

# sandbox



BEST MUSIC  
MARKETING  
CAMPAIGNS

## → 2022's best music marketing campaigns

We say this every year, but that doesn't make it any less true. We had a record-breaking number of entries the year which makes our job both easy (there were fantastic campaigns being put forward) and incredibly difficult (boiling it down to the 60 shortlisted campaigns here was not easy).

We also say this every year (again, that doesn't make it any less true), but the quality of submissions was exceptional. Music marketing is firing on all cylinders as teams do interesting and innovative things on budgets that range from the minuscule to the "I-could-buy-a-mansion-in-London-with-that" level.

As always, however, the size of the budget is – honestly – the last thing we look at when assessing the campaigns. We are much more interested in the ideas/concepts behind the campaigns and the impact they have. A bad campaign is still a bad campaign regardless of the money thrown at it. But a great campaign will still shine through even if the budget is tiny.

The 60 shortlisted campaigns this year are, as per tradition, listed in alphabetical order by artist name. We also have spot prizes to heap praise on campaigns doing something extra special or using a tool/platform in a new and interesting way.

Of course, only so many campaigns can make the shortlist (otherwise I'd still be editing them now). Not making the list is never an indication of a poor or lacking campaign. Not everyone can get on the list. If they could, that would defeat the point.

Thank you to everyone who entered this year and congratulations to everyone who made the final 60. Don't let it go to your heads, though. Pride comes before a fall and marketers need that hunger to keep doing great work.



Eamonn Forde, Campaigns of the Year Editor

## Contents



- |                               |  |                             |
|-------------------------------|--|-----------------------------|
| <b>02</b> 5 Seconds of Summer | <b>23</b> Fred Again..                     | <b>43</b> Anumita Nadesan   |
| <b>03</b> Aitch               | <b>24</b> Orla Gartland                    | <b>44</b> Naod              |
| <b>04</b> Blackpink           | <b>25</b> HAAI                             | <b>45</b> Newkid            |
| <b>05</b> Blas Cantó          | <b>26</b> The Halo Effect                  | <b>46</b> The Notorious BIG |
| <b>06</b> Bonobo              | <b>27</b> Hot Chip                         | <b>47</b> Nova Twins        |
| <b>07</b> BRIT Awards         | <b>28</b> Interpol                         | <b>48</b> ODESZA            |
| <b>08</b> Cate                | <b>29</b> Iron Maiden                      | <b>49</b> Papa Roach        |
| <b>09</b> Chase & Status      | <b>30</b> Jagwar Twin                      | <b>50</b> Post Malone       |
| <b>10</b> Ckay                | <b>31</b> JVKE                             | <b>51</b> Röyksopp          |
| <b>11</b> The Clash           | <b>32</b> King Gizzard & The Lizard Wizard | <b>52</b> Seafret           |
| <b>12</b> Coldplay            | <b>33</b> Kojey Radical                    | <b>53</b> Sex Pistols       |
| <b>13</b> Confidence Man      | <b>34</b> The Mars Volta                   | <b>54</b> The Snuts         |
| <b>14</b> Cryalot             | <b>35</b> Matt Maeson                      | <b>55</b> Steps             |
| <b>15</b> Cuco                | <b>36</b> Megadeth                         | <b>56</b> Stickmen Toys     |
| <b>16</b> Lucy Dacus          | <b>37</b> George Michael                   | <b>57</b> Louis Tomlinson   |
| <b>17</b> Isak Danielson      | <b>38</b> Midnight Oil                     | <b>58</b> The Vamps         |
| <b>18</b> Dapz on the Map     | <b>39</b> Minions: The Rise of Gru OST     | <b>59</b> Tion Wayne        |
| <b>19</b> Def Leppard         | <b>40</b> Mitski                           | <b>60</b> Jack White        |
| <b>20</b> Eabhal              | <b>41</b> Muse                             | <b>61</b> Yungblud          |



## Methodology and notes

- Applicants could submit multiple campaigns.
- Campaigns were selected on the basis of originality, creativity, and impact.
- The deadline for submissions was 4th November 2022.
- All campaign data, budget information, and demographic statistics are provided by applicants.
- Budget tiers range from £0 - £50,001+

# 5 Seconds of Summer BMG

BEST  
FAN  
ENGAGEMENT  
\*\*\*



including a thank you video, inspiration playlist, favourite lyrics and downloadable mobile wallpapers from each band member. Catering to the digitally savvy fanbase, we buried a singular digit in each site, creating a four-digit combination. It didn't take long for fans to work

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** Global

### Team members

#### BMG

**Jaidon Kent, Daisy Carberry** – Managers, UK Marketing

**Lisa Wilkinson** – Director, UK Marketing

**Darbi Donaldson** – Director, UK Digital Marketing

**Martie Berkowitz** – Manager, US Digital Marketing

**Alyson Meikle** – Senior Manager, US Digital Marketing

**Elise Stawarz** – Senior Director, US Digital Marketing

**Cyndi Lynott** – SVP, US Marketing

#### 17 Artists

**Benjamin Evans, Owen Cox** – Management

#### Social agency

**Justin Kay** – Managing Director, Teammate

**Cecelia Findor** – Chief of Staff, Teammate

### Overview of campaign

5SOS5 is 5 Seconds Of Summer's first record release in partnership with BMG. The album came to life on a

trip to Joshua Tree, California – a place that captured the magic of the album and helped to define the essence of the campaign. Fans were able to identify the band as being at their most connected and creative. We wanted to apply the same sentiment online and take fans on a journey into the band's most accomplished album – tapping into a multitude of digital platforms, tools and content types to create engaging and meaningful initiatives.

Fans were served with a Spotify-powered 5SOS5 song mood generator, a Take My Hand world tour hand-tracking AR filter, hidden passcodes on secret mini-sites to an immersive open-world Joshua Tree arcade game and much more. These digital initiatives allowed us to drive key moments throughout the campaign, and to engage an incredible fan community that delivered UK #1 and US #2 albums.

Securing incredible partner support throughout: a Twitter Fan Tweets segment, Tumblr Artist Of The Month Spotlight, various Stationhead fan listening parties (that were gatecrashed by the band) and their "one night only" globally livestreamed show at the Royal Albert Hall helped to reinforce the UK as a key territory.

To drive UK pre-orders, we created secret mini-sites only accessible via a QR code on UK band member cassettes. The mini-sites hosted exclusive content

together online and share the code with the global fan base – setting us up for the next initiative.

We then launched the Joshua Tree open-world video game (passcode required) allowing fans to explore the place where 5SOS5 started. Fans were prompted to find missing lyric pages in order to unlock the studio for unseen content. In this self-referential desert, fans battled 5SOS5 enemies, solved lyric quizzes, heard 8-bit versions of songs from the album, as well as many other hidden references that drove the global fan community into a frenzy online.

Once completed, fans could then access the studio, hosting exclusive imagery/video content from the making of 5SOS5, alongside accessing four previous mini-games and the album store.

### Results & key learnings

- UK #1 album and US #2 album
- Over 26k click-throughs to the Joshua Tree video game in 24 hours
- Cassettes accounted to almost 1/3 of UK album sales
- 352m streams worldwide
- Consistently trending in top 10 on Twitter for every key milestone
- Increased social following over 6% across platforms
- 2bn impressions
- 328m video views
- 3m new followers

# Aitch Capitol UK

## Team members

### Capitol UK

**Nick Adler** – Senior Marketing Manager

**Tia Lewis** – Digital Campaign Manager

**Ra'ed Khan** – Head Of Audience

**Ilaria Trifoglio** – Marketing Assistant

### NQ Management

**Eighteen88** – socials

**Kelvin Jones** – Creative Director

**Mauro Borges** – Creative Lead, EMI

**Cherry Create** – publicity

**Amitybloc** – creative agency

## Overview of campaign

Foundations for an album campaign strategy started a year before announcing, with a key focus on growing Aitch's audience, increasing fan engagement and converting this attention to streaming. This started with TikTok where, over the course of a year, we grew Aitch's platform by 1m followers.

We launched Aitch on Discord – making him one of the first UK rap artists to join the platform. Aitch's server is now a leader in the genre, with 12k highly engaged super-fans. Discord became one of our most powerful audience outreach tools.

Aitch was one of the first ambassadors using YouTube Shorts. Over three months, content posted on the platform helped add 250k new subscribers and soon became a staple across all marketing activity.

By the time it came to album announcement – via key TV and live appearances including Soccer Aid and Radio 1 Big Weekend – and the success of the viral 'Baby' feat. Ashanti campaign, Aitch was beginning to establish himself as a household name.

To push album pre-sale, a UK headline tour, D2C merchandise drops with Manchester streetwear brand Drama Call, competitions to win tickets and signed merchandise, Discord exclusive spray-painted CDs took place. We also released NFT collections. Fans could order tangible chart-eligible CDs



## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** UK

and vinyl with unique cover artwork, hand-signed posters and a Mystery Box that unlocked IRL experiences.

For album focus track 'My G' feat. Ed Sheeran, a loving tribute to Aitch's 12-year-old sister Gracie who has Down's Syndrome, we partnered with Mancunian artist and Central Station co-founder, Matt Carroll, and his sister, Maria, who also lives with Down's Syndrome. The pair produced a piece of alternative vinyl artwork sold via Aitch's store with all proceeds as well as a portion of the video budget being donated to charity.

Key pieces of dynamic content included Aitch's Life Of Aitch vlog series, an appearance on Amelia Dimoldenberg's cooking show, plus Close To Home TV in which Aitch sold Close To Home album products and merchandise. To coincide with CTH TV, we launched Aitch's official home phone number which fans could call and hear a mix of the album ahead of release.

All this activity and more culminated in the album charting at #2, Aitch's highest charting project to date.



## Results & key learnings

- Close To Home charted at #2 in the OCC, Aitch's highest charting project to date
- First charting album in the UK with an NFT component
- 2m+ new followers across all platforms in one year
- Doubling of followers on TikTok
- Placing Aitch at the forefront of 'digital-first' activations whilst keeping artist authenticity; launched TikTok Roulette; one of the first YouTube Shorts Ambassadors
- Radio highlights: 3x singles on Radio 1 A-List; adds at Capital & Kiss FM
- BBC Radio 1 Live Lounge
- Key TV: BBC News, Soccer Aid, Radio 1 Big Weekend main stage, Nevermind The Buzzcocks, and more
- Key press: The Face (digital cover), Rolling Stone (digital cover)

# Blackpink

Interscope Geffen A&M Records

BEST  
GLOBAL  
LAUNCH EVENT

## Team members

**Jooyong Lee** – YG  
Entertainment

## YG USA

**Daniel Hong, Alice Kang, Alison Chang, Becky Kim**

## Interscope

**John Janick, Steve Berman, Gary Kelly, Chris Mortimer, Hillary Siskind, Hannah Gold, Rebecca Marlis, Shana Yang, Jimmy Meyer, Brad Krause**

MilkMoney – **Sam Keywanfar, Taylor Veal, Harrison Shamberg**

Landmrk – **Tom Nield, Maria Hayden, Omar Diaz, Christian Codjoe**

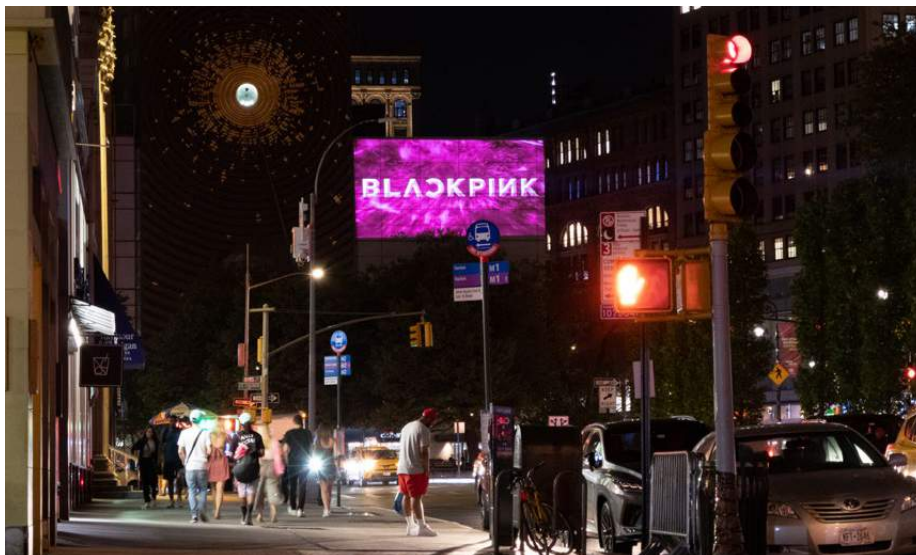
Pacific Park on the Santa Monica Pier – **Nathan Smithson**

## Overview of campaign

In celebration of Blackpink's long-awaited comeback, the group lit up the globe as part of the Light Up The Pink campaign. On 18th August, a total of five landmarks were lit pink and 20+ digital projections were displayed on iconic monuments, including South Korea's N Seoul Tower, New York's Brooklyn Bridge, London's Marble Arch, and more. 25+ global digital billboards promoting the single went live on the night of release.

We captured footage of each location, but also encouraged fans to share their photos and videos using the hashtag #LightUpThePink. Fans crowdsourced a few landmarks in their respective cities to light up pink, including the MOA Globe in the Philippines, Sun Wheel Da Nang in Vietnam, and the Darul Hana Bridge in Malaysia.

We partnered with the digital platform Landmrk to create a mobile experience featuring a custom map of 500+ hotspots in 106 countries that fans could physically access to unlock digital content. The locations included top cities and countries based on listenership, social media following, and the Born Pink tour stops.



To grow the band's mailing list, we integrated a section in the site for fans to opt-in to it.

We launched the Light Up The Pink digital experience on 17th August through a cryptic mailer sent to the Blackpink list. Throughout the next few days, we had exclusive images, custom GIFs, a pre-save liner, personalised audio messages from the members, and the single retail and video links uploaded to the hotspots. When the physical landmarks, projections, and billboards lit up pink on the night of the single drop, we had their locations highlighted on the map.

Through this campaign, we created a truly synchronised global moment to symbolise the reach and impact of Blackpink. In addition to drawing superfan Blinks even closer to each other and the band, we were able to build massive anticipation for the single that ultimately led to the group securing their first #1 album on the Billboard 200.

## campaign breakdown

**Campaign budget** £15,001-£25,000

**Audience demographic**

**Age** <13, 14-17, 18-24, 25-34

**Location** Global

## Results & key learnings

### Single debut stats

- #22 on Billboard Hot 100
- #1 World Music On-Demand Streaming Weekly Chart
- #3 on the Digital Songs Chart
- #5 on the US On-Demand Streaming Weekly Chart
- Fastest music video by any female artist to hit 100m YouTube views
- Biggest 24-hour music video debut of 2022 with 90.4m views
- First girl group in history to top Billboard Global 200
- First song by a K-pop group to top Australia's ARIA Singles Chart

### Mobile experience stats

- 200k users engaged for at least one minute
- 10k users made a physical journey to a hotspot
- 5k additional single pre-saves

### Social media stats

- 421k mentions and 2m engagements referencing campaign and branded hashtag #LightUpThePink
- 606m impressions and 126m reach on Twitter
- 9m views across TikTok UGC utilising the hashtag #LightUpThePink

# Blas Cantó

Warner Music Spain



## Team members

**Almudena Ruiz** – WEA Marketing Division Senior Manager

**Sergio Méndez** – Head of Artist Services & Institutional Relations

**Raquel Sanz** – Creative Services Manager

**Laura Quintana** – Creative Account Manager

**Mónica Aranda** – creative consultant

**Raquel Hernández** – influencers and social media specialist

**Arantxa Soto** - Newiscom General Manager

## Overview of campaign

Spanish singer Blas Cantó has been working on his “new self” to make a colourful and powerful comeback today, following two years of darkness. That is why we decided to present his current project through a sensory experience that would take people from the darkness to the new colourful image of the artist. We wanted to play with the senses and the meaning of colours.

We created a path throughout the different spaces in our creative hub in Madrid, The Music Station, where people had the possibility to explore the different pieces of the project. Upon their arrival, we made everyone



put on a sleep mask which represented the darkness of the start. We led them to a yellow room with a lemon smell. The yellow colour represents energy and creativity, so we explained to them the visual part of Blas' project. The photos, the style...

From that first stop, we went to pink, the colour of sensibility and emotion. And

## 📄 campaign breakdown

**Campaign budget** £2,001-£5,000

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** Spain



what better than music to get emotional? A space where the press, besides tasting a pink tequila shot, could enjoy listening to three songs of the artist in our extraordinary Dolby Atmos studio.

The trip continued to our own calming paradise inside our hub: the Green Room. The represented colour was green, which brings us harmony, renovation, and calm. In addition, we associated that space with the touch, giving people a present of a little cactus with an inspiring quote from Blas himself. In that space, people had the exclusive opportunity to enjoy the video of his new single 'El Bueno Acaba Mal' ('The Good Guy Ends Bad').

To conclude this sensory trip, the last stop was blue, the colour of honesty and freedom, in our showcase room. The most appropriate place for Blas to show up and speak about his project, transformation and perform three of his new songs.

The event was repeated for two days, one of them exclusively for the press and one for influencers.

## Results & key learnings

We reached over 1.2m people with the two events.

The single 'El Bueno Acaba Mal' has had almost 3m views.

# Bonobo

## Ninja Tune

### Team members

#### Red Light Management

**Randy Reed & Paulina Drucker** – US  
**Gerard Cantwell & Danny Angove** – UK

#### Ninja Tune

**Samantha Sissons** – Head of Marketing  
**Marie Clausen** – Managing Director  
North America  
**Mita De** – VP Marketing North America  
**Tom Macdonald** – SVP Global Digital  
Operations  
**Nicky Wain** – Head of International,  
**James Heather** – Head of Publicity  
**Chris Werner** – Product Manager  
**Jake Callaghan** – Marketing Assistant

UK radio: **Christian Nockall, Martin Cook, Your Army**

US radio: **Jess Weber, Trevor Morrison, Co-Sign**

US PR : **Chris Tallie, Erica Goldish**

**Shorefire**

**PIAS**

**Beatink**

**Inertia**

### Overview of campaign

Bonobo renewed his partnership with artist Neil Krug to build a whole visual universe to accompany the new record. A week before the album announcement, the global teaser campaign was launched to showcase the campaign artwork.

Cryptic billboards/outdoor popped up in 12 cities across the world, representing each track on the album plus a QR code. The QR code sent fans to a holding page on bonobomusic.com which had coordinates for the 12 artwork sites and included a link to the Bonobo Essentials playlist on Apple Music, which had a teaser clip of single 'Rosewood' under the pseudonym "Fragments". On Spotify, we linked to the Best Of Bonobo playlist. The playlists were branded with Neil's artwork.

There was a high frequency single release strategy, allowing us to continuously pitch throughout the campaign and showcase different sides



to the album. We followed up quickly with 'Tides' which featured Jamila Woods, which was a pivotal track for Si Green (aka Bonobo) whilst working on the album. Five singles were released before the album came out.

We worked really hard and strategically on the physical offering: including a sacred white label of 'Rosewood', a Deluxe Edition with a double lenticular sleeve and an Indie version, as well as a Spotify Fans First vinyl and some retail exclusives in key territories. As an additional incentive, fans who pre-ordered the album were given access to presale tickets for dates in the UK and Europe.

