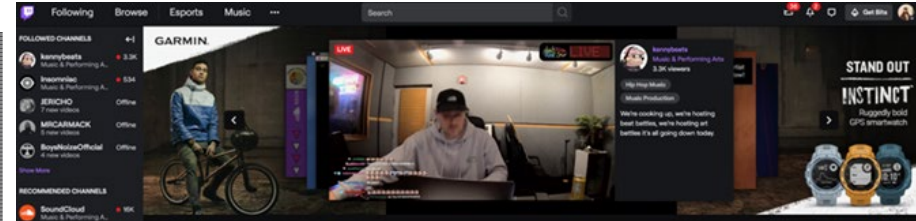
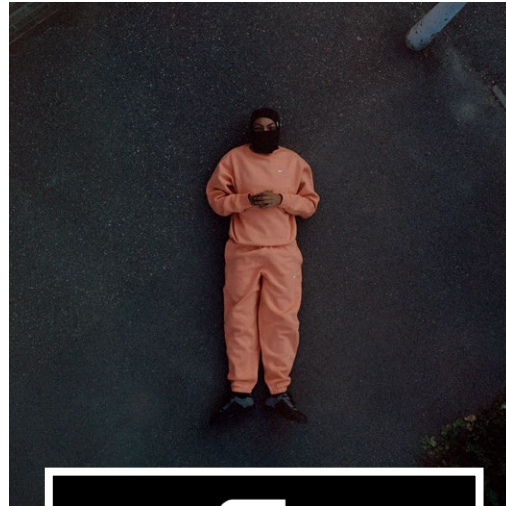
Michaela Browne – digital campaign manager
 Anique Cox – marketing manager
 Mauro Borges – content manager
 Najib Kajumba, Ose Egbejale, Kieran Samms-Mclean – management

OVERVIEW OF CAMPAIGN

SL, the 19-year-old boy originating from Croydon in a balaclava, has always been a mysterious and elusive character where less is more. We came out of the blocks with 'Bad Luck' from his EP Selhurst SE25, co-produced by Kenny Beats earlier this year. 'Tropical' by SL was the unofficial Fortnite soundtrack, racking up over 3m+ views on Fortnite UGC on YouTube alongside professional Fortnite player Kyle Jackson, also known as Mongraal (3.5m YouTube subscribers) being such a huge fan.

S's pre-existing presence within this community and the data we were reading on his audience proved there was a strong affiliation with gaming. This inspired the idea of SL exploring Twitch and therefore led to us premiering the single 'Bad Luck' on Kenny Beats' Twitch channel, and for Twitch to be the place where S spoke on camera for the first time to his fans. Twitch gave this moment global homepage promotion and a #2 placement on the music streaming page. We saw the viewers jump over 10k when S joined the stream.

Leading into the release of the following single, 'Little Bird', we launched the official artist website with a cryptic looping livestream featuring various footage relating to the EP



concept as well as video footage, edited and produced as SL's POV with a clear outline of his balaclava. The idea was to tease the video featuring SL,

a Tesla and sheep with footage from Elon Musk's Tesla keynote and the streets of Croydon with the aim to confuse and create anticipation. This content was a trailer for what was to come, announced with a cinematic clip on Instagram, and streamed fully on SL's website on loop for hours. That content has been engaged with over 87k times and overall 100k impressions.

On the lead into the release of the Different Dude mixtape, SL travelled to a local school in Croydon to hand out #SLBackToSchool backpacks with SL-branded stationary and to speak with the school kids, give them advice and connect with the youth. On the release of the mixtape, we launched a QR outdoor activation whereby we posted up S's iconic silhouette with a QR code in four key locations in London for fans to scan. Once discovered and scanned, they were presented with a personal message from SL and a chance to win a personalised rucksack if they followed him on Spotify. The footfall

of this activation amounted to the thousands and we saw SL's Spotify Followers jump over 10k during this period. We also launched both Snapchat and Instagram AR filters that put fans into S's balaclava.

This year's digital highlights have been driven by the fans and S's authenticity. Minimal but impactful activations continue to grow his audience and add to his story, backed up with high-quality creative and the hard work from him and the team – but always staying true to who he is.

RESULTS & KEY LEARNINGS

In the last six months:

- 65k+ Spotify Followers
- 500k+ Spotify monthly listeners
- 100k+ Instagram followers
- 70k+ YouTube subscribers :)

