

sandbox

MUSIC MARKETING FOR THE DIGITAL ERA

music:)ally

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THE YEAR'S BEST MUSIC MARKETING CAMPAIGNS



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Every year we are overwhelmed by the number and the quality of entries for **sandbox's** round up of the best marketing campaigns. That is not just hot air; there were a staggering number of submissions this year, making the picking of a final 40 an especially arduous task this time around. Here, then, are the best 40 campaigns of the year – listed in alphabetical order but with special awards for the ones that had that something extra, that something unique, that something new. It is, we must say, a hell of a list.

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5 SECONDS OF SUMMER

CAPITOL RECORDS UK

Team members involved

Marla Altschuler, Hannah Maldon & Kinga Nowicka – Cantine (digital agency)
Maddy Smith – head of digital, Capitol UK
Becky Thomas – campaign manager, Capitol UK
Kate Sullivan & Abbie Hollebome – digital managers, Modest! Management

Overview of campaign

The release of 5SOS's third studio album, Youngblood, marked a shift in direction musically and aesthetically for the band. In a multi-layered campaign, we aimed to re-engage the existing fanbase whilst reaching new audiences through a more mature style and vision.

Content was key to new discovery, engagement and the retention of existing fans. At every step of the campaign a moment was created to excite fans and drive conversation. It was imperative that everything came from the band themselves, with their own voice front and centre. Below are a few examples of activations where these key values were put into action:

1. 'Want You Back' video teaser. A tweet was sent from the band's account with the video release date and a still from the video. Every fan who engaged with this tweet was delivered a personal response from a member of the band with an unreleased gif from the video shoot. This caused huge discussion around the video



within the fanbase. The activity trended worldwide before the video had even been released and resulted in 145% increase in average daily engagement, 335% increase in daily likes and a 628% increase in average daily @ mentions.

2. Content evolution. The aesthetic for this album developed throughout the campaign. With the input of full-time creator Andy Deluca, we delivered daily photo and video pieces from the band's travels, a frequency needed to keep the audience engaged. These daily content posts were amplified by geotargeted activities such as local Snapchat filters, individually designed tour posters for each

city, pop-up shops and video tour diaries. Our content objective was to always be reactive and timely.

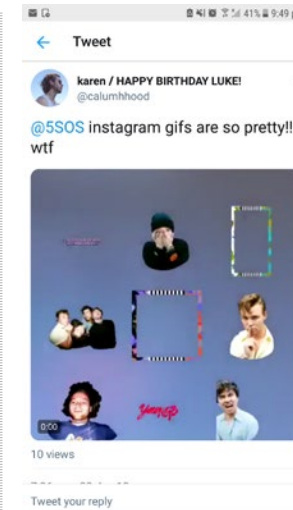
3. Cocktails chats – a twist on the album track-by-track where the band got drunk whilst explaining the album process – was by far our most successful content thread. Each video has averaged over 350k views with 3m views across all seven videos on YouTube and Instagram TV.

4. Flash sales that gave fans short windows to access limited-edition merchandise and digital bundles to drive pre-orders into album release. Social media was key to announcing these drops and ensuring they all sold out and eventually contributed to the band securing their third US #1 album and making history.

5. Global Snapchat lens for 'Youngblood'. The stats were overwhelming and helped drive Shazams for the track particularly in the US. Overall the lens had 262m plays and 185m views over three days.

Results & key learnings

- Youngblood the album went to #1 on the Billboard charts, making history with 5SOS being the first band to have their first three albums hit the top spot.
- 1m album sales globally and 1.5bn album streams.
- 'Youngblood' the single has had 1n streams across all DSPs.
- 'Youngblood' #1 at US radio for five consecutive weeks.



Our biggest learning was to never ask or expect from fans. They give so much already so we followed their lead and dropped tools for fans to propel the album themselves rather than explicitly asking them to create assets. For example, one of the main flash sale merchandise items included childhood photos of the band with the Youngblood signature branding on top. We provided fans with all the main album 5SOS branding so they could create assets. Fans placed themselves within the artwork using their own childhood photos, just like the band. This created huge extended visibility across digital, reaching outside of fans with the band interacting.

☰ campaign breakdown

CAMPAIGN BUDGET £15,001-£25,000

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

AUDIENCE GENDER (M/F): 56% / 77%

LOCATION: Global – primarily UK, US and Australia

AMAZON MUSIC

Team members involved

- Steve Boom** – VP, Amazon Music
- Tami Hurwitz** – VP of global marketing, Amazon Music
- Josh Fein** – senior marketing manager, Amazon Music
- Colin Gaul** – group creative director, Amazon

Overview of campaign

In August of this year, Amazon Music launched its largest-ever multi-media advertising campaign, titled A Voice Is All You Need, highlighting the powerful vocals of iconic songs while demonstrating the simplicity of using your voice to find the music you love. The multiplatform media plan – inclusive of TV, radio and digital – was developed with global independent agency Wieden+Kennedy, to celebrate the growth of Amazon Music and its lead in voice innovation.

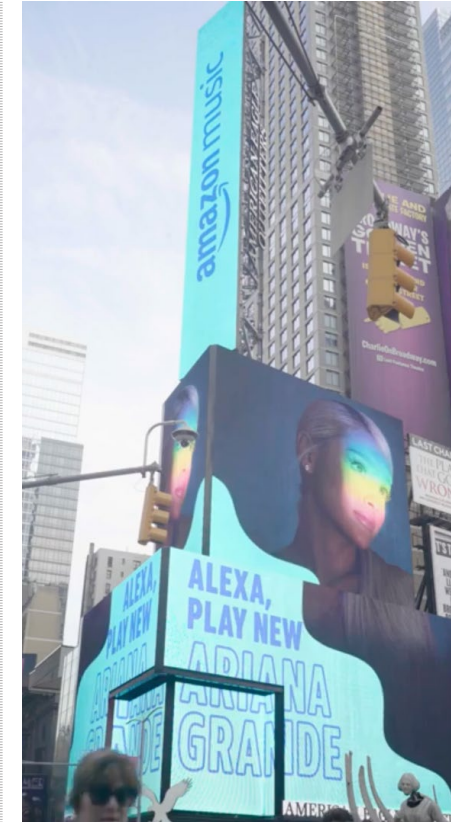
Each advertisement is a striking visual interpretation of songs paired with isolated vocals from notable artists, showcasing the emotional power of simply asking for a chart-topping vocal performance. The result is an ear-grabbing, eye-catching musical rendition of legendary tracks that end with a listener asking Alexa to play the featured artist. A voice is all you need to make that happen.

At launch mid-August, digital creative featuring a variety of top artists across various genres began appearing in the



campaign, with songs including: Kendrick Lamar & SZA's 'All the Stars'; Ariana Grande's 'No Tears Left to Cry'; Kane Brown's 'Lose It'; and Freddie Mercury of Queen's 'Somebody To Love'.

Since its initial launch, Amazon Music has run online creative and billboard out-of-home across the US in cities – including LA, NY and Nashville – featuring artists such as Kendrick Lamar, Ariana Grande,



Carrie Underwood, twenty one pilots, Lil Wayne, Nicki Minaj and Imagine Dragons, with TV to come. Additionally, select digital, radio, and display ads have launched in the UK and Germany.

Each creative features a voice utterance to engage Amazon Music on Alexa, while highlighting the power of voice. New ad creative featuring additional artists and songs will continue to roll out throughout the rest of the year.

Results & key learnings: N/A

campaign breakdown

CAMPAIGN BUDGET N/A
AUDIENCE DEMOGRAPHIC
AGE: N/A
AUDIENCE GENDER: N/A
LOCATION: US, UK, Germany



THE BEATLES

UMC / UNIVERSAL MUSIC GROUP

Team members involved

- Katie Alley** – head of digital, UMC
- Lee Jenson** – director of marketing, UMC
- Orla Lee-Fisher** – SVP global marketing
- Guy Hayden** – VP international marketing
- Jack Thomson** – senior marketing manager, USM
- Olly Walsh** – director of digital, USM
- Doug Barasch** – senior director, UMe
- Tom Smith** – VP marketing, UMe
- Jeff Jones** – CEO, Apple Corps Ltd
- Jonathan Clyde** – director of production, Apple Corps Ltd
- Jeremy Neech** – digital director, **Lisa Salem** – digital marketing producer (both Motherlode Media)
- Darren Evans, Caroline Jones, Nick Barratt** – Able Media
- Richard Barnett** – Trunk Animation
- James Swindells** – Loud Beings



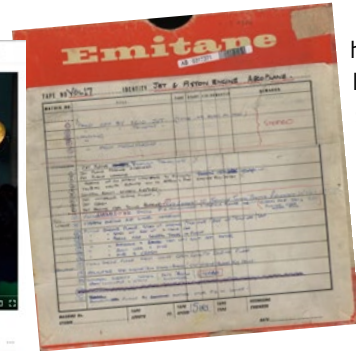
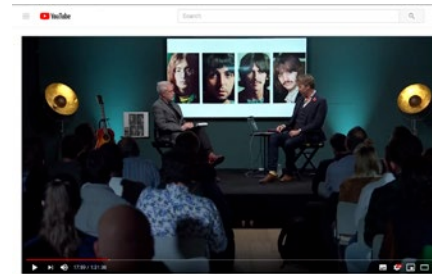
Sam Okell and Kevin Howlett. The first of its kind, this truly immersive experience was designed to engage a mobile streaming audience and sustain listening across the entire album which was delivered to streaming services.

This multi-format product included a mass of unheard and unreleased outtakes and acoustic Esher demo versions, alongside the 2018 mix of the album, which gave us a wealth of avenues to explore when it came to marketing cross-platform and cross-demographic. Another first on this project was releasing all three versions of each instant grat track to showcase the breadth of the album and versions available. We took fans back to the studio and created visual representations of band members talking between tracks on the outtakes and also



commissioned brand new, full-length music videos for 'Glass Onion' and 'Back In The USSR' that premiered with Apple Music and YouTube respectively.

A core theme for this project was the impact and influence of the album and we eventised this discussion with a live stream from YouTube Space in London during release week. The concept saw a panel of current artists, broadcasters and journalists debating with Giles Martin and host Matt Everitt as to "Could The White Album Be Made Today?". We globalised this moment but taking real-time questions from fans watching live around the world, as well as those in the room.



150k streams to date and will be edited into digestible segments to be deployed

across The Beatles' other social channels to drive traffic and sustain viewership of the full-length asset. The campaign trailer has smashed 1m views and beyond The Beatles' undeniable social fanbases, we delivered over 600k impressions to UK cinema-goers in only seven days. Our content and communications plan has so far driven more than 500k clicks to retail and streaming partners overall and is currently tracking at over 15k clicks a day. The tweet to unlock promotion garnered 15m impressions and 150,000 engagements around #BeatlesMarkItFab.

The poster from the original packaging provided a colourful asset from which we produced a brand new promo video for 'Glass Onion' which feels fresh and modern. As part of our sustainment plans, we are launching a tool to allow fans to create their own version of the classic poster by plugging in their own social media profiles.

Results & key learnings

At the time of writing, this charted at #4 in the UK album charts, the White Album Spotify enhanced playlist has passed 85k followers and accumulated over 3m streams in a week. This activation was an industry first and was successful at bringing to life elements from the physical booklet, as well as a shared audio visual experience for

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: Global

historically laid-back streaming audience. The YouTube live stream has amassed over

TONY BENNETT & DIANA KRALL

VERVE LABEL GROUP / FAME HOUSE

Team members involved

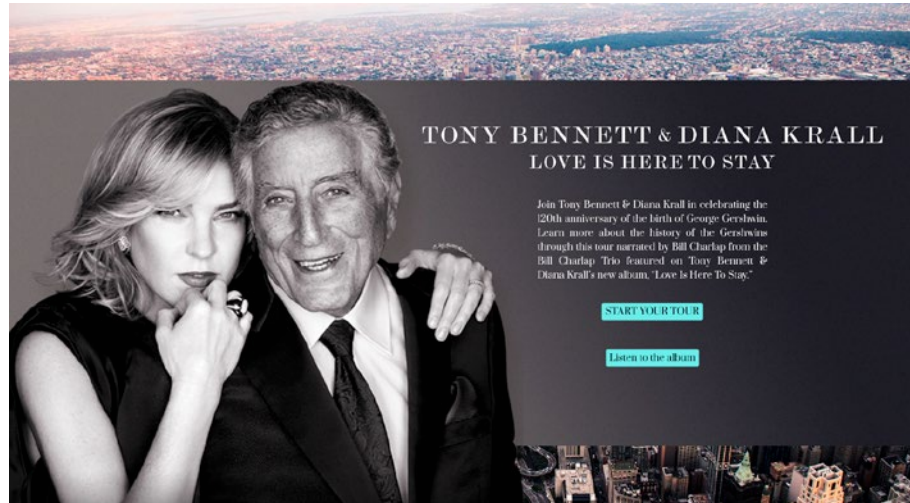
Alex Hines, Aaron Desire, Haley Furman, Kyla Buck – all Fame House

Caitlin Colletti, Megan Mark, Justin Jesena, Michael Allen, Hadley Spanier, Mandy DallaCorte, Danny Bennett – all Verve Label Group

Overview of campaign

Legendary artist Tony Bennett has one of the most celebrated careers in music history, stretching over more than 70 years. In 2018, Tony Bennett teamed up with jazz icon, Diana Krall, to release a duets album, *Love Is Here to Stay*, consisting of songs from Tin Pan Alley songwriter George Gershwin. The album was first announced on Tony Bennett's 92nd birthday across Bennett's and Krall's social media accounts, along with the album's cover art. Leading up to the announcement, fans were able to submit their birthday wishes to Tony Bennett and he shared a few fan birthday wishes on his social media channels. From there, Fame House and Verve Label Group collaborated on marketing the album, with a focus on bringing the fans into the creative process.

This began with the rollout of a trove of behind-the-scenes teaser content featuring footage of Tony and Diana constructing the album together in the studio. Lyric graphics and videos from



the album's tracklist were posted across each artist's social channels to continue to build anticipation amongst fans. Additionally, we hosted an email for entry sweepstakes giving away a hand-drawn sketch from Tony himself featuring the album tracklist.

Next, the campaign utilised singing app Smule to launch the 'Duet With Tony' campaign where fans could record themselves singing along to the album title track, 'Love Is Here to Stay', alongside Tony Bennett himself. Fans recorded themselves singing Diana Krall's parts on the track 'Love Is Here To Stay', giving fans a once-in-a-lifetime opportunity to duet with one of the most illustrious vocalists in history, Tony Bennett. Fans could then share their duets to their own social media, generating further awareness for the album.

Following the release of the album, a video of the full song was released featuring fan submissions singing alongside Tony Bennett. Tony Bennett shared the video on his YouTube channel and social media platforms as a thank you to fans for their involvement. On album street date, Tony Bennett took over Travel & Leisure's Instagram Stories featuring his travels, artwork and new album, *Love Is Here To Stay*. The direct-to-fan e-commerce offering further reflected this theme of bringing fans into the creative process.

Within the first 48 hours of the pre-order, fans had the opportunity to purchase an exclusive album package that included a print of Tony Bennett's own painting of his view from his NYC apartment, alongside a collectible VIP lanyard and a digital pre-order of *Love*

Is Here to Stay. A limited number of fans were also offered the ability to purchase tickets to an intimate performance by Tony Bennett and Diana Krall at the Rainbow Room in NYC on 12th September, where they performed songs off their new album.

As a capstone to the *Love Is Here to Stay* campaign, the team built a virtual tour showcasing George Gershwin's history using Google Maps, milestones in Gershwin's history, tracks from the album and narrated historical moments.

Results & key learnings

Debuted #11 on the US Billboard Top 200

- #1 US Top Jazz Albums (Billboard)
- Smule Campaign: 151k views, ~8k submissions
- Reddit AMA: Views: 200k



campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 45-59, 60+

AUDIENCE GENDER (M/F): 48% / 52%

LOCATION: Global

ANDREA BOCELLI

DECCA RECORDS (UK), VERVE (US), SUGAR (IT)

Team members involved

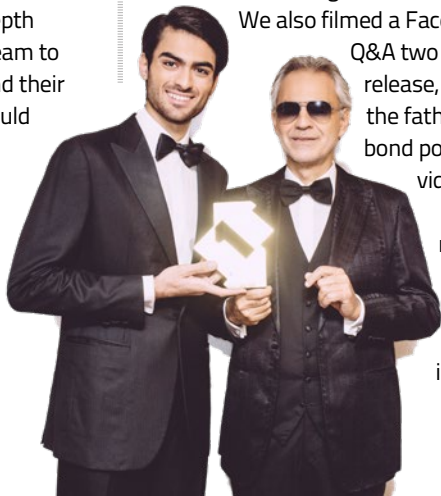
- Sophie Hilton** – director of marketing, Decca
- David Heath** – senior digital marketing manager, Decca
- Toby Hawkins** – senior digital media planner, Fused
- Graham Parker** – president UMC, Verve
- Holly Adams** – SVP strategic marketing, Verve
- Hadley Spanier** – head of marketing, Verve
- Michael Allen** – VP digital, Verve
- Caitlin Colletti** – director digital marketing, Verve
- Megan Mark** – manager digital marketing, Verve
- Justin Jesena** – director digital analytics, Verve
- Emily Frost** – senior digital media planner
- Francesco Pasquero** – Sugar Music
- Alberto Locatelli** – Sugar Music
- Luca Oldani** – Scozzese

Overview of campaign

The campaign began with an in-depth report from our internal insights team to understand Andrea’s audiences and their habits – online and offline. This would help us decide a creative direction as well as plan and allocate media spends. Key findings included that our core audience consumes news online in a web browser, uses Facebook as their primary social network and consumes music online using YouTube.