To mark the release, we created a visual universe for 'Fragments' using the album cover along with a suite of assets like Neil's images and video content for a raft on projections in London. Amazon



### campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** <13, 14-17, 18-24, 25-34, 35-44, 45-59, 60+

**Location** Global

funded the Fragments artwork and video projections at eight locations across two nights in London.

Si launched on TikTok on the week of release and we were able to share the beautiful imagery there.

### Results & key learnings

- #5 Official UK Albums Chart
- #1 Official UK Dance Chart
- #2 Official UK Independent Chart
- #3 Billboard Electronic Albums
- #1 The Netherlands Vinyl Charts and #9 in the Official Albums chart
- #3 Germany (highest chart position in Germany)
- #6 Australia (highest chart position in Australia)
- Spotify mobile home banner ran in the UK, US, France, Germany, Belgium, Ireland, Netherlands and Australia
- Spotify's Top 10 Global Album Debuts (#8) as well as the top 10 in the US (#8) and the UK (#4)
- Playlist covers on Spotify's Pollen, Altar, and Top Shelf Electronic.
- Two Apple Music New Music Daily global covers
- #5 on Apple Music's top pre-added albums on release
- Amazon-sponsored OOH Billboard on Sunset Boulevard

# BRIT Awards

BPI / Universal Music Group

BEST  
USE OF  
ROBLOX

## Team members

**Luke Ferrar** – Senior Innovation Director, Polydor

**Giuseppe De Cristofano** – Director of Digital, BPI/BRIT Awards Ltd

**Toby Leveson** – Senior Digital Content Manager, BPI/BRIT Awards Ltd

**Tom Young** – Director of Digital, Somethin' Else Creative Studio

**Darren Struwig** – Executive Producer, Somethin' Else Creative Studio

**Darina Connolly** – Head of Label Partnerships (UK), TikTok

**Max Shand** – CEO, Serenade Dubit (for Roblox)

**Somethin' Else Creative Studio**

**TikTok**

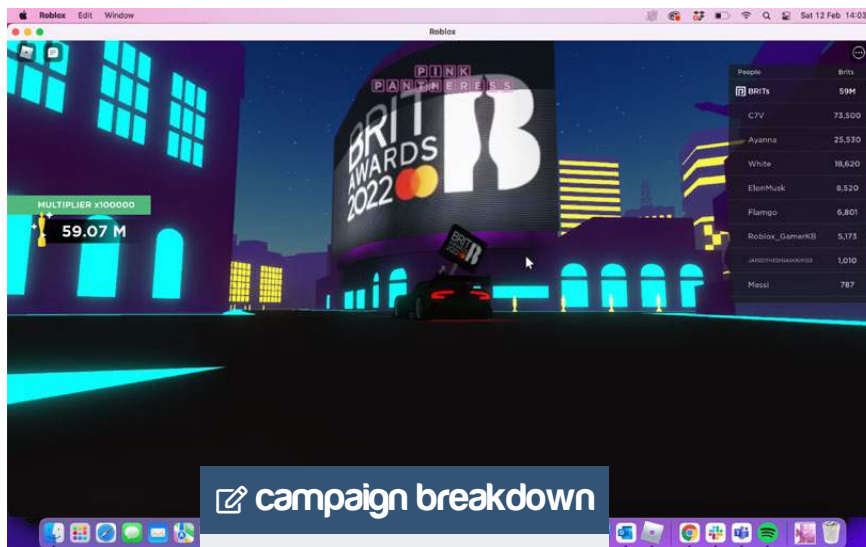
**Serenade**

## Overview of campaign

The 2022 BRIT Awards campaign saw a number of firsts, both for the BRITs, and for music award ceremonies. There were three core innovative pillars to the campaign, all with the aim of reaching out to new audiences online: the BRITs NFT drop; Roblox experience; and voting via TikTok.

Having had no public voting component at The BRIT Awards for a number of years, 2022 saw voting return – and for the first time with TikTok. Working closely with the platform, a new voting system was developed, which enabled users to vote in each of the four new genre categories. Users from across the globe had 10 votes a day to cast across the four categories throughout the two-week voting period, with the winners announced as part of the main awards show. A staggering 6m votes were cast, with artists promoting the vote on their social channels throughout the period to help encourage fans to vote for them.

For the first time, the BRITs had a metaverse activation, with a London experience created on Roblox. As well as a treasure hunt for BRITs statues,



exclusive BRITs merch, and opportunities to watch highlights from the show

on big screens inside the world, users were able to watch a performance from PinkPantheress, which ran across the weekend following the main awards show. It was the first time a music awards show had a metaverse activation, and over 1.6m users visited the experience, many of which were under 18, and presented the BRITs with a great opportunity to introduce the brand to a new audience.

In another first, 2022 saw the first ever BRITs NFT drop. Designed by artist MRE and working with Serenade on the project, there were 250 NFTs made available for each category winner the day after the Awards. This meant there



## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** <13, 14-17, 18-24, 25-34

**Location** UK/Global

were 13 NFTs to collect, and they were priced at £10 each, with all revenue (over £15,000) going to The BRIT Trust,

the charity of The BRIT Awards which helps fund the likes of The BRIT School and music therapy charity Nordoff Robbins.

The BRITs constantly look to innovate each year, the additions to the 2022 campaign helped propel the awards further and to new audiences.

## Results & key learnings

These three activations helped The BRIT Awards deliver a hugely successful digital campaign. With over 6m votes cast on TikTok for the four genre awards, it helped fans feel a part of the awards process, with fan groups constantly engaging with our campaign, as well as artists who were using promotional tools to push for votes.

Additionally, with 70% of users of the Roblox experience being under 18, the BRITs brand was introduced to a new audience (and also a global audience who may not be familiar with the awards). Through clever aspects of the experience, such as show highlights playing on large screens within the world, the actual show was also able to reach new audiences.



# Cate Believe

## Team members

**Sloana Stoicescu** – Marketing Manager

**Jack Lawrenson** – EMP Manager

**Megan Freiman, Mitch Wade Cole, Joe**

**Austin** – Digital Marketing Managers

**Dominic Squire** – International

Marketing

**Johnny Pinchard** – A&R

**Dave Grinnell** – Head of Marketing

**Malena Wolfer** – Head of Artist Services

**Kiki Jaspal** – management

## Overview of campaign

It has been a breakout year for Cate. After her tracks 'Stupid' and 'Groupie' went viral, she saw growing support from DSPs in North America, UK and Southeast Asia, helping her begin to cultivate a global audience. 'Groupie' in particular was picked up by different fandoms (BTS and One Direction fans, most notably) and helped her reach fans of those artists around the world.

With the release of her EP, Tell Me Things You Won't Take Back, our goal was to establish Cate as a powerful presence on the pop scene: a voice to watch for the future, but also one that demands attention right now.

Underpinning everything we did for this campaign was authentic engagement with Cate's fanbase. In the weeks leading up to the EP release, we organised secret shows with Cate in New York, Berlin and London, where she performed exclusive, unreleased tracks for a select number of fans. These sessions were recorded and posted on Cate's YouTube, TikTok and other social channels. For the London show, we had a livestream partnership with TikTok that saw 7.1k people viewing the stream concurrently at the peak, and 35.2k unique viewers overall.

In honour of the release of the single 'Ruin', Cate invited fans to send over objects that their exes ruined for them, along with a backstory. One week after the single release, she livestreamed from a "rage room" that had been decorated according to her aesthetic, going through the objects sent by fans



and cathartically destroying them one by one.

With the release of each single, we revealed parts of Cate's new digital fanzine, which will be made available as a limited-edition physical product by the end of the year, and will be bundled with handmade jewellery crafted by Cate.

As part of the fanzine, we've collected submissions from Cate's fanbase, including the biggest lie a boy or girl has ever told them (in keeping with the theme of the album) by using a question box in Instagram Stories. Fans whose submissions are chosen to be featured will receive a physical copy of the fanzine

## campaign breakdown

**Campaign budget** £25,001-50,000

**Audience demographic**

**Age** 18-24

**Location** US, UK, Canada, GSA, SEA, India, Australia

signed by Cate. We've also solicited fan art submissions via Discord to be featured in the fanzine.

## Results & key learnings

This digital-first strategy has paid off, with Cate gaining the attention of notable tastemakers and new fans alike. Cate will be supporting Maisie Peters on her 2023 UK tour, and has been called "a generational voice to watch" by Line Of Best Fit and "your new favourite pop star" by BBC Radio 1's Mollie King. Even TikTok's Rodger Cleye has featured 'The Ruler' in one of his viral videos.

Cate is now approaching 50m total streams, which has been helped along by significant DSP support and playlist inclusions. Cate's TikTok following has grown steadily, with over 250k followers and a number of viral videos with millions of views. Her Instagram presence has exploded recently, growing 75% in the past six months to over 50k.

# Chase & Status

Not That / EMI Records



## Team members

**Cam Petschi** – Not That

### Frame Artists

**Sophie Kennard, Myradh Cormican, Ben Carden-Jones, Millie Ellenger**

### EMI Records

**Andy Knox, Alex Bingham, Marisa Hemson, Michael Pickard**

**James Hackett** – JH Creative

**Crowns & Owls** – Jamie Adair, Rory Martinez, Thomas Harrison

**Joss Meek** – Wired PR

**Emily Gale** – Triple Threat PR

**Noir Production** – Greg Smith, Javier Alejandro

### Louder Events

## Overview of campaign

What Came Before, Chase & Status' sixth studio album, went back to their roots, the fans that made them. This idea formed the basis for the album marketing campaign. Alongside Crowns & Owls (creative), we shot 1,000 C&S superfans at a bespoke "album cover rave" to capture a singular rave moment for the album cover.

Phone pouches were used to ban phones for authentic rave energy. A

circular idea of shooting iconic rave films for the album visualisers also took place in the venue, alongside a music video shoot for 'Mixed Emotion' (directed by Femi Ladi) to capture authenticity.

This night was also the launch of the What Came Before album campaign. Superfans were the first to see the album title, with a sign-up page emblazoned across the venue. The next day, whatcamebefore.net launched across social media, and C&S went dark on channels. We spent two months dark pushing to the sign-up which gained close to 30k signees. Signees gained early access to C&S's London summer headline and album messaging.

As the music launched, single covers were taken from the wider rave image captured on the night, keeping fans guessing. These images also formed a bespoke merchandise range.

Earlier in summer 2021, the band's

Discord and TikTok launched. These rewarded fans with early access to imagery, music (TikTok original sounds), a series of Twitter Spaces talks, and live events, including early access to the Koko album launch event. This event gave the fans the chance to hear the album mixed in full as a DJ set, ahead of release, and to see the album product in a pop-up shop. This generated significant online buzz via platforms such as TikTok, with fans tagging themselves in the image.

TikTok has become a huge success for C&S, gaining a huge modern music audience and helping to spike single success for 'Mixed Emotions'.

On album release, the superfans from the launch event were able to own a physical copy of the album featuring them on the cover, a circular moment and piece of fan history. Fans that made C&S, immortalised forever and super-served throughout the campaign.

Oh, and we managed to get Hollywood star Jason Statham, or "Jason Status", to promote the album as his own, but that's another 400 words...

## Results & key learnings

The album is Chase & Status's most successful charting album since Brand New Machine, released in 2013. The album hit #4 in the OCC Top 10, a huge achievement for a specialist electronic album. 'Mixed Emotions', is C&S's most successful single since 2013, charting at #44 and A-Listed on Radio 1 for six weeks.

Campaign grew a much larger audience for Chase & Status:

- TikTok: +86k
- Spotify: +65.2k (11.36%)
- Instagram: +27.5k (21.15%)
- YouTube: +27k (7.85%)
- Discord: +1k new members

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** UK, global

# Ckay Warner Africa / Parlophone

## Team members

### Parlophone

**Kosi Sompeta, Anya Du Sauzay, Jack Melhuish, Charlie Martin, Thomas Jones, Sam Palm, Dave Rajan, Natalie Nichols, Grace O'Neill, Imran Malik, Anu Ogunseye-Babajide, Selina Chowdhury**

**Aarti Popat** – Imran Malik PR

### Warner Africa

**Temi Adeniji**

**Garth Brown**

**Unopa Xulu**

**Neil Naidoo**

**Favour Ogbolu, Asa Asika (The Plug)** –

CKay management

**Anthony Awopetu** – CKay road

manager

### Chocolate City

TikTok – **Alice Razack**

Sanctuary Ldn – **Esi Akpalu Mark,**

**Abigail Bauzon**

### Creed

Music House – **Niven Govinden**

**The Composers**



## Overview of campaign

When 'Love Nwantiti' was first released, in 2019 the world couldn't imagine the heights it would then reach three years later. Up until then, 'Love Nwantiti' was a recognised hit in Nigeria, before having a second sign of rebirth, firing up in North Africa.

At that time, the UK accounted for under 5% of his followers (Instagram) and views (YouTube); however he was still generating 30k UK streams daily but wasn't yet to hit core tastemaker spaces outside of TikTok.

From that point the objective and challenges were clear:

1. Converting organic consumption into genuine excitement for the artist;
2. Unlocking tastemaker, media and partner support to consolidate the wider audience exposure/consumption;
3. Unlocking a sense of the African diaspora's pride to get behind the phenomenon.

Our robust influencer campaign involved a range of micro and macro TikTok influencers to broaden content strands. That became a starting point to wider audience exposure.

This – in conjunction with our targeting of key blog pages, CKay Fan pages, repurposed content and phased ad spend – played a huge role in unlocking the African diaspora's sense of pride, seeding topics around the rise of Afrobeats, placing CKay at the centre of those discussions bi-weekly with "The first/only African artist to..." comms.

The anticipation for his arrival was

## campaign breakdown

**Campaign budget** £25,001-50,000

**Audience demographic**

**Age** 18-24, 25-34

**Location** UK, US, France, Nigeria

built through a series of "Hey London, if you don't yet know about love Nwantiti, you soon will – (signed) CKay 'Africa's boyfriend'" outdoor. The purple roses and pearls became a recurring theme.

We sent tastemakers a bouquet of roses, pearls and a personalised card inviting all to a "one night only" free debut show with The Composers.

CKay made a second trip back, partnering with TikTok to host an exclusive livestream with his first Brit's nomination, performing on a boat across the Thames with fans and the creators.

## Results & key learnings

- Brit Award Nomination: Best International Song of The Year
- Platinum Certified (UK) and becomes one of two African artist to ever receive platinum certification as

primary artist

- #1 Shazam Global Charts
- #1 UK Shazam Charts
- #1 UK Afrobeats charts (CC)
- 25m creations on TikTok
- 1.8bn global streams
- Highest Spotify monthly listeners across the continent of Africa
- Peaked: Radio Top 20 Airplay Charts (Playlisting across: Radio 1 A List, Capital S List, and more)
- #3 UK OCC Charts
- Highest charting solo artist in UK Official Charts
- Joint second-highest charting single from African artist in UK History
- Became the first African artist in 50 Years to hold a top 5 position for more than four weeks and a top 10 for nine weeks
- Top 5 most-used sound on TikTok
- Most-viewed African Artist in under two weeks (58m views)

# The Clash

Sony Commercial Group

## Team members

*Kelly Allwood, Sarah Grant, Heidi Boston-Thompson, Andy Chandler, Claire Dougherty, Bethan Dean, Zhané Alexander, Alexandra Ryman, Josh Cheuse*

*Eleven Management*

*Regine Moylett, Selena Dion*

*Be-Hookd*

*Matt Gage, Gee Wagenmann,*

*Lauren McDermott*

*FThat*

*Matt Pilcher, Stella Foster, Oskar*

*Rice*

*4th Floor Creative*

*ICNCLST*

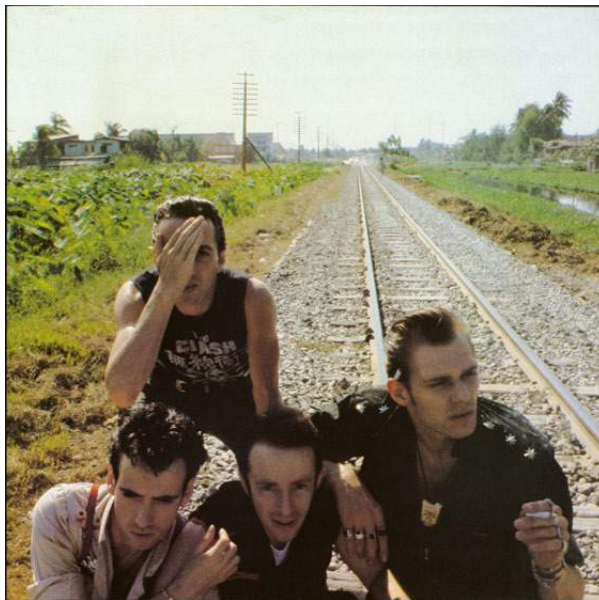
## Overview of campaign

2022 marked the 40th anniversary of The Clash's final album, *Combat Rock*, as the original line-up of Joe Strummer, Mick Jones, Paul Simonon and Topper Headon. To celebrate, we released a special edition, titled *Combat Rock – The People's Hall*.

The Clash have two main demographics: core fans; and an ever-increasing audience of 18-35-year-olds who make up over 69% of streaming. Most of this audience comes from the sync of 'Should I Stay Or Should I Go' in *Stranger Things*.

As Season 4 of *Stranger Things* launched, 'Should I Stay Or Should I Go' grew across DSPs and TikTok as a younger demographic started to rediscover the song. To capitalise on this moment, we challenged TikTok creators from various verticals (painters, food artists, digital animators) to show off their creativity using the official sound. The content was re-posted on the newly launched official profile.

To further engage core fans and help grow the CRM database we launched a digital The Clash Certified Fan ID – a Sony Music UK first-of-its-kind campaign. Here, fans had to fill out a form with their name, the decade they became a fan, their favourite album, and their favourite *Combat Rock* song, to receive a personalised fan ID card that



could be shared across socials.

Telling the story of *Combat Rock* to a younger audience was an important pillar of our social strategy. To do just this, we created a track-by-track Instagram, featuring lyrics, facts, and videos in a familiar, digestible, and engaging swipeable carousel format.

## campaign breakdown

**Campaign budget** £15,001 – £25,000

**Audience demographic**

**Age** 18-24, 25-34, 35-44, 45-59, 60+

**Location** Global

This campaign was the first instance of new, original visual content that represented the band's music on their YouTube channel, including:

- A documentary film of legendary graffiti artist Futura reminiscing about his collaboration with the band in the '80s.
- Visualisers featuring exclusive content created by Futura and rare photography by Pennie Smith.
- 4K video premieres of 'Rock The Casbah' and 'Should I Stay Or Should I Go' attended by director Don Letts with fan Q&As.

To encourage streaming we partnered with DSPs on the following:

**Apple Music:**

- Album Of The Week.
- Don Letts interviewed by Strombo on Apple Music Radio.

**Amazon Music:**

- Rediscover The Clash campaign.