campaign breakdown

CAMPAIGN BUDGET £15,001-£25,000

AUDIENCE DEMOGRAPHIC

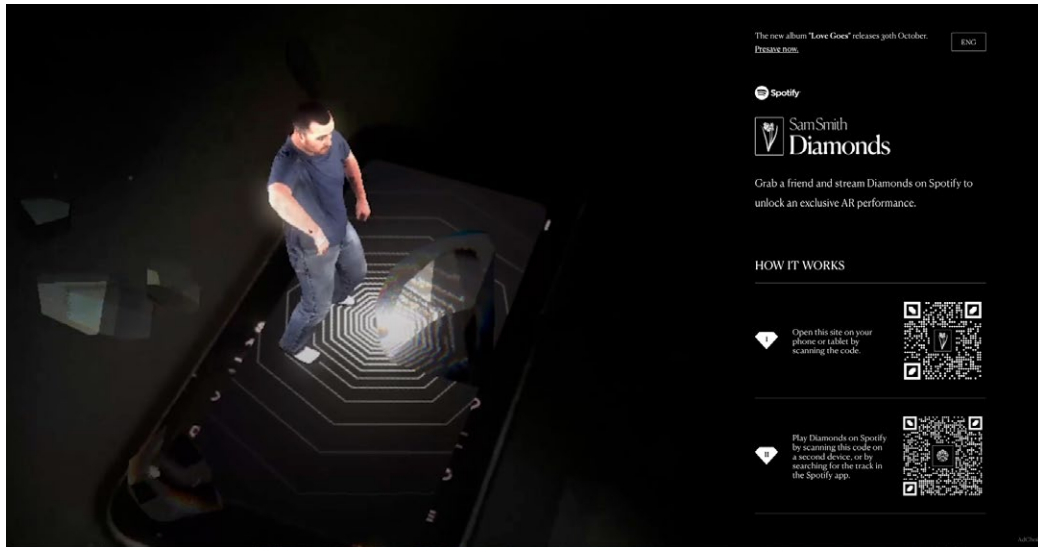
AGE 14-18, 19-24

AUDIENCE GENDER Not given

LOCATION UK

Sam Smith

Capitol Records



◀ TEAM MEMBERS INVOLVED ▶

George Harb – digital marketing and innovation, UMG
 Leo Bridle, Abi Smith, Yvonne Nguyen, Stephen Speller, Jordan Treat – Powster
 Maddy Smith & Tom Paul – Capitol Records UK
 Nikos Antoniou – Spotify UK
 Powster

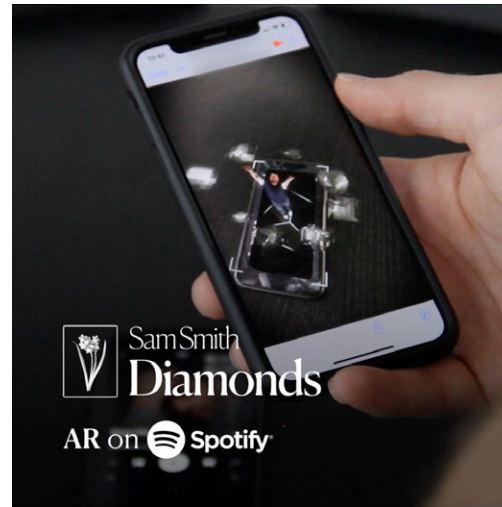
◀ OVERVIEW OF CAMPAIGN ▶

We created the first ever AR video triggered by Spotify Canvas for Sam Smith for their new single 'Diamonds'. Triggered by a QR code placed on the Spotify Canvas for the track, fans can be fully immersed in the world of Sam Smith, viewing and interacting with a miniature augmented reality version of the star dancing

on their mobile device screen, replacing a traditional music video set with the viewer's immediate location, whether it be a work desk, kitchen table or living room.

Once the mobile phone camera scans the Spotify image marker, AR technology initiates an interactive 'Diamonds' experience with a miniature dancing Sam Smith hologram. Fans can also interact with the experience by pressing on the screen to release a shower of on-screen diamonds timed to the chorus of the song.

The activation was created in partnership with Powster and Dimension Studios, a revolutionary volumetric film studio based in London, and 8th Wall, an award-winning computer vision software company that makes it possible to build interactive augmented reality that is based in a web browser. Powster used innovative volumetric capture and WebAR technology to bring the vision to life.



In addition, the 'Diamonds' experience is the first to use 8th Wall's image target augmented reality technology to trigger and track multiple volumetric video captures, creating a truly holographic experience.

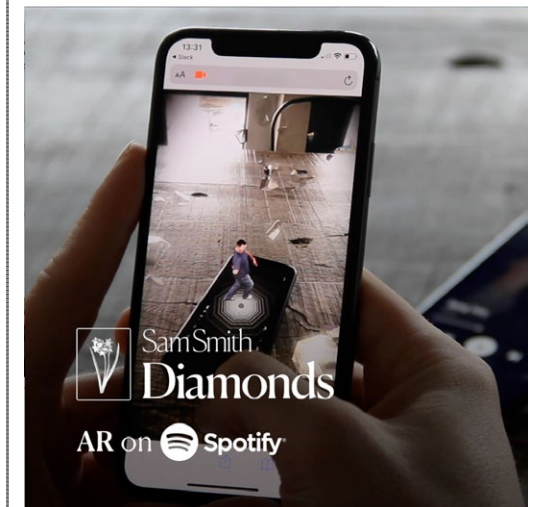
Powster employed advanced technology and creative design to develop this activation, utilising cutting-edge volumetric capture tech to film Sam in 3D, creating the first-ever three-dimensional AR artwork to be featured on Spotify. This breakthrough activation reflects the evolution of album artwork that previously only featured static images and looping videos, encouraging Sam Smith fans to play the song on Spotify and scan the Canvas visual to unlock their own personal concert.