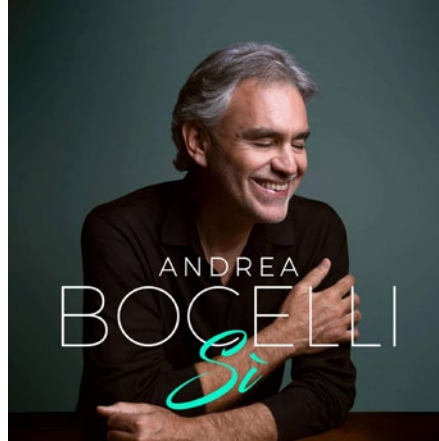
Si is Andrea’s first album of new music in 14 years, so it was vital that the strength of the new songs was forefront; and the album included duet partners such as Ed Sheeran, Dua Lipa, and Andrea’s son, Matteo Bocelli. We also knew that the track ‘Fall On Me’ would appear on Disney’s The Nutcracker soundtrack. This presented enormous opportunities to leverage with our digital spend and led us to develop creatives that would resonate with these audiences, tapping into new fanbases too. We took a storytelling approach, relying on video that focused on the connection between Andrea’s music and his family.

Central to the campaign was Andrea’s duet with his son, Matteo, which culminated in a music video for ‘Fall On Me’. This connected perfectly. Just one month after launch it has become one of Andrea’s most-viewed videos of all time. To celebrate, YouTube presented Andrea with their golden button award, marking the milestone of 1m channel subscribers – the first ever classical singer to achieve this feat!



We also filmed a Facebook Live Q&A two days before release, solidifying the father and son bond portrayed in the video.

Andrea’s reach is global and this was reflected in the assets



we produced, which were recorded in multiple languages including Italian, English, Spanish, and even Russian. To exploit this, we ran ads targeting users based on their device’s language settings. For example, Russian fans living in the UK would have seen Russian language versions of our advertising.

We carefully reused data throughout the campaign and remarketed to fans with newer and more relevant content, including clips from Andrea’s appearances on US and UK television. We never ran one piece of video for more than a few days, and consistently refreshed the visuals, meaning the frequency amongst our audience showed huge increases in brand lift.

Results & key learnings

Once we had developed our creative strategy, we focused on platforms where we knew our audience would be. We built

Facebook placements optimised for awareness, and reused data to push fans through the marketing funnel. This meant we enjoyed Facebook ads which performed above benchmark across the board, encouraging strong social growth. At the forefront was our Facebook Canvas creative; a customisable and immersive storytelling format which gives us a way to tell the full story of the album and which achieved an incredibly low CPM.

Our Facebook Live Q&A reached 904.1k people and achieved 159.3k engagements. It was a huge moment for us at a key time for awareness, overperforming at a rate of 28x above benchmark.

The multi-language ads were also a huge success, and saw us achieve an incredibly efficient CPM rate at half of benchmark (£9.14 against a benchmark of £18.53).

We ran a search and display campaign through the Google Display Network, focusing on The Nutcracker, and audiences of shows where Andrea had made TV appearances (such as The New York Times, CNN, and Billboard). On YouTube, we ran TrueView ads, and took advantage of a new feature where we could target user uploaded content featuring our music with YouTube Cards, directing viewers to official content and retail.

Our global Linkfire link generated circa 300k clicks over the course of the four-month campaign.

In its opening week, Si became a #1 album in both the UK and US album charts. Andrea Bocelli’s first #1 album ever, and 20 years after the last classical album topped the UK chart.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F): Slight female skew

LOCATION: Global

BRING ME THE HORIZON

RCA UK



Team members involved

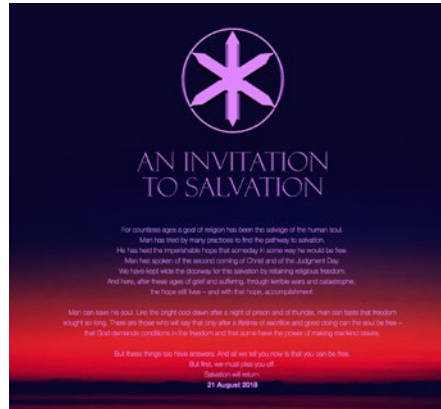
- Nick Antoniou** – senior digital marketing manager, Sony Music UK
- Will Stevens** – marketing manager, Sony Music UK
- Sophie Graham** – international marketing manager, Sony Music
- Raw Power Management**

Overview of campaign

Bring Me The Horizon have been on a rocket of a journey over the last few years, selling over 2m albums globally to date and playing sold-out shows in over 40 countries, including two sold out nights at The O2.

To promote the band's comeback single, 'MANTRA', and to support them in maintaining this momentum as well as pushing them further, we launched a mysterious two-week global outdoor and digital campaign.

Centralising the theme around a fake cult, posters were displayed across the globe which pointed the public towards a website and a hotline, which received over 40,000 calls in two weeks. What was waiting for them was a mysterious website urging them to "Join a Cult" called MANTRA and an answering machine which played unsettling voice messages and teased snippets from the band's upcoming single. Each time it was called, different teasers played, provoking enthusiastic fans across the internet to



decode and piece together the puzzle left by the band. With support and interest from press such as Kerrang! and NME, it was on everyone's minds that Bring Me The Horizon were set for a climactic return.

The campaign set-up had everything: from finding 10 different voiceover actors, recording 45 minutes' worth of audio messages, setting up 12 different phone lines in 10 countries... to getting posters displayed around the world, building four websites, hiring actors pretending to be part of the cult before the band's performance at Reading Festival. The campaign successfully combined together tangible and digital experiences, bringing the overall theme of the lead single into the real world.

The phone line was hugely successful, receiving more than 40,000 calls in two weeks, with an average call duration of five minutes. On launch we had more than 100 people on the line at the same time!



We kept updating the voice message every 72 hours to encourage fans to keep calling. The more they stayed on the line, the more clues and audio teasers they would get.

The fanbase was fully reignited and new listeners were on board, making Bring Me The Horizon a household name. As a result, the press coverage has been constant. There has been amazing support across the board including an NME feature and a Kerrang! cover and interview, followed by being made Greg's Tune Of The Week and Annie Mac's Hottest Record on Radio 1 upon release, earning its place firmly on the A-List.

Results & key learnings

The campaign led to the single premiere on Radio 1 as Annie Mac's Hottest Record. Following the set-up of the 'Mantra' teaser campaign, we launched the album pre-order across the band's socials and introduced their new official website, as well as their official stores.

Across the band's website and official stores, we've had almost 1m page views and 7,000 product sales with Instagram being the second-highest revenue driver after the band's website and mailers.

The reaction across the band's socials was incredible, with more than 20m impressions over those two weeks which is the most the band ever had in one week. On launch, we also delivered 75,000 emails with a 26% open rate. The album reached a total of 5k pre-orders in these two weeks which was 1k more than total pre-orders of their previous album, That's The Spirit. The campaign resulted in peaking at #10 on the iTunes chart, entering the iTunes Top 50 in 44 countries and the pseudo video trended at #1 on YouTube.

On Spotify, the track was streamed 5.3m times and was added to 15 New Music Friday playlists, including #4 in the UK and #6 in the US. It was also added as the first track to Rock This, as well as to a further 33 Spotify lists with 'MANTRA' in #1 position in 13 of those.

All this aside, the campaign has firmly re-established Bring Me The Horizon as one of the leading alternative bands produced by the UK and has since made them a household name.

campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

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

LOCATION: Global



BRIT AWARDS 2018

BPI / SOMETHIN' ELSE



BRITs in real time as we broadcasted live on every platform (Musical.ly, Instagram, Facebook, YouTube and Twitter) – a first for a UK awards show. Content was also syndicated to artists to spread the celebration surrounding the winners and performances.

Results & key learnings

Our success is measured by follower growth, engagement and video views – always driving to a peak on awards night.

We also evaluate the quality of artist involvement. Our goal is to make The BRITs relevant to a younger, global, social audience.

We secured 57 social activations with BRITs talent in the build-up, including a digital exclusive performer announcement during a Liam Payne Twitter Q&A. This one activation generated 2.2m impressions and 211.6k engagements.

One KPI was to increase live stream views on event day: we achieved our largest live audience ever with 8.1m views across seven streams. Our YouTube live stream views alone increased by 57%. We reached another KPI by breaking 3m social followers.

At the awards we worked with 60 individuals to capture exclusive content, including for our Instagram Story which saw a 482% increase in views. We dominated nine out of 10 UK trends on Twitter, appeared in three out of 10 worldwide trends and generated over 1.8m engagements. In the week following, we had 17.9m Facebook video views.

Team members involved

- Giuseppe De Cristofano** – director of digital, BPI
- Dorothy Hui** – VP of digital, Sony
- Adam Cardew** – digital director, Sony

- All from Somethin' Else*
- Tom Young** – executive producer
- Nan Davies** – executive producer
- Lee-Anne Richardson** – head of production
- Zosia Morris** – senior producer
- Tom Pollard** – video producer
- Will Hardy** – social producer
- Grace Medford** – social producer
- Niomi Fraser** – assistant social producer
- Chris Blacklay** – designer

Overview of campaign

In 2018, we provided The BRIT Awards' digital audience with the most comprehensive experience of the show in its 38 year history.

Between October 2017 and February 2018, we utilised the best social platform features, mimicked how our audience interact and engaged with our biggest fans to embed ourselves in their feed, utilise them as evangelists and grow @BRITs' personality, brand and audience.

Central to this approach was our "excitement you have to share" mentality where we created must-see, shareable moments across all platforms. This

involved going live on all platforms, curating regular social stories on Instagram and Snapchat, delivering exclusive video content on Facebook and YouTube and providing always-on artist updates on Twitter. These activations were accompanied by the audience-facing call to action; "Celebrate with us on 21 February", designed to drive a single 'tune-in' message for the night itself.

Our strategy focussed around @BRITs' social audience and pop music fans. Throughout the campaign, we gave our audience more opportunities to engage with their favourite BRITs talent. We also optimised content for every platform; developing the relationship with our followers and promoting the awards.

We recruited a 15-strong influencer squad and worked with over 50 nominees, performers, presenters and guests to amplify big moments and key campaign messaging. By leveraging these accounts, we led their consumers to the @BRITs content that would be most relevant.

On awards day, consumers experienced the excitement and celebration of The

☰ campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: UK



BURY TOMORROW

SONY MUSIC/MUSIC FOR NATIONS

Team members involved

Julie Weir – label head
Joel De'ath – marketing manager
Tom Critten – marketing assistant

Overview of campaign

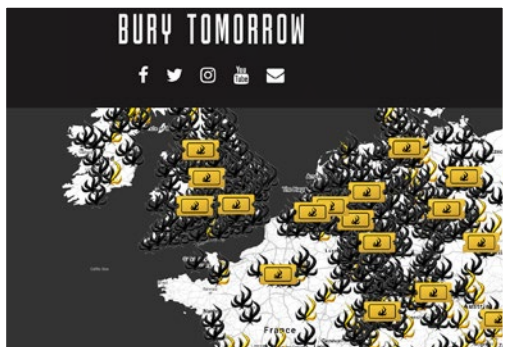
Utilising Google Maps and location-tracking technology, we created a band-branded map, hosted on the band's official website.

Using the iconic design of the Black Flame sigil, we invited fans to "Claim Their Flame" in which they pre-saved the album playlist on streaming services, placing a geographical stake in the ground above their location, showing their dedication to the band and excitement for the upcoming album.

During the first week of the initiative, we garnered 2,057 unique followers to a newly created playlist, and as an aside we benefitted from 1,173 unique mailing list signups. These figures now stand at just below double for the entire campaign.

Visually the black flame sigil engulfed the entire world, leaving limited ground untouched by the flame, giving a visual representation to the popularity of the band. It also stimulated conversation between fans on social media, by screenshotting their own particular flame on the map and attempting to connect with others in their proximity.

We ran organic initiatives to find



particular fans in far-off locations (such as Iceland) and reward them for being fans of the band). Given the success of the campaign we decided to reignite the initiative around the release of the second single, 'Knife Of Gold'.

We offered fans the chance to view the video 24 hours early, whereby in return for a sign-up to the mailing list, the video would be emailed to them before anyone else. This also offered fans the chance to

add gold branding to their previous black flame and gave fans a chance to 'collect' a higher prestige than other fans promoting competition.

This again inspired organic posting between fans as they competed to be the first to view the video, and the first to obtain a gold sigil, leading to more excitement around the track.

Post-album release, we decided to re-engage the Black Flame map for a third time. This time attempting to promote streaming figures and ticket sales around their upcoming UK and European tour. We included a golden ticket icon above each location of the gig venues along the tour.

Fans were instructed in order to win the chance for early entry to the show, a further two tickets, and the chance

to meet the band during soundcheck they needed to share a pre-loaded text tweet in order to win. This tweet included venue specific information such as date, time, ticket links and also included a link to the tour playlist on Spotify.

With over 1,000 entries, streaming figures quadrupled as a result of the viral upsurge in tweets sharing the streaming link and excitement during the upcoming tour. Also as a result of people being made aware of the tour dates regularly the majority of dates along the tour sold out post the release of the third section of this initiative.

Results & key learnings

- We gained a visual representation of the distribution of Bury Tomorrow fans globally.
- We gained in total 3,500 followers to the Black Flame album playlist
- We quadrupled streams to that playlist with our third incarnation promoting the tour playlist (with Black Flame tracks at the top)
- We increased organic engagement with Bury Tomorrow on socials with map discussions on social media.
- The band achieved their highest chart position with this album (#21) compared to previous albums (highest #38).
- We were able to garner further support with live music companies by offering access to our marketing campaign, whilst also ensuring the album was promoted, resulting in the quadrupling of streams.
- Favourable Spotify playlisting through promoting pre-saves.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: GB / DE / US / ES / BR / AU / NL

JOHN COLTRANE

VERVE LABEL GROUP/FAME HOUSE

Team members involved

- Emily Levy – Fame House
- Leslie Owens – Fame House
- Alex Hines – Fame House
- Oliver Schrage – Verve Label Group
- Hadley Spanier – Verve Label Group
- Megan Mark – Verve Label Group
- Caitlin Colletti – Verve Label Group
- Justin Jesena – Verve Label Group
- Michael Allen – Verve Label Group
- Danny Bennett – Verve Label Group

Overview of campaign

In 1963, world-renowned and Pulitzer Prize-winning jazz saxophonist and composer, John Coltrane, recorded a series of songs that were never released. In 2018, fans finally had the opportunity to hear these songs via the release of *Both Directions At Once: The Lost Album* on Verve Label Group. Verve Label Group and Fame House's goal for this album was to drive streams and purchases of the album. To achieve this, Verve Label Group and Fame House devised a comprehensive digital paid media strategy across social media and search/display placements, beginning with the launch of the album's pre-order in addition to a robust teaser campaign featuring never-before-seen journals and tapes from the album's recording at Van Gelder Studio in 1963. Although Coltrane passed decades before the birth of the internet, his official Facebook page has



accumulated over 1.2m followers who monitor the page for anecdotes and highlights from the artist's catalogue.

Similarly, fans still Google for information, images and videos related to John Coltrane on a daily basis. Knowing this, Fame House's paid media strategy aimed at reaching fans in these online locations with the goal of converting them to purchase. Additionally, Fame House and Verve looked beyond jazz standards and classics by serving ads to fans of hip-hop and funk as a way of reaching listeners who may be accustomed to widely used samples of the jazz greats like Coltrane.

Verve Label Group and Fame House targeted online users that had expressed direct interest in John Coltrane over the years, as well as fans of similar artists



or that matched similar demographic profiles of direct fans of John Coltrane. Ads utilised a mix of video containing the new music, images from the box set, and text about the release to entice fans to explore further.

This creative was A/B tested across each online channel to see which content struck a chord with each subset of fans. Facebook proved to be the most successful platform throughout the campaign since it allowed for wider targeting based on interests fans had expressed on the social network, as well as the ability for more dynamic photo video content than possible on search and display. Fans on Facebook were also exposed to multiple pieces of content throughout the campaign, allowing for a larger story to be told around the album's release. Impulse Records/Verve Label Group also created a Coltrane Trivia campaign where fans could test their knowledge of John Coltrane and engage

fans with the branding of *The Lost Album: Both Directions At Once*.

Phase two of the campaign included a Coltrane covers campaign where fans were encouraged to enter a hashtag social media campaign by posting their covers of tracks from the album to unlock never before seen footage of Ravi Coltrane at Van Gelder Studio where his father, John Coltrane, recorded the album.

Results & key learnings

Interestingly, nearly 60% of link clicks throughout the campaign were attributed to look-alike audiences of fans that may not have directly followed Coltrane's pages, but were demographically similar to those direct fans. This may indicate that direct fans were aware of the album and chose to purchase through their preferred means of buying music, and therefore didn't need the help of advertisements to be reminded to purchase.

Furthermore, clicks to Linkfire were almost evenly split across social media and Google's search and display network despite a majority of the budget being allocated to Facebook and Instagram. Google display also yielded a more inexpensive cost-per-click, indicating that John Coltrane fans may be more likely to purchase music while browsing the web than while scrolling through their news feeds.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: Global

DEEZER

Team members involved

Global, UK, Brazil and Colombia artist marketing and comms teams at Deezer
Good Relations – PR agency

Overview of campaign

Music is incredibly personal and can move listeners to a certain emotion or memory. However the same song can evoke different feelings or have alternative meanings for each person. For example, one may feel heartbreak but another may feel empowerment. Deezer's Music With Sole showcased this personal journey through a digital campaign that visually showed the different interpretations of the same song.