**Spotify:**

- On-platform marketing

## Results & key learnings

- 'Should I Stay Or Should I Go' TikTok influencer content: 4.2m video views; 10K sound creations.
- CRM ID card 60% conversion rate; grew database by 3.5%.
- TikTok: +103k likes; +25.5k followers, +14.2k Instagram followers (+7.7%).
- +65% YouTube channel views.
- Paid media: +50% engagement rate against previous benchmarks.
- 600% increase in album consumption across digital and physical YoY.
- Streaming: Spotify +31%; Apple Music +17%; Amazon Music +64%.
- 1bn streams target for 'Should I Stay Or Should I Go' was hit.
- 2m streams on release of 'Rock the Casbah' feat. Ranking Roger.

# Coldplay Parlophone Records

## Team members

### Coldplay Management

Chris Salmon, Arlene Moon, Sam Seager

### Parlophone

Anya Du Sauzay, Thomas Jones, Sam Palm, Charlie Martin, Paul Baines

### Warner Music

Kirsten Sharp, David Lennon, Rob Wood, Georgia Hurrell, Ingrid Erickson

Mina Nguyen – International Marketing

The 7stars – media agency

Mike Isted at Deerstalker

Vanderquest

Firepit, WME (Warner Music Ent.)

## Overview of campaign

After a touring hiatus, there was massive anticipation for Coldplay's return to the world stage with their 2022 Music Of The Spheres Tour. With its career-spanning setlist, it gave us a great opportunity to amplify both the latest album and their expansive back catalogue, which aptly tied in with the 20th anniversary of A Rush Of Blood To The Head in August.

Our main objectives were to create additional visibility for Coldplay's repertoire and offer an enhanced experience for fans around the tour and anniversary.

To launch the European leg of the tour, we partnered with Spotify to give fans an exclusive sneak peek of life on the road. This included visual diary clips on Coldplay's This Is playlist featuring Chris Martin sharing stories about the band's life on tour. Spotify promoted this to fans via socials and a mobile homepage banner pointing to the hero playlist.

Fan videos from the shows were gaining huge traction on socials, especially TikTok. Tracks, including 'Yellow' and 'Fix You', went viral on the platform with millions of views and thousands of creations. We engaged notable local TikTok influencers, sending them to the shows to create content that captured the energy and emotion of the live experience.



Amidst Coldplay's European tour dates, their seminal album A Rush Of Blood To The Head turned 20, creating a perfect opportunity to celebrate with fans old and new. Again, we worked closely with Spotify to update the content on Coldplay's This Is playlist, with Will Champion sharing memories from the era. Spotify supported this anniversary with Mobile Home Banners in seven markets, OOH in London and a Fans First mailer in key territories. We also delivered Storylines and Canvases for each track.

We partnered with Apple Music to launch an Essentials Anniversary Spotlight, activated in 14 markets, including a Zane Lowe Radio Special with Will and Guy Berryman that launched on

## campaign breakdown

**Campaign budget** £25,001–£50,000

### Audience demographic

**Age** <13, 14–17, 18–24, 25–34, 35–44, 45–59, 60+

**Location** Global, with focus on 2022 tour territories – Central America, Mexico, USA, Europe & the UK (listed in order of tour schedule)



the anniversary itself.

We partnered with Twitter to launch a custom emoji, upgraded 'The Scientist' video to 4K on YouTube, and launched a bespoke AR Snapchat lens. Unseen archive studio footage was shared across Coldplay's socials which resulted in millions of additional views.

## Results & key learnings

**TikTok:** from March, 'Yellow' daily sound creations increased by 46%, with 2.64bn views; 'A Sky Full of Stars' increased by 90% with over 910m views.

**Spotify:** After the UK dates, Coldplay held more spots in the Spotify UK Top 200 chart than any other artist with nine tracks. Coldplay's This Is playlist: +200k followers to 3m; +650k artist followers across August.

**AROBTH streams:** +38% globally during album anniversary week; total catalogue streaming +23%. UK album streams +79%, with total catalogue streams up 55%. Overall: an additional 22.8m catalogue streams during anniversary week.

# Confidence Man

Heavenly Recordings / [PIAS] & I OH YOU

## Team members

### Management

**Amplifire Music**, Attention Management

### Heavenly Recordings

**Jeff Barrett, Danny Mitchell, Katherine Cantwell, Daisy Goodwin**

### [PIAS]

**Craig Penney, Vincent Fenice, Ben Beauvallet, Hollie Lenihan-Franks, Siân Blewitt, Niamh White**

### I OH YOU/Mushroom Group

**Johann Ponniah, Blaise Sherrie, Brigid Neill**

**Deviate Digital** – Digital Advertising

**Creed Media** – Influencer Marketing

**Serenade** – NFT/Digital Collectible Marketplace

## Overview of campaign

Confidence Man's Tilt album campaign was propelled by their high-energy live show – their Glastonbury performance catapulting the group to new heights. Their fun, party-fuelled, individualistic character was portrayed across their social postings and marketing initiatives.

In the lead up to album release, the group launched a (fake) press conference to announce they had become (fake) brand ambassadors for "Tilt" – an entertaining activation for fans to enjoy that also created a "Tilt" world that goes beyond the music and album.

We partnered with Serenade to create limited Tilt perfume and cologne NFT products. Social posts highlighted Tilt Crunch cereal, Tilt Max beverage, and TILTafed – available on the tiltyourself.com website – with quirky advertisements and fake Times Square billboard. We also released a physically tilted version of the LP.

The campaign launched in November 2021 with lead single 'Holiday', its extravagant video, and the news of the album set to arrive in April 2022. Subsequent singles adapted a waterfall strategy to drive streams while social posts regularly drove towards album



pre-orders, including a pre-order competition.

Following their appearance on Later... with Jools Holland and alongside their UK/EU tour – as well as a support slot with Noel Gallagher's High Flying Birds – the group's Glastonbury set proved to be a highlight for many.

At this point, 'Holiday' began to pick up substantial momentum, so we re-serviced to radio and secured a spot on BBC Radio 1's B-list for five weeks. The track jumped up Shazam's Top 200, Pop, and Dance Charts. We launched a competition inviting fans to create playlists that included 'Holiday' and partnered with Creed to launch a TikTok influencer campaign.

Due to the popularity of their live shows, Confidence Man returned to the UK before the end of the year: they sold out their three London shows, two

Manchester shows and one Leeds show. Ahead of their return, we released their Re-Tilt EP featuring remixes of album tracks.

Social posts surrounding the EP featured clips of DJs/producers including their remixes at club shows (e.g. Tame Impala's Kevin Parker, Erol Alkan, CC: DISCO!).

## Results & key learnings

Returning to the UK for a second run of shows – with four selling out in minutes – was a big moment. A significant result for 'Holiday' was its addition to BBC Radio 1's B-List and subsequent climb up the Shazam Charts (reaching #12 in the Pop Charts, #43 in the Top 200). There was significant sales growth following the group's performance at Glastonbury, selling 183% more records in June and 135% more records in July compared to the month following release; and a noteworthy jump too for the band's debut album. Our playlist competition really resonated with and engaged fans, bringing in 400+ entries.

ARIA Chart Results: #7 Album | #1 Australian Album | #4 Vinyl Album  
Spotify Monthly Listeners +146k (67%)  
TikTok Growth +15.2k (648%)

## campaign breakdown

**Campaign budget** £25,001 – £50,000

### Audience demographic

**Age** 18-24, 25-34, 35-44, 45-59

**Location** UK/Australia/The Netherlands/Belgium/Germany/France/US

# Cryalot Verdigris Management / AWAL

## Team members

### Verdigris Management

Courtney Askew-Conti, James Corbitt, Sam Denniston

### Motive Unknown

Henry Walker, Clare Ferris, Sam Gardiner

### AWAL

Chris Presland

Alice Backham – Digital creative

## Overview of campaign

Cryalot is the side project of Sarah, the enigmatic frontwoman of Kero Kero Bonito, and producer Jennifer Walton. The goal of this campaign was to establish Cryalot as a self-sufficient project with strong first-party data, and without being dependent on the marketing properties of KKB past this debut Icarus EP announcement.

Two days out from the debut single, we shared info and artwork to KKB's socials and mailing list. The call-to-action was to sign up via SMS/email to get the music video “drop” and future news – all powered by the CRM platform Laylo. One day out, we launched the YouTube premiere page. The EP pre-order, debut single/video and store were all launched on day three via the newly pollinated channels, along with a digital advertising campaign managed by Motive Unknown. Throughout the campaign we utilised Laylo drops to build anticipation and demand for each moment.

Cryalot's highly creative visuals around the Icarus narrative gave lots of content to play on; from the dark aesthetic of 'Hell Is Here' to the bright ethereal visuals for 'Touch The Sun'. On the release of the latter, we worked with digital creative Alice Backham on an Instagram filter layering Cryalot's crystal teardrops and silver eyes onto fans' faces. Sarah launched the filter and fans showed support by using and sharing it.

Cryalot were engaged across socials with regular Instagram story takeovers and inclusive Twitch streams, giving a glimpse into the Cryalot world through



cryptic broadcasts, DJ sets and listening parties as the campaign unfolded.

In the lead-up to the EP release, we posted an incentive to work YouTube's algorithm: “Tell us your worst nightmare on the ‘Hell Is Here’ YT comments for a chance to win a signed poster” After an array of responses, ranging from deeply disturbing to comfortingly familiar, Cryalot spent over an hour on Instagram Live reading out comments and interacting with viewers for an inclusive and communal experience.

We launched track-specific merchandise which helped reinforce the Icarus narrative of the EP and visual campaign. The nature of Laylo's “drop” sign-up strategy helped set the tone within the audience for this limited, exclusive and time-based approach, leading to high click conversion rates. Focusing on the Laylo “drop” strategy also gave us the first-party data to be able to share useful insight with our live agent to confidently book shows which we could market quickly and cost effectively.

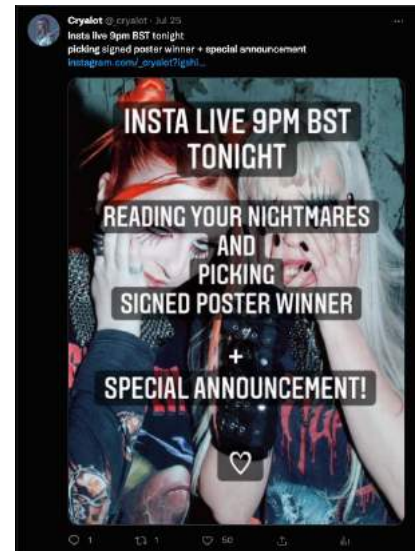
**campaign breakdown**

**Campaign budget** £5,001-£10,000

**Audience demographic**

**Age** 18-24, 25-34

**Location** UK, US, Australia, Germany, France, Japan, Latin America

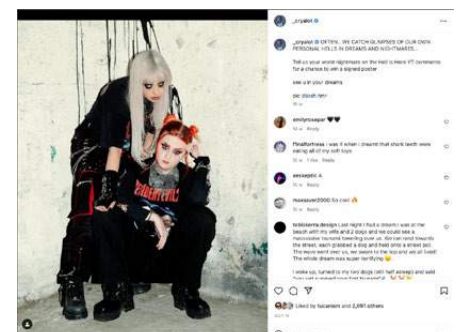


## Results & key learnings

From the initial launch, 750 fans signed up to receive the 'Hell Is Here' video drop and future Cryalot news by email/SMS. After the launch of 'Touch The Sun' and three merch drops before EP release, the Laylo first-party data list grew to 1,500+ people, aided by the Motive Unknown digital advertising campaign. The current Laylo sign up number exceeds 1,600 fans. Average click rate from Laylo messages was 55%.

From 30th June until 4th November, Cryalot's follower numbers are: 7.6k on Spotify, 5.2k on YouTube, 24.6k on Instagram and 1.5k on TikTok. At the peak of the campaign, Spotify monthly listeners reached 93k.

The strong D2C campaign saw 425 individual customers purchase from the Cryalot store, with 534 units of merchandise sold.



# Cuco Beautiful Digital / Interscope

## Team members

### Beautiful Digital

- Tom Peacock** – Director
- Jake Bookbinder** – Lead Strategist & Account Manager
- Clara Maurer** – Social Media Coordinator
- Carlos Pacheco, Tanya Gotxikoa** – Content Producers

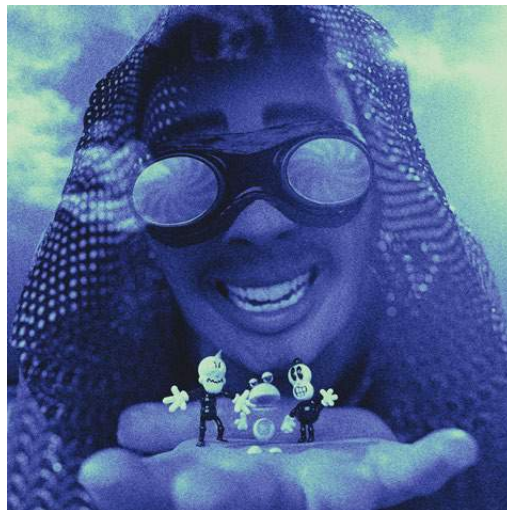
- Spencer Swayze, Eleanor Konrad** – Digital, Interscope Records
- Verne Patrick, Eddie Bezalet** – ATC Management

## Overview of campaign

After gaining traction for his vibey bilingual bedroom pop for the last few years, Mexican-American artist Cuco was ready to go big with his sophomore album, *Fantasy Gateway*. With a title like *Fantasy Gateway*, we weren't restricted by realism – in fact, the more we ventured outside of it the better it was. *Fantasy Gateway* merges the vintage with the futuristic, the psychedelic with the comedic, and the uncanny with the deeply human.

While we were unveiling animated characters, AR lenses and a full music video incorporating artificial intelligence imagery for lead single 'Caution', we also wanted to really dig into Cuco's personality to lead the campaign.

TikTok was our main focus. This included having fans pick singles from snippets, pre-save campaigns, giving exclusive previews of artwork, videos, tour dates and audio through the platform. Cuco has a distinct aesthetic and sense of humour, and we wanted each post to bring his fanbase as well as anyone the For You page picked up into his world more. What resulted is a series of posts that may not make the most sense on paper, like buying all the mustard from a bodega, dressing up as a gecko or getting into Back To The Future cosplay and driving a DeLorean around LA for second single 'Time Machine', but creating an intriguing and humorous image for himself that



## campaign breakdown

- Campaign budget** Not given
- Audience demographic**
- Age** 14-17, 18-24, 25-34
- Location** Global

demanded more context and intrigue.

We mixed in this more unhinged content with pieces that showed off Cuco's skills as a vocalist, producer and multi-instrumentalist as well to help create a full picture of exactly who and

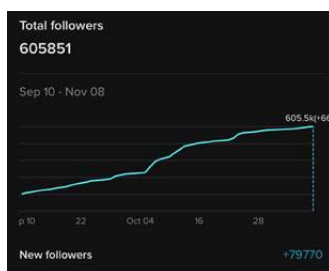
what Cuco is. Over 400k followers later, we're happy to report it was a success.

One exciting crossover moment of the campaign was the single rollout for album highlight 'Sitting In The Corner', featuring norteño artist Adriel Favela and pop-country superstar Kacey Musgraves. We knew that there would be a major opportunity to bring in a lot of new fans with this song since it was so far-reaching in its genre scope – and its vintage telenovela-style music video was just absurd enough to get people searching.

When they did, they could find a live mariachi performance of the song with Adriel, a hand-drawn animated video and the opportunity to win tour tickets for using the TikTok sound. Even across multiple genres, niches and languages, we were happy to help Cuco bring in so many new followers.

## Results & key learnings

- +62k on Instagram to over 1m followers
- +400k followers on TikTok, from ~200k to ~600k
- 24m album streams on Spotify
- 5.4m monthly listeners on Spotify
- Instagram interaction rate doubled from ~4% to ~9%





# Lucy Dacus Matador Records

## Team members

*Good Harbor Music*

**Dalton Sim, Nicky Rheane, Jon Bergamo**

*Beggars Group*

**Pam Garavano** – Product Manager

**Pablo Douzoglou** – Head of Marketing, US

**Matt Henry** – Head of Marketing, UK

**Blake Thomas** – Marketing

*Matador Records*

**Alex Keague Davies** – GM

**Malcolm Donaldson** – Socials

**Emily Zaremba** – Creative Director

*The Syndicate*

**Graham Rothemberg** – GM

**Julia Galvin** – Director of Marketing

**Lindsey Mclemore** – Marketing

## Overview of campaign

Lucy Dacus's campaign for her album *Home Video* was focused on fan engagement and fan interaction across multiple social and content platforms. In the climate of postponed tours and cancelled promo trips, fan engagement became the keystone of our strategy to extend the life of the record.

Following significant press accolades, sold-out tours and widespread acclaim around the release of *Home Video* in 2021, the campaign moved into a second phase. End of year lists and Spotify's *Wrapped* kept streams and sales buoyant and in November a new full-band version of 'Thumbs' was released, dubbed 'Thumbs Again', along with a lyric video which highlighted the dark, yet too often relatable, themes of the song. Marketing online moved towards celebrating the album's acclaim and an annual label sale helped to promote the physical record to those who hadn't already bought it.

In late January/February 2022, with a postponed European tour around the corner, another fan-favourite and previously unreleased single was about to surprise observant fans who could spot the signs. The song 'Kissing Lessons' (which was the new target of the mentioned @releasethumbs Twitter



account) was teased with an outdoor flyer campaign.

A poster that read "Nervous about making the first move? Call (804) 409-4451 for Kissing Lessons" was distributed in a number of key markets in the US including Richmond, VA where Lucy comes from – and is, in fact, the location of area code 804 which was used in

## campaign breakdown

**Campaign budget** £2,001-£5,000

**Audience demographic**

**Age** 18-24, 25-34

**Location** US (multiple cities)



the poster. Fans that called the number were treated to the 'Kissing Lessons' recording a week ahead of the surprise release. Again, the fanbase quickly took to the internet with their findings and the story was covered by Line of Best Fit, Ticketmaster, Pitchfork and others.

The official release of single 'Kissing Lessons' gave way to a playful opportunity for some Valentine's-themed promotion and another chance to focus attention on the wonderful album 'Home Video'.

The campaign around Kissing Lessons was enhanced with traditional media in the form of digital advertisement and Spotify Marquee placement. The song was accompanied by an official video.

## Results & key learnings

Engaging fans post-release and maintaining activity around the album was top priority. While the single 'Kissing Lessons' was not on the record, it allowed the streaming and sales team to engage their accounts with new music. The song is the fifth most streamed song in Spotify as of this year. YouTube subscribers jumped 2k (+15%) in the month following release. The single provided us with an opportunity to engage fans during the active commercial Valentine's period.

# Isak Danielson

IOD Entertainment / The Orchard

## Team members

### Concept and execution

**Pernille Olestad Jensen** – Senior Digital Marketing Manager, Nordics

**Linda Melin** – Artist Marketing & Promotions Manager, Nordics

**Raoda Jalal** – Creative Marketing Coordinator, Nordics

**Nikoo Sadr** – Director, Artist & Label Services, Nordics

**Lina Darelid** – Manager, Sales & Retail Marketing, Sweden

**Isak Danielson** – Artist

**Mike Baldo** – Wayward Creative

### Website development and design

**Mike Baldo** – Wayward Creative

### Creative direction

**Isak Danielson, Pernille Olestad Jensen, Mike Baldo**

**Pernille Olestad Jensen** – Advertising

**Mario Mendoza** – Tour videographer

**Wayward Creative**

## Overview of campaign

The goal for this campaign was to increase Isak's following on TikTok/YouTube and to create engaging and interactive content to give back to his most dedicated fans. We created an advanced fan interaction site where superfans could connect and get exclusive insights and content across the campaign.