◀ RESULTS & KEY LEARNINGS ▶

- Uplift in streams immediately following the launch of the activation – the highest streaming

day since release week.

- Increase in chart position in the UK, highest peak in chart at that point in time.
- Increase in pre-saves for the album which was released the following week.
- Great fan interaction.
- Digital first in terms of use of AR on Spotify; the Canvas feature from Spotify is a format that offers a huge amount of creativity and innovation. 😊



📄 campaign breakdown

CAMPAIGN BUDGET £25,001+
AUDIENCE DEMOGRAPHIC
AGE 14-18, 19-24, 35-44
AUDIENCE GENDER 36% / 59%
 (1% non-binary, 4% unspecified)
LOCATION Global

Super M

Beautiful Digital, Capitol Records, SM Entertainment USA



◀ TEAM MEMBERS INVOLVED ▶

Leslie Cooper – VP of marketing, Capitol Records
 Daniel Hairston – product manager, Capitol Rec.
 Jeremy Lopez – business & artist development / SM Entertainment USA
 Rodriguez Dominique – SM Entertainment USA
 Arianne Ahimsa, Hanna Shrapnell – social media managers, Beautiful Digital
 Tracy Weston – creative, Beautiful Digital

◀ OVERVIEW OF CAMPAIGN ▶

Following the unprecedented success of last year's US #1 mini album, we needed a high

impact digital campaign for the release of Super One – The 1st Album.

The album campaign was launched with an international digital scavenger hunt. Fans were invited to join a worldwide race by unlocking exclusive content each day at various hotspots around the world, right from their homes. Fans from all over the globe were encouraged to connect and work to piece together clues about the upcoming new album. The hunt sent social media into a frenzy as fans joined a huge global conversation to reveal the entire picture.

Next up the first single '100' kicked off with a full suite of cutting-edge tools to compliment the band's futuristic sound. Advanced AR filters



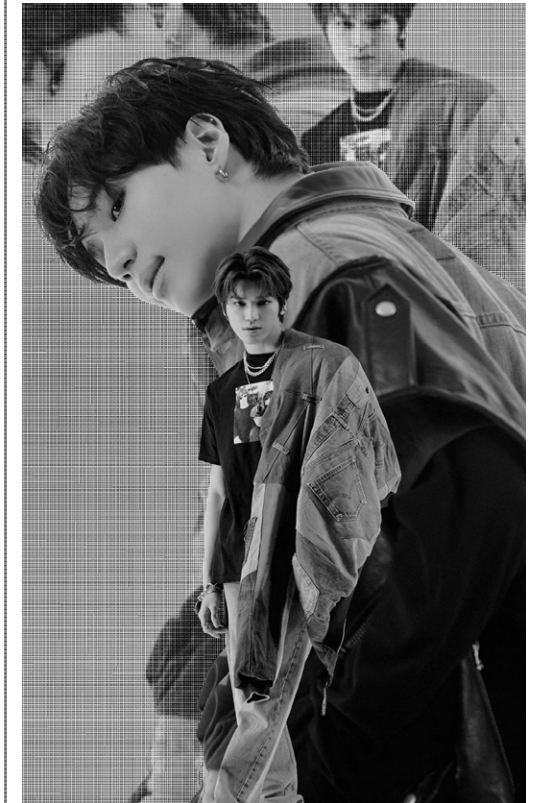
launched on Instagram and Snapchat for '100' and all subsequent singles proved to be a big hit with fans. The '100' online racing game was also launched. A smart Spotify integration enabled fans to compete for the highest score on the game while streaming the complete Super M catalogue.

The band are also known as incredible dancers and the music video for '100' has a specific dance move that translated perfectly into a TikTok challenge. Influencers from across the spectrum got involved and the campaign reached millions on TikTok.

Following the success of 'Tiger Inside', the album was released in conjunction with their third single, 'One (Monster & Infinity)'. For the album release and music video premiere, SuperM hosted a livestream where they unboxed their albums, answered fans questions, and discussed the process of making the album. The album was launched with an exclusive merch collaboration with Marvel, the perfect partner for the Avengers of K-Pop.

◀ RESULTS & KEY LEARNINGS ▶

- #2 on Billboard 200 Albums chart
- #1 Billboard World Albums chart
- In Japan, SuperM claimed the #1 spot in five major charts :)



📄 campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION Global

Tinie Tempah

Parlophone / Disturbing London

TEAM MEMBERS INVOLVED

- Casey Amber – marketing manager
- Jack Melhuish – director of marketing, partners and strategy
- Thomas Jones – digital marketing manager
- Anya Du Sauzay – head of audience and engagement
- Naomi Harding – freelance influencer and content assistant
- Bethany Cherry – streaming lead
- Imran Malik – director of creative
- Francesca Costa – creative commissioner
- Sam Saeger – head of video
- Olivia West – video coordinator
- Dave Rajan – head of radio
- Grace O'Neill – national radio
- Nana Muyovwe – community radio
- Jason Bailey – commercial radio
- We Generate Media – digital media agency
- Dumi Oburota, Sandy Cheema – Disturbing London (management/label)
- We Generate Media – digital media agency
- BBH Global – advertising agency (Burger King)
- Dawbell – press agency
- Hypebrid – social agency

OVERVIEW OF CAMPAIGN

To warm up Tinie's algorithms ahead of a string of new releases in 2020 after being out of the game for three solid years (the release prior to this was his Youth project in 2017), re-generate receptiveness amongst media and the key gatekeepers within the industry, we reignited the momentum built around his Brit Award-winning single 'Pass Out' in 2010, to kick off his campaign.