Using the close connection between sneaker culture and music, Deezer challenged a graphic artist and a musician in three different countries to use colourful sneaker designs to show what a song meant to them personally. All three musicians involved in Music With Sole were part of Deezer's support programme, Deezer NEXT, as the development of emerging artists is hugely important to Deezer's ethos. The pairings were as follows:

- **Brazil:** hip-hop singer Cynthia Luz with artist Pomb interpreting 'Deixa Ela'
- **Colombia:** reggaeton singer Feid with artist Pol interpreting 'Nuestra Canción'
- **UK:** pop singer Zak Abel and artist Daniel Cordas interpreting 'Love Song'



Deezer challenged the graphic artist in each region to first listen to the track on their own, before creating their interpretation on a blank sneaker. The musician then described the meaning of their song. For example in the UK, Daniel Cordas drew a burning bridge and a toxic ocean to reflect a bad breakup in Zak's 'Love Song'. While Daniel had alluded



to negativity, Zak's shoes were covered in warm 'sunset' colours to signify the positive end to his relationship. For every region, the shoes were completely contrasting and visually showed the deeper meaning music has to each person.

The designers also created a special Deezer 'Flow' pair, featuring the songs that influenced both artists on their creative path. To launch the campaign, Deezer created a wide range of assets including video and a competition for PR, social and the Deezer community.

Results & key learnings

The campaign was designed to show



Deezer's core message of personalisation, but it was also a key part of supporting and promoting the Deezer NEXT programme. Around the time each campaign launched, the NEXT musicians involved experienced a positive increase in streams of their songs featured in the campaign as follows (from launch date):

- 159% increase Zak Abel's 'Love Song' between 16th September and 22nd October
- 102% increase of Cythia Luz's 'Deixa Ela' between 7th and 9th November
- 29% increase of Feid's 'Nuestra Canción' between 16th and 21st September

The media and press worldwide were also engaged with the story, with titles covering the story included Séries em Cena (Brazil) Yahoo! News (UK) and El Tiempo (Colombia) and totalling a reach of 156,455,841. The long version of the video generated a total of over 185,000 views across all social platforms in Colombia and UK.

campaign breakdown

CAMPAIGN BUDGET N/A

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F): N/A

LOCATION: Brazil, UK and Colombia

DISNEY

UNIVERSAL MUSIC (UMC)



Overview of campaign

Families love to sing along to Disney music. This insight may be unsurprising for most people and, as such, UMC has released multiple successful sing-along titles. As the world has become increasingly more digital, we have seen that families like to share their sing-along moments with the world, uploading videos across social platforms. We therefore saw an opportunity, to marry songs from across the Disney catalogue with official sing-along instrumental versions in one package for the first time. From nostalgic favourites like 'Under The Sea' to new smash hits such as 'How Far I'll Go', 'Sing Your Heart Out Disney' has a song for every voice to sing-along with – bringing together the best-selling compilation brand with Disney for the first time.

From the outset, we wanted to employ marketing strategies that integrated into native Disney activity, encouraged parent-to-parent sharing and paired a bought media plan with relatable video creative.

Wanting to ensure we would reach our audience at as many touch points as possible, we therefore created bespoke content that felt native to each platform. From Instagram stories with cute kids asking you to "swipe up to sing along", to carousels created from lyric videos, framed in a Sing Your Heart Out Disney border. These square edits were also used on Silence Media where we built an interactive banner aimed to engage users

of the site, encouraging them to pick different Disney tracks to sing-along with. One of our innovative creatives was a 'build your own microphone' asset that we put on Pinterest, the creative seamlessly fitting into the platform with a crafty twist to promoting our album. We also created Snapchat geofilters around Disney stores. Our social media assets worked in perfect unison with our family-centric TV ad which saw kids and parents singing along in costumes in and around the home.

We had witnessed the phenomenon of UGC featuring kids 'singing their heart out' with Frozen, so we partnered with Disney Junior to launch a competition asking parents to capture their little ones singing 'How Far I'll Go' for a chance to win the album and be featured in a new music video for the track which would appear on the Disney Junior Vevo channel.

Influencers played a vital part in the digital strategy on this campaign. We have built a pool of Disney fans at UMC that we've established strong relationships with. We sent products to relevant influencers (those with kids, those who love to sing, UK-based) and encouraged them to 'story' themselves singing and using our Instagram stickers and a swipe up CTA.

Looking back on the campaign, our creatives paired with audience-first marketing approach including tactic remarketing strategies, helped to deliver us a #1 album.

Results & key learnings

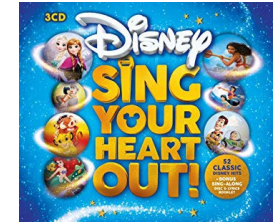
We reached #1 in the compilations chart on week one and were pleased to see that the sales of the albums are sustaining, dropping only one place in week two and three respectively.

This campaign saw over 5m impressions delivered, 1.4m views across different content and platforms with over 60k clicks to retailers via Linkfire. Our approach for stand out creative worked delivering an engagement rate 377% higher than Universal Benchmark across Facebook and Instagram in feed with video ads.

Using multiple ad formats on one platform was also a great success with our 'Swipe up to sing along' Instagram Stories gaining a 127% higher view through rate than Benchmark. We also saw brilliant success from our first foray into Instagram GIFs, with over 55k views on one of the stickers in 24 hours.

Silence Media returned a fantastic engagement rate with dwell time 20% longer and a CTR 300% higher than industry benchmark. Over 27 hours of total interaction time with the interactive packshot across premium sites, a great win for us.

- Varied media mix allowing cross platform frequency among core audiences
- Moment targeting also key for engagement (Twitter targeting half-term conversation during half-term)



campaign breakdown

CAMPAIGN BUDGET £10,001-£15,000

AUDIENCE DEMOGRAPHIC

AGE: 0-13, 25-34, 35-44

AUDIENCE GENDER (M/F): Primarily female parents of young kids

LOCATION: UK only



GEORGE EZRA

COLUMBIA RECORDS UK

Team members involved

- Edd Blower** – senior digital marketing manager, Columbia Records UK
- Alex Eden-Smith** – head of marketing, Columbia Records UK
- Corrina Kavanagh** – audience development manager, Columbia Records UK
- Sheniece Charway** – marketing assistant, Columbia Records UK
- Emma-Lee Percy** – senior CRM manager, 4th Floor Creative, Sony Music UK
- Ryan Lofthouse, Josh Sanger, Amanda Playle & Matt Walker** – Closer Artists

Overview of campaign

It had been three years since George's first 4x platinum album was released and in our research we learnt that not everyone had seen the content from album #1. In the lead up to the first single, we began re-engaging his lapsed fans with online ads, using previous videos such as his live sessions, Ezra Express, music videos and behind-the-scenes footage.

We also launched his weekly journal, a newsletter that George writes each week, giving his fans an insight into his week and the occasional exclusive. It has been running for 85+ weeks. This then bled into his March tour and studio sessions, both of which were opportunities to capture photos and videos, which we used leading to the album launch in January 2018.

Alongside our pre-order incentive, we



ran x6 creatives on launch that aligned with our audience targeting. In the 10 weeks between launch and release, our advertising strategy was focused on who the audience was, where they are online and how engaged they were with George. We then ran a host of different ad creatives to take the fans deeper into George's world. Most of these ads took learnings from what was overperforming on his socials organically and were therefore built around George's personality, musicianship or humour. For example, one of our best-performing ads was a video of George watching his own advert. In a similar vein, putting George

and his humour/smile front and centre in his lyric videos was a deliberate decision and something that resonated – with 'Shotgun' hitting over 100m views.

His pet project, the George Ezra & Friends podcast, was also an incredible format that allowed listeners to discover more about him and his guests, talking honestly about a variety of subjects. Around the album release, Apple Music hosted the live Abbey Road video sessions. Spotify hosted an intimate event at "Tamara's" for his top fans.

Since release, we have continued to document George's global touring story with videos and photos, reacted to organic



social moments like the Shotgun Burp and continued to extend his ad creative.

Results & key learnings

- #1 album
- #1 single
- 2x platinum singles
- Best-selling artist album of 2018
- Database growth of over 54% in one year

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

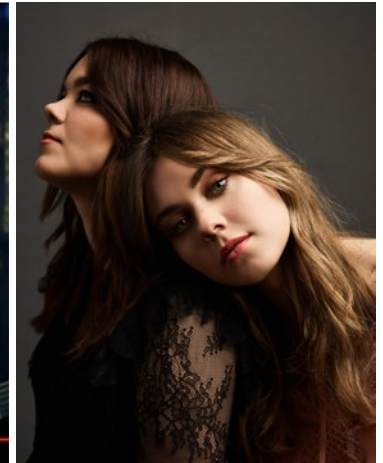
AGE: 0-13, 14-18, 19-24, 25-34, 35-44, 45-59, 60+

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

LOCATION: UK

FIRST AID KIT

COLUMBIA RECORDS



Team members involved

- Sim Rollison** – senior digital marketing manager, Columbia Records
- Bec Adams** – senior marketing manager, Columbia Records
- Laurence Warder** – director, Sony Music
- Kris Winter** – audio engineer, Sony Music
- Liam Jenkinson** – media planner, The 7Stars

Overview of campaign

Adverts are usually endured rather than enjoyed. When you're working on a limited budget, you need every penny spent on

content and media to count; you need to cut through and so surprising your audience with something they haven't seen or heard before is going to be your best route to success.

Live has always been one of First Aid Kit's strengths and we wanted to put performance front and centre when marketing their fourth album, Ruins. The plan was to record the band's duets using the state-of-the-art audio equipment and give fans the opportunity to hear their vocals in the best possible environments; an innovative harmony between content and media. Cinema and podcasts were

chosen given the respective sound quality and intimacy of each medium.

To add the element of surprise, we recorded entire "sound scenes" binaurally – a first for any music cinema campaign – that allows the audience to hear in full 360-degree surround sound. The creative featured the sisters signing acoustic versions of the lead singles whilst walking around the Zylia microphone allowing the audience to feel at the centre of their harmonies.

The band's audience tend to be 25+ and ABC1 – and their cultural consumption leans towards 'indie' media, therefore arthouse cinemas (with full Dolby sound) were a natural choice, especially as the album release coincided with Oscar season. For the podcast adverts, we worked with Acast to target film, music and culture shows, testing two different tracks to maximise the higher frequency of this channel.

Results & key learnings

- Week-one album sales up 70% against previous album, Stay Gold. Ruins charted at #3 on release week, eight places above Stay Gold. It is both the highest-charting folk and Americana album this year.
- The cinema ad was recognised at the Digital Cinema Media Awards in two categories: "Highly commended" in the Best Use Of Innovation In Cinema category and nominated for Best Use of Cinema (Small). Competition came from the likes of Sky, Max Factor and Nike so it shows that music campaigns can compete with brands with much larger budgets given the right idea and execution.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: UK



FRANZ FERDINAND

DOMINO RECORDING COMPANY

Team members involved

- All Domino
- Bart McDonagh** – senior product manager
- Brooke Salisbury** – head of marketing
- Will Grant** – digital marketing manager (UK & international)
- Corey Zaloom** – digital marketing manager (North and Latin America)
- Jason Reed** – head of digital
- Brandon Becker** – head of global digital accounts
- Björn Flöki Björnsson** – digital design manager
- Glynn Bolter** – junior digital designer
- Johanna McManus** – US product manager
- Cerne Canning** – Red Light Management



album announcement, the band Facebook live streamed a tiny gig from Paris, which coupled with the album news saw full penetration of their 1.9m Facebook fans across 24 hours.

We revived the Franz Ferdinand Fan Club – once run by post and email – to beef up our Spotify pre-save offering, incentivising the band’s fanbase to follow them on Spotify and save the album with a gated monthly web experience featuring exclusive videos, lyric reveals and the opportunity to interact directly with the band. This attracted north of 4k subscribers, who were added to the band’s mailing list post-release.

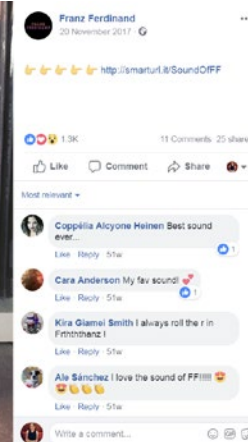
The band enlisted friend and director Diane Martel to produce an Apple Music



exclusive music video for single ‘Feel The Love Go’ and captured social content for Apple’s channels – a ‘Glasouija Board’ video Q&A. A Side By Side audio commentary piece for Alexa and a First & Last Time video interview gave Amazon users a unique perspective on the new material. Superfan events with Spotify and Deezer furthered fans’ opportunities to directly connect with the band.

We started the campaign with 3m Spotify monthly listeners, launched the album with 4.3m and 10 months post-release have maintained at 4.2m. Based on their Spotify toplist, we created The Sound of Franz Ferdinand catalogue playlist and via on-platform advertising and social shares have driven its follower count to 22k.

Close collaboration with the band’s social media agency GH05T ensured the right mix of social content intersected key time zones across the span of the campaign. Live footage and throwbacks were balanced with



fresh personal video content from the band announcing their tours and introducing new band members Julian and Dino, while a series of vignettes captured in the studio wove through the set up period to further share the album’s narrative.

The band were strong with numbers on Facebook (1.9m), but fairly new to Instagram, and we’ve close to trebled their followers here across the campaign – from 60k on announce in October 2017 to 115k on release in February 2018 and 160k today. Equally their Vevo subscribers have more than doubled during the campaign and their

Twitter has grown by over 30%. It’s just been Facebook that’s proven tougher to drive scale of growth, which is relatable for many artists. Using unique merchandise packs as prizes, we more than doubled the band’s mailing list size across the campaign with ‘sign up to win’ competitions – a hugely successful mechanic when working with a large social fanbase.

There’s never a shortage of ideas when it comes to working with Franz. With DSP partnership opportunities and social innovations stronger than ever, and a band who are a label’s dream – creative, deeply involved, hard-working – 2018 proved an especially fun and fruitful time to take the band to market globally.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 25-34, 35-44

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

LOCATION: Global, with a particular focus on US, Latin America, France, Germany and UK

JERRY GARCIA

RED LIGHT MANAGEMENT

Team members involved

For Red Light Management & Round Records:

Marc Allan, Kevin Monty, Lauren Goetzinger, Hank Bateman, Evan Cooper, MC Saunders, ATO Records, Gupta Media

Overview of campaign

In May 2018, the Jerry Garcia Family LLC, Round Records and ATO Records released *Before The Dead*, a collection of Jerry's earliest known folk & bluegrass recordings, pre-dating the formation of The Grateful Dead in 1965.

From the start, we aimed to market this release to the core audience of Garcia/Grateful Dead fans (AKA Deadheads), bluegrass fans and also enthusiasts of the rapidly burgeoning Americana genre. First, in order to increase awareness about Garcia's role in the development of the Americana, we teamed up with The Bluegrass Situation to co-present Jubilee: A Celebration Of Jerry Garcia at the Ace Hotel in Los Angeles, which featured an all-star cast of today's most visible artists on the Americana/roots rock scene.

On the digital side, we partnered with key DSPs to service the music to key fan and genre audiences. We teamed up with the Spotify curation team to create a revamped This Is Jerry Garcia playlist

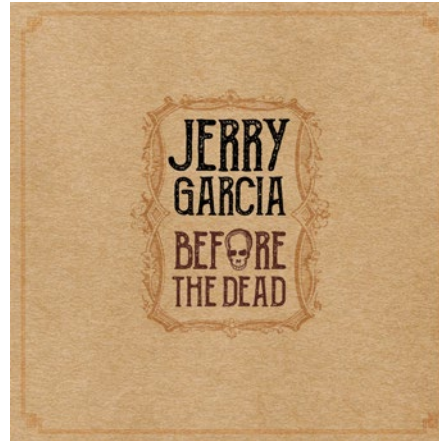


which was promoted across the platform and our socials and featured the new music from *Before The Dead* alongside Jerry's later folk & bluegrass side projects including *Old & In The Way*, the Jerry Garcia Acoustic Band, Garcia Grisman, along with collaborations with Link Wray, CSNY (Jerry played pedal steel on

'Teach Your Children') and more. We also worked with our reps and programmers at Apple, Amazon, and Pandora on spotlighting the new release in platform-curated playlists, new release placement and social media promotion.

As Jerry is considered one of the most prolific live performers of all time, it was only natural for us to team up with Ticketmaster to send an email advertising a discount of the release to affinity touring acts. We were able to target a significant number of fans which generated a very competitive open rate and CTR which led to a significant boost in week one sales.

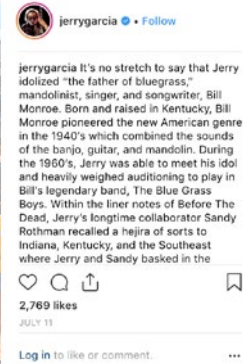
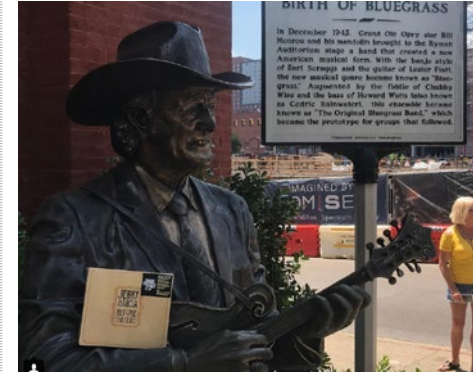
We also worked with WSM 650, the original home of the Grand Ole Opry in Nashville (a station Jerry listened to as a kid) and KZSU Stanford (which originally broadcasted some of the recordings) to get the release on air in front of bluegrass/roots enthusiasts which also made for a unique marketing tie-in given both of the stations' roles in Jerry's



musical development.

Our social media plan was to highlight Jerry's rise as a budding folk and bluegrass musician in the Bay Area folk scene of the early 1960s through sharing rare photos and detailed historical notes from the release. We were also able to refurbish the oldest-known video of Jerry Garcia playing music with new audio from the release which we posted on social media to the delight of fans and used in our paid retargeting campaign with Gupta.