The site offered the option to log in with Apple/Spotify/Tidal in order to stream music from your chosen service: this directly contributes to stream counts. After logging in, you are sent to the ticket booth where you need to pre-save/follow/connect to Discord or subscribe to his YouTube channel to enter. You will also choose a mask (inspired by the music video for his single 'Good Things Come To Those Who Wait') and a name.

Once you enter the theatre you can see other users who are logged on in real time, walk around, and chat with them. Whenever Isak is logged in, you will see a mask with a mullet that differentiate him from everyone else. At the bar you can receive a virtual cocktail



and personalised playlist based on your taste, you can buy merchandise at the booth and backstage you can snoop on Isak's phone. In the main theatre, you can join exclusive livestreams and premieres for every campaign video.

To engage the fanbase across platforms, a lot of resources were dedicated to helping Isak in creating content: filming behind the scenes, securing specific spaces for exclusive fan pop-up shows, and organising with a videographer to film them across Europe (the 20 top fans in Stockholm, Oslo, Berlin, Paris and London). For each city we released a recap video, where Isak did a livestream talking about the show before redirecting fans to the video premiere on YouTube.

Each music video was set up as an event where Isak went live on the website (via YouTube) and fans could

## campaign breakdown

**Campaign budget** £15,001-£25,000

### Audience demographic

**Age** 18-24, 25-34, 35-44

**Location** Sweden, Norway, Germany, France, UK, Southeast Asia



hang out with him and with other fans in the chat on the website (via Discord).

The campaign also focused on continuing to build on Isak's audience in Southeast Asia, amongst others through popular translated lyrics videos that were pushed out via South Korean accounts on YouTube in order to gain attraction from that market. The campaign was also supported by an extensive advertising campaign, across YouTube, Facebook, Instagram and TikTok.

## Results & key learnings

### Growth across platforms:

- 7.3% growth on YouTube (340k subs)
- 14% growth on Spotify (+24k)
- 416% growth on TikTok (252.3k overall)
- 5% growth on Instagram (not primary focus of campaign)
- 350k+ views on most successful lyric video for South Korea
- 539 pop up show sign-ups (20 fans were selected from each city). Fans flew in from the US, Bulgaria and Poland to attend the shows.

### Back catalogue growth:

'Broken' recently grew in popularity on TikTok and has now streamed 100m+ times worldwide (primary growth in GSA/France)

# Dapz On The Map

BE83 Music

BEST  
USE  
OF AR



## Team members

### BE83 Music

**Andrew Smallman** – Artist Management / Marketing

**Despa Robinson** – Artist Management

**Tanvir Gani** – Creative Director

**Jason Lee** – A&R / Creative

**Ben Charles** – Junior Creative

**Renee Graham** – Events management

**Kit Bacon** – AR artist

### The Orchard

**Hemal Dalal** – Senior Label Manager

**Keziah Reed** – Digital Marketing Coordinator

**Jimi Scott** – Emerald East (PR)

## Overview of campaign

Dapz On The Map came into 2022 ready to drop his long-awaited debut album, *Landed*. Our focus was to bring the strong narrative of the project to life and engage Dapz's fans in immersive ways that he had never explored before, across the digital and physical landscape, to raise awareness of the album.

We began during the prelude *Connecting Flights* EP campaign, creating custom assets to drive fans to engage in interactive content to break away from a conventional rollout. We also re-branded his signature DSAW logo to DSAW Airlines for a cohesive aesthetic across all designs and content.

We used the momentum of the EP to push fans to sign up to Dapz's mailing list. We incentivised fans by teasing a QR code on the artwork of *Connecting Flights*. The code would take fans to an elusive DSAW Air Traffic Control room with an email capture form, hosted via Dapz's official website.

We scripted the air hostess voice actress, who featured on the album's 'in-flight' skits, with tailor-made audio liners for social assets for world-building, playing on airport themes like boarding announcements for pre-save links, 'duty free' for merchandise pre-orders and air traffic control assets for radio rips.

Fans were invited to listening activations at an aviation suite, Sony Music's event space, and an indie cinema. The former was inside a replica commercial flight training facility, wrapped with the DSAW Airlines logo. Fans were sent boarding passes as invites, complete with a check-in deck on entry, role play air hostess, and a Q&A with Dapz. The cinema screenings were a full album playback synced to a flight simulation, with a customised DSAW Airlines plane. It enabled us to create 11 visualisers, marketing assets, and the full video – which were all published to YouTube.

We're also launching a Flight Track-ERr AR filter for Instagram and Snapchat. Fans will point to their favourite flight

## campaign breakdown

**Campaign budget** £5,001-£10,000

**Audience demographic**

Age 18-24, 25-34

**Location** Global



(track) in the sky around them and share it on social media. Other content, including a making-of documentary, will be hosted first for mailing list subscribers via a hidden Executive Lounge section on Dapz's website. There's also a full livestreamed album performance with a live band recorded at an aviation museum.

## Results & key learnings

### Growth across platforms:

- x21 videos published to Dapz's YouTube across the campaign, the most video content published in one year in his career
- +750 subscribers (9%+) since campaign start
- 21%+ watch time, 25%+ views increase (725k views) since campaign start
- 2.2m Spotify streams on *Landed* (album), 400k+ Spotify streams on *Connecting Flights* (EP), plus editorial playlist support and covers
- 2x YouTube Music playlist covers throughout campaign
- 400+ radio plays across both projects including BBC Radio One, BBC Radio 2, BBC 1Xtra, Capital Xtra, Kiss, Rinse and Rezz, plus Track Of The Week on 1Xtra and Kiss
- 4k+ multi-retail link clicks
- 'Give Thanks' synced on FIFA 2023
- +1.3k Spotify followers (13%+ since campaign start)

# Def Leppard

Primary Wave / UMC



## Team members

### Primary Wave Music

**Hadar Baron** – Digital Marketing Manager

**Robert Dippold** – Partner & Chief Digital Strategy Officer

### UME

**Poppy Raine** – Marketing Manager

**Fiona Dearing** – Senior Director, Marketing

**Harold Gutierrez, Sophie Hilton, Stuart Davie**

### CSM (band management)

**Mike Kobayashi, Emilie Fabiane, Kaylie Norris**

**Breyner Baptista and Evey Ong** – Blackstar Agency

## Overview of campaign

To announce the release of Def Leppard's new album, Diamond Star Halos, our team came up with a fun, creative, interactive campaign to amplify the news of the band's first release in seven years. Our tease/announcement campaign tied into the album's visual aesthetic – astrology,

## campaign breakdown

**Campaign budget** £0-£500

### Audience demographic

**Age** 14-17, 18-24, 25-34, 35-44, 45-59, 60+

**Location** Global

illustrative symbolism, lithographs, and of course, diamonds, stars, and halos – with audience engagement and mystery.

We started the “tease” phase of the process a few days before the official “tease” post; by using uppercase “D”, “S”, and “H” letters in multiple social media posts across a few days, we achieved fan chatter and discussions around what these highlighted letters could mean. As fans began counting the amount of letters, speculating in the posts' comment section, and piecing together rumours, we released the first real teaser – a photo of the stripped-down album artwork (without revealing that it is, in fact, the album artwork). Disguised as a daylight savings reminder, the post was successful in teasing to fans that something big is coming.

A few days after that, we launched our landing page DiamondStarHalos.com, along with tarot card posts on social media that invited fans to the landing page. On this site, which featured a countdown clock that led to 17th March, fans could listen to audio recording “psychic readings” from each of the band members. Each of these readings was,

unbeknownst to fans, a lyric from the upcoming album. Also on this page, fans could sign up to the mailing list, where they could “Subscribe to See The Future First” – in keeping with our astrology theme. Anticipation for this album had been extremely high with the Diamond Star Halos tarot-inspired website going live, pushing fans into a frenzy, wondering what all these cryptic easter eggs across socials have meant.

After two days of these tarot cards, we finally announced the album and released the first single ‘Kick’, with the landing page redirecting to the main Def Leppard site. Our site and socials had at that point been re-skinned with brand new album artwork banners and photos, and included information about the brand new anticipated album, Diamond Star Halos and the newly released single.

## Results & key learnings

- Over 20k users on landing page within first days of launching tarot cards
- +1.5k new email captures from landing page (span of two days)
- Over 205k impressions and engagement on social posts
- Fan engagement in easter egg tease announce
- Buzz generated across press and fan forums

Across Amazon upon announcement, Def Leppard held the following spots: US: #1 Best Sellers & #1 Movers & Shakers; UK: #1 Hot New Releases, #1 Movers & Shakers & #9 Best Sellers



# Eabhal

The Bothy Society

BEST  
TREASURE  
HUNT

## Team members

*The Bothy Society*

**Jen Anderson, Nichola  
Bremanson**

**Grace Morton** – management,  
strategy and creative

**Hamish Hepburn** – photography

**Sona Designs** – artwork

## Overview of campaign

Scottish neo-trad band Eabhal, released their second album, *Aisling*, in May. The album is inspired by, and draws heavily on, geographical influences, with each track having a strong connection with a place and a time – from Assynt to Allendale. The target audience for the album was Scottish and Northern English people living within these breathtaking, but often remote, areas as well as international visitors to Scotland and the North of England.

The band were keen to get people to delve into the story behind their music and appreciate the songwriting process. For the band, the history, culture and language of the tradition is important, but so is innovation and evolution. With *Aisling*, they wanted to emphasise this and invite the audience into the stories and the narrative around the music. There was a focus on linking online and offline, encouraging active listening and trying to reach a younger audience.

To reach them, the band announced a 20-date tour and a geocaching campaign. The band worked with record label The Bothy Society on the campaign which, even pre-launch, had already seen people from all over the world find the “treasure” in the most magnificent places in the UK.

Geocaching encourages people to use phones or GPS devices to navigate to containers/geocaches hidden across the world. In this campaign, fans and geocachers used Google Earth to hunt down the boxes, which contained notepads and pencils as well as unique postcards for each spot. On finding the boxes, hunters would write their name and date in the pad. The postcards had



## campaign breakdown

**Campaign budget** £0–500

**Audience demographic**

**Age** 18-24, 25-34, 35-44, 45-59

**Location** Scotland and North of England (particularly trying to reach a younger demographic of locals and international visitors)

embedded QR codes which users would scan to view integrated AR videos of the band congratulating them on their find, explaining the story behind the track and location. There were hidden links to listen to the tracks, links to live show tickets, and the ability to post comments about the music, location and their journey. Hashtags and social media tags were added to postcards to encourage people to screenshot and share content of their findings and clues.

The postcards were fully functional and hunters were encouraged to post on. They featured spectacular location photography from Eabhal's whistle player, Hamish. For those who were unable to go hunting in person, information on the tracks and photos was also available on Google Earth to make it as accessible as possible.

The world of Scottish trad is evolving and innovative campaigns like this show

the genre in a new light and allows us to reach a much wider audience.

The geocaching campaign showed that there is a younger audience for contemporary Scottish traditional music and that there is still an audience interested in active listening. The use of new technology doesn't have to cost a lot and there are ways to link online and offline marketing that are natural and non-intrusive.



## Results & key learnings

- 800 postcards collected across eight geocaches and additional reach of postcards sent
- 3,860 tickets sold
- 752 QR scans on QR AR videos
- 498 CD albums sold
- 38,853 individual track streams across all geocache tracks

# Fontaines DC

## Partisan Records

### Team members

Label – **Partisan Records**

Management – **Emma Greengrass, Sara Stokes and Ian McAndrew** at Wildlife Entertainment and **Trevor Dietz**

UK press – **Will Vincent and Jay Taylor** at **Prescription PR**

UK radio – **Greg Wells**, Ghost

UK TV – **Karen Williams**, Big Sister

Booking agent – **Alex Bruford**, ATC

Remote Control – **Pat Carr and Luke**

**Gregory**

Motive Unknown – **Sadie Thompson** and **Asher Breuer Weil**

Deviate Digital – **Alex Rusted**

### Overview of campaign

Used colloquially as an expletive, “Skinty Fia” roughly translates from the Irish language into English as “the damnation of the deer”; the spelling crassly anglicised, and its meaning diluted through generations. As such it resonated as all members of Fontaines DC moved away from Ireland for the first time and grappled with holding onto a sense of place and identity.

For the artwork, a real deer was brought into the foyer of a red-lit house, to convey the feeling of existing in a place without belonging. This striking imagery was effective across the campaign. This included moving deer footage used for Spotify canvas teasers, Apple album motion artwork, and digital ad creative. Alternative shots were used variously – from an alternative cover on the deluxe LP, to signed prints for indies with an exclusive image.

We wanted to capture and translate the feeling of Skinty Fia. The weekend prior to the announcement, a mural appeared in Dublin by The Bernard Shaw pub with the Skinty Fia gothic text. The site was chosen for its significance as a cultural institution that had been forced to close its doors. Artwork with a dictionary definition of the saying appeared on billboards in London, Manchester, Glasgow and New York and on the band’s website. Later, Spotify posted social content where the



band elaborated on the meaning.

The album announcement was followed by a remote Jimmy Fallon performance which referenced the creative of the ‘Jackie Down The Line’ video, putting the band’s live performance front and centre in both.

Another campaign element was reaching and galvanising the band’s younger audience. This was achieved partly by showing more of the band’s personalities and utilising short-form videos in newer placements (TikTok, Reels, YouTube Shorts). Title track ‘Skinty Fia’ was exclusively teased on TikTok. Following album release, the ‘70s heist movie-influenced ‘Roman Holiday’ video was revealed, starring each band member in character roles. A film trailer and a poster appeared in Crack magazine with a QR code directing to the YouTube premiere.

### campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 14-17, 18-24, 25-34, 35-44

**Location** Global

The band’s TikTok growth culminated in a viral moment when 16-year-old Dexter was invited to play guitar on stage with them at Reading festival.

### Results & key learnings

Skinty Fia was Fontaines DC’s first #1 in both the UK and Ireland. It was Top 5 in the Netherlands, Belgium and Germany and Top 10 in France and Spain.

The band won Best Band In The World at the NME Awards, with performances at Glastonbury, Primavera, and main stage at Reading & Leeds, plus a sold-out UK tour.

Spotify’s support included a Times Square billboard and NMF placements including UK, US, France & Australia/ New Zealand. Spotify monthly listeners increased by 78% – hitting a peak of 1.3m listeners.

The band launched their TikTok account and grew the channel to 12k followers and 75k likes.

# Franz Ferdinand Domino



## Team members

### Domino

**Bart McDonagh, Chris Scott, Will Grant, Emily Huxley, Corey Zaloom, Bjorn Sandberg, Rachel Buswell**

### Red Light Management

**Cerne Canning, Dan Potts**

### BeHookd Digital

**Lauren McDermott, Danny Mottram, Matt Gage, Remi Phillips**

## Overview of campaign

With Franz Ferdinand's Hits To The Head – their greatest hits, including two new singles – we had the great opportunity to shine a light on the key moments of the band's career across various media and utilising multiple different activations and content pillars.

Our campaign was preceded by the announcement of the departure of one of the band's founding members, Paul Thomson, and his replacement, Audrey Tait: this created a peak of engagement from the band's audience in advance of our album and new single announcements.

From there, superfans – collated via a private mailing list shared to a new superfan group "Our Franz People" across Facebook and Twitter, alongside previous Franz Ferdinand purchasers via the Domino Mart – were sent a

teaser postcard with lyrical reference to the announcement single 'Billy Goodbye'. It included a QR code leading to a new playlist made under the pseudonym of The New Scottish Gentry – an old nom-de-plume from the band's early years – including snippets of the single. Fans were quick to decipher the puzzle and recognise a new single coming, which was launched alongside the album's announcement days after.

On announcement of the single and album, we had 18 weeks running into the album's release. With 18 singles on the album, both old and new, we highlighted one single per week across the band's social channels – including an anniversary in January 2022 for the band's legendary single, 'Take Me Out'.

The band leant into this brilliantly, diving into their archive to dig out some true gold for fans old and new to share online: unseen photography, live performances, classic gig posters, throwback commentary on their official videos, and new versions of old hits.

Our objective of shining these lights across everything to date from



## campaign breakdown

**Campaign budget** £10,001-£15,000

**Audience demographic**

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

**Location** UK, US, Mexico & Latin America, Europe



Franz Ferdinand was well achieved and honoured Alex Kapranos' own perspective on the release: "I have friends who believe you're somehow not a 'real' fan if you own a Best Of rather than a discography. I disagree. I think of my parents' record collection as a kid. I loved those compilation LPs. They were my entrance point. My introduction."

## Results & key learnings

Hits To The Head hit #7 on UK album chart on release in March 2022; DSP consumption up 27% across the month of release.

Particularly high social engagement across our catalogue content throughout, in particular the celebrations around the 'Take Me Out' anniversary in January 2022. Key 'Take Me Out' videos on TikTok – each utilising the #HitsToTheHead, #franzferdinand and #festival hashtags – garnered over 300,000 views during the anniversary week. A solo performance video of the song from Alex Kapranos also saw an enormous viewership of 1.7m views. Each of these moments

helped grow the band's audience on platform, as well reach both core and new audiences for the band.

Key audience growth across the campaign was achieved on both TikTok (42,000 new followers (+1,000%)) and Instagram (21,700 new followers (+10%)).

# Fred Again.. Atlantic Records UK

BEST  
USE OF  
DISCORD

## Team members

### Management

Promised Land Music – **Alex Gibson**

Goodlife Management – **Ellie Shaw, Oliver Sasse, Fabia Jones Russell, David Watters, Harry Franklin**

Creative Director – **Lucy Hickling**  
Digital/social media – **Four Four Digital, Scott Dillon**

### Atlantic Records UK

**Briony Turner, Joe Barbe** – A&R

**Tristan Parsons** – Head of Dance Marketing

**Luke Tipping** – Creative Director

**Fiona McAuley** – Head Of Audience

**Cameron Stanton** – Head Of Streaming

**Thomas Shannon** – International

Marketing

**Claire Coster** – Head of Press

**Alex Bonavia**

**Gwen Thomas** – Marketing Assistant

Press – **Jodie Luckie and Ruth Drake, Toast**

Community Management – **Levellr**

TikTok & digital consultancy – **Benchmark**

Four Four Digital – **Scott Dillon**

Levellr – **Tom Gayner, Ben Barber Smith**

Benchmark – **Jahan Karimaghayi, Keith Walsky**

## Overview of campaign

Fred again.. had a sensational summer, with a viral Boiler Room set, viral TikTok sound 'Turn On The Lights again..', and jam-packed EU and US festivals, including unmissable sets at Primavera



## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34

**Location** Global

and All Points East.

All of this, plus the success of post-lockdown anthem 'Marea (we've lost dancing)' and previously released Actual Life albums, laid ample foundations for an incredible album campaign and live plot to see out 2022.

Given the mass audience growth, our goal was to engage and educate new and casual fans on the Actual Life process, whilst also maintaining cult-like superfans.