Ahead of Tinie's first release of 2020, 'Top Winners' feat. Not3s, we delivered a comprehensive and engaging digital, social and experiential-based re-engagement strategy to celebrate the 10-year anniversary of the release of his debut single.

The main component of this strategy consisted of the creation of 50 bespoke packages that were seeded out to the key artists and industry tastemakers that contributed to the success of Tinie's career over the years a week prior to the release.

All items were packaged into a safe with the combination code being the month and year when Pass Out was first released and was sprayed profusely with the nostalgic aroma of Versace Blue Jeans. This experiential-based activity took social media by storm and became a hot topic across socials. Posts were shared by the likes of Stormzy, Dave, Mo Gilligan, Maya Jama, Austin Daboh (formerly Spotify), Dotty (formerly BBC 1XTRA), Rob Bruce (Capital XTRA), Charlie Sloth, GRM Daily, Link Up TV, I'm Just Bait, Mixtape Madness as well as across the social media pages of all streaming platforms.

This then led us nicely into the first phase of the Tinie campaign with the release of street record 'Top Winners' feat. Not3s.

We wanted to connect mainly with Tinie's core fanbase, whilst still maintaining visibility within the mainstream space, and mapped out a two-tier influencer engagement strategy.



We aimed to target both audiences to create bespoke content using the track as the soundbed: from dance choreography and meme content on key black music channels around poignant current affairs within the social landscape to fashion influencers 'organically' listening to the track in their day-to-day activities and a #DiddyBopChallenge TikTok campaign launched by commissioned influencers within the space.

This led into the release of Tinie's main international focus track of the year – 'Whoppa' feat. Sofia Reyes and Farina which on launch garnered 42 New Music Friday adds internationally (the most New Music Fridays Tinie has ever received for a release), over 3m video views and 4m combined streams in a week.

We wanted to focus marketing efforts on generating mass global appeal and created a global partnership with Burger King. This consisted of an in-store AR activation where, for a limited time, consumers could see a small Tinie perform 'Whoppa on a Whopper'. This campaign rolled out in stores globally and generated over 150 pieces of coverage across trade and consumer press with a reach of 250m, and saw 7k uses of the AR coming from 54 different countries.

RESULTS & KEY LEARNINGS

- The initial re-engagement phase generated 820k

- reach, 5.6m impressions, 185k video views and 230k interactions across all of his social channels
- Organic activity on Facebook during the re-engagement phase reached over 570k individuals in a week. Engagement generated over 20k clicks to the 'Pass Out' video (Facebook was a channel which had not been updated since April 2018)
- 45% increase in monthly Spotify listeners to 4.8m and a 25% increase in Spotify followers to 734k in nine months
- 40.8m streams across all partners and 10.2m video views on YouTube across all three releases ('Top Winners', 'Moncler' and 'Whoppa')
- 120m Spotify streams across his catalogue in nine months
- 21.6m streams across all partners on 'Pass Out' in 2020 (18% increase from 2019)
- 136% increase in TikTok followers to 298k in nine months
- Massive uplift in engagement on Snapchat – 1900% increase in monthly Snapchat views (48k to 960k) in nine months
- 73% increase in Snapchat followers to 78k, and 137% increase in reach on Instagram to 592.5k in nine months :)

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE 19-24, 25-34

AUDIENCE GENDER (M/F) 52% / 42%

LOCATION UK

Tokimonsta

Ingrooves

◀ TEAM MEMBERS INVOLVED ▶

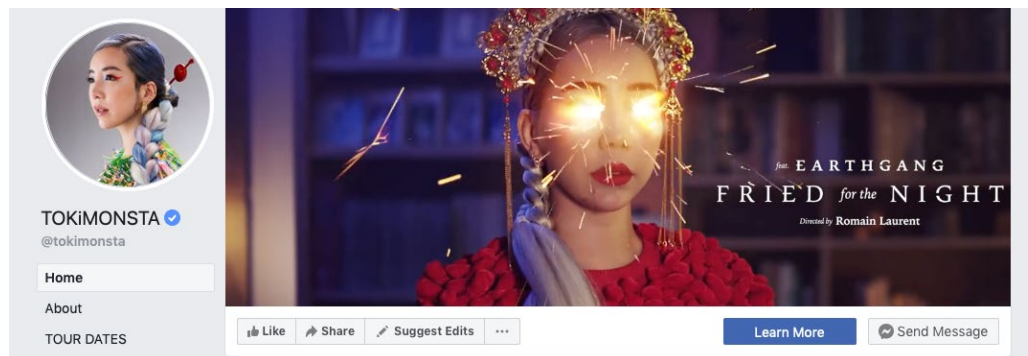
Jon Marc Winchester - director, accounts & marketing development, Ingrooves
 Lewis Kunstler - managing partner, 2 + 2 Management
 Taylor Blasko - label manager, Ingrooves
 Casey Hurdle - 2 + 2 Management