In addition to sharing anecdotes from Jerry's friends and collaborators, we also reposted record stores and fans' photos of their vinyl sets and executed the retargeting campaign with Gupta to core Garcia fans along with bluegrass and folk fans on Facebook, Instagram, and Google/YouTube. This sustained output of content on all Garcia channels greatly increased awareness about the project for the duration of the campaign.



Results & key learnings

The promotion cycle helped us net currently over 100k Spotify followers of Jerry Garcia in addition to rapidly boosting follower counts on Jerry Garcia social media accounts on Facebook (855k), Instagram (143k). Multiple Instagram stories per week helped us build free impressions about the release at about 8k per story while reach of the account hit about 50k fans in our key demo per week.

A strong retargeting campaign with Gupta coupled with D2C marketing from our email list along with a consistent and high quality content plan on social media resulted in about 4k pre-orders/first week sales and significant awareness about the project to core fans and the greater folk, Americana and classic rock fan communities.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: Global



TOM GRENNAN

INSANITY RECORDS

Team members involved

- Alice Beal** – general manager, Insanity Records
- Emma Seccombe** – senior marketing manager, Insanity Records
- Kieran Cullen** – junior marketing manager, Insanity Records
- Tom Peacock** – social media/digital marketing, Beautiful Digital

Overview of campaign

Tom Grennan was a brand-new artist in an incredibly competitive and challenging market, so we quickly had to establish and position him as the most exciting debut artist of 2018.

With a feature coming with Chase & Status on 'When It All Goes Wrong', it was important we released a body of his own work pre-release to establish him as a credible artist in his own right, as well as making sure not to miss the opportunity of discovery whilst he was performing at Wireless in front of 60k people, performing on Jools Holland and Radio 1 A-list rotation. That track was the stripped back 'Something In The Water' which climbed to #1 on Hype Machine and Spotify's viral chart, a track which was used on Love Island nearly two years later, gaining over 4,000 Shazams – which we used in our TV and digital creative when advertising around the show.

We were building Tom's socials from scratch, including his Instagram which



has now grown to 100k. We had to quickly create and build his "world", which involved regularly posting with personable content worked for Tom. The engagement was incredibly high and we rewarded fans by offering exclusive content, including video premieres, audio teasers, first access to tickets, Facebook/Instagram live stream Q&As, as well as monthly meet & greet competition, driving people to his store to enter (which saw consistent spikes in pre-orders.)

Tom played football



professionally when he was younger, so there was a clear opportunity when 'Found What I've Been Looking For' was confirmed as Sky Sports Premier League's title track for two seasons. First and foremost, it was all about the music, but we cemented Tom in the sport world with regular appearances on Soccer AM, features with the Premier League, Soccer Bible, BBC Sport, Goal.com, Man U takeovers, an interview and goal kick session with Leicester's James Maddison and he even had a "re-trial" with Luton Town FC.

The album was released around the World Cup, so we were reactive and used exciting goal footage with a 'Found What I've Been Looking For' the soundbed which we advertised with sports targeting, which performed brilliantly.

From the start of the campaign, with every single release, we announced a new show, placing him way ahead of his peers, and being one of very few artists to announce Brixton Academy before releasing his debut album (which he sold out). His October tour had over 30k tickets combined and he appeared at 14 UK festivals over the summer, performing in front of over half a million people – his Rize and Reading & Leeds being one of the most talked about sets – making him one of the hottest tickets in the UK at the moment.

We consistently fed out live footage of Tom from the start, both on stage and acoustic behind the scenes, constantly working the music and live side by side. On week of release, Tom played

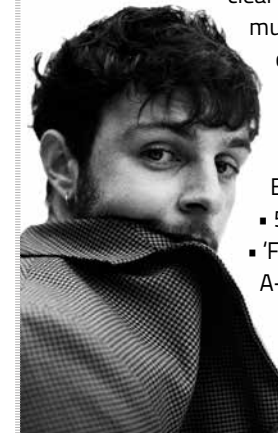
eight in-stores around the UK, as well as breaking a Guinness World Record for the most concerts (10) in 12 hours.

For his debut headline UK tour, we launched a hashtag gallery to collate fans live shots which have been used more than 1,500 times, incentivised by Tom choosing his favourite to frame and sign.

Tom Grennan is one of only three UK-signed artist to achieve a debut top 5 album this year, the biggest male debut album release this year. He has been awarded a Brit Certified Breakthrough Award.

Results & key learnings

- Establishing Tom as a leader in a competitive market, by creating a clear artist proposition from the start; working the music, personality content pieces, consistent creative and live side by side, which made Lighting Matches a top 5 debut album.
 - Top 5 debut album (5,000 pre-orders)
 - 40k album sales (30k = Brits Awarded Breakthrough Award)
 - 500k single sales
 - 'Found What I've Been Looking For' – Radio 1 A-list record / top 30 airplay
 - October UK headline tour – over 30k tickets
 - Over 1m impressions a week on Instagram



campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 9-24, 25-34, 35-44

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

LOCATION: UK, Europe

GUNSHIP

INGROOVES/HORSIE IN THE HEDGE

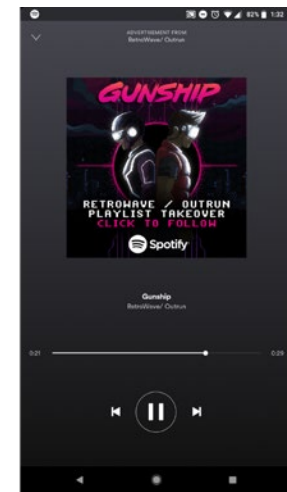
Team members involved

- Dan Haigh** – Gunship/Horsie In The Hedge
- Alex Westaway** – Gunship/Horsie In The Hedge
- Alex Gingell** – Gunship/Horsie In The Hedge
- Charles Fitzgerald** – Beautiful Movements (manager)
- Lee Barter** – engagement manager, INgrooves
- Toby Peacock** – VP of engagement, INgrooves
- Emmy Buckingham** – label manager, INgrooves

Overview of campaign

Spotify was identified as the fanbase’s key consumption platform via our collected audience insights and consumption data – and including them as an integral part of the campaign from the launch helped us strengthen and develop INgrooves’ and the band’s relationship with Spotify.

Spotify were particularly happy that we were working with them in a way that innovated upon their usual partnership methods and in a way that would appeal to the playlist followers. INgrooves also used some of their Spotify ad allocation to push the playlist, with ad creative coming from the band themselves. The band called upon some of their counter-culture influencer fans (gamers, Kat Von D, horror



Hey @GUNSHIPMUSIC, send us the arcade machine. Don't make us beg.

"DRL IS going to win this bad boy! The competition is at gunshipmusic.com #Gunship #Arcade #Art3mis&Parzival"



movie blogs etc.) to help spread the word of the competition and playlist takeover – helping to drive organic engagement and present them to new, relevant fanbases and drawing them into the world of GUNSHIP.

Using the data gathered from the campaign launch, we were able to optimise and hyper-target the album pre-order launch and help them accurately target the different segments of their fanbase, helping to maximise revenue opportunities and ease the path into

the pre-order and pre-save. With the fanbase now used to interacting with the band; the next stage was to assemble a UGC video for the band’s next single – in which fans were to record their scenes from Eighties movies – these submissions were turned into GIFs on the band’s Giphy so fans are able to use themselves in conversations & share their personalised content over messaging apps, comments and so on.

Results & key learnings

- Chart positions for the Dark album:
- Official UK Album Chart – #34
 - Official UK Indie Album Chart – #6
 - Official UK Dance Album Chart – #1
 - UK iTunes Electronic Chart – #1 US
 - Billboard Dance/Electronic chart #4
 - US iTunes Electronic Chart – #1
 - Amazon: (US) #1 Dark All Day (pre-order)
 - Dance & Electronic (US) #4 - Dark All Day (pre-order)
 - Overall (US) #1 - Album: Dark All Day
 - Dance & Electronic (US)(UK)#4 Dark All Day (pre-order)
 - Overall (UK)Apple/iTunes: (US)#1 Dark All Day (pre-order)
 - Electronic (US) #21 Dark All Day (pre-order)
 - Overall (US)(UK) #1 Dark All Day (pre-order)
 - Electronic (UK) #3 – Album Dark All Day (pre-order)

campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: US (LA/NY as key focus), UK, Germany, ROW

CALVIN HARRIS

COLUMBIA RECORDS

Team members involved

- Henry Whittingdale** – marketing manager, Columbia Records
- Edd Blower** – senior digital marketing manager, Columbia Records
- Tom Stabb** – digital marketing manager, Columbia Records
- Mark Gillespie** – Three Six Zero management
- Carly Mann** – Three Six Zero management
- Shania Young** – Three Six Zero management

Overview of campaign

Calvin Harris began 2018 by declaring that he had “fallen in love with dance music again”. Determined to bring house music back to the global charts, Calvin was clear that he wanted to make a clean break from 2017’s Funk Wav Bounces Vol. 1 project and focus on the Nineties house sounds that first inspired him.

One of the key tent poles of the campaign was Calvin Harris Radio. Curated solely by Calvin and updated weekly, the playlist served as a sonic template for the change in musical direction showcasing both his new material and its influences. Aware that promo opportunities would be limited, this playlist became the key reference point in our re-education of Calvin’s fanbase.

Combining organic social with a paid digital campaign, we placed the playlist at the centre of our online campaign, linking to specific tracks when promoting the singles, as well as spending behind the



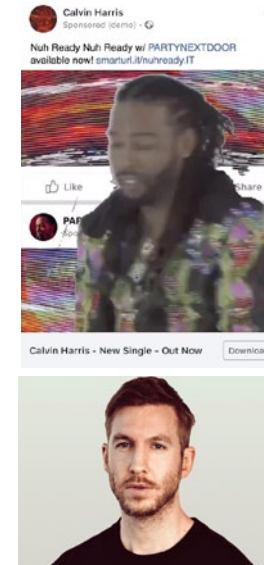
playlist in its own right. Over the course of the year, we added over 110k followers to the playlist on Spotify (a total increase of 360%) and recently launched it on Apple Music and Deezer.

As a label, our task was an obvious one – ensure these releases are the biggest of Calvin’s career to date. In order to achieve this, we engaged each of the DSPs to negotiate a content-led plan that would deliver maximum profile. At Spotify we launched vertical videos for both ‘One Kiss’ and ‘Promises’ that were profiled globally, while at Apple Music we negotiated a 24-hour premiere of the ‘One Kiss’ official video in return for AAA support.

Tailored audiences & disruptive ad creative:

We started our digital advertising campaign with two objectives: first re-educate Calvin’s audience on his return to dance music; second engage the fanbases of the featured artists and migrate them to Calvin’s. Aware that we needed to talk to each audience in a different way, we developed bespoke creatives for each of our targeting segments, capturing additional content such as the ‘Promises’ live video to ensure we had a creative to engage every audience.

As the success of each song grew we looked to broaden out our targeting to a more passive audience, switching to a disruptive creative designed cut through



on-platform in a bid to sustain engagement. These “glitch ads” were specifically designed to disrupt the user interface of Facebook and Instagram – and they were the best-performing creative of the campaign.

Results & key learnings

- Biggest-selling single of the year in the UK with ‘One Kiss’
- 14x weeks at UK #1 across two releases (the joint highest of any artist in 2018)
- Over 9m single sales worldwide across ‘One Kiss’, ‘Promises’ & ‘Nuh Ready Nuh Ready’
- 360% increase in followers of Calvin Harris Radio

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: UK



ISLAND CO. LAB

ISLAND RECORDS UK



Team members involved

Faye Williams – senior digital marketing manager, Island Records UK

Overview of campaign

In its second year now, Island Co.Lab continues to work with talent with substance, those who are making moves in their circles and contributing to culture.

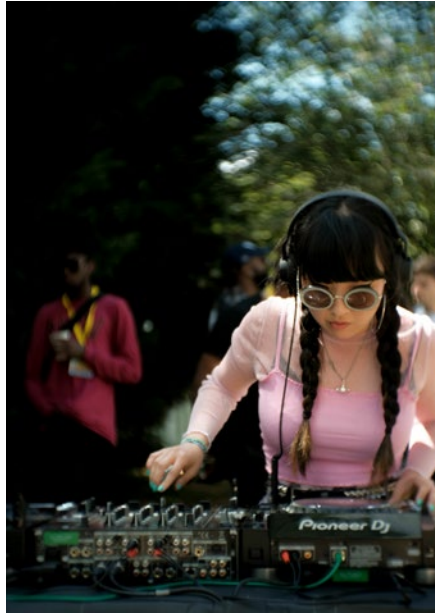
The creative resource of dancers, DJs, stylists, bloggers, video extras, photographers, videographers, communities, visual artists, brands and charities has been built up via regular

networking events, outreach and community call-outs.

Island Co.Lab offers opportunities to work with artists and partners, giving the community the chance to build their own profiles and portfolios.

A closed resource (Instagram account) Co.Lab, which is on its way to 500 members, is small but perfectly formed as each member is carefully accepted based on their skills and enthusiasm to join the community.

Regular low-level events (networking drinks, dinner and artist events) bring new talent in to the community. Each event has a different collaboration mix each time, allowing us to explore partnerships



with different talent, communities, brands and charities.

Co.Lab celebrated its first birthday in February by sharing 'love stories' of creatives who had met at the events and expanded their networks.

Co.Lab events have also given Island artists the opportunity to perform to a creative crowd, and community members have brought another layer of creativity to their launches, for example the collaboration with the WAH community to celebrate Angel's WOMAN album launch. The events also often allow creatives to give back – we helped the Mayor of London announce his London Needs You Alive campaign and collaborated with BBZ

London to raise money for the House of St Barnabus' Women's Shelter. We introduced the new Island House to some of our community members, collaborating with Nando's who provided food on the evening and also updated the members on their new campaign to help fight Malaria in South Africa.

Our work with the Co.Lab community not only reinforces Island's values of being a record label which is open to ideas, brings fresh talent together and gives them new opportunities to grow – but also keeps us inspired and enthused.

Results & key learnings

So far there has been almost 20 Co.Lab events and over 50 collaborations. At Island's annual O'sea Island Getaway, Co.Lab entertained 40 creators and digital contacts with a potential reach of 2.8m followers.



campaign breakdown

CAMPAIGN BUDGET £0-£500

AUDIENCE DEMOGRAPHIC

AGE: 19-24, 25-34

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

LOCATION: UK

MYLES KENNEDY

THE ORCHARD

Team members involved

- Tanya Palaci** – interactive marketing manager, The Orchard
- Alex Berry** – label manager, The Orchard
- Monika Six** – online marketing / product manager, Napalm Records
- Billie Klein** – senior product manager / A&R, Napalm Records
- Airene Resurreccion** – associate art director, The Orchard
- Michell McCool** – interactive designer, The Orchard
- Peter Lum** – interactive designer, The Orchard
- Jonathan Ellis** – interactive designer, The Orchard

Overview of campaign

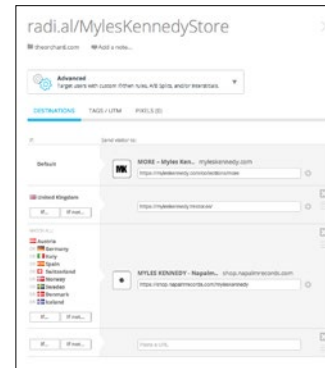
Having worked with Alter Bridge via Napalm on their previous album, The Last Hero, we were able to gather a clear understanding on the target fanbase for lead singer Myles Kennedy's debut solo album, Year Of The Tiger.

Our team wanted to make sure we were giving the UK a similar scale of profile to coincide with activity across the US, Myles' largest market. We focused heavily on the physical side of the album as this format was definitely the most popular across the entire campaign. We made sure to dedicate a large portion of the campaign directing fans to Myles Kennedy's D2C store in the UK via his webstore partner Townsend. As there



were multiple D2C stores set up across the global territories between the band and the label, we created a geo-targeted tracking link which could drive fans to a store within one of the specific territories based on where they clicked from. For example, any fan clicking from within the UK would be taken to the Townsend Store, anyone in the rest of the EU would be taken to Napalm Records official label store, and anyone outside EU would be taken to the Myles Kennedy's official D2C store located in the US.

Via the Townsend Store in the UK, we were able to set up a tracking pixel which would allow us to remarket to users up until the checkout stage. We then proceeded to set up a campaign targeting fans that had added any format of the new album to their basket on the Townsend store but had not proceeded to complete the purchase and reminding them that their basket was still full with a more personal text copy from the artist's Facebook/Instagram page. We were



able to see conversions of how many people followed through with their transactions. We wanted to use an image

carousel to promote this ad on Facebook and Instagram in order to showcase the various products and bundles available to purchase across the store in the UK.

Amazon UK was a key player in our push to the older fanbase with the album charting at #3 in the Amazon Hot Releases across the platform. We set up Headline Search and Product Display ads across Amazon Marketing Services in the UK to drive traffic to the various different formats of the album.

We made sure to target keywords directly related to Myles such as Alter Bridge, Tremonti, Creed, The Mayfield Four and Slash to sway fans of these related musicians to purchase the new album. The entire Amazon campaign generated over 1,200 clicks and 230,000 impressions in the pre-order stage alone.

To help push sales across Amazon even further, we aided our marketing campaign by pushing additional ads from Facebook and Instagram pointing directly

to Amazon UK rather than a multi-retailer link.

On release day, we ran heavy advertising across Facebook, Instagram, YouTube and Google AdWords. We created pre-roll videos to be used as the creative for the ads to give fans something visual with the artist's music overlaid. Fans of both Myles and Alter Bridge were then targeted using the remarketing data that was gathered from historic campaigns. As there was only one official video live

before album release, it was difficult to put together different versions of creatives to use across socials and advertising, but we managed to work together with the label and our design team to put together an animated packshot trailer to incorporate into advertising so that fans wouldn't be served the same creative over and over again.