For the former, we focused on a series of "process" videos; these showcase how Fred works with found sample sources and builds a world from them, resulting

in a new piece of music and a story to accompany it. We seeded these out through TikTok and Instagram, on Fred's channels, and via third-party creators, targeting audience tribes, identified from their journey to discovering Fred, and tailoring content as relevant.

We worked closely with artists sampled on the album to share their story and produce their own content.

We focused on building a community for super-fans to share their fandom, engage with each other and with Fred. We worked with Levellr and FourFour Digital to build and run Fred's Discord server. Fred engaged with "shoot-outs" for fan input and Q&As, helping to cement the server as the place to be a super-fan.

The power of community became most evident the week before release. Fred announced he left the album at his favourite London pub and, at a few hours' notice, hundreds of fans descended to hear it for the first time. The Discord community then organised their own pre-release playbacks around the world. A phenomenal 18 took place.

The night before release, Fred told the community he would lead a bike ride to play the album. Fred arrived at Marble Arch to find a group of hundreds of fans on bikes. Fred led a cycle round the park, eventually pausing at Wellington Arch for a rave. Fan and crew content merged to create the official video for Clara, which was released on Fred's YouTube channel.

## Results & key learnings

- Actual Life 3 finished #4 in UK albums chart (+189 places from where Actual Life charted)

### Since May 2022

- 312% increase in Instagram followers
- 4,567% increase in YouTube subscribers
- 1,283% increase in TikTok followers
- 33k TikTok creations on Turn On The Lights again.. Sound
- Three sellout Brixton Academy shows (7th-9th December 2022)
- 12k Discord server members





# Orla Gartland The Orchard

BEST  
USE OF  
INFLUENCERS

## Team members

**Orla Gartland** – Artist

**Claire Kilcourse** – Manager

### The Orchard

**Jack Blurton** – Senior Digital  
Marketing Manager

**Adam Saunders** – Senior  
Marketing Manager

**Kelly Bensadon** – Senior International  
Marketing Manager

## Overview of campaign

On 22nd April 2022, the Netflix show Heartstopper aired, including the song 'Why Am I Like This?'. The show proved to be a sensation with the Gen-Z LGBTQ+ community and breathed new life into a three-year-old song.

We saw an immediate uplift in Gen-Z UGC content. At first, the content revolved around 'Heartstopper': reaction videos etc. However, there was a selection using 'Why Am I Like This?' to accompany personal coming out stories. The videos ranged in style: serious to humorously self-deprecating.

The team needed to be efficient to elevate the sync opportunity to reach its maximum potential. Orla is creative and open to trying anything. Our goal was to turn this momentary viral sensation into a broadened fanbase and convert a new set of long-lasting followers for Orla.

Our strategy included two key elements:

- Build awareness of the association between Orla, 'Why Am I Like This?' and the show, and make it the key song associated with the show across social media;
- Move 'Why Am I Like This?' further into the LGBTQ+ space online. Build on the user-created trend of associating it with detailing LGBTQ+ stories.

To achieve our first strategy element, we focussed on Orla-centric organic activations with strategic spend: the first collaboration post with the Heartstopper Instagram account (2.2m



## How 'Heartstopper' Helped Orla Gartland Score a Hit With a Three-Year Old Song

The Irish singer's 2019 single 'Why Am I Like This?' was featured in Netflix's adaptation of the queer, coming-of-age webcomic.

By Owen Rowley ©  
16/11/2022



followers), Orla playing the chorus live (5m views); Heartstopper actor Joe Locke in the song's Spotify Canvas; TikTok Duet Chorus Challenge (3m views), TikTok Open Verse Challenge (3m views and multiple artist submissions), charity 'Why Am I Like This?' hat launch (£1,513.53 raised for Mind Out LGBTQ); chord sheet free download and Instagram Live Tutorial; multiple actors used the sound and official filter.

An influencer campaign took place centered around handpicked global LGBTQ+ creators detailing their experiences, with a total of 8m views across all videos. We strategically

## campaign breakdown

**Campaign budget** £0–500

**Audience demographic**

**Age** 14-17, 18-24

**Location** Global

boosted the videos and Orla engaged with the best performing. We contacted users who had posted organically and requested to boost their posts.

The Heartstopper association definitely provided us with a solid foundation; the trend we were looking to build upon was already taking off. So by applying spend with our influencer campaign and strategic post boosting, we were able to help propel the trend and deepen Orla and the song's connection with the LGBTQ+ community online.

## Results & key learnings

- 'Why Am I Like This?' reached

#1 on the TikTok Hot UK Music Charts (11th May 2022)

- Orla Gartland x Billboard Article x Spotify Stats feature (3rd June 2022)
- Orla Gartland NME Article: Orla Gartland on viral 'Heartstopper' sync: "It was a match made in heaven"
- Featured in Ones to Watch 17 LGBTQIA+ Artists You Need to Listen to This PRIDE (and Every Month)
- Spotify Global Weekly Viral 50 peak position: #10
- Spotify Global Daily Viral 50 peak position: #8
- Shazam Global Daily Top Tracks peak position: #51
- Total Shazams this year: 313k (+496% YoY)

## Social/DSP stats:

- Spotify monthly listeners: 2.8m (+303%)
- Spotify followers: 192k (10%)
- Instagram followers: 281k (+17%)
- Twitter followers: 74k (+10%)
- YouTube subscribers: 272k (+5%)
- TikTok followers: 160k (+73%)
- TikTok likes: 3.5m (+60%)

# HAAi Mute



## Team members

### Mute

Neil Blanket, Joff Gladwell, Paul A Taylor, Daniel Miller

Distributor: **William Dop, Anne Mueller** (PIAS)

Management: **Ellie Shaw** (Nerve Management)

Radio Promo: **Caroline Poulton** (Out Promotion)

Publicity: **James Cunningham** (August), **Zoe Miller** (Zopf PR)

Digital Agency: **Georgia Marsh (Hype Lab)**

Creative: **Tom Furse**

## Overview of campaign

After signing Teneil Throssell (aka HAAi) in 2019, Mute spent two years releasing two EPs and double A-side single, largely in support of her DJ career. We knew we were going to have to step things up with a debut album that would elevate her standing to that of a fully fledged artist.

2022 started with a bang with HAAi featuring on Fred Again's hit 'Lights Out' (with Romy, via Atlantic). It helped to build monthly listeners and to launch the album campaign, which officially kicked off with the cover of Mixmag magazine and a world-first AI cover feature.

HAAi delivered a brilliant album with amazing collaborations, however it was important to establish it as her own artistic statement, and thus we led with the solo track 'Bodies Of Water', which secured playlist support across DSPs



and at BBC 6 Music. Subsequent singles were chosen to showcase different shades of the album and who HAAi is as an artist, and secured further support at DSPs, press, and radio.

We identified Spotify and 6 Music as key partners based on previous support; we presented the music and campaign to them early to get their buy in. Spotify supported the record with four Altar covers amongst many other playlists and HAAi was announced as their Equal Ambassador for June, which included in-platform and OOH support. We ran Marquee advertising with them and a Fans First initiative offering show tickets and exclusive merch. Apple Music, Deezer and Amazon Music also supported heavily and HAAi featured on over 20 playlist covers through the campaign.

The visuals for the campaign were created by Tom Furse (from The Horrors, in collaboration with HAAi) who established an AI world reflecting the themes of the album, through a series of videos culminating in a world-first video

combining choreography and machine learning visuals.

We also worked with Hype Lab to build out HAAi's social footprint. She had been sharing great content on her Instagram but we wanted to expand her audience outside of her usual DJ one. The results were a stronger bond with her core audience and significant growth.

## Results & key learnings

Fantastic growth across socials this year: 25%+ on Instagram, 33%+ on YouTube, and 12%+ on Twitter. She launched a TikTok account and gained 1k followers. Spotify saw a 48% increase in streams and 374% increase in monthly listeners, whilst Apple Music saw a +3,000% increase in plays and listeners.

Her album launch show at Corsica sold out in minutes and her debut full live performance at Earth (this November) sold out in a few hours.

This considerable growth shows that HAAi establishing herself as an artist, outside of her DJ/producer world has opened up massive new opportunities and audiences to her. We've learnt to not feel constrained by preconceived notions of who she was to dictate the campaign and the direction in which she continues to grow.

## 📄 campaign breakdown

**Campaign budget** £25,001-£50,000

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** Global



# The Halo Effect Nuclear Blast Records



### Team members

**Nuclear Blast Records**

**Florian Ummenhofer** – Senior Digital Marketing Manager

**Tiffany Cantegrel** – Global Head Of Digital Marketing

**Chris Huszar** – Creative Marketing Producer

**Lndmrk**

**Tom Nield** – Co-founder

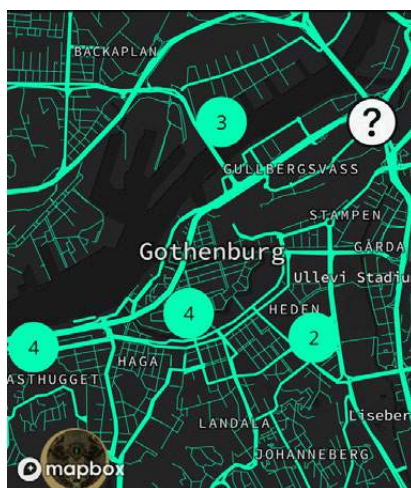
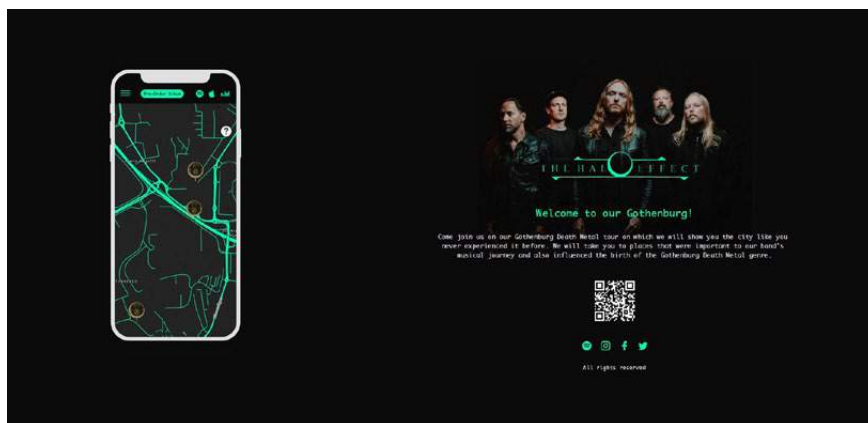
**Omar Diaz** – Project Manager

### Overview of campaign

To promote the debut album release of Gothenburg-based, newly founded band The Halo Effect – consisting of members of the Gothenburg death metal scene – the aim was to give a guided trip through the city with the band members showing spots of the city that were important to their career and which influenced the birth of the Gothenburg death metal genre. The aim was to establish the band members/ band as founders of the genre and claim the brand for the band – as well as to promote the release.

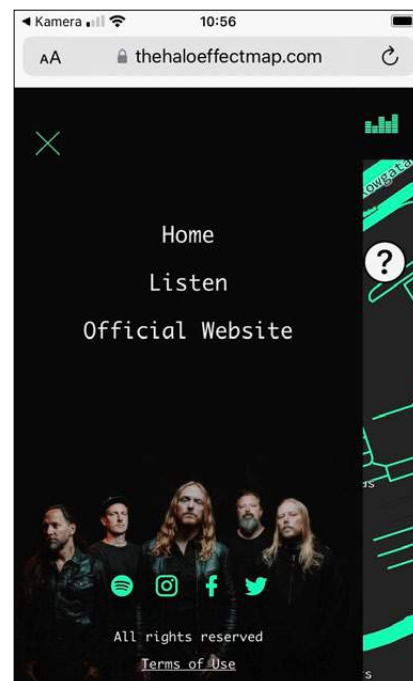
A digital map was created showing the city and additional video content was implemented/shown when clicking important spots, with the band members showing these spots and telling stories about them giving fans a real life experience as if they would be joining a private city trip with the band.

Additionally, several functions like pre-order/pre-save and social media links were included to drive streams/sales and



followers. Fans started on a website which led them to a mobile version of the map after scanning a QR code.

The design of the map was aligned to the band corporate design/album artwork design. Additionally we used Instagram drops to give fans the opportunity to take part in a raffle, asking them questions about the content that was shown on the map, making sure to keep traffic high and have fans watch the videos. With the use of Instagram drops we made the Instagram follower



numbers grow and furthermore gave fans more info about the upcoming album and tour. Winners had the chance for a digital meet and greet with the fans after the album release.

Throughout the campaign, users had been constantly engaged via social media outlets to check the map and join the online hunt via the map.

### campaign breakdown

**Campaign budget** £5,001 – £10,000  
**Audience demographic**  
**Age** 18-24, 25-34, 35-44, 45-59  
**Location** Sweden, US, Germany, Finland

### Results & key learnings

- Increase in Spotify monthly listeners: 63k
- Increase in Spotify followers: 8.2k
- Increase in Instagram followers: 4.5k
- Instagram profile visits: 34.2k

# Hot Chip Domino



## Team members

Domino

**Bart McDonagh, Will Grant, Emily Huxley, Bjorn Sandberg, Rachel Buswell, Corey Zaloom**

Verdigris Management

**Sam Denniston, Courtney Askew-Conti, James Corbitt, Gaele Fuchs**

Pretty Good Digital

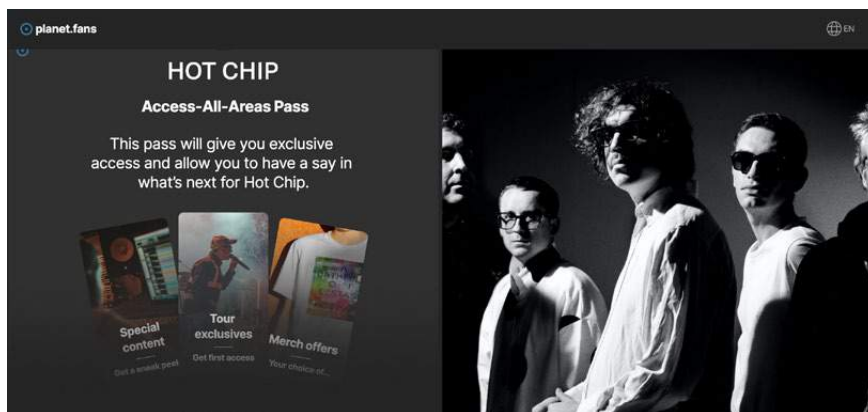
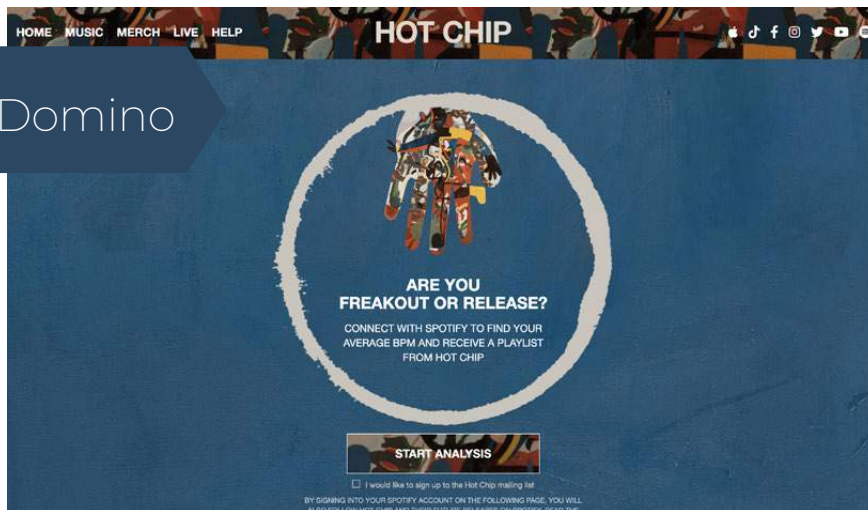
Sean Bullingham

## Overview of campaign

Our first step in teasing fans on new album Freakout/Release was utilising a new direct-to-fan AAA pass, which encouraged email sign-up and fan participation in exchange for windowed content access and more. Working with planet.fans, fans sign up for a personalised pass for their digital wallets, gaining access to exclusive studio content to tease the new album and further exclusives. The pass lives within their smartphone's wallet, delivering direct notifications to the users on bespoke content releases throughout the campaign, and continues to be used during the band's live dates moving forward with further bonus material.

As we approached the Freakout/Release announcement, we teased what was to come with a refresh of the band's DSP properties and two freshly curated playlists, leaning into the Freakout/Release theme - titled Bangers and Ballads. Bangers leaned into Hot Chip's dancefloor favourites, such as 'Over and Over', with Ballads taking on 'A Bath Full of Ecstasy' and so on. Fans would visit a gated website, then follow both the band and playlists across DSP channels and further drive our streaming engagement in advance of the new album.

We kept the new tradition of innovative digital presentation of our Hot Chip releases, within the scope of the album's themes. We worked with Pretty Good Digital in developing a playlist generator which would give users an artist-curated playlist based



on their Spotify listening history and its BPM. If you were on the lower end of the scale, a more ambient playlist titled Release would be offered. The higher it was, you were Freakout - a fun activation that utilised the album's artwork and themes well.

Going into album release week, we further drove pre-orders with a fresh incentive for fans: any album pre-order via the band's web store would enter fans into a raffle to win a signed Yamaha synthesiser from the band's live setup. A true reward for the most super of Hot Chip fans.

The campaign proved a great success in solidifying and continuing to modernise the band's legacy, earning them another top 20 UK album chart position and helping to drive sales and

awareness for their celebratory four-night residency at London's Brixton Academy.

## Results & key learnings

Through our teaser and warm-up exercises using planet.fans, we managed to gain insights into the band's most-engaged fans, of which approximately 2,000 signed up.

The Bangers and Ballads playlists helped drive a further 1,000 followers to the band's playlist properties, whilst our Freakout/Release playlist generator gained a further 500 users. Increasing the band's direct-to-fan user volumes was a key objective, so these exercises proved particularly fruitful as each accrued valuable email data.

Substantial social growth throughout the campaign: the Instagram audience grew by 16% from announcement to release. Instagram Reels and TikTok also proved fruitful in finding new followers for the band organically, with catalogue cutdowns utilising the #festival hashtag through the summer proving most impactful.

## campaign breakdown

**Campaign budget** £5,001 - £10,000

**Audience demographic**

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

**Location** UK, US, Europe, Australia

# Interpol Matador Records / Beggars Group

## Team members

Red Light Management / Interpol

James Sandom, Jessica Lord

Matador Records

Alex Keague-Davies, Joshua Turner, Malcolm Donaldson

Beggars

Pablo Douzoglou, Blake Thomas,

Asmarina Zerabruk (US)

Matt Henry, Jo Morris (UK)

The Syndicate

Graham Rothenberg, Julia Galvin, Max Falvey

Brain Dead

Sadie Holliday, Madison Woodward, Matt Dejong and Jamie-James Medina –

Undercard

With support from Gala Music

## Overview of campaign

Big Shot City was a global launch event and partnership between Interpol, Atiba Jefferson and creative studio Brain Dead to celebrate the release of Interpol's new record, The Other Side Of Make-Believe. The events featured photography from renowned American photographer Atiba Jefferson who, for the past year-and-a-half, meticulously documented Interpol's recording process in New York and London.