◀ OVERVIEW OF CAMPAIGN ▶

Over the last decade, Grammy-nominated producer and DJ TOKiMONSTA has made her mark not only on electronic music but also pop culture at large. The Los-Angeles based artist released her fourth studio album, Oasis Nocturno, through Ingrooves Music Group on 20th March 2020. Coinciding with her first release through Ingrooves, the goal of the associated release campaign was to re-engage TOKiMONSTA's fanbase while increasing her global impact and overall visibility.

The project was as immersive and interactive as the LP itself. Ingrooves worked to integrate her visual aesthetics into various platforms to create a memorable and successful campaign. This campaign increased exposure and followers on various social media and digital streaming accounts, all of which contributed to the success of TOKiMONSTA's album.

For Instagram, Ingrooves collaborated with the artist's team to create a filter using a visual from a TOKiMONSTA video where her eyes were glowing like sparklers. Through a collaborative effort with Spark AR, the custom filter was up on TOKiMONSTA's Instagram account so that fans could use it directly after the release of the



correlating music video. At one point, there was an increase of over 1,500 daily followers. Ultimately, Ingrooves was able to work with TOKiMONSTA's team to reach a large number of new followers who quickly translated into listeners on various platforms. All said and done, the campaign brought with it a 10.5% increase in Instagram followers.

We had originally created a live VR art gallery in downtown Los Angeles where fans could come in and experience TOKiMONSTA's oasis. The event would take fans through different rooms that would display various scenes from her upcoming tour. For each song on the album, fans would walk through a different room. At the end of the gallery, TOKiMONSTA would have a DJ set as well as exclusive merch. Unfortunately due to Covid we had to cancel this event on the week of release. To replace the event, TOKi and our teams set up Lost Resort which was an online experience in which fans were able to premiere the album with TOKi as she discussed the tracks and spoke with fans live. TOKiMONSTA has now kept this going every Thursday through quarantine for fans and artists.

The Ingrooves team helped to develop a release strategy in which three singles were staggered

five weeks apart leading into the album release. Commercial pitches were made worldwide to maximise exposure in key territories while expanding her presence and visibility in new markets.

In order to elevate support at Apple Music, a service that had previously shown TOKiMONSTA little support, the Ingrooves team was able to lock in the New Music Daily Global Cover Feature for the second single, 'Fried For the Night', which included a Zane Lowe Beats 1 interview. The interview was used as a platform to announce the album release on air worldwide to millions of listeners.

The Ingrooves team collaborated with management to develop strong marketing initiatives to engage fans, strengthening the connection between artist and audience.

Ingrooves created geo-targeted data stories and custom ads to reach a large number of new fans who quickly translated into listeners in territories primed for expansion including UK, Mexico and Australia.

Rich data was collected from the single releases confirming TOKiMONSTA's global audience and used to leverage album coverage as well as collate

re-marketing efforts.

The Ingrooves team was able to build a cohesive campaign that was extremely effective at socials and accounts. All of these efforts resulted in high visibility, increases in new fans and listeners, and some of TOKiMONSTA's highest engagement rates and streaming numbers to date.



◀ RESULTS & KEY LEARNINGS ▶

- Over 1,095 editorial playlists additions secured worldwide throughout the campaign
- 29 New Music Friday placements in 16 countries
- Spotify Worldwide Hero Banner for Oasis Nocturno on release day
- Two Spotify mobile banners during the release campaign
- 36% increase in Spotify monthly listeners
- New Music Daily cover feature on Apple Music
- Beats 1 worldwide premiere and interview with Zane Lowe
- iTunes Electronic Charts #2 album
- 144 New Music Daily placements in 109 countries
- Five editorial playlist covers throughout the release campaign
- Social support from Spotify, Apple Music, Amazon, YouTube, Napster and Deezer
- Two Today In Music features at Amazon Music
- 30% increase in total views, coupled with a 28% increase in subscribers on YouTube
- Over 20,000 new Instagram followers. :)

U2 UMC



TEAM MEMBERS INVOLVED

UMC

- Sian Blewitt – audience development executive
- Lisa Power – A&R consultant
- Robin Jenkins – senior A&R manager
- Dennis Wolfe – video content
- Sue Armstrong – marketing manager
- Sam Lunn – head of international & campaign strategy, Island Records
- Will Beardmore – head of audience, Island Recs.
- Holly Williams – creative director, Island Records
- Nadine King – Maverick Management
- Kelly McNamara – Maverick Management
- Jennifer Pitcher – Maverick Management
- Django Bayless – Live Nation



OVERVIEW OF CAMPAIGN

Having delivered successful reissues for Achtung Baby and The Joshua Tree, it would have been easy to follow the playbook for the 20th anniversary reissue of All That You Can't Leave



Behind. Instead, we pushed ourselves to deliver something extra which would break new ground for U2 and pull in audiences to U2's music long after the campaign glow had faded.