Results & key learnings

- #12 UK Official Chart
- 50% increase in Spotify followers from when the campaign started
- Total of 15,320 clicks for the entire Year Of The Tiger UK marketing campaign
- #3 in the Amazon Hot New Releases chart
- #1 on the iTunes Top Albums chart in the UK
- 97% increase on the artist's official YouTube Channel
- 7,735 total sales in the UK (6,028 of which were physical units)

campaign breakdown

CAMPAIGN BUDGET N/A
AUDIENCE DEMOGRAPHIC

AGE: 18-50
AUDIENCE GENDER (M/F): 70% / 30%
LOCATION: UK

DAN MANGAN

ARTS & CRAFTS



re-introduce Dan to his core fans and remind them what it was that made them love him and his music in the first place. We needed to communicate that Dan (winner of multiple Juno awards) was returning to his roots after his last album, a more experimental departure from his classic singer/songwriter material.

We wanted to communicate that Dan was “back” with his beloved baritone voice and acoustic guitar. We began with a soft launch on 13th February, leveraging Valentine’s Day by releasing one of Dan’s first true love songs, ‘Fool For Waiting’. The song is an ode to his wife and we communicated the idea of finding love. The song was accompanied by a beautifully shot video which touched on the themes we were communicating. We then released the single ‘Troubled Mind’, a radio rocker. We teased the track with the single art and launched a social campaign encouraging people to post photos of themselves with little emoji flames on their heads. Dan then reposted the photos that were sent to him.

This also tied in with the lyric video for the song which established our visual aesthetic for the campaign. We would continue to release matching lyric videos throughout the campaign, culminating in the video for ‘Cold In The Summer’ –



an hilarious and perfect accompanying piece to the song which focuses on the challenge of fatherhood.

Throughout the campaign we focused on super-serving Dan’s core fanbase. We developed a web series focusing on his songwriting process, which will continue over the next year. We also developed a multi-camera live-stream gameshow broadcast on Instagram called More Or Less; the programme was an hour long and fans could vote “more” or “less” to control the action on screen.

We also developed a simple playlist app using Spotify’s public API which caused users to follow Dan and add the playlist to their library. Our goal was to keep Dan’s fans talking about him and wanting more.

Results & key learnings

Our main tactic in the campaign was to try and create buzz for the album organically, not relying on press support or even DSP pickup. We wanted to leverage Dan’s core fanbase and activate them to spread the word. We wanted a content-heavy campaign that delved deep into Dan’s history as an artist and showed his personality more than ever before.

Key metrics:

- 100+ shares of fan “flamehead” photos leading to countless interactions
- 10k new Spotify followers since February 2018
- Daily streams (average) up from 11k to 50k (Spotify) and 2k to 25k (Apple)

- Over 1.5m streams for ‘Fool For Waiting’
- Top 10 single ‘Troubled Mind’ in Canada: Modern Rock (6) and Alternative (8)
- Canadian tour over 50% sold out prior to album release (Toronto and Vancouver sold out)

Social support from celebrities including: Rainn Wilson, Rob Thomas, Arkells, Busy Phillips, Snow Patrol and more.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 25-34, 35-44

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

LOCATION: Canada

Team members involved

Cameron Reed – label & marketing director

Peter Carruthers – label & marketing coordinator

Bled Celhyka – management coordinator

Kieran Roy – manager of Dan Mangan / president of Arts & Crafts

Ian Porter – technical designer / digital development

Overview of campaign

Our central goal for the release of Dan Mangan’s More Or Less album was to



KARA MARNI

ACCESS RECORDS (FIRST ACCESS ENTERTAINMENT)

Team members involved

- Laura Lukanz** – EVP artist development
- Benji Gershon** – marketing manager
- Ella Barber** – assistant project manager
- Jay Grey** – A&R manager
- Tom Fake** – digital

Overview of campaign

Being a new and developing act, Kara Marni has been working hard to grow her audience in the UK R&B/soul scene. After a year of touring with acts like Ray Blk and Rita Ora, Kara managed to capitalise on the exposure by connecting with fans in a new way. After each show, she took Polaroids with fans and shared a specially assigned WhatsApp number to those she met. With this number, fans could engage with Kara in a new way, with content being exchanged in a uniquely personal manner.

Throughout the course of two single releases, Kara carried on capturing Polaroids throughout studio sessions, gigs, video shoots and days out with friends until boxes of the photos soon stacked up. Over 1,000 photos later, and with the WhatsApp number having collected some 800+ engaged super-fans, it was time to roll into the campaign release for 'Love Just Ain't Enough' – Kara Marni's debut EP.

A row of three billboards were set up on Leonard Street,



London and mysterious map images were dropped via WhatsApp, Instagram and Facebook with the news that something exciting would be revealed.

On a wet and windy Saturday morning,

three billboards were covered from top to tail in a mosaic of Polaroids. Little by little, more super fans arrived and were invited to remove a one-of-a-kind Polaroid for themselves. For every Polaroid removed, the artwork, release date and pre-save URL "EP.KARAMARNI.COM" was revealed.

Instagram Live was initiated so fans throughout the world could still be involved with what was happening.

Kara Marni arrived, greeted fans and huddled together for an impromptu EP listening sessions, two weeks before release.

Results & key learnings

- 120k week-one streams for the lead single of the EP
- 7m total streams
- 22k Instagram followers
- 1.000+ WhatsApp super-fans (global)



campaign breakdown

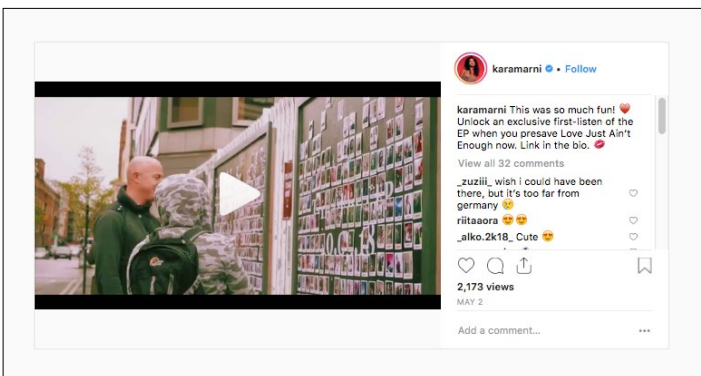
CAMPAIGN BUDGET £2,001-£5,000

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

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

LOCATION: London, Germany, US





METALLICA

VIRGIN EMI / UMC

Team members involved

- Sue Armstrong** – marketing manager, UMC
- Toni Tuesday** – digital marketing manager, UMC
- Shannon Conway** – digital creative content co-ordinator, UMC
- Ben Alexander** – marketing director UK international, Universal Music
- James Swindells** – creative director, LOUD
- Steve Matthews** – QPrime
- Doug Oswandel** – QPrime
- Dan Nykolayko** – Metallica HQ
- Addie Byars** – Metallica HQ

Overview of campaign

The objective of this campaign was to engage Metallica fans with the release of ...And Justice For All: Remastered in an interesting and innovative yet profoundly “Metallica” way.

We drew on the iconic imagery of the artwork immediately as inspiration for our marketing and knowing the popularity of Metallica T-shirts as well as superfans’ great pride of their collections, we created #MetallicaTShirtDay – a way for fans across the globe both to celebrate the release and to bring them together with a united love of Metallica and ...And Justice For All.

This was to take place on release date (2nd November), so ahead of time we created assets featuring multiple famous monuments/people from around the world in ...And Justice For All T-shirts. These were seeded out via socials/eCRM in the



lead-up release day with the message: “Share yourself wearing your Metallica T-shirt to feature on Metallica.com, plus one lucky winner will win a box set.” This was ensuring that the message of the album release wouldn’t get lost in the noise of #MetallicaTShirtDay.

In order to widen this beyond the traditional Metallica core fanbase, we worked with LOUD on creating a Facebook camera effect that would place a Metallica T-shirt on you or a friend, should you not have your own. LOUD developed a method of detecting whether the user was shaking their device and used it as a simple interaction to switch between two original ...And Justice For All T-shirt designs. This AR lens launched on #MetallicaTShirtDay in the hope that people would use the lens creatively and add T-shirts to pets, friends, monuments... pretty much anything!

Alongside the lens launch, we used owned social channels, eCRM and PR to

spread the message across other rock channels including our in-house brand, Rock Legends. We also created a series of GIFs for use on Instagram stories that complimented the spirit of the day and tied it back to the release again.

#MetallicaTShirtDay was a resounding success worldwide with widespread use across Instagram & Twitter. We saw tweets with dogs in T-shirts, babies rockin’ Metallica onesies and multiple people sharing images of them at work as nurses and doctors with their Metallica logo emblazoned on their chest. It was great to see the AR lens T-shirts being shared alongside the ‘real’ T-shirts and to see the Metallica community come together and show their love for the band and a great album in their history.

Results & key learnings

We considered #MetallicaTShirtDay to be a success the moment we saw fans from around the world sharing their love for the band, their posts surpassed 3,500 on Instagram, reached more than 2m people on Twitter and saw some great rock accounts supporting it such as Kerrang! magazine.

The AR lens was a really interesting and engaging element to the day that saw 40k people engage with it. The functionality of the lens was sophisticated in comparison



to an average selfie lens which only requests you “move your eyebrows”, as it requires you to move and place a virtual object – which some people may find complex. The figures show a 64% conversion rate from impressions to camera impressions with a further 20% taking a photo of the AR lens and their environment either saving to their device or sharing to their own feed or stories.

The success and enthusiasm is reflected in the sales of the product which charted in the UK at #22, the highest chart position in their reissue series so far (surpassing the last reissue by 16

places in week one).

A real world activation can be limiting, but creating a virtual equivalent broadens the reach and extends the life between the online and offline.

Superfans can be very authentic voices and storytellers when engaged with a campaign and are a key part in the success of an activation like this.

AR lenses are a great asset for a campaign, but with body tracking not yet being available on Facebook, we faced multiple hurdles when developing a lens that added a T-shirt to a user. We had to rely on facial recognition which wasn’t without its issues – meaning we ended up with a lens that required extra interaction from a user beyond the usual “move your eyebrows”. This meant a long development time.

campaign breakdown

CAMPAIGN BUDGET £5,001-£10,000

AUDIENCE DEMOGRAPHIC

AGE: 25-34, 35-44

AUDIENCE GENDER (M/F): Male skewed

LOCATION: Global

M.O

POLYDOR RECORDS

Team members involved

- Oliver Hunter** – digital marketing manager
- Danny Ingham** – influencer marketing
- Lucy Dann** – marketing manager
- Paddy Maclean** – head of streaming
- Pia Ashcroft** – Lucid (management)
- Charlie Lycett** – Lucid (management)
- Rianne Gordon** – Be-Hookd (social agency) and then Lucid (management)

Overview of campaign

Over the course of nine months, we have built a progressive campaign on M.O that is led by content and digital marketing strategy. We created an unprecedented suite of assets – from lo-fi performance clips and memes, to influencer collaborations and interviews, to topical covers and countless dance videos.

In an attention economy, the value of our endless and consistently refreshed pool of content proved invaluable at each point in our marketing campaign. To be exact, we captured over 1m minutes of our audience’s attention on Facebook alone.

With the features on the track sitting firmly in the urban world, we kicked the campaign off with some essential repositioning – partnering with GRM on YouTube and socials platform to relaunch M.O with brand-new member Chanal. Not only did this organically tap into the dedicated audience that GRM has on YouTube, we were able to partner deeper and use their brand and page to promote

M.O from other channels and surround the audience with messaging, not just from the girls’ own channel.

This also allowed us to tap into custom audiences of the GRM channel.

Over the course of the first two months of the campaign focusing on this London-based urban audience and then growing beyond this to include an audience of more general pop fans matching the streaming growth and awareness of radio and charts. Custom audiences and their growth and remarketing then became the integral success of the campaign strategy.

The absolutely essential part of the campaign was the ad strategy. We used Facebook’s advanced advertising targeting potential to employ a classic marketing funnel strategy to drive awareness, engagement and response on our artist.

Of key importance was the audiences of people that we then built from these videos the custom audiences of people that we knew had been exposed to M.O – targeted at first to GRM and then spreading out to a broader pop audience. We followed this audience with ‘Bad Vibe’ performed in the same lo-fi style that this audience was used



to consuming from M.O.

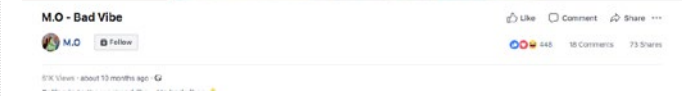
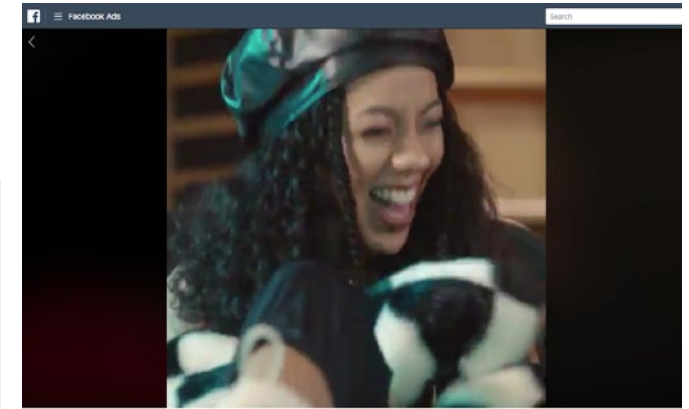
For the engagement phase we needed personality, character and focus on keeping consistency in visual identity.

The key audience strategy here was to use the scale built from the videos in the awareness phase, carve custom audiences of people engaging with 3%, 25%, 50% & 100% of the videos and ensure that each audience received a frequency of unique and fresh content every week to continue to keep M.O in their news feeds and drive emotional connection to the artist. We saw engagement rates go up 8x when targeting our custom audiences from the awareness phase compared to keyword targeting.

Results & key learnings

‘Bad Vibe’ became a massive hit, by far the girls’ biggest track and one of the standout successes of the year: 600k sales to date, 87m streams and over 20m official video views. It peaked in the OCC at #18.

Subsequent features with Crazy Cousins on ‘Wifey’ & ‘Pon Me’ released with GRM then also racked up over 7m Spotify streams and 4m on YouTube, continuing to grow



M.O’s presence. New single ‘Wondering’ has done over 2m streams and growing.

Social channels have grown by 70% and YouTube subscribers are now closing in on 100k.

We found that covers drove huge view-through rates, picking songs that people know and love and filming M.O’s incredible vocal takes to drive mass shares – each week creating mini viral moments around their covers, building audiences in the process. From Drake to Lauryn Hill, we drove 3.7m video views over the key two months of the campaign from February to April. Our cover of ‘God’s Plan’ – filmed on a desk at the Kiss office on a mobile phone, right at the point of the track blowing up the charts – drove over 5k shares and did over 1m views on Facebook – we essentially tapped into the virality. Covers of Lauryn Hill, TLC & Dave’s ‘No Words’ also proved hugely engaging – each one dropping just before the weekend and having support from lightweight ad spend to fire the early virality.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: UK (London-centric)

NICK MULVEY

FICTION RECORDS / CAROLINE INTERNATIONAL

Team members involved

- Nick Mulvey** – artist
- Lisa Ward** – Vector Management
- Dominic Louth** – international head of digital, Caroline International
- Andy Betts** – digital marketing manager, Caroline International

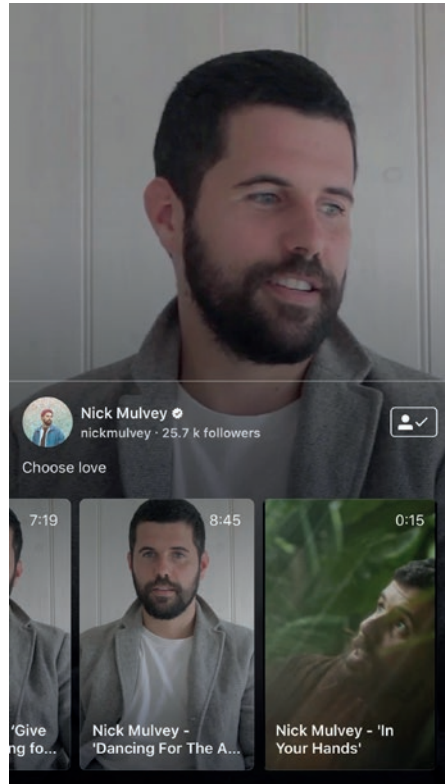
Overview of campaign

We have faced the challenge of sustaining and growing Nick Mulvey's streaming and social media numbers post-album release when traditional markers, radio, TV press, were not fully firing. Our campaign is still ongoing and it has been 15 months since Wake Up Now was released.

Together with label, management and artist, we developed a post-album release and live strategy that covered the musical evolution through three tours giving so much life and new experiences for fans. This generated organic content that could sustain the social conversation. Our main activations have been around:

- Full five-piece band tour + live recorded EP full band
- Follow up tour as a trio + demo recording
- Solo totally stripped tour + solo live session EP

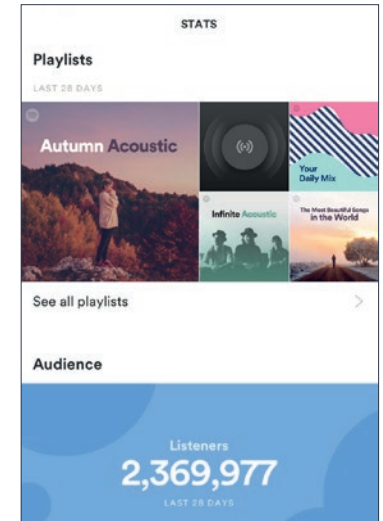
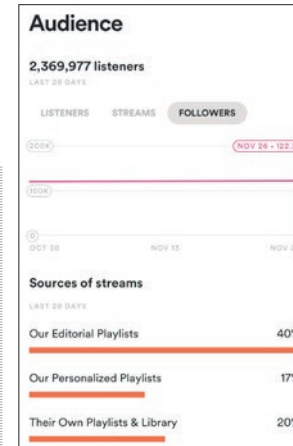
To help tell this organic story, we worked directly with artist and management, helping deliver and honesty and detail in the comms from Nick direct to fans



as a conscious strategy decision. This was not always easy, but created deep connections with fans via his preferred channel of Instagram. We worked together by a WhatsApp focus group that helped answer questions, encourage and share the positivity coming from this strategy. The content we created was ported over to other social media platforms including new usage of Instagram TV, Stories and YouTube Community.