In addition to the photo exhibition, the events offered exclusive merchandise designed in partnership with Brain Dead, custom decks from Girl Skateboard and other merchandise from the band's collection. Art direction for the band's merchandise, album and supporting marketing material were adapted from the work delivered by creative studio Undercard.

The Big Shot City exhibition kicked off in New York City at a unique gallery space in Manhattan's Soho neighbourhood. The opening party featured a special appearance and Q&A from Daniel Kessler and Atiba Jefferson, along with some key beverage sponsorships. The events launched at the other four global markets the following day, including Los Angeles, London, Mexico City and Tokyo. Los



## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** US, UK, Mexico, Japan

Angeles was hosted at the Brain Dead studio and theatre, with a special Q&A and screening of a short film by Atiba Jefferson and the director of the 'Gran Hotel' video, Malia James. In London, the band joined forces with Rough Trade records for a takeover of the space and a special out-store performance. The campaign was supported with crucial out of home advertising, promoting both the record and the event details.

In addition to the coordinated global events launch, Interpol supported the release of The Other Side of Make-Believe with a comprehensive advertising, press and visual campaign. The band also saw the launch of their official TikTok channel, which included a mix of personalised and official content, archived footage, and some unreleased music. During the build-up to the record there were snippets of new songs teased unannounced to unsuspecting fans.

## Results & key learnings

The campaign activity helped the band grow their socials across their legacy stable platforms Twitter (+40%) and Instagram (+12%) since the start of the campaign. A barrage of activity provided the band with content opportunities to engage fans on their newly launched TikTok profile, which saw over 13k and 115k likes across their 50+ uploaded videos and their official YouTube, which added 34k followers during the length of these efforts. The events also allowed the band to collect valuable new subscribers, increase merchandise sales around the album's release, and promote catalogue titles.

The partnership with Brain Dead and Atiba Jefferson also introduced the band to a new set of fans, drawing from the limited-drop merchandise culture and skate community. The partnership also allowed the band to exist in spaces beyond those of traditional music opportunities and bring fans and their communities together IRL.

# Iron Maiden Parlophone / Warner Sweden



## Team members

**Darren Edwards** – International Promotion Manager

**Nina Duangohaisin** – Project Manager

**Anders Lindberg** – Marketing Director, Nordic Region

**Karoliina Kanerva** – Head of International, Nordic

**Elin Bellander** – Junior Promotion Manager

It was our idea and lead, but we collaborated with Live Nation, MTRX Trains, Rock Klassiker Radio, Sweden Rock Magazine and Trooper beers.

## Overview of campaign

The goal of this campaign was to generate media buzz for the band and their upcoming show in Sweden, and also give the fans an out-of-this-world experience.

We had an Iron Maiden train from Stockholm to Gothenburg, which took a full train (five carriages) of Maiden fans from Stockholm to Gothenburg on the morning of the show. It is worth noting that members of Iron Maiden's management, plus the president of their official fan club, made the effort to travel in to be part of the train journey.

The train was skinned on the outside with artwork resembling the new album. In the ticket price (666 Swedish krona), merchandise and other gifts were included, such as: an Iron Maiden

## campaign breakdown

**Campaign budget** £0-£500

**Audience demographic**

**Age** 35-44, 45-59, 60+

**Location** Sweden

tote bag; a copy of a random catalogue album (the idea with this was that people mingle and swap their records with each other if they already had that record); a copy of Sweden Rock Mag (with Iron Maiden).

We also had DJs, giveaways and quizzes on the train down to Gothenburg. Plus, we were doing live reports from the train.

Sweden Rock Magazine put the band on their cover for the second time for this album cycle, plus on the day of the show/ journey, there was a feature in GP plus DI had a four-page feature on the band and their beer (that was on the train).

We also had a heavy campaign with Rock Klassiker in the lead-up to the train. Rocksverige was also a big driver for this whole campaign.

Retail also saw a takeover with Sweden Rock magazine being the magazine of the month, with heavy racking in all stores plus the physical retail stores racking the full catalogue.

Pre-awareness saw Iron Maiden enter the top 100 on the most-played artist in Sweden chart for the Week before, at

#95, this continued to build daily as the show approached.

While on show day the band jumped forward to be the seventh most-played artist in Sweden.

Additional pick-ups from the big global rock media including Blabbermouth, Loudwire and more, plus there was massive support from Swedish radio stations including Bandit Rock radio, a week takeover on Pirate Rock, and massive coverage on Rock Klassiker.

Aftonbladet released two Maiden podcasts on the eve of their arrival.

Plus there were multiple pre-parties arranged/set up in Gothenburg including ones at Trädgårn, with Pirate rock DJing and also the venue 2112.

## Results & key learnings

- The whole city was alive with Iron Maiden
- Massive media generated, making this the most profiled/exposed event
- The train kept the logo for two additional weeks giving us an additional marketing value of over half a million Swedish krona
- A big spike in physical sales and streams, and re-entry high into the charts.
- Global pick up from media (in Australia, in the UK, in the US, and more)
- We actually ended up making money from this campaign; it didn't cost us anything

# Jagwar Twin CTHDRL / Big Loud Rock



## campaign breakdown

### Team members

- Josh Hubberman** – Partner/Co-Founder CTHDRL
- John Robson** – Partner/Co-Founder CTHDRL
- Dan Ferro** – Partner/Creative Director CTHDRL
- Jagwar Twin** – Artist

### Overview of campaign

We rethought the concept of an album as a season of a television series with web3 drop sites that act as episodes, immersing fans in the story of a “failed 33-year-old influencer who decides to upload his consciousness to AI so that he can focus on music”. Each site allows fans to more deeply understand the music and, through a series of custom smart contracts, rethinks fan/community incentive structures for the modern music industry.

Depth of narrative is often lost to the templated approach of rolling out music to trigger social media algorithms. This, coupled with the DSP consumption model, has altered the artist’s ability to tell long-form stories with their music. This rub between art vs influence, analog vs digital, amplification vs depth is at the heart of Jagwar Twin’s artistry and embedded in

**Campaign budget** Not given

**Audience demographic**

Age < 13, 14-17, 18-24, 25-34

**Location** Global

their new album, 33. Naturally it became the basis for our campaign to create new ways for fans to immerse themselves inside and also be incentivised to participate and build a music community.

To gain access to the Hall Of Mirrors, fans must own a crown NFT in their wallet. The crown NFT is the master key to the Jagwar Twin universe. It’s a composable proof-of-fandom NFT that forever will change based on the engagement, and ownership of fans in the web3 space. The visual system of the crown tracks fans’ history of project engagement which then can be used to unlock access to gated elements of the Hall Of Mirrors, merch discounts and more.

Artifacts are a collection of free one-of-one NFTs, each an element of Roy’s personal

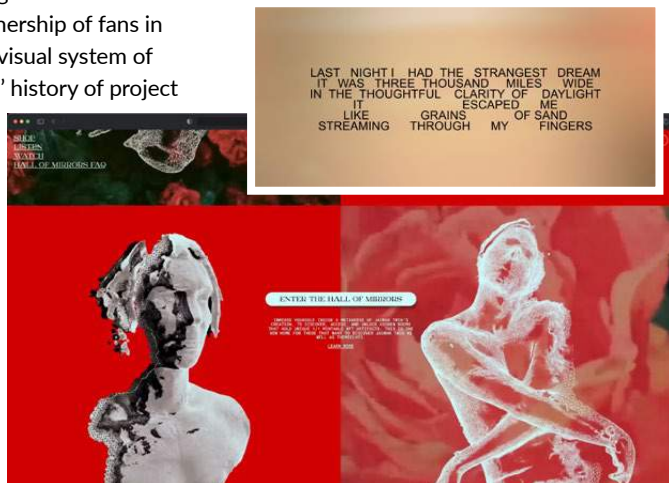
or professional journey. The only way to build out the Hall Of Mirrors is for fans to search for and discover codes hidden in the story of Jagwar Twin and this campaign. When a code is discovered, the fan can mint it as an NFT for free and, once minted, a new room in the Hall Of Mirrors is created. The fan who discovered and minted it is forever listed in that room.

Modern music is monetised through a consumption model, but blockchain technology serves to offer a new path, thanks to NFTs. Through ownership on-chain, music can be collected and owned as fine art. This has the potential to alter everything from record deals to fan engagement and more.

(Jagwar Twin is managed by digital design and experience studio CTHDRL who designed and built this campaign in house.)

### Results & key learnings

- Over 3,400 Crown NFTs minted on launch day
- Lauded as one of the most innovative web3 music campaigns yet
- The campaign bridged Web 2.0 fans into web3 (which is extremely difficult). The majority of Artifact NFT holders were passionate Web 2.0 fans who loved the lore of the campaign and this was enough to get them to jump into the world of NFTs
- Single ‘Happy Face’ from the album 33 has amassed over 70m global streams



# JVKE AWAL

BEST  
USE OF  
SMS

## Team members

### AWAL

**Nicki Shamel** – SVP Global Commercial Partnerships  
**Pete Giberga** – President  
**Justin Macchio** – VP Marketing  
**Jess Mills** – Senior Director,

Audience Development

**Steff Hughes** – Director, International

**Nathan Liddle-Hulme** – Head of Marketing, UK

**Aaron Bogucki** – Global Head of Audience Development

### Plush Management

**Ethan Curtis, Aton Ben-Horin**

### PushPlay

### Wavo

### Creed Media

### WeGenerate

### Outdustry

### Secret Signals

### D Music Marketing

## Overview of campaign

After a breakout year in 2021, JVKE blew up into AWAL's biggest streaming artist worldwide in 2022 culminating in the current huge global reaction to new single 'golden hour' alongside the release of his debut album, this is what \_\_\_\_ feels like.

Our social strategy focused on short-form personal content from JVKE himself, highlighting different elements of his songwriting, production process and musicality, all while tapping heavily into the emotional core of the songs themselves. JVKE posted a wide range of content, from comedy skits to surprise public performances to heart-warming videos featuring old teachers and family members. Videos were carefully drip-fed over several weeks rather than targeting a single spike, leading to a number of global viral moments and over 300m views.

While TikTok remained a focus, we diversified with a consistent flow of original content for YouTube Shorts and Instagram



Reels, supported by paid spends in top territories to increase reach and bring in new fans, also mirroring top posts in local languages to maximise impact. JVKE quickly became one of the top artists on YouTube Shorts, growing his audience 10x in six months. At its peak, JVKE had the biggest weekly growth of all artist accounts on TikTok.

Global TikTok creator campaigns tapped into multiple content verticals and niche communities to increase UGC, plus further content seeding campaigns on lyric and music channels, and Instagram Reels, each pairing viral videos and romantic content with regular and sped up-versions of 'golden hour'. Campaigns were run in numerous territories in local languages with custom content to help embed JVKE in the wildly different cultures of his key markets.

Pre-release, JVKE opened a Superphone SMS text line, giving access to unreleased track snippets and asking fans which songs should make it on the record, growing his SMS list to 300k in six months.

On album release, a live global listening party across socials saw fans come together with JVKE and his friends to experience the album firsthand as it dropped worldwide, before being redirected to 12 consecutive YouTube video premieres revealing new visuals for each track, followed by a Reddit AMA on r/music (30m reach), a Bandlab online remix competition, global MTV

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** Global

PUSH campaign and OOH from Spotify, YouTube and Amazon.

### Results & key learnings

Huge growth throughout the campaign:

- TikTok: 1.3bn views (+243%) / 123m total likes (+33m) / 8.7m followers (+1.7m)
- YouTube: 1.1bn YouTube Shorts views (+9999%) / 1bn official YouTube Views / 3.7m subs (+2.1m)
- Instagram: 175m Reels views (+2900%) / 1m followers (+737k)
- 17m Spotify monthly listeners (+8m) / #253 worldwide
- 170m 'golden hour' streams / 645m career streams

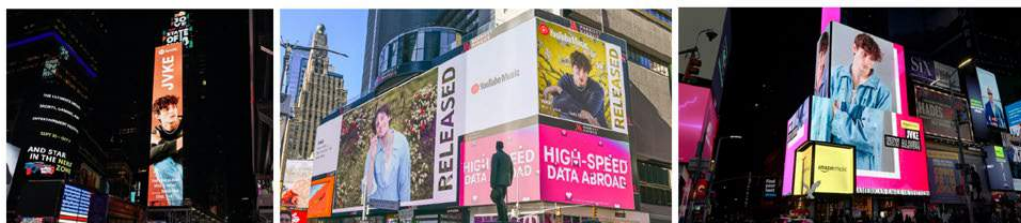
### DSP charts:

- Spotify Viral x 74 territories / #1 Global + #1 in five countries
- Spotify Daily x 41 / #33 Global + #1 Malaysia
- Spotify Weekly x 35 / #33 Global
- Shazam x 70 / #52 Global + #1 x two countries
- Apple Music x 48
- Deezer x 40 / #90 Global + #1 x five countries
- iTunes x 25
- YouTube x 7
- Amazon #6 Global

### Official Single Charts:

- Australia #47
- Switzerland #50
- US #54
- UK #55
- Germany #97

**Playlist covers** – Spotify, Apple Music, YouTube, Amazon, Tidal, Pandora, Soundcloud, JioSaavn, Resso, Joox, Anghami





# King Gizzard & The Lizard Wizard

KGLW/ Virgin

BEST  
USE OF  
"BOOTLEGS"



## Team members

**King Gizzard & The Lizard Wizard** - The Band

**Jason Galea** - Designer

**Michelle Cable** - artist manager

**Sal Panza** - Gizzverse US Store Manager

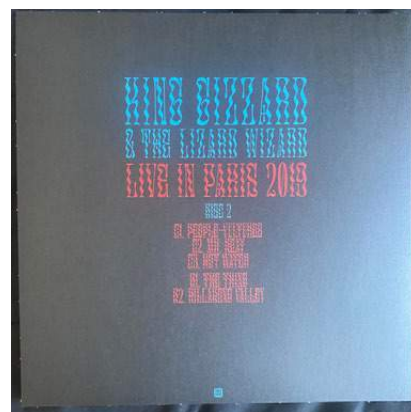
**Adam Starr** - Project Manager

## Overview of campaign

King Gizzard & The Lizard Wizard put out a call to "indie labels, bootleggers, fans, weirdos" to release 17 previously unreleased albums worth of live recordings and demos spanning the band's entire career and touring history. The band hosted a dedicated URL with links to audio master files and cover art, but also messaged for participants to "feel free to get creative with it if you like - it's yours". They even suggested some ideas: double LPs; 7-inch remix; reimagined cover art; bizarre-looking wax; live show boxsets; tapes. "Or keep it simple - that's totally ok."

The only thing that was asked was for participants to "send us some of them to sell on GIZZVERSE.COM - whatever you feel is a fair trade is cool with us." This has all been done on the honour code.

In launching this bootlegger series,



King Gizzard have not only broken new marketing ground, but helped support and enrich a vital part of the music community - indie labels and shops - all while super-serving their voracious fans with highly sought after content, packaged in unique, often creative and very limited-edition products, all while generating tons of visibility for the band, and earning priceless goodwill with fans.

## 📄 campaign breakdown

**Campaign budget** £0-£500

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** Global

## Results & key learnings

The series has been so effective, there have been a total of 746 versions created - with hundreds of versions released on vinyl (the most popular format) and cassette, as well as some very unique versions on 8-track tape, flexi discs, picture discs and more than a few boxsets!

The band ended up selling over 150 versions on Gizzverse.com from 46 different labels around the globe and, before the end of the year, will have sold nearly 4,000 copies on Gizzverse alone. Those 4,000 units represent only a small fraction of the total number of products for sale with an estimated value in the hundreds of thousands of dollars.

# Kojoy Radical Atlantic Records



## Team members

**Austin Daboh** – EVP  
**Kevin Christian Blair** – A&R Director  
**Max Lutkin** – Head Of Marketing  
**Asher Kosher** – Marketing Consultant  
**Elise Quartey** – Marketing Assistant  
**Jonathan Chabala** – Audience Manager  
**Georgia Devon Spick** – Senior Streaming Manager  
**Julie Desmet** – iD85 (social media agency)  
**Untold Studios** – creative agency

## Overview of campaign

With Kojoy's debut album we wanted to create an impact both culturally and commercially. Our objectives were:

- Instigate maximum chart impact on launch of the album and audience connection
- Cement Kojoy's status at the top of the alt-rap space in the UK where he is unrivalled in his ability to create music that transcends UK youth culture and connects with audiences as well as musicians.

We announced the pre-order with the visually stimulating artwork at an exclusive fan event alongside the Reason To Smile tour and a headline Brixton show. We wanted to create multiple touchpoints early on in the campaign.

Into the new year, we released the second single from the album 'Payback', which resulted in Kojoy's best-ever launch at streaming to date, with a range of support from partners and DSPs. Letting the music do the talking allowed us to double down on the creative and innovative marketing opportunities around the album.

Kojoy did a university tour around the UK in an effort to get him in front of a keen and avid audience who are engaged and enthusiastic as well as to sell out the in-store signings we had planned in the respective cities. We also had a pop-up shop in Shoreditch box park for the entire week of album release where fans were able to buy CDs as well as merchandise.

We saw a huge increase in followers across platforms during the lead up to the album. On Kojoy's Discord server, House Of Radical, we gave fans the opportunity to have first access to releases, videos and announcements before anyone else.

During album week, there was a mammoth effort from the entire scene to push Kojoy's album into the top 10, with the whole scene, including Dave, all getting behind Kojoy. In addition to this we had a strong run of TV headlines including an appearance on Sunday Brunch, Soccer AM as well as Kojoy soundtracking the sold out PPV UFC Fight on 18th March.

It was an amazing week of activations and activity which required a huge effort from the entire team. The campaign was impossible to miss with our digital marketing endeavours matching our statement out of home billboards. We learned the importance of community and real grassroots support as well as the importance of leaning into the fans who have been supporting and rooting from the very beginning of Kojoy's journey.