We realised that All That You Can't Leave Behind offered us the chance to bring more of U2's famed videos from that album to platforms for the very first time. Our ambitious approach was to deliver weekly video releases with deeper storytelling and exploration delivered across socials, whilst also engineering their YouTube channel to be industry-leading through an unprecedented YouTube partnership.

We led with the video for the iconic 'Stuck In A Moment You Can't Get Out Of', carefully rebuilt from original 35mm rushes scanned at 4K, with newly remastered audio. Overall, we sourced, created or painstakingly restored new videos for the channel to full HD and 4k where possible.

Alongside this, we embarked on deep optimisation by delivering bespoke thumbnails, designing smart metadata and honing the overall

appearance of the channel.

On the campaign side, we delivered a scrapbook website where fans could upload personal memories of the Elevation tour, discuss with fellow attendees and get their hands on an official U2 tour pass complete with their own picture.

All That You Can't Leave Behind is famous amongst fans for its bespoke emojis that represent each song on the album, so we gave them each an animated home via bespoke Spotify Canvases and delivered the first ever official U2 GIFs hosted on Giphy, Tenor and Gifmagazine profiles to provide access for their huge global fanbase.

The crescendo to our reissue campaign was a livestream for the newly upgraded Elevation: Live From Boston concert video. It featured exclusive content and fans' questions were answered by the band via a video call hosted by Jo Whitley. Working with Twitter, we created a



bespoke emoji for fans live tweeting about the event.

RESULTS & KEY LEARNINGS

This campaign proved to be a huge success, resulting in a significant increase in U2's catalogue consumption, especially on YouTube.

The Elevation: Live From Boston stream saw over 57,000 devices tune in, of which 11% engaged in a save-to-Spotify overlay, adding 500k streams of the album after the event finished as well as a 53% increase in streams per listener. This, alongside the scrapbook, Giphy and further campaign initiatives landed the All That You Can't Leave Behind: Anniversary Edition at #27 in the UK charts.

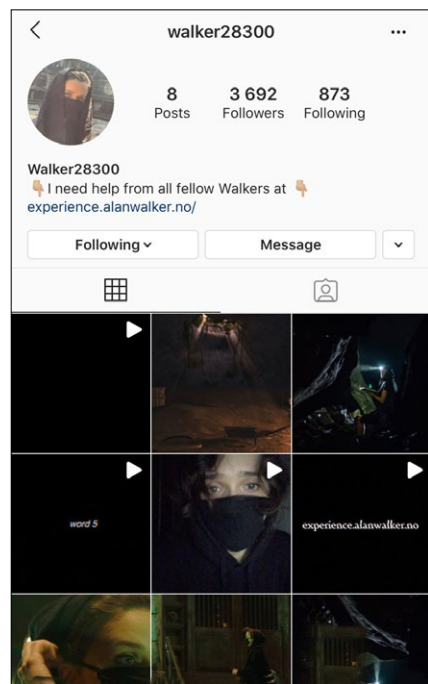
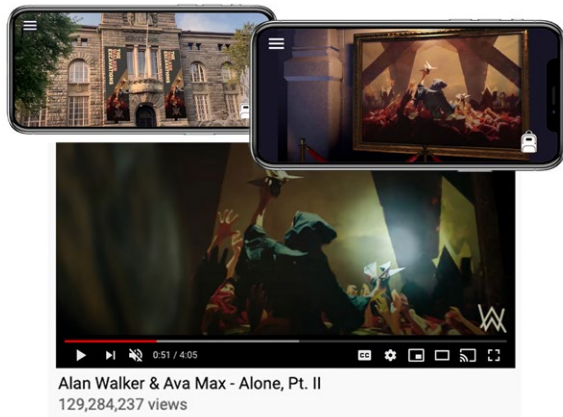
Reviewing our efforts to deliver lasting value, we've generated 13.2m views on YouTube above forecast, with an additional 160k subscribers in the five months from June to October. Most notably we saw that after our deep optimisation, algorithmic views increased by 250%, helping to expand and grow our audience on the channel long after the campaign comes to a close. 😊

campaign breakdown

CAMPAIGN BUDGET £25,001+
AUDIENCE DEMOGRAPHIC
AGE 19-24, 25-34, 35-44, 45-59
AUDIENCE GENDER (M/F) 50% / 50%
LOCATION Global

Alan Walker

Sony Music Sweden



TEAM MEMBERS INVOLVED

- Nellie Sörman – PR manager, Sony Music Sweden
- Matilda Kahl – creative manager, Sony Music Sweden
- Christopher Mjelde – project manager, SAIL
- Sonja Hjelle Torset – campaign manager, MER
- Christian Berg – creative director, MER

OVERVIEW OF CAMPAIGN

Alan Walker is a multi-platinum Norwegian

artist, DJ, producer and one of the most influential artists of his genre. He is the 15th most-subscribed-to artist on YouTube, reaching over 18bn audio and video streams worldwide.