Alongside this strategy utilising our data tools, we were able to identify and nurture what we've been referring to as a "seasonal" playlist strategy with DSPs. Especially for Nick who has, across his two albums (First Mind and Wake Up Now), built up a repertoire of songs that consistently sit and perform well in Spring, Summer, Autumnal and Winter playlists. This campaign was less about money and more about spreading a traditional



album launch budget over a longer period of time. And having a full team including promotions, live, label, sync, commercial and marketing UK and international who all believed in the long term and weren't demotivated by traditional markers not firing when expected.

Results & key learnings

- Using Spotify as a marker with their monthly listeners figure:
- Wake Up Now was released on 8th September 2017. At the end of release month, Nick was sitting on 1.7m monthly listeners.
 - We have sustained Nick's figure at over 2m for the following 14 months at a current recent peak of 2.5m as of early November. We have seen similar growth cycle at Apple, Deezer, Amazon & YouTube.
 - Spotify Followers – 60k on album release; currently we are on 122k followers (a 103% increase).

campaign breakdown

CAMPAIGN BUDGET £501-£1,000

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F): N/A

LOCATION: UK focus with global reach via playlists & socials

NINA NESBITT

COOKING VINYL

Team members involved

- Marcus Knight** – product & marketing manager
- Rachel Stoewer** – head of digital
- Michelle Polley** – head of international
- Sam Difford** – marketing assistant
- Christopher Haritçalde W** – digital assistant

Overview of campaign

Our aim was to grow Nina’s profile in the lead-up to her album announcement by utilising the power of her fanbase and DSP support. We soon realised the synergy between digital platforms and fans would be our source of success in this campaign. One effective strategy was to ask fans to create their own DSP playlists based around (and including) Nina’s single (i.e. for ‘Somebody Special’, we asked fans to create a mixtape of songs they would share with someone special around Valentine’s Day). It helped increase plays and saves on our focus single and also encouraged fans to share Nina’s music to their socials. We replicated this idea across different tracks, making alterations each time to keep the concept new and interesting. We also used the fanbase to drive a high level of streams during the launch of a new single by asking them to “stream to unlock” the official video. We hosted a progress bar on Nina’s website driven by streams; and once it reached 100%, the video unlocked.

We also reached out to fans in the real world by producing lotus flower stickers



(Nina’s signature imagery for this campaign), some of which included a Spotify QR code to stream her new music, and mailed the stickers to fans all around the world. They were asked to stick them in interesting or significant locations in their cities, posting evidence on their socials. This created great physical and online awareness of Nina and her music.

By igniting the fanbase, we feel it created a camaraderie of Nina Nesbitt fans (aka ‘Nesbians’) working together to strengthen her position at DSPs, resulting in good playlist support and marketing, including two competitor billboards in New York for the same single. Spotify gave Nina the opportunity to take part in two Spotify Single recordings. The first was their



Louder Together campaign, bringing three female artists together to release an original song for the first time in Spotify’s history; and then a second session recorded in London with a gospel choir. Nina is one of the few artists in the world to have been given two Spotify Single sessions. These social media and streaming strategies helped expand our reach and has substantially grown our fanbase, completing the circle of marketing.

Results & key learnings

Via the mentioned strategies, Nina’s social audience and DSP presence have grown immensely. On Spotify, one month after our first track launch with ‘The Moments I’m Missing’, Nina had approximately 615k monthly listeners and now she sits between 4-5.5m week-by-week. Nina has amassed over 120m streams across platforms worldwide on five focus tracks and their alt versions. We’ve been included in over 600+ DSP-branded playlists, including #1 in Spotify New Music Friday UK and maintaining iTunes Pop Chart status for 16+ weeks at a time. Nina’s YouTube channel has grown from 62k subscribers to 300k. We’ve also secured well over 1,000+ album pre-saves in the first week of our album announcement.

campaign breakdown

CAMPAIGN BUDGET £501-£1,000

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

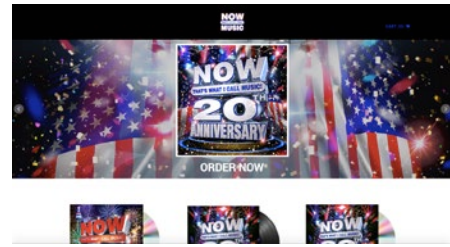
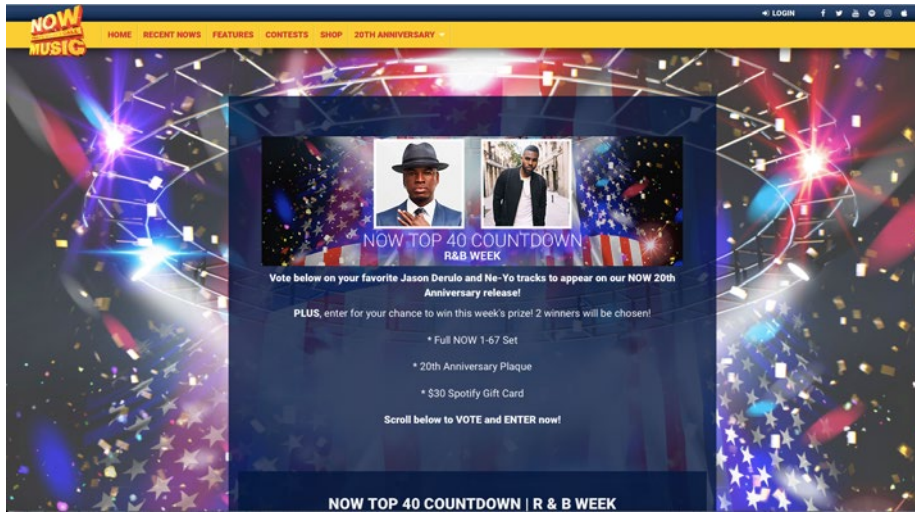
AUDIENCE GENDER (M/F): N/A

LOCATION: Global



NOW THAT'S WHAT I CALL MUSIC

FAME HOUSE / UME



Results & key learnings

The 20th anniversary release and voting campaign generated thousands of voting entries and reached hundreds of thousands of fans. The campaign served as a successful way to generate awareness of a legacy brand in a key marketing moment, as well as engage old and new fans alike to come together and create the album and playlist that they wanted to hear. Various publications covered the release and campaign including Vulture, Stereogum, and The Ringer.

Team members involved

- Deb Keller, Brittney Bomberger, Caitlin Vivian, Allison Hackel, Elizabeth Fanfera, Demi Ferrera, Sophie Boltz** – all Fame House
- Jerry Cohen** – NOW Music
- Jeff Moskow** – NOW Music
- Chris Dashwood** – UMe
- Harold Guitierrez** – UMe
- Judah Joseph** – UMe
- Jason Cruanas** – UMG
- Sydney Menning** – Sony Music
- Kyle Sherwin** – Sony Music
- Andy Goff** – Spot Creative

anniversary since the introduction of the first, iconic NOW... CD in the US. To mark this milestone, Fame House and NOW developed an interactive digital campaign to engage fans leading into the release. Highlighted each week over a total of 20 weeks were two of NOW's most-featured artists of all time. Fans voted for their favourite track from each artist. When submitting their vote, fans supplied their email address to opt into future marketing and were entered to win prize packs including the entire NOW discography. The winning tracks made their way onto the NOW 20th anniversary album itself (including the playlists on Spotify and Apple Music), creating a truly fan-curated album.

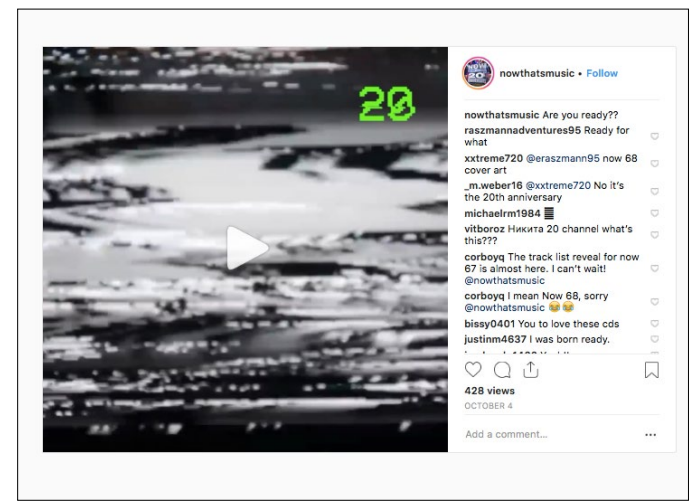
Overview of campaign

In 2018, the best-selling music compilation series of all time, NOW That's What I Call Music, celebrated its 20th

eager to find out if their selected track made the album. NOW teased the countdown to the reveal with a series of videos on their social channels that utilised the nostalgia of the series. These videos featured snippets of the original NOW 1 commercial, all of the NOW covers through the years and imagery from the 20th anniversary campaign. Following these teasers, the track list was revealed on NOW's online store on 5th October 2018, driving fans to discover the track list as well as the 20th anniversary merchandise collection.

In addition, Fame House and NOW also worked with bot platform Stashimi to launch an interactive Facebook Messenger experience built with NOW's superfans in mind. Fans could use the bot to browse NOW's catalogue of releases, test their knowledge of NOW artists and songs via quizzes, learn fun facts and access exclusive content around the anniversary.

Lastly, iHeartRadio supported the anniversary through digital marketing and in-studio live drives to vote on the album's tracks from personalities including Elvis Duran, Hollywood Hamilton, Johnjay & Rich and Mario Lopez.



campaign breakdown

CAMPAIGN BUDGET \$7,000

AUDIENCE DEMOGRAPHIC

AGE: 18-34

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

LOCATION: US



BARBORA POLÁKOVÁ

SUPRAPHON

Team members involved

- Barbora Poláková** – artist
- Alexandra Wolfová** – manager
- Michal Máka** – marketing manager, Supraphon
- Lukáš Kadeřábek** – PR manager, Supraphon
- Martin Kudla** – A&R, digital marketing, Supraphon
- Jakub Machala** – director
- Mikuláš Hrdlička** – film editing
- Eallin s.r.o.** – post-production
- Jaromír Čížek** – sound engineer
- Jan Vlček** – stage design
- Jan Kapoun and Adam Uzelac** – lighting



Teaser and additional content was shared by each contributor during and afterwards the live stream, with special hashtags being used (#285tosemilibi and #PrvniZivyKlipVhistoriiVesmiru).



Preparations and planning:

- The theme of the lyric corresponds to the topic of the music video, which is seeing the physical world through social media and making virtual friendships etc.

- The main live-streamed music video was shot in one take
- Before the main live stream, there had to be several rehearsals to cover the technical aspects of broadcasting and timing everything according to the screenplay
- Shooting took place at a small airport near Prague
- Audio signal (for the song '2-8-5') was routed from the source (soundcard master out) both to in-ear monitoring system (two wireless bodypacks) and PA monitoring system which was placed over the shooting area to cover the whole place. All participants were able to stick to the script synchronised with music.
- The sound engineer had to develop a special custom-built device similar to handsfree for routing the signal (the song '2-8-5') to a Nokia smartphone.
- Heavy data consumption in the area required signal amplification by strong Sennheiser antenna. The whole area was covered by Wi-Fi.

Results & key learnings

- 34% growth of fanbase on Instagram
- 10% growth of fanbase on Facebook
- Facebook metrics "Talking about this was" increased almost seven times
- Expanding the number of followers from different areas

campaign breakdown

CAMPAIGN BUDGET £1,001-£2,000

AUDIENCE DEMOGRAPHIC

AGE: 25-34, 35-44

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

LOCATION: Czech Republic

RAY BLK

ISLAND RECORDS UK

Team members involved

- Faye Williams** – Island Records
- George Simpson** – Island Records
- Claire Mas** – Island Records
- Corbyn Asbury** – YouTube

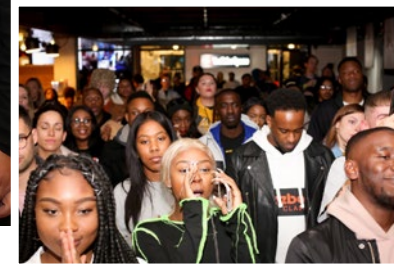
Overview of campaign

On the Monday night of Ray BLK’s Empress project release week, we worked with YouTube to take over the YouTube Space London and celebrate with a mix of over 100 of Ray’s family, friends, super fans, radio, press and brand contacts, bloggers and influencers.

Also invited were some of the young people Ray has worked with throughout the campaign on her shoots and schools tours, as well as some others from the likes of Stephen Lawrence Trust and Island Co.Lab who were given special insight in to curating the event for their experience

Covering issues surrounding gun and knife violence, reinforcing self-worth, relationships with friends and family and more, Empress has a message for everyone and we wanted to bring this to life on the night with an experience of art, music and conversation.

On the days running up to the event, we asked fans to tag a friend in Ray’s social posts who they thought was an Empress or Emperor and why. Island Co.Lab members then used the words to create live Empress-inspired art on a 7x7ft canvas. Ray also posted an Instagram Story question sticker



asking fans for questions, and favourites were chosen to be part of a Q&A on the night, allowing more fans to be a part of the celebration.

Joining Ray on the stage was Yasmin Evans who asked Ray the chosen questions, which lead into a premier of Ray’s new video for Empress track ‘Mama’, released that day. After a short break, when a selection of savoury and sweet snacks were served, as well as Empress-inspired cocktails, Ray then performed five tracks. This included a first time very special performance of ‘Paradise’, a track which was inspired by the passing of one of Ray’s friends, which naturally evoked a raw, emotional, teary reaction from Ray.

Ronnie Bond blog took over the Island

Records Instagram Stories for the evening, providing an insight to the evening for more Ray BLK fans.

During the day, Ray also spoke to 20 students from the Stephen Lawrence Trust who were in the Space to learn about creating content to amplify messages they are passionate about.

Results & key learnings

The result was a really exciting evening with a tone which genuinely aligned with everything Ray stands for.

A review from NME explained: “At YouTube’s swish north London studio, an event for family and fans – a celebration

of all that ‘Empress’ represents. She performed four songs and took questions from the audience, while visuals artists doodled on enormous sketchpads around the venue. The atmosphere was distinctly wholesome, feel-good, supportive.”

Creating a moment around project release, the event gave Ray’s her peers and contacts an opportunity to spread the word and we saw a social media reach of over 4m from YouTube on the ‘Mama’ video release to 230k Twitter followers. Further support on videos from the evening from YouTube is also being confirmed.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 0-13, 19-24, 25-34, 35-44, 45-59, 60+

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

LOCATION: Global

RED HOT CHILI PEPPERS

WARNER MUSIC AUSTRALIA



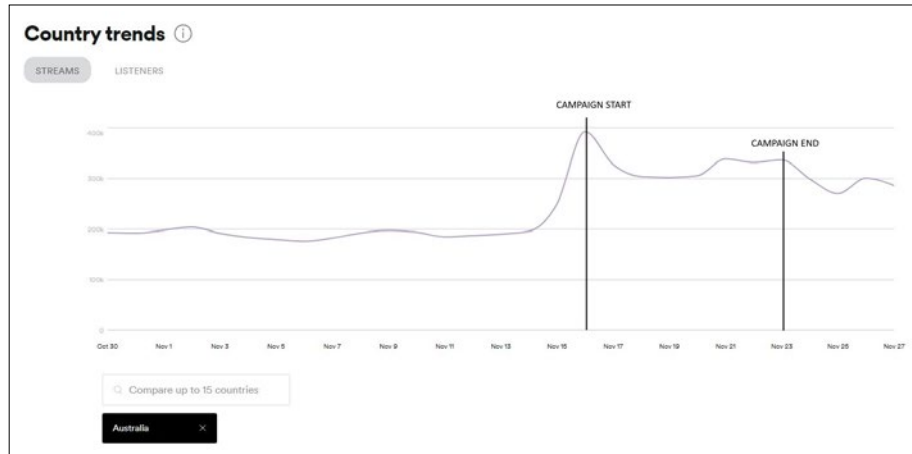
Team members involved

Rachael Botur – commercial marketing manager, Warner Music Australia

Overview of campaign

To coincide with the announcement of the Red Hot Chili Peppers' Australian tour in 2019, we ran a campaign to drive the band's back catalogue on streaming services. This included Facebook and Instagram dark posts from the artist's profile, Instagram Stories video, as well as Spotify on-platform video takeover advertising. We used a "greatest hits"-type sizzle reel/pre-roll for the creative to visually and audibly remind the audience of the extensive catalogue of great songs.

We wanted to capitalise on the moment



when the tour is first announced and fans are thinking about (or need reminding of) the artists' back catalogue. These key

moments should be utilised and given focus as we learn that it's not just about the new release – it's about all songs, and about



building an audience and encouraging active listenership. These engaged audiences are then more likely to become more aware of future releases or artist activity and contribute to the visibility of the artist as a whole. For example, if they follow an artist on Spotify they will be told when the artist releases something new.