## Results & key learnings

- Peaked at #11 in the OCC (fractions away from a top 10)
- NPR Album of the year
- Mercury Prize nomination
- #1 on iTunes
- #1 in the UK chart for Hip Hop and R&B
- Key performance at Glastonbury
- BBC Promos performance at the Royal Albert Hall

## 📄 campaign breakdown

**Campaign budget** £25,001-£50,000

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** London, wider UK, Europe, US

# The Mars Volta Clouds Hill

## Team members

### Clouds Hill

**Johann Scheerer** – CEO  
**Stine Mühle** – Product Manager  
**Marie Stave** – Marketing & Communications Manager

**Adán Guevara** – graphic design  
**Omar Rodríguez-López** – Art Director, The Mars Volta  
**Stuart Gili-Ross** – Artist Manager, Raw Power Management  
**Matt Ash** – Artist Manager, Raw Power Management

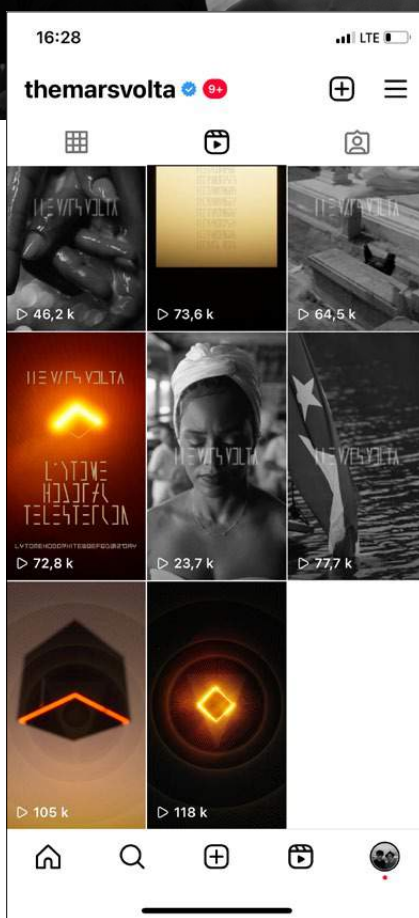
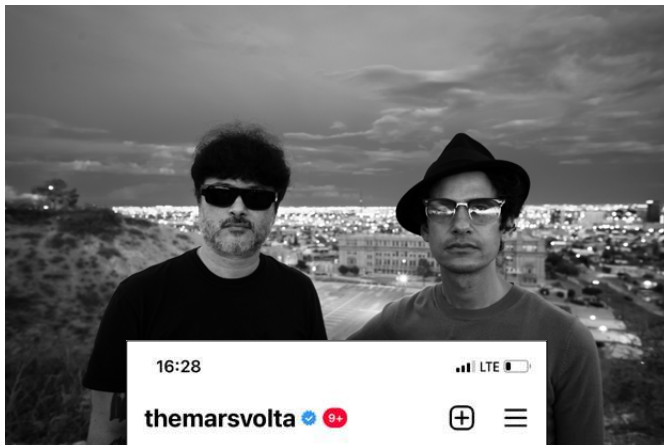
**Tom Nield, Omar Diaz, Maria Hayden** – Landmrk  
**Natalie Shaffer** – Big Picture Media  
**We Care A Lot PR, Kinda Agency, DMusic Marketing**  
**Clinton Stockton, Gary Beisaw** – John Murray Productions

## Overview of campaign

Prog-rock legends and Grammy winning band The Mars Volta announced their highly anticipated return with a mysterious cube dubbed L'ytome Hodorxi Telesterion in Downtown LA in June 2022. Inside the cube, the Mars Volta unveiled new music for the first time in a decade with an audiovisual art installation. Fans could listen to the band's new single, 'Blacklight Shine', before it was officially released. Despite a four-hour queue, it didn't stop over 800 fans from enjoying the experience.

The Volta Cube experience was then given global scale using the real world, metaverse, and AR. On the website [voltacube.com](http://voltacube.com), fans have been guided to over 200 locations, so-called 'hotspots', around the world where they can go on a virtual scavenger hunt to find hidden clues and Easter eggs about the new album as well as to witness the Volta Cube portal appear. Upon entering these portals, fans are transported into an audiovisual extravaganza that celebrates the return of their favourite band.

Due to its popularity among Mars



Volta fans, the virtual experience was expanded multiple times. During the album release week mid-September, the website was made accessible at selected

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34, 35-44, 45-59

**Location** Global (US, South America, UK, Canada, Australia, Germany)

record stores across the US. Fans could virtually enter the AR Volta Cube, listen to the full album, enter competitions, and get their hands on exclusive merchandise, all while waiting in line to get the Mars Volta's new self-titled album.

The Mars Volta Experience introduced a new era of the band to dedicated fans who have been waiting a decade for the duo's return, allowing them to fully immerse themselves in the band's world

and experience their music in a special and more intimate way. The virtual scavenger hunt across the globe has created excitement and a collaborative spirit, showing how powerful the bond between artist and fan can be.

## Results & key learnings

As a result of the L'ytome Hodorxi Telesterion art installation, The Mars Volta received international media coverage and buzz around their return, which increased the band's reach and engagement on social media significantly. The web experience ([voltacube.com](http://voltacube.com)) further strengthened the relationship with existing fans as well as attracting a new, younger audience.

### Results:

- Increasing Spotify followers by 50%
- Increasing plays on Apple Music by +91% and daily average listeners by +51%
- Instagram reach of over 2.3m during album release week
- Sold out US tour
- 3k+ users daily on web experience
- 10k+ new mailing list sign-ups
- Charts: #6 on Billboard Top Alternative Albums, #10 Billboard Independent Albums, #83 on the Billboard 200, #11 UK Independent Albums (OCC), #18 UK Digital Albums, #18 German Album Charts
- Press-Pick-Up: NY Times, NME, Rolling Stone, Brooklyn Vegan, Stereogum, Loudwire, Line of Best Fit

# Matt Maeson Venture Music / Atlantic Records



### Team members

#### Atlantic Records

**Kassie Gesuelli** – Manager, Digital Marketing

**Tess Greenberg** – Coordinator, Digital Marketing

**Nick Harvey** – Director, Marketing

#### Design & web

**Ian Posner** – Manager, Interactive Design

**Samantha Boyle** – Manager, Web Production

**Andrew Ralph** – Senior Manager, Motion Graphic Design

#### fngprnt

**Dillon Goldberg, Clayton Blaha** – Managers

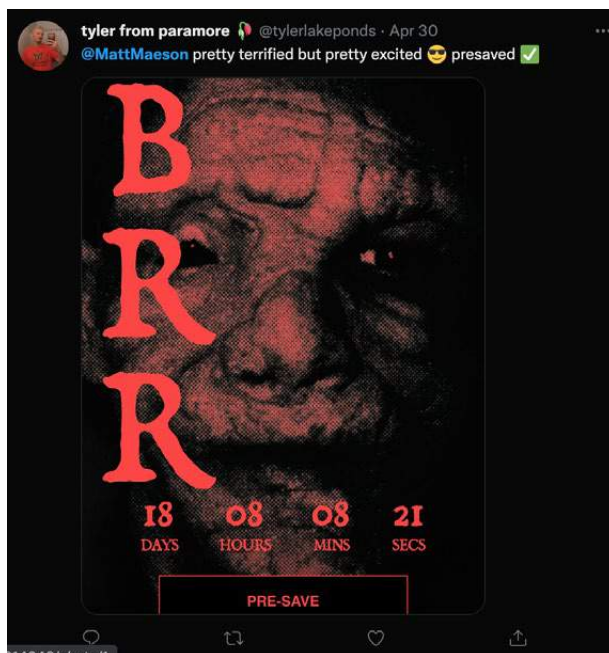
#### Venture Music

**Janie Whitefield** – Creative Director

**Dustin Boyer** – VP, Marketing

### Overview of campaign

Matt Maeson's landmark success with his 2019 album *Bank On The Funeral* landed him a dedicated fanbase all over



the world. However, after an extended touring hiatus during the pandemic it became vital for our team to reactivate his fanbase before gearing up to tour and release new music.

Before our campaign started, Matt had been selective in his approach to posting on social media platforms. His music and lyrics had always offered fans a uniquely transparent connection, but they rarely had a chance to truly see behind the curtain. We knew if we could create a short-form content strategy across TikTok, Reels and Shorts (that was consistent with Matt's raw and authentic brand) we would be giving fans something new and exciting before any hint of the new music coming.

Three weeks prior to the first single release, we launched Matt's new TikTok channel with an acoustic performance of his original song 'Cringe'. Within 24 hours, that first post was viewed

over 2m times and had thousands of encouraging comments. Fans quickly caught on to communicating with Matt through TikTok in a way they hadn't before.

Leading up to the official announcement of the first single, 'Blood Runs Red', we gave fans the first teaser by updating the Spotify Canvases and YouTube thumbnails on all Matt's biggest songs – using a photo of Matt dressed as a monster from the upcoming music video. Clicking on the

photos then led to a cryptic website with a countdown clock and a pre-save link, effectively creating a buzz amongst the fan community.

We carried the same themes over to TikTok where we tried to utilise the off-putting nature of the character to continue building excitement. This monster motif was also utilised at shows, where we had a Matt lookalike, dressed as the "monster", walk around and take pictures with fans waiting in line for the show.

Our team continued to focus on capturing content that not only showcased Matt's raw and powerful vocals, but also his charismatic personality. Posting this content consistently leading up to the autumn album release not only led to streams but nationally sold-out shows.

### campaign breakdown

**Campaign budget** £2,001-£5,000

**Audience demographic**

**Age** 18-24

**Location** US

### Results & key learnings

- 126k new TikTok followers
- 5m+ views on TikTok
- 18m+ views on YouTube
- 11% increase in catalogue streams on Spotify
- Multiple Spotify editorial placements (including cover of *The New Alt*)
- 'Blood Runs Red' #2 debut on iTunes
- Sold-out autumn tour

# Megadeth

Universal Music Recordings



## Team members

**Harrison Seward** – Marketing Manager, UMR

**Rhian Dickinson** – Senior Audience Services Manager, UMR

**Ben Reed** – Director Marketing, UMR

**Bob Johnsen** – 5B Management

**Michelle Kerr** – press

**Austin Collins, Oli Walkers** – TV & radio

## Overview of campaign

Megadeth's triumphant return to form with *The Sick, The Dying... And The Dead!* saw their 16th studio album achieve the band's highest-ever UK chart position (#3) since *Countdown To Extinction* (#5) in 1992.

With a glaring six-year gap since the last record, the longest in Megadeth's release history, and Dave Mustaine out of territory for the duration of the campaign, we knew we had to make press and digital work hard in the UK to reach lapsed fans. We maximised our social sync capabilities and youth audience reach by partnering with the short-form social channel Woah Dude. Woah Dude specialises in cutting music to the internet's most captivating clips of the moment to generate pieces of content with viral potential.

The singles from the campaign became our trigger points for this partnership, with a particular focus on



TikTok. The content posted generated over 3m views, with one video going viral, achieving over 1.9m views on the platform within the first five days of release of the first single, 'We'll Be Back'.

The AV campaign centred on a global rollout of a multi-part short film chronicling the origins of the group's mascot, Vic Rattlehead, with a video to accompany each new single. The first instalment, 'Chapter I', clocked up over 2m views in the first week, and was the

highest performing video in over six years on the band's YouTube channel. From the rollout of the remaining two chapters, we saw a 59% increase in WoW views.

To super-serve regional UK Megadeth fans, we partnered with Bloodstock Festival in Derbyshire for both onsite physical marketing as well as a ticket and guitar giveaway. In London, we set up a free tattoo flash day with Parliament Tattoo, playing off Dave Mustaine's well-documented disdain for permanent "bumper stickers".

We engaged specialist press and radio teams, receiving comprehensive, flagship support from NME, Kerrang!, Metal Hammer, The Times, The FT Arts, and Classic Rock. Bolstered by on-air opportunities including an invite from BBC Radio 2 to feature Dave Mustaine as their Rock God on the Rock show, as well as support across Kerrang! Radio and other regional outlets.

## Results & key learnings

- Megadeth received their highest ever-charting position in the UK (#3)
- 7.7m total views across official music videos on YouTube
- #1 album on the Amazon UK Best Sellers Chart
- Digital marketing significantly outperformed benchmarks on a consistent basis, delivering an 84% decrease in cost-per-click during the announcement stage, for example.

## campaign breakdown

**Campaign budget** £15,001-£25,000

**Audience demographic**

**Age** 18-24, 25-34, 35-44, 45-59

**Location** UK

# George Michael

Sony Commercial Group

## Team members

Kelly Allwood, Lucy Fentiman, Sarah Grant, Heidi Boston-Thompson, Andy Chandler, Jo Kalli, Bethan Dean, Sanjana Gupta, Elliot Stubbs, Zhané Alexander

## Management

David Austin, Michelle May

## FThat

Matt Pilcher, Stella Foster, Oskar Rice Blackstar

4th Floor Creative

351 Studios

Eddy Adams

Round: Simon Friend, Jazzia Dita

Messia



## Overview of campaign

Older was George Michael's third solo album where he journeyed through one of the most turbulent periods of his life. We released a limited-edition box set, a 2 X LP, cassette, and an expanded digital edition. Our aim was to increase awareness of the album and grow streams.

The campaign kicked off in April with a cryptic countdown timer on the official website with a newsletter sign-up. An announcement mailer was sent out about the release before anywhere else, rewarding subscribers.

In May, our artist partnership with Apple Music began during Pride month and the launch of George's catalogue in Spatial Audio. To spread the news beyond the core audience, nine reimaged covers from artists within the LGBTQ+ community were

## campaign breakdown

**Campaign budget** £50,000

**Audience demographic**

**Age** 18-24, 25-34, 35-44, 45-59

**Location** Global

an Instagram AR filter was created using LF SYSTEM's 'Fastlove' remix and replicated the chair and rain from George's original video.

We worked with Spotify to deliver rare/unseen interview footage via Clips on a This Is George Michael expanded Older playlist. This unique approach included bespoke Canvases and Storylines using George's liner notes.

On YouTube, we released 45+ videos plus Shorts. This included 4K versions of all official videos, live performances, lyric videos, and visualisers. The 'Fastlove, Pt.1' video rushes were uncovered, and we created a behind-the-scenes piece, which premiered with Rolling Stone during release week.

On Twitter, a branded emoji inspired by the Older artwork was launched.

## Results & key learnings

- #2 in the UK, Netherlands, and Ireland Official Album Charts. Top 10 in Germany, Belgium and Portugal.
- The average weekly streams of Older across all DSPs increased by +121% in the UK and +99% globally.
- Average weekly Spotify streams: +115% (UK), +119% globally. Spotify followers: +226k.
- Average weekly Amazon Music streams: +166% (UK), +223% globally.
- +4% average weekly global streams across George's catalogue since the release.
- Notable DSP placements such as Spotify London OOH and premium HPTO; Amazon Music hero placement; Apple Music artist room.
- From September to October, the YouTube channel had 81m views, 4.5m hours watch time and +70.8k subscribers.
- +7.6k newsletter subscribers.
- Followers: +32.8k TikTok; +38k Instagram; +60k Facebook.
- 9.1k tweets using Twitter emoji trigger hashtags (21% aged 18-34).



commissioned, from the likes of Years & Years, MNEK, and Self Esteem. This was supported across 25+ markets.

Collaborating with Amazon Music UK, we created incredible remix originals from new dance and electronic producers – LF SYSTEM, Emily Nash, Kiimi and ABSOLUTE. This was a first in the catalogue space and resulted in a global support plan.

We filmed with ABSOLUTE at Pikes in Ibiza, the location of Wham!'s 'Club Tropicana', to create unique social content, alongside a remix breakdown from Kiimi and "What George means to me" Q&As. To widen the reach of the mixes across multiple audiences,



# Midnight Oil

Sony Music Entertainment Australia

BEST  
GREEN  
CAMPAIGN

## Team members

*John Watson Management*

**John Watson, Melissa Chenery**

*Sony Music*

**Bec Adams** – Senior Director,  
Marketing

**Clayton Doughty** – Director,  
Marketing

**Adam Stanley** – Senior Director,  
Streaming Strategy

**Shane Choi** – Catalogue Streaming  
Manager

**Ben Murray, Hayden Davies** – Digital  
Account Managers

**Ben Hock** – Senior Manager, Social  
Media & Content

**Bronwyn Tasker** – Senior Publicist

## Overview of campaign

Legendary, multi-platinum Australian band Midnight Oil announced in 2022 that they would embark on a final world tour in support of their #1 ARIA album Resist. Having formed in Sydney in the mid-1970s, Midnight Oil were propelled onto the world stage with a mix of ferocious live performances and an unwavering desire to use their songs as a vehicle of change – political, environmental and social with a particular focus on Indigenous Australia having a voice.

Sony Music Australia worked with Midnight Oil and management on a targeted, holistic and sustainable campaign aimed at celebrating the band's legacy (while also looking forward) to drive fan engagement and catalogue consumption.

### Focus 1 – sustainability

- The Resist album was printed on semi-recycled cardboard with zero use of plastic and biodegradable shrink wrapping.
- Cover artwork designed by Juanjo Gasull and featuring Climate Warming Stripes.
- Sustainable and environmentally conscious touring, from waste recycling to merchandise.
- The band has also used its global



profile to highlight the plight of refugees, indigenous and First Nations people's concerns, forestation and corporate greed.

### Focus 2 – catalogue consumption

In line with the band's final ever tour Sony Music delivered a unique digitally driven catalogue campaign.

### Spotify

- Previously unreleased content added to the This Is Midnight Oil Spotify playlist, included playlist Clips and track Canvases, to re-engage fans with the Midnight Oil catalogue ahead of their final ever AU tour dates.
- Support: Premium HPTO, mobile home banner, home collection, social support, editorial support (Throwback Thursday

cover, GO-TO Rock cover).

- Artist stats: 2.65m monthly listeners, 7.4m monthly streams, 6.3k additional Spotify followers, new Spotify listeners increased to 857k from 530k the week prior
- Playlist stats: 200% increase in consumption in two weeks following campaign launch.

### Apple Music

- World-first re-ordering of Midnight Oil Apple Music Essentials playlist to reflect final ever setlist, with exclusive written note from band member Jim Moginie about the final show and the band's imparting legacy.
- Support: banner support across main browse page, Rock page and Local page, editorial support

### Amazon Music

- Support: main browse page profiling point to band's [Re]Discover catalogue playlist on-platform

### YouTube Music

- Support: custom algorithmic shelf served to top fans in Australia/New Zealand housing Presenting catalogue playlist and key album and video content

## Results & key learnings

- Resist debuted at #1 on the ARIA Australian Albums Chart.
- Overall, Midnight Oil catalogue consumption increased 150%
- Streams of Midnight Oil on Apple Music increased by 7.1% in the two weeks following campaign launch and iTunes purchases increased by 9.9%.
- Current album Resist re-entered the ARIA Top 40 Album Chart.
- Midnight Oil actively participated with social support and video assets.
- By reconfiguring the band's Essentials playlist to reflect the final show, fans that couldn't attend were able to engage in a meaningful way and share their thoughts.
- The Sydney Peace Foundation awarded Midnight Oil its prestigious Gold Medal for Human Rights.

## campaign breakdown

**Campaign budget** £5,001–£10,000

**Audience demographic**

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

**Location** Australia

# Minions – The Rise of Gru OST Decca

## Team members

Decca Records

**Lana Thompson** – Marketing Manager

**Holli Sullivan** – Head of Marketing

**Aisling Noonan** – Head of Audience

**Benedict Curran** – Head of Streaming

**Laura Monks** – Co-President

**Tom Lewis** – Co-President

**Victoria Fonfe** – Senior Marketing Director (International Marketing), UMG

**Mike Knobloch, Rachel Levy, Nikki Walsh** – NBC Universal

**Sam Mumford** – A&R, Decca Records

**Josh Deal** – Zebr

**Dean Richardson** – Yuck

**Tom Mackay** – Monument

**Momo Wang** – illustrator

## Overview of campaign

We teased the campaign via festival-style posters for OOH. This consisted of the artist lineup with a tiny Minion easter egg in the creative. This creative was plastered across 6k UK locations (including Brighton, where we knew the majority of the industry would be for Great Escape). Once we announced the OST, we reposted all 6k locations with the Minions reveal. This creative influenced our overall style for our lead social assets, visualisers and Spotify canvases throughout the campaign, including single art for each track on the album.

The festival-style poster creative was used by markets globally, even turning into T-shirts in Brazil. The tease with the Minion easter egg ended up going viral as fans began to pick up on the connection.