Since his artist debut, we have been building the Walker Universe, a storyline that unfolds in chronological order through his music videos. His fans, also referred to as Walkers, have grown to become an expanding movement, with members all around the world and are highly active in the ongoing storyline.

To push the upcoming song trilogy we wanted to strengthen fan culture and tie the Walker Universe story back to the music in unexpected ways. Therefore we built The Walker Excavations, an unprecedented 3D experience designed as a real museum, playable on any device, straight in the browser. Here, the fans advanced through different levels that were released parallel to the ongoing single and video trilogy. Fans solved intricate puzzles, unlocked snippets from upcoming video and song titles and hunted for free and exclusive merchandise.

We expanded the campaign onto various social media platforms and let the fans engage with the characters from the Walker Universe. Fans were pointed to an elaborate treasure hunt all over the internet where they looked for clues in fake corporate websites, Alan's music videos and the protagonists' LinkedIn profiles to figure out the plot and subplots. Finally, when fans had found the clues and made the connections, they went back into the Walker Excavations to get to the next level.

The Walker community created a wave of engagement across platforms as they helped each other to unravel the mysteries of this ongoing legend. By releasing the The Walker Excavations, we were able to create a worldwide buzz about the song trilogy and at the same

time strengthen the Alan Walker fan community.

RESULTS & KEY LEARNINGS

- Over 139,000 people have played The Walker Excavations game with an average playtime of 13:47 minutes.
- The game trailer on YouTube has more than 449k views.
- We gained 6.8m new followers across Alan Walker's social media platforms (Instagram, YouTube, Facebook, Twitter) within the campaign period.
- Over 5m+ interactions on Alan Walker social media posts associated with The Walker Excavations game.
- Most people (115,000 people) visited the game site directly and did not go through ads or similar.
- We had users and visitors from all over the world, the gender split was 61.9% male and 38.1% female. The age target was primarily 18-34, which 77.2% of the visitors were.
- Fans all over the world made their own in-game videos on YouTube to help each other to solve the puzzles within the game. 😊

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F) 62% / 38%

LOCATION Global

Why Don't We Warner Music Malaysia



◀ TEAM MEMBERS INVOLVED ▶

Yee Lisan – international marketing head
 Vinoda Ganase, Adeline Ng & Keigan Lee – international marketing executives

◀ OVERVIEW OF CAMPAIGN ▶

The main objective of this event was to give fans a money-can't-buy experience with one of the biggest American boybands – Why Don't We. We were able to hijack some of their time after their sold-out Malaysia show. The five boys

from Why Don't We stuck around to surprise for their hardcore fans in a cinema hall – where the fans thought they were being treated to a live video call from the band. Fans had to complete three online missions for a chance to win a spot at the treasure hunt. It was a one-day event, with a chance to win sold-out concert tickets and meet & greets. To enter, fans had to first stream the band's music. There were 5,443 page visits, 2,076 clicks and 1,189 emails captured from this activity. We teamed up with local English radio station, HITZ, to push their new app (Syok),

where fans had to screenshot the app when a Why Don't We song was playing, which resulted in 3,308 submissions in three days. The final mission was for fans to submit a photo of themselves being the best fan. These 302 submissions were compiled to be made into a plaque to commemorate the achievement of the band's gold album, 8 Letters. The top 20 entrants went on to compete for the fastest time in completing a treasure hunt course at indoor activity park, Superpark. The top 50 winners were invited to come to the cinema for what they thought was a video call with the band, only to be treated to a surprise appearance of the band themselves! They spent 45 minutes with the fans – with some games and live interaction – before catching their flight. A post-event video was released as a mini after-movie with 10k organic views in the first 24 hours.

◀ RESULTS & KEY LEARNINGS ▶

This was a three-month campaign, with resulting posts having a 600k+ reach, 1.6m impressions and 22k clicks on the microsite. Our primary objective was data collection, 4,856 entries and 1,456 unique emails captured. There were 153k streams from stream to win in the first week, and the fans certainly had a money-can't-buy-experience. 😊

📄 campaign breakdown

CAMPAIGN BUDGET £2,001–£5,000

AUDIENCE DEMOGRAPHIC

AGE 0-13, 14-18

AUDIENCE GENDER
Mainly female

LOCATION Kuala Lumpur, Malaysia

Wojtek

The Orchard Artists Services



TEAM MEMBERS INVOLVED

Wojtek – website concept, content and execution
 Szczepanik – artist

The Orchard

- Ania Kasperek – senior retail and sales manager, Nordics
- Nikoo Sadr – director, artist and label services, Nordics
- Airene Resurreccion – associate art director (design & video)
- Jonathan Ellis – multimedia designer (design & video)
- Peter Lum – multimedia designer (design & coding)
- Giulia Colli – advertising