Results & key learnings

The uplift on Spotify for RHCP's catalogue during the campaign period was extremely positive, with Australian daily streams doubling (from approximately 200k to 400k) on announcement day and remaining at least 50% up during the rest of the campaign (100k+ per day). A similar pattern was seen on Apple Music.

campaign breakdown

CAMPAIGN BUDGET £501-£1,000

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: Australia

ROBYN

ISLAND RECORDS / KONICHIWA RECORDS



Team members involved

- Angela Grech** – senior marketing manager, Island Records UK
- Will Beardmore** – senior digital marketing manager, Island Records UK
- Lauren Evett, Abigail Hyland, Ida Lyxzén, Eric Harle** – all DEF Management
- Hannah TW** – Konichiwa Records
- Claire Higgins** – CYOA
- Robyn Elton** – CYOA
- Gustav Crener** – Red Bull
- Adrian Berggren** – Red Bull

Overview of campaign

Robyn's Honey album campaign, her first studio album in eight years, started in February this year with a simple exchange with an impatient fan who asked Robyn on Twitter, "Who decides your album release date?" Robyn responded with a simple yet ambiguous tweet, "I do. Some time this year honey" – which prompted widespread online coverage with media and fans.

Antsy for more music, and already familiar with the Girls song [a version of 'Honey' appeared in the TV show in 2016], her fans started demanding that she #RELEASEHONEYDAMNIT. Continuing to play the tease, Robyn, in a Red Bull panel with friend and collaborator Kindness, took on the mantra herself, shouting "Release 'Honey' damnit!" at the end of the interview. That same night, she then appeared as a surprise guest at This Party Is Killing U – an annual party her fans host for other Robyn



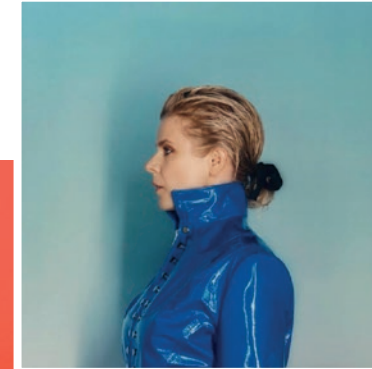
fans where they listen to Robyn songs all night – and exclusively previewed her new single, 'Missing U'. This was all documented in a short film titled A Message To My Fans which complimented the release of first single 'Missing U' as our key visual piece for this song.

We created her official Facebook Group and invited the fans behind This Party Is Killing U to come and moderate it. The fans love it, coming together in the group for all key campaign moments, from Hottest Records to big press moments. Robyn herself occasionally surprise comments/ participates in the group. For example, she exclusively revealed her first live show in eight years to the group. We also developed a Facebook Camera Effect for Honey which

was first revealed in the group (with a video message from Robyn using the filter).

Robyn partnered with Red Bull to play a secret show, which was a key pillar in the album campaign. Fans were only able to gain tickets by playing a specially built game via an augmented reality Pokémon Go-style app, which saw fans from all around the world participate in physical meet ups to exchange tokens and progress through the leader board. Konichiwa Bitches played a huge part here too.

Twitter gifted Robyn a hashtag emoji on album release and Spotify launched a new storytelling format for mobile, which used slides to tell the story of the album. Spotify also made Robyn the first artist to be profiled in their new Richer Storytelling



fans who submitted 'audition tapes' online for the chance to star alongside Robyn.

Results & key learnings

Robyn's Instagram following has grown by 34% and her Facebook page reach has exceeded 1m through multiple moments in the campaign. Nearly 3,000 of Robyn's biggest fans have now joined her Konichiwa Bitches group.

Gifs launched through the past year have had over 13m views on Giphy, with the stickers enjoying wide usage.

The 'Missing U' A Message To My Fans film launched to over half a million combined views within 24 hours and the Missing U single launched at #1 in the Spotify Global, US and Swedish viral charts, #4 UK and #5 Australia viral charts.

500 pairs of tickets were distributed to fans via the Red Bull Secret Gig app, with demand way exceeding capacity. "Swap Meets" happened all over the world, with Konichiwa Bitches helping bring the fans together to organise these.

feature, targeted at her fans and fans of similar artists – which hit around 1m users via the iOS homepage of the app.

The Honey campaign continues, as we progress into unveiling Robyn's first proper music video in six years, which will be for the song 'Honey' – featuring

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F): All

LOCATION: Global - focused on US, Sweden, UK

SIGALA

MINISTRY OF SOUND

Team members involved

- Amy Wheatley** – general manager
- Negla Abdela** – senior digital marketing manager
- Adrian Binns** – digital marketing manager
- James Farrelly** – digital strategy manager
- Kathleen Turner** – senior account manager (sales)
- Samantha Mckenna** – junior account manager (sales)
- Charlie Arme** – Tileyard Management
- Sophie Dorrington** – Tileyard Management
- Behook'd** – social media

Overview of campaign

Summer Of Sigala streaming and socials campaign objectives:

- To grow Sigala's Spotify followers to 600k by the end of the campaign
- Increase engagement on Sigala's social channels
- Maximise and extend Sigala's reach by working with featured artists
- Increase general awareness for Sigala, a key focus of building the profile for any producer/artist.

To kick start the Summer Of Sigala, we threw an album launch party to announce the Brighter Days album and flew 100 people on Sigala Airways for a 24-hour party in Ibiza. The guestlist included the album's featured artists, songwriters, fans, influencers and supporters – and they all enjoyed a beachside party at Tatal Hard



Rock and an after-party at Ibiza Rocks. (The flights and hotel rooms were paid for by Sigala himself as a thank you to everyone who contributed to the album and the venue was provided for free so the marketing cost to the label was zero.)

We live streamed Sigala's DJ set teasing album tracks on Facebook and guests documented their experience on social media using #SummerOfSigala.

At the start of the campaign, Sigala did not have enough official tracks released to trigger the creation of a This Is Sigala playlist on Spotify, so it was important for us to own the editorial voice on the platform.

We created two clear playlists on Spotify: Summer Of Sigala was an artist-curated playlist comprised of pop-leaning dance tracks for Summer; the second was Brighter Days Radio, a radio-style show (with vocal idents) focusing on Sigala's catalogue intended to keep listeners streaming for a longer period of time.

The Summer Of Sigala playlist was the

start of our playlisting activity, alongside the SigalaLand Ibiza event and social media branding/messaging, this playlist was one of the key assets used in communicating that this was the start of Summer Of Sigala and was pushed prominently on socials.

For Brighter Days Radio, we created a series of three radio show-style playlists, each with purpose-created liners from Sigala. Each episode introduced the current focus track and also teased the featured artists on upcoming singles. The prime example being Sigala teasing The Vamps feature weeks ahead of the official announcement.

We partnered with Amazon to create an exclusive takeover of their flagship dance playlist, Ultimate Summer Dance Anthems. Sigala took over curation duties for the playlist and it was advertised on a number of outdoor sites across the UK and was featured heavily across Amazon's websites and services.

Results & key learnings

- Sigala jumped from #187 to #150 in the most-streamed artists on Spotify over the album campaign.
- Spotify monthly listeners peaked at 12.8m – a new high for Sigala
- During Summer Of Sigala, we saw the highest ever listener and stream count for Sigala within a 24-hour period (2.4m streams across 1.4m listeners)
- Spotify profile followers now at 630k – up from 482k at the start of Summer Of Sigala and exceeding our initial target of 600k (a 30% increase in followers)
- A push on Sigala's own playlists saw a 22% growth compared to 8% growth in the previous 84 days
- Broke through 1bn catalogue streams on Spotify globally during Summer Of Sigala
- Facebook livestream reached 675k people in the first 48 hours and drove over 91k interactions (with super-high engagement rate of 13%)
- Facebook page likes: +1200% / Facebook page views: +43%
- Facebook post engagement: +53% / Facebook post Reach: +17%
- Instagram followers: +270% and #SummerOfSigala had a combined reach of 5m+ in the first 24 hours
- Twitter: #SummerOfSigala reached over 3.3m users and 6.7m earned organic impressions

Overall we saw increased conversation and engagement around Sigala's brand and an uplift in discovery across all of his social profiles.

campaign breakdown

CAMPAIGN BUDGET £0-£500

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: UK

JORJA SMITH THE ORCHARD

Team members involved

All from The Orchard:

Dan Griffiths – senior director, interactive marketing, **James Moodie** – director, artist services, **Anette Collins** – director, international artist & label marketing, **Marissa Putney** – senior director, international label management, **Ryan Whitman** – manager, interactive marketing, **Aaron Ford** – director, digital advertising, **Emma Hawkins** – manager, digital advertising, **Airene Resurreccion** – associate art director, **Michell McCool** – interactive designer, **Peter Lum** – interactive designer, **Carla Campos** – interactive designer **Zubin Irani** – FAMM

Overview of campaign

Although The Orchard’s relationship with Jorja Smith stretched back to ‘On My Mind’, the campaign for the release of Jorja’s debut album, *Lost & Found*, started a mere six weeks before the announcement of the record’s release. Faced with a short lead time to roll out a global campaign we had to work fast to build a new website (jorjasmith.com), reskin her D2C store, build remarketing pools across socials and create social re-brandings so that we could be ready for the launch of the record.

To refocus attention on ‘Blue Lights’ (which was originally released two years prior), Jorja’s label FAMM commissioned a thought-provoking new video which



featured cameo appearances from Mike Skinner, Benjamin Zephaniah, Jaykae and Mist and was based in Jorja’s hometown of Walsall. With this being our key asset to garner attention before release, we set up a global digital advertising strategy that not only focused on re-engaging Jorja’s existing fanbase but also looked to build awareness among associated artists (Maverick Sabre, Stormzy etc.) and similar artists that were established by our local teams on the ground in each territory. Our design team built a series of teasers and trailers to support the rollout.

To build D2C pre-orders, a pre-sale mechanic was enabled via Jorja’s webstore partner, Townsend, for a special underplay at New Slang as well as a second night at the O2 Academy Brixton (which later sold out). We created a Custom Conversions in Facebook Ads Manager that allowed us to remarket to users right through until checkout. Doing so allowed us to optimise for an actual

sale rather than a ‘link click’ or ‘landing page view’. This not only strengthened our digital advertising efforts but meant that we did not need to pursue sales from fans who had already purchased the record.

On release week we ran digital advertising in-house across Facebook (and Facebook’s Audience Network), Instagram, YouTube, Twitter, Snapchat and Spotify in order to compliment the outdoor, TV and web player advertising we had planned. These advertisements featured a black and white aesthetic that was designed to pull together visuals that were filmed in an array of different styles. These complimented outdoor advertising and in-store marketing in HMV culminating in an invitation to perform at their annual general meet. Our efforts resulted in a #3 record in the UK with the album charting in 14 territories globally.

Other initiatives on the campaign included a Vevo LIFT campaign, limited cassette (lifted from the video for ‘On



Your Own’, official Giphy channel, Lost and Found playlists and cultivation of Jorja’s Collection playlist.

As 2018 draws to a close, Jorja is currently on tour in the US and we have prepared a Snapchat geofilter (based around her video for ‘On My Mind’) that is localised to every date on the tour so that fans can share a unique moment with their friends socially. This will build into the release of new single ‘The One’ which will reignite our marketing efforts leading into Christmas.

Results & key learnings

- #3 UK Official Chart + charted in 14 territories globally
- 100,000+ users have visited jorjasmith.com since we launched Lost & Found
- 37,000,000 plays on Spotify for ‘Blue Lights’ which entered the UK Top 40 two years after its original release
- 320,000+ clicks to purchase or stream driven by digital advertising or social
- 20,000,000+ views on official videos for Lost & Found
- Mercury Prize-nominated album
- 150,000,000+ album streams
- Since the album was announced, the Jorja Facebook page has grown 91% in size
- 8,000+ followers on artist-owned Spotify Collection playlist

campaign breakdown

CAMPAIGN BUDGET N/A

AUDIENCE DEMOGRAPHIC

AGE: 18-44

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

LOCATION: Global

ROD STEWART

DECCA RECORDS / UNIVERSAL MUSIC



something – but need familiarity too.

To engage our audience with marketing that felt energised and excited, yet comfortable at the same time, we focussed on two angles:

- Energy & Art (to position Rod as an icon and the album, a celebration of art)
- Personalisation

#TheWordOfRod was used across tools to nod to Rod being of iconic status and, in a fun way, bringing out the energy in the campaign. This also linked to the personalised approach.

We commissioned an illustration for the album cover and renowned photographer Rankin for a shoot in Rod's home, so that imagery felt aspirational yet personal.

We launched in July, allowing time for the campaign and pre-orders to build. Phase 1 focussed on a content strategy online to hit our core fanbase.

We launched a ticket pre-sale with HMV, driving 9.5k pre-orders. Bespoke content was filmed with Rod, using



personalised messages tailored to fans in the touring cities. We tested the geo-specific personalised creative on Facebook, driving 72% CTR above benchmark.

We ran a competition where fans were nominated by loved ones via a call out on socials to receive a personal message from Rod. The messages were aired as adverts on ITV in the winner's region. Relatives filmed their reactions, which were then shared on Rod's socials, delivering his highest engagement on a post throughout the campaign.

We used Rod's iconic voice to create native-feel audio ads, with Rod discussing the album and creative process. Ads ran across Acast's podcast network, achieving mass reach across a non-traditional audience.

We developed a messenger bot concept where the user is prompted to enter their name and choose their favourite album track. The Rod-Bot spits out a bespoke piece of artwork based on the album cover, with their name and song choice, giving them something personalised to share on their socials.

The above was supported with heavyweight TV, statement OOH, radio and print advertising.

Results & key learnings

- Delivered 15.5k pre-orders, Rod's highest pre-ordering album, surpassing that of 2012's #1 album Time and 2015's Another Country
- Exceeded forecast, delivering 41.2K OTC week 1
- Delivered a #1 OCC charting album in Q4
- Set for Gold certification (95k at the time of submission)
- Exploring personalisation as a theme and testing that approach in our advertising strategy allowed us to fully analyse

the impact of targeted creative versus general. The results showed that a highly targeted approach, with region specific creative drives much higher engagement than a catch-all approach.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 45-59, 60+

AUDIENCE GENDER (M/F) Female

LOCATION: Global



SUPERORGANISM

DOMINO RECORDING COMPANY

Team members involved

All Domino:

Brooke Salisbury – head of marketing
Will Grant – digital marketing manager (UK & international), **Corey Zaloom** – digital marketing manager (North and Latin America), **Björn Flöki Bjornsson** – digital design manager, **Glynn Bolter** – junior digital designer, **Bart McDonagh** – senior product manager, **Johanna McManus** – product manager, **Laura Vevers** – international marketing & promotions manager
Robert Strange – artist & digital design, Superorganism
Sam Denniston and Emma Boyle – management, Superorganism

Overview of campaign

The band’s multifaceted story of their inception – essentially, an internet-based project spanning three continents and eight band members – proved the starting point for our creative vision. Introducing their debut Domino single, ‘Something For Your M.I.N.D.’, with the band’s first official photo and brand new visuals to accompany the track laid the groundwork for our most visually creative campaign of the year at Domino.

Re-generating the band’s website to envelop their web 1.0 aesthetic – think all of your Angelfire and Geocities fever dreams combined! – was essential in establishing the band’s vision and voice for the first

time. Working away from the traditional frameworks of social media to house the nucleus of the band’s world gave their ever-growing and early-adoptive fans a first portal to truly communicate with the band. Its guestbook was key to this; somewhere fans could share their first messages (and memes!) with the band directly, and a portal for us to immediately gather a starting point mailing list and remarketing pool of their superfans for wider activity throughout our campaign.

With their personal images now taking shape, the band’s de facto mascot – The Whale – took centre stage across their video output and was a key focus in our wider digital advertising and brand exercises. We only furthered The Whale’s presence as it became the protagonist of a new online adventure to harness both super and casual fan interest alike – Superorganism: The Game became another engaging way for fans to engage in the band’s world, as they took The Whale around virtual worlds based on the band’s videos to get to the top of the game’s leader board.

With the debut album released, the band’s creative streak never faltered.

Whether applying it to our first AI frame on Facebook – allowing users to superimpose the band’s whale logo to their face for their own use globally and geo-pushed around their high-profile festival appearances – or their first Giphy sticker Instagram set. Even their first foray into Snapchat, with a bespoke lens built for the launch of album track ‘The Prawn Song’, their brilliance coursed throughout everything we did.

Ultimately, in creating the band’s digital imprint from start to campaign finish, their online standing has never been stronger. Starting from next to nothing on each of their channels, they now can claim a combined social following of over 100,000 fans, with an additional 100,000



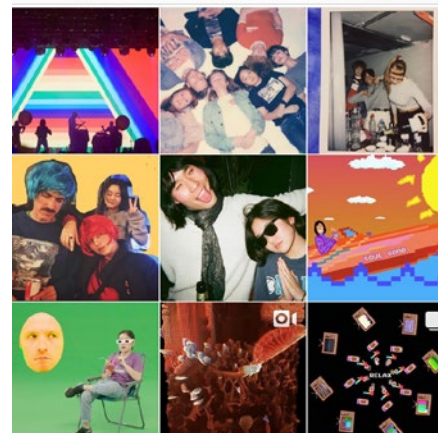
on Spotify and so many more across YouTube and beyond. The Organism continues to grow.

Results & key learnings

The dedicated fanbase we sought to grow from the very start of our campaign were key to word of mouth and helping drive a good week-one placing for the album’s release. With D2C proving fruitful

in generating those numbers, it allowed insight into the fanbase we didn’t have from the start and showed the gaps that needed to be filled as we ran into more concentrated activity through the campaign.

It was Instagram that proved the greatest home for the band as things progressed. They didn’t have an account at the very beginning, but it now stands tall as their largest social channel in terms of follower numbers with over 52,000 [people following them]. With Stories as well as the ever-more-personal feed they were curating of their own content, it proved key in reaching a younger demographic globally outside of other platforms such as Facebook. Use of Stories also proved hugely influential in terms of engagement with the band’s off-platform properties (YouTube content, Spotify listeners and followers).



☰ campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: Global



TANK & THE BANGAS

VERVE LABEL GROUP / FAME HOUSE

Team members involved

Alex Hines, James Lee, Kristen Shelley, Haley Furman, Emily Levy, Randall Peery, Lawrence Yamoah, Drew Grahn – all Fame House

Caitlin Colletti, Megan Mark, Michael Allen, Justin Jesena, Holly Adams, Hadley Spanier, Danny Bennett – all Verve Label Group

Overview of campaign

NPR Tiny Desk winners Tank & The Bangas' first single of 2018, 'Smoke Netflix.Chill', was set to be released, appropriately, on 20th April 2018. Due to the strength and timeliness of the single, and the band's upcoming anticipated performance at Coachella, Fame House and Verve Label Group saw an opportunity to launch a comprehensive campaign that

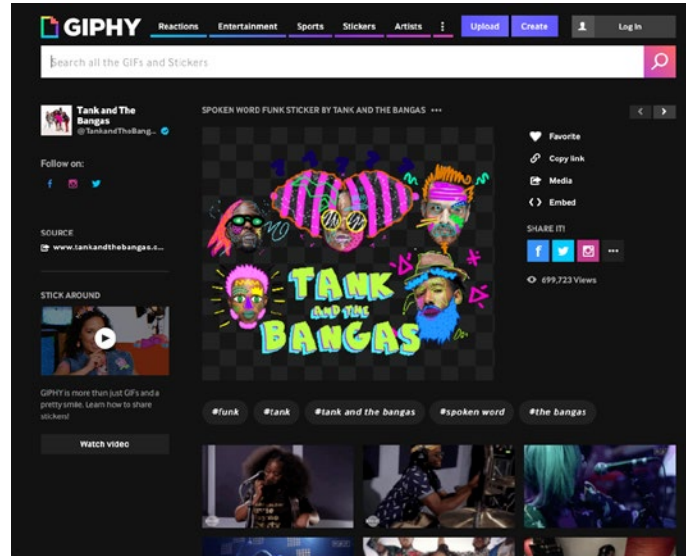
maximised the impact of the single beyond the band's core audience.

To amplify the release, Fame House teamed up with Verve Label Group for a teaser campaign leading into the single to build anticipation amongst Tank's rapid fanbase. This began with four teaser GIFs and videos the week prior to release which drove fans to sign up for the band's email list in exchange for hearing the single before anyone else.

The single was ultimately released on 4/20 accompanied by a full lyric video utilising a psychedelic take on the song's cover art was released. The video was boosted via a paid media budget on the band's social media

with the aim of building an audience of viewers to be targeted for future releases and other milestones for the band.

A pack of Giphy stickers also accompanied the release to allow fans to embellish their own Instagram Stories with illustrations of each member of the band. These GIFs were promoted across the Tank & The Bangas social channels and ultimately received over 450k views throughout the campaign, which successively



drove awareness for the single outside of the band's direct follower base.

Next, a campaign called #HowYouChillin was rolled out, asking fans to post videos of themselves listening to the single showing how they prefer to unwind and chill. Top fan submissions were collected into a video montage interspersed with smartphone footage of the band themselves to create a 'Smoke Netflix.Chill' fan video.

Around this same time, the band also conducted a live performance and Q&A at the Facebook headquarters in New York. Leading up to the livestream, social posts across the Tank & The Bangas social channels prompted fans to share their questions for the band. Questions with the most engagement were then collected

and ultimately answered by the band during the livestream.

Lastly, a Snapchat lens was created in order to promote the single to concert-goers during the band's performance at Coachella. To reach these fans in person, physical fans were printed and distributed amongst the Coachella crowd. The back of each fan contained a Snapcode that, when scanned, unlocked the Snapchat lens which contained illustrated headshots of each member of the band with 'Smoke Netflix.Chill' playing in the background. The lens therefore allowed fans to share their experience during the Tank & The Bangas Coachella performance while promoting the single.

Results & key learnings

The campaign as a whole was an all-out blitz, propelling the song up the Spotify US Viral 50 charts, bolstering Tank and The Bangas' owned audience, and landing the band's major label debut in their top tracks with nearly 750k streams to date.

In all, the single's campaign came to encompass visual branding assets, multiple user-generated content campaigns that mobilised the band's audience, as well as an outside-the-box means of expanding the song's digital release into the physical world via the band's Coachella performance.

campaign breakdown

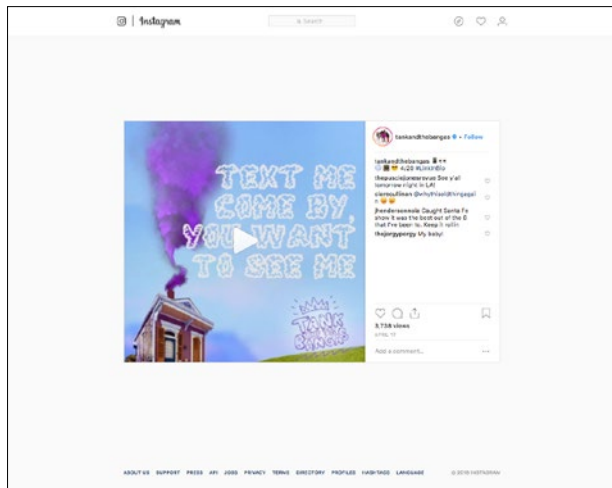
CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: US



TROJAN 50

BMG



Team members involved

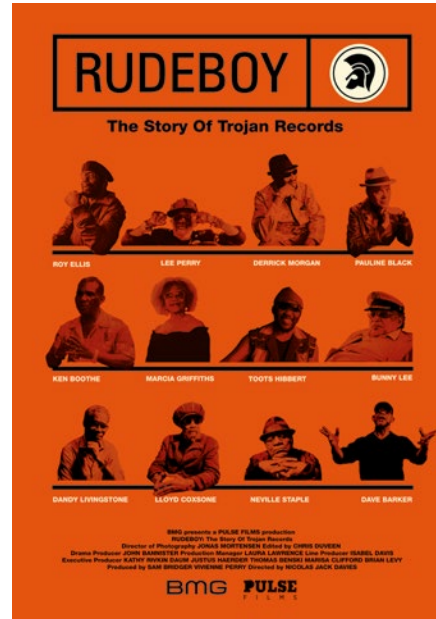
- Max Norlin** – Trojan label manager, BMG
- Laurence Cane-Honeysett** – Trojan consultant, BMG
- James Meadows** – marketing manager, BMG
- Steve Bunyan** – VP director of marketing, BMG
- Kathy Daum** – audiovisual director, BMG
- James Windle** – Dawbell PR
- Ant Giannaccini** – Dawbell PR
- Elizabeth Taylor and team** – Premiere Film PR
- Phillipp Maiburg, Max Graef and team** – Carhartt
- Sam Bridger, Can Salahi and team** – Pulse Films

Overview of campaign

2018 marks five decades since the iconic reggae label Trojan Records changed the British musical and cultural landscape. To mark the occasion, we plotted a year-long celebration of its unparalleled history, taking in a series of live events, catalogue music releases, new music releases, streaming initiatives, a documentary film, a new brand partnership and a definitive coffee table book about this richest of histories. Throughout this year we've maintained multiple touch-points for fans to celebrate and engage with the Trojan label and music they've been following for years or are just starting to learn more about.

The "traditional" media coverage, press and promotion has been unprecedented and includes multiple magazine front cover features, TV features and news pieces across BBC, ITV and Channel 4, as well as repeated radio programming across the BBC network, culminating in an August bank holiday takeover of 6 Music.

One of the key aims of the 50th anniversary celebrations was to bring in and increase our younger audience (18-24), we've become very adept at knowing our core fanbase (35-54) and serving up product and content they want to see and engage with; but as the core fanbase gets older, we need the younger fans to keep the music alive. We partnered with streetwear brand Carhartt WIP on a very limited run of merchandise items, which launched at Berlin Brand Festival Bread & Butter. We also extended



the relationship to include a Carhartt takeover of This Is Trojan Spotify playlist (increase in followers of 7% and Instagram followers by 30%) and Carhartt ran a series of Trojan-themed radio shows/podcasts which broadcast on NTS radio.

Results & key learnings

- Trojan box set – 5k manufactured, shipped 4.5k
- Trojan Book – 3k manufactured, sold out
- Total Spotify playlist followers increased over the campaign by 50%
- Instagram followers increased over the campaign by more than 300%
- The Carhartt brand partnership and



takeover specifically of This Is Trojan Spotify playlist saw an increase in followers of 7% and Instagram followers by 30%

- Trojan film Rudeboy, The Story of Trojan Records launched at the BFI, x2 screenings sold out, x2 extra added and sold out. 10 screenings so far and all sold out

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

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

LOCATION: UK

TWENTY ONE PILOTS

FUELED BY RAMEN / ATLANTIC RECORDS UK

Team members involved

- Max Lutkin** – senior marketing manager
- Callum Caulfield** – head of marketing
- Nick Long** – head of digital
- Andy Renton** – in-house designer

Overview of campaign

Euston Trench takeover: This went up two days prior to album release and was immediately picked up online by fans, publications, influencers etc. The goal was to create something as shareable as possible. We wanted fans to feel immersed in the album and be something that



Calling all UK clique! Did you miss out on tickets for #ACompleteDiversions? Shazam 'My Blood' by @twentyonepilots today! There's something happening that you should know about... ||-// • #tøp



12:31 PM - 11 Sep 2018

they'd also travel the country to see. The takeover was designed by Brandon Rike, who designed the art for both Trench and Blurryface.

Brixton ticket competition:
We ran a competition to win tickets for the band's sold out Brixton Academy Complete Diversion show. Fans were prompted to Shazam 'My Blood', which then revealed a time and coordinates in a central London location. Fans gathered at the location and tickets were distributed by individuals dressed as banditos to some of the congregated fans. The

banditos came at random and simply handed their tickets to two fans at a time and then disappeared, creating an element of confusion and theatre to the initiative which resulted in lots of fans filming the banditos.

Snap community lens:
We created a community lens based on the bandito characters that appear in their videos. Something we knew would resonate strongly within their fanbase and would be a highly shareable asset around album launch. The lens we shared and promoted to UK fans.

Results & key learnings

- Euston station takeover: our estimated impressions across the online chatter equated to over 15m, we knew that our best marketing tool for this album and band was their fans.
- Brixton Ticket giveaway: this initiative upped our 'My Blood' Shazam tags by 5,000% at the time of taking 'My Blood' to radio.
- Snapchat community lens: this generated 720k views, 25k shares.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

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

LOCATION: UK

THE WOMBATS

AWAL



Team members involved

- Sarah Prendergast** – assistant manager, SB Management
- Paul Trueman** – general manager, AWAL
- Helen Barrass** – senior director, marketing, AWAL
- Francesca Burton** – international marketing director, AWAL
- Silas Armstrong & Conor Merrygold** – Be-Hookd
- Rob Nancollas** – Motive Unknown

Overview of campaign

For The Wombats' fourth album, Beautiful People Will Ruin Your Life (the first record since coming out of a major label deal), we wanted to tap into their new generation of young fans. A core part of our campaign strategy was to capitalise both streaming and deluxe physical products, bundling huge sell-out venues, hyped up in-store performances with album sales as well as creating other fun incentives, including our very first chat bot, The Wombat.

Fan engagement was a huge priority for the campaign, as well as broadening and building their audience through innovative digital ideas, key radio and promo opportunities.

The band's social media profiles were used as a hub for campaign activity and fan interaction; we worked with social media strategists Be-Hookd, to create bespoke content plans that spoke to this younger audience. Prior to launch,



we had a social blackout which caused mass anticipation and conversation with 4x engagement rate of average posts. We teased song titles through emoji tracklisting clues, created spoof film clips and created a faux live stream to celebrate the band's return.

Alongside our social media blackout, we had a mysterious outdoor poster campaign popping up around London which teased the album title and a website address. The website showed a countdown clock (to announcement date) and no other information – which turned into the announcement page for the album.

To continue to develop our direct-to-fan engagement, we worked with Motive Unknown and Pop to build a chat bot called The Wombat. In an age where

it can become hard to reach your fans because of algorithms, having that direct relationship you get from a chatbot was quite a valuable thing. We love a pun, so obviously the only name we could call The Wombat's bot was Wombat! Essentially used as a news bot, we took it to another level during the band's sold-out show at Alexandra Palace in London. At the show, we had messages on the large stage-side screens offering a meet & greet with the band if you signed up to the bot. We also partnered with UNILAD Sound for a global webcast of the show which was available VOD post-event.

Although the streaming strategy was at the forefront, we wanted to make sure that we catered to the hardcore fanbase with deluxe products and bundles. The band played nine underplay shows in seven days during release week, so in order to drive physical pre-order in the younger demographic we ran a D2C ticket bundle presale via Pledge which was a strong fan incentive that helped our chart place. Beautiful People Will Ruin Your Life charted at #3 in UK, making it the highest new entry that week.

Results & key learnings

- UK Chart placement #3 (highest new entry), beating the previous album on Warner. Charted internationally in seven markets, beating the last records' positions, including a Top 20 record in Norway (the previous record didn't chart).



- Alexandra Palace Wombat activity drove 1,000 new subscribers to the 3,000 that already signed up. With 10,500 fans at the show, a 10% conversion was a solid result.
- The band's socials blackout which caused mass anticipation and conversation with 4x engagement rate of average posts. Returning from social blackout saw 8x engagement rate, and a sharp increase in conversation from target 13-17 and 18-24 demographics.
- Multimedia and emoji posts drove 16x engagement rate of average posts, overall doubling the engagement of previous posts. After 1,542 comments, a Spotify pre-save link was posted to all fans to subscribe to the new album.

We achieved a cross-platform social growth of +8.4%, with Instagram rocketing +76.7%.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

AGE: 14-18, 19-24

AUDIENCE GENDER (M/F): 52% / 48%

LOCATION: Global



YEARS & YEARS

POLYDOR RECORDS

Team members involved

- Fiona McAuley** – senior digital marketing manager, Polydor Records
- Stephen Hallowes** – head of marketing, Polydor Records
- Martha Kinn** – Machine Management
- Michael Smith** – Machine Management
- Megan Ruff** – former senior digital channel manager, WMA
- Weller Media Agency** (social, content, creative)
- Danny Ingham** – digital partnerships, Polydor Records
- Modern English**
- TalkBe**
- Every Woah**



Overview of campaign

Background: Palo Santo is a fictional world, which could be in the future or a parallel universe, where most humans have died out and androids populate the earth. Olly [Alexander, lead singer] is one of the few remaining humans; he's discovered and brought to Palo Santo, where he performs daily and becomes a celebrity. The main digital touchpoints of the campaign include:

- Teasing new music and launching Y&Y2 through launching the band's own digital alphabet
- Fully integrated messenger bot that guided you through the campaign and even

- sent you dance tutorials from the videos
- Vevo Originals content series that recreated the world in its entirety
- PSEN CCTV website led by voice navigation
- Cross-platform album tracklist reveal campaign to #FindPaloSanto
- Influencer marketing campaign touchpoints throughout
- YearCoin – the band's own backstreet 'cryptocurrency' exchange to drive fan engagement
- Multiple bespoke Snapchat lenses on album release
- Facebook AR camera effect album sampler– the first of its kind in music
- Bespoke native content; created for all platforms throughout the campaign, including an unmissable QVC-style shopping channel advert presented by Olly himself.

We kicked off Y&Y2 by warming up the audience with a series of bespoke video assets featuring footage from previous official

videos, with a mysterious aesthetic and cryptic clues written in a brand new language of alphabetic symbols.

To reignite the CRM database, we then teased new footage of Olly in a mysterious location and incentivised fans to sign up to the mailing list to receive a voice note from Olly for further clues. This drove 5k new mailing list subscribers.

Following this, we launched the Palo Santo Entertainment Network

Sever – the band's official Facebook Messenger bot, built in conjunction with TalkBe. This is the official communication centre of the fictional city of Palo Santo, with public service messages being delivered to androids and humans alike.

We revealed the album tracklist via a cryptic digital treasure hunt led by Instagram Stories across all social platforms, wrapped with #FindPaloSanto. Fans were invited to gather online to help #FindPaloSanto via a cryptic mailer written entirely in Palo Santo symbols, which they quickly deciphered. The hunt then led fans through a series of clues across the band's social channels, all led from Instagram Stories.

To amplify the pre-order launch, we also launched an influencer campaign with relevant UK LGBT influencers, introducing them as Humans Of Palo Santo, with Palo Santo-style playing cards. Each influencer posted their own bespoke playing card – which detailed their history and role within Palo Santo –

to their Instagram Stories, tagging the band and the name of the album. Influencers included Detox, Jodie Harsh, Felicity Hayward, Munroe Bergdorf, Leomie Anderson, LookingForLewys, Kyle De Volle and more. Combined reach: 1.3m followers.

We launched an official 'cryptocurrency' of the Palo Santo human rebellion: YearCoin. Fans could mine and spend YearCoin by carrying out a range of actions on a bespoke website built by Modern English – saving Y&Y tracks on Spotify, watching/sharing official videos, sharing encrypted messages in Palo Santo symbols on social media and more. By saving enough coins, fans could purchase their own personalised Palo Santo ID card.

Results & key learnings

- Palo Santo 350k global adjusted album sales
- Years & Years' global streams so far this year: 700m
- Teaser + launch week activity drove incredible increases in reach and engagement on socials:
 - 3m impressions on Instagram; 3.6m impressions on Twitter;
 - 2.1m organic reach on Facebook; 5k new mailing list subscribers; 7k subscribers to Messenger bot in under two weeks (at an 89% conversion rate).
- YearCoin response:
 - Average dwell time 19m 53 seconds; 1k ID cards being created in 24 hours alone – meaning pre-saves, video views, streams, shares on socials etc.

campaign breakdown

CAMPAIGN BUDGET £25,001+

AUDIENCE DEMOGRAPHIC

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

AUDIENCE GENDER (M/F): 36% / 63%

LOCATION: UK, US, Europe



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