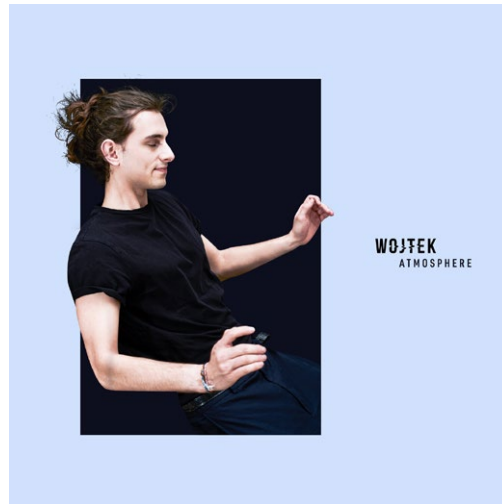
Magdalena Jensen – Chimes, creative direction

OVERVIEW OF CAMPAIGN

Wojtek is a neoclassical artist and composer who is Poland-born but based in Berlin. The goal for his debut album Atmosphere (released via The Orchard Artists Services) was to keep it carbon neutral and to inspire others through the campaign to reduce their own emissions and raise awareness around the climate crisis.

In the production phase the album was recorded at Baltic Studios in East London – a studio that uses renewable energy to power the studio. Any remaining emissions from composing, mixing and mastering were compensated through the purchase of Renewable Energy Certificates.

Additionally the album was distributed solely digitally to eliminate waste, and promotion assets were done largely by using already existing



materials. A music video, was also created from exclusively repurposed video footage donated by fellow artists and creators. This also enabled an increased reach months before the release. The team turned to The Orchard's family of artists and labels, as well as fellow artists and creators who engage in planet positive activations.

In conjunction with the new album, Wojtek launched a CO2 tracker that shows the CO2 emissions produced behind each aspect of the recording and production process. Wojtek's website is an interactive infographic that both draws back the curtain on the whole process of producing Atmosphere and provides a few planeteer pro-tips to inspire musicians and listeners to consider their carbon footprint and how they can neutralise it.

For example when exploring parts of the website – e.g. "distribution" section – one can learn that streaming on a mobile device

generates 30% less emissions than a desktop app. As an additional part of the campaign, Wojtek has also been sharing #planeteer #protips on TikTok to inspire others.

RESULTS & KEY LEARNINGS

The artist and his team's aimed at raising awareness about the climate crisis, to inspire and engage fellow artists to opt for sustainable solutions in their business models and prove that even a debut artist can make a difference.

- Over 30+ media publications including Music Ally, Clash, Electronic Beats, When The Horn Blows, Yuck mag, NOIZZ, Newonce, Sveriges Radio, and more.
- Wojtek and his manager held a seminar about recording and producing a carbon neutral album at Reeperbahn 2020.
- Collaboration with Keychange 2.0. programme – sharing tips and available solutions for recording and producing music carbon neutrally.

Reach of the campaign: sourcing materials for the video ensured outreach to over 40+ labels and management agencies globally.

Live plays an instrumental role: with advertising and social media campaigns, we focused on activating his IRL audience and gaining new active listeners. The results were 140k impressions which, given the genre and size of the artist, is a result worth mentioning.

TikTok: Wojtek's TikTok profile is focused on sharing pro-tips for "planetees": we grew his engagement from 0 to 4k+ likes on stories, top video reached over 42k views.

Overall growth of social media following:

approx. 30% (active, engaged fans across his Instagram and Facebook profiles).

DSPs results:

- Over 100k in first week of streaming
- Playlist support: Classical X, Kopf kino, Loops, Ambiente (plus cover) which is impressive for a neo-classical debut artist.

Ad results

'Golden' (single):

Facebook and Instagram performance:
 21,053 impressions / 310 website clicks
 2,157 video views (10.25% video view rate)

Atmosphere (album):

Facebook & Instagram performance:
 118,399 impressions / 3,135 engagements
 1,616 website clicks
 25,615 video views (21.63% video view rate)

Over 139k impressions for advertising

Engagement over 2.5%

Over 27k video views. 😊

campaign breakdown

CAMPAIGN BUDGET £2,001–£5,000

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER 51% / 45%
 (non-binary 2%, undeclared 2%)

LOCATION Germany, Poland, UK



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We also produce events to facilitate international discussion, planning and networking around digital change and digital strategy.

Clients include: Spotify, Red Bull, Universal Music Group, Sony Music Group, Warner Music Group, Beggars Group, Facebook, Amazon, Google, Domino Recording Co, AEI, Anjuna, Songtrust, Blue Raincoat Music, Chrysalis Records, The Orchard, the MMF, the BPI, Berklee College of Music, BIMM, RARE Sound, Tommy Boy Records, Hollywood Records and more.



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- YouTube Assessment and Optimisation
- Instagram and Facebook Assessment and Optimisation
- Digital Advertising Strategy
- Creative Ideas / Development / Innovation
- Full-service Digital Campaign Implementation

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