We created specific content for each artist which encouraged each of them to post on their socials, amassing a huge cumulative 14m audience reach.

We engaged influencers to use the sound resulting in a diverse and global UGC campaign.

We premiered the official music video to 'Turn Up The Sunshine' on



Tame Impala's YouTube channel which further cemented both Diana Ross's and Tame Impala's connection to the Minions film.

We used weather-reactive social media ads to reinforce the messaging around the song – e.g. the audience would be served 'Turn Up The Sunshine' ads depending on their current weather. In addition to this we also employed a CRM campaign along similar lines.

'Turn Up The Sunshine' became the integral song to Minions The Rise of Gru.

## 📄 campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** <13 – Over 60

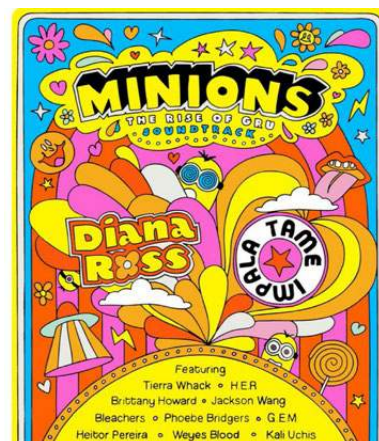
**Location** Global

It was shared on the Kardashians' social media as well as being used in various adverts around the world, including Sky Broadband, Levi's and more.

We used creator content for our ad campaign ranging from dance creatives including a Minions filter, summer sun and festival vibes.

We worked with NBC Universal on a Minions pop-up shop in Soho that mimicked a record store. We included lookalike records for the key singles as well as having a 'Turn Up The Sunshine' disco room.

Similarly our LA team set up a roller disco event to celebrate the opening of the film and release of the soundtrack.



## Results & key learnings

- 60m global album streams of the soundtrack to date. 57k adjusted album units.
- Soundtrack was #1 on the Billboard Kids Chart
- Diana Ross's first time back on the Billboard chart in over 15 years.
- Huge cross-partner/cross-genre support from DSPs.
- Soundtrack successes (firsts):
  - An Amazon OOH Billboard in Times Square
  - Minions Official Playlist on Spotify
  - An Illumination Curator Channel on Apple Music
  - A Music From Minions playlist on Amazon
  - A 100% Minions playlist on Deezer



# Mitski

Dead Oceans / Secretly Group

## Team members

Project Managers – **Dale Jones / Jessica Park**

Partner/Head of Global Marketing – **Phil Waldorf**

US/Canada Marketing – **Kraegan Graves, Hannah Carlen**

Creative Marketing and Art Direction – **Robby Morris, Miles Johnson**

International Marketing – **Ali Murphy, Nicole Otero**

Digital – **Emily Puterbaugh, Steven Pardo**

Art Director – **Mary Banas**

**Jon Lawrence** – Chalk (UK press)

**Ivano and Rob** – Brace Yourself (UK radio)

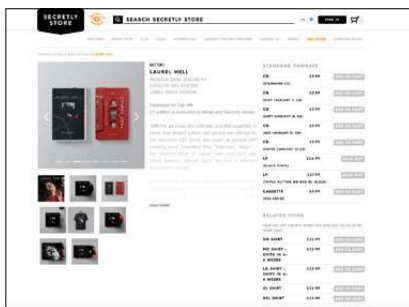
**Jessica Linker** – Pitch Perfect (US press)

## Overview of campaign

After a hiatus, Mitski's return to music started with countdown for the video launch for 'Working For The Knife'. 60k fans gathered in the chat during the YouTube premiere; some stayed for hours, even overnight, chatting and waiting for the video. The next day, Mitski launched a mystery T-shirt alongside a tour and her "return to socials".

During her time away, there had been an explosion in growth through TikTok, across multiple songs, and embedded within multiple communities. We began carefully tracking and dissecting the data behind these growth spurts. We wanted to allow it to ebb and flow, while making sure fans felt connected to the new music, creating space for existing fans to gather, and open the door to whoever else wanted to come in.

We told the story of Laurel Hell through defined clear visuals. Each single and video release had distinct imagery and we made sure that all the ancillary marketing and products reflected this. We met demand for physical product through different lyric-based CD products (lyrics are very important to her fans). We had tons of different options on our D2C, colour exclusive for indies as well as different



cover art for the LPs and digital.

The main single for this campaign was 'The Only Heartbreaker'. Radio was key, as was a very curated media, and DSP plot too. There was well-placed press features: the digital cover of Rolling Stone, and covers of Crack and the Guardian's Film & Music supplement. Spotify, YouTube, Apple Music and Amazon Music all supported her throughout with playlisting and even some OOH marketing. On release week, it was a blanket of Mitski visibility everywhere.

One other central element was real world spaces for online communities to gather: activations like pop-up shops in New York and LA, listening parties, and key billboards across London.

The true impact of the campaign was seen during Mitski's sold-out tours across the US, Europe and South America, as well as the chart successes.

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

Age 14-17, 18-24, 25-34

**Location** Global

## Results & key learnings

**Chart success:** Mitski's Laurel Hell album debuted at #5 on the Billboard 200 and #1 on the Top Album Sales (US) as well as #6 in the Official Charts in the UK.

**Total DSP streams RTD:** 210m streams

Highest-streamed track: 'Working For The Knife', 43m streams

Spotify Monthly Listener increases – campaign peak: 10.1m (+49%)

**Spotify Follower increases (current):** 3.8m (+162%)

**Total YouTube Views on campaign OMVs:**

- 'Working For The Knife': 3.4m
- 'The Only Heartbreaker': 3.5m
- 'Love Me More': 2.8m

**YouTube subscriber increases**  
**Current:** 1.41m (+127%)

**Socials increase from the release of 'Working For The Knife' to the present**

**Instagram increase:** 59% increase (1.15m followers after just over a year of launch)

**Facebook increase:** 38% increase (113k followers after just over a year of launch)

**Twitter increase:** 64% increase (426k followers after just over a year of launch)

# Muse

Warner Records UK



## Team members

**Jennifer Ivory** – SVP

**Seb Simone** – VP Audience & Strategy

**Olivia Matthias** – Head of Marketing

**Jo Heron** – Senior Audience Manager

**Q Prime Management / CYOA / Serenade / F That**

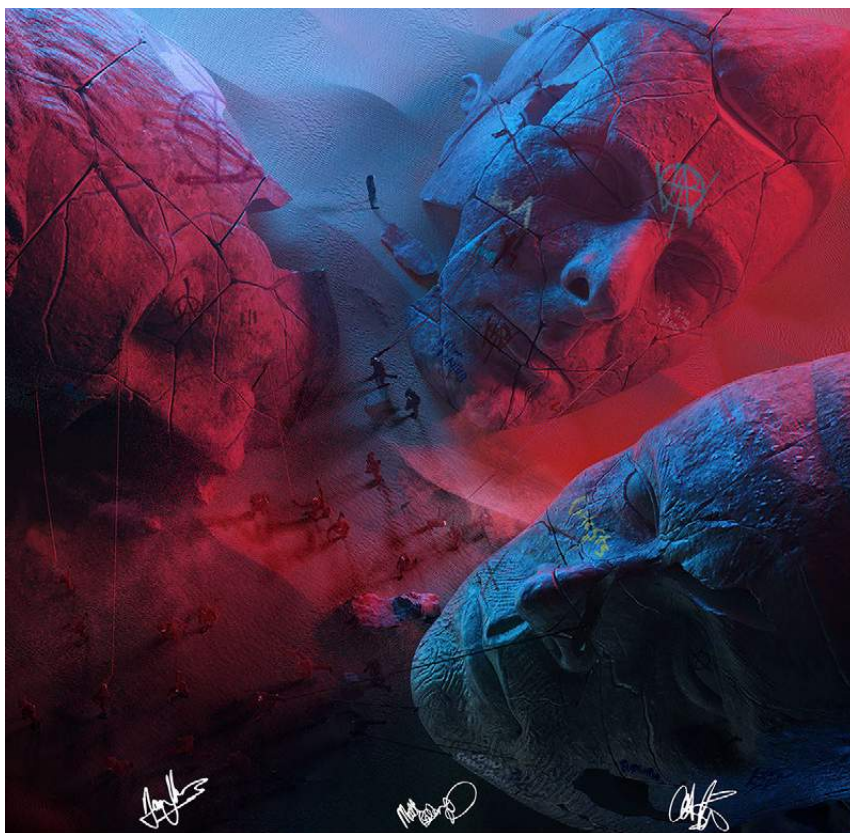
## Overview of campaign

Following Muse's previous album streak of six consecutive #1 studio albums, the aim for this campaign was to make the dystopian narrative *Will Of The People* their seventh #1 album by building on the commercial and cultural impact of the last release, *Simulation Theory*.

The heart of any Muse album campaign is the fan and this was the primary objective throughout. After the release of their first single, 'Won't Stand Down', the tracklist was teased on the official website's source code, first as anagrams to spark conversation on Twitter and Reddit, followed by releasing the official titles after much guessing and anticipation.

The fans' Instagram pages were further disrupted with a trick post that saw the album creative statue heads crumbling down their phone screen. On launch of the album, we created an Instagram lens of the Anonymous-style figurehead who appeared to graffiti the *Will Of The People* logo on fans' front and back camera screens.

Alongside galvanising the current fanbase, Muse looked to explore a new audience on TikTok with UGC videos, official content such as clips from music videos plus more organic assets such



as duetting guitar or drum solos with the band.

On launch of the album, an immersive album experience was created in the form of a website where fans could explore an interactive digital landscape based on the album artwork with other fans. While in this desolate land, they could listen to the new album, watch music videos, shop for merchandise and buy tour tickets.

D2C offered a variety of album formats for Muse's fanbase, including a brand new format on release. Working with NFT Platform Serenade, the *Will Of The People* album was available as an eco-friendly digital pressing and featured an alternate cover art which was digitally

signed by the members of the band. This edition sold out within 25 minutes of being on sale (qualifying for the charts in the UK and Australia) and became the first new format to be added to the charts since album streaming in 2015.

## Results & key learnings

- Made chart history by becoming the first act with a UK #1 album sold in the form of an NFT
- Sold 51,500 copies in its first week; outselling the top 10 combined, seventh consecutive UK #1 studio album, giving them the same number of chart toppers as Elton John, Paul McCartney, George Michael, Prodigy and The Killers
- Over 77% new fans added to TikTok during pre-order to album out now
- 'Will Of The People' single was the highest UK charting week-one track since Muse's 'Madness' single in 2012 at #56
- Biggest global Spotify day-one for a Muse single, with over 1m streams
- Warner Records UK's biggest-ever pre-save campaign

## 📌 campaign breakdown

**Campaign budget** £25,001-50,000

**Audience demographic**

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

**Location** Global

Wednesday 8th February 2023 : 5pm GMT / 12pm ET / 9am PT  
For one hour, plus Q&A.

# LEARN WITH music:)ally

## WEBINAR: SANDBOX CAMPAIGNS OF THE YEAR 2022 - ACTIONABLE INSIGHTS AND STRATEGIES FOR 2023

Music Ally's 'Best Music Marketing Campaigns of the Year Sandbox Report' is always hotly-anticipated, and one of our flagship annual publications, providing insights into the most innovative music marketing campaigns of the past 12 months.

In 2022, we once again received over 200 campaign submissions with 60 ultimately making the report. Having sifted through this vast amount of campaign info and data, we invite you to join us for our upcoming webinar session, where our team will break down the key learnings from the Report - including from the campaigns that didn't quite make it into the final report but were still incredible:

- How are the best marketing teams teasing their releases?
- What are the key pre-release and post-release elements?
- What were the most effective streaming-focused activations and how did DSP partnerships evolve?
- What are the newest TikTok strategies?
- What were the top community-focused marketing initiatives to activate audiences?
- Which trends are on the rise?
- And much, much more more!

It's the ideal way to ensure your marketing teams get the key learnings from these campaigns and prepare them for 2023. We will present useful cross-campaign insights so you can compare your marketing with what your competitors are doing and to equip teams with actionable takeaways for implementing top music marketing strategies.

[learn.music:\)ally.com](https://learn.music:)ally.com)

For over a decade, Music Ally has upskilled people in all levels of the music industry: from major label teams, to Indies, managers, and DIY artists. Our Learning Hub is designed so that everyone - from students to CEOs - can get the edge they need. Always up-to-date with the newest digital marketing knowledge and future-facing strategies: Music Ally trains the best to be the best.

**You can read more about this paid webinar here - for pricing, booking and group discounts, please contact**

[anthony@musically.com](mailto:anthony@musically.com)

## LEAD INSTRUCTORS MARLEN HUELLBROCK & KAROLINA KAY



Your instructors for this webinar are Music Ally's Head of Marketing Services, Marlen Huellbrock and Marketing and Training Assistant, Karolina Kay. Marlen has a background in music and brand partnerships, initially working for Universal Music in Germany and Switzerland, and holds a Masters in Music Business Management. She has expertise in integrated marketing campaigns, intellectual property, and copyright management, and delivers training to a wide range of clients including the MMF and BPI. Karolina has experience in artist management and development, PR, concert promotion, and holds a degree in Music Business. She devises and delivers training to a wide range of Music Ally's clients including the MMF and BPI, and analyses the latest marketing tools for Sandbox.

# Anumita Nadesan

Big Bang Music

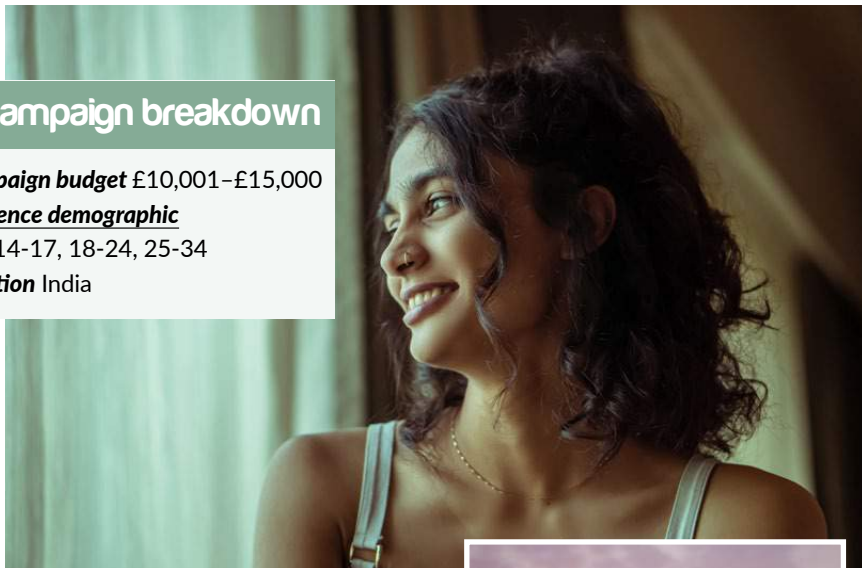
## campaign breakdown

**Campaign budget** £10,001–£15,000

### **Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** India



### Team members

**Gaurav Wadhwa** – Founder & CEO

**Raghav Meattle** – Head BGBNG Label & A&R

**Harshit Agarwal** – Senior A&R Manager

**Shambhavi** – Creative Producer

**Sanskriti Brid** – Design & Marketing

**Rayees Shaikh** – Content & Digital Marketing

**Gudi** – Partnerships

**Aparajita Misra** – Head Brand Solutions & Platform Monetisation

**Sanjana Krishnan** – Director

**Rohan Shetty** – Director

**Moj**

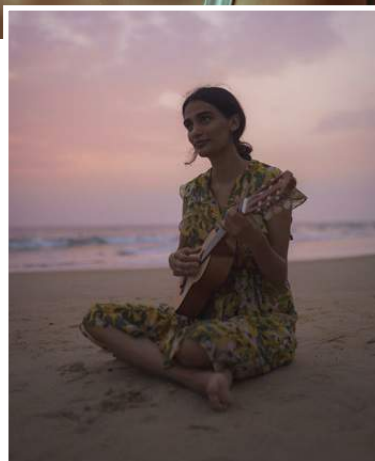
**Last Bite Films**

### Overview of campaign

Anumita Nadesan was discovered through her covers of popular Bollywood songs on Instagram Reels. She brought a unique expression to existing and famous songs that intrigued us as a label, prompting us to help her launch her first original. We decided to bring in the right kind of producers and writers to curate a fresh original sound that would work for the audience engaging with her covers.

Big Bang Music partnered with a local short video application Moj to launch fresh voices and faces.

Anumita Nadesan's debut song was a unique genre introduced into



the Moj ecosystem, bringing a folk pop melody that was wildly different from the Bollywood mainstream sound that was dominant on the platform. The song was pre-released as a 30-second audio on Moj, fuelled by consumer expression via UGC. It quickly gained popularity amongst travel, fashion, and lifestyle creators, garnering 5bn views across creations in the first week.

To market the song, we released a small reel showcasing Anumita telling her own story and journey as an artist. This very personal piece of content became our focus for performance marketing campaigns, successfully delivering over half a million redirects from Meta ads to Spotify.

The music video was then dropped featuring a Moj creator as the star.

Organically, the song gained popularity on Instagram and streaming platforms. A prominent Indian haute couture fashion designer, Manish Malhotra, named his latest collection after the song and used it for his launch.

Khwaab reached the top of Spotify's Viral 50 and Anumita Nadesan soon became the face of the most popular Indie & Independent music playlists in India. Entirely organically, the song also accumulated over 150,000 reels on Instagram. Some of the largest content creators in India used the song in their creations.

To build campaign salience, Big Bang Music also released a reprise version of Khwaab two months after the originals release. Today, the reprise version alone has over 1m streams on Spotify and over 50k Reels on Instagram.

The success of her debut single led to Anumita becoming the voice of Pepsi Black's campaign in India. Anumita is now headlining major festivals across the country.

### Results & key learnings

We noticed a direct correlation between the song trending on Moj and Instagram, and spikes in Spotify streams. Having 100k Reels made of a song on Instagram almost assures you over 5m streams on Spotify if the quality of the song is good enough.

Expressions were key, with a 30-second and well-curated portion of the song generating 5bn views on Moj in the first week alone without the entire song being available.

Differentiated content in ads generated more interest in audiences who came across it, with 500k redirects from those ads to Spotify.

When the song reached #4 on Viral, Spotify placed it on their leading indie playlists. Promoting these playlists therefore led to around 30k daily streams.

# Naod Today Is Vintage / The Orchard Artist Services

## Team members

### Naftalem Tekle-Ghiorghis

– Digital Marketing Coordinator, Nordics

**Raoda Jalal** – Creative Marketing Coordinator, Nordics

### Linda Segerström Melin

– Artist Marketing & Promotions Manager, Nordics

**Nikoo Sadr** – Director, Artist & Label Services, Nordics

### Artist team

**Sara Alić** – Label Manager, Today Is Vintage

**Famusa Bajo** – Vice President A&R, Today Is Vintage

### Naod

## Overview of campaign

Naod is a Swedish hip-hop artist that started his career on stage before he even started to rap, but has since then only looked ahead. This year, Naod released the EP Baby Nine 3, which was a continuation of Naod's Baby Nine concept as well as an album called Afronine.

The goal for these releases was to increase awareness of his music through engaging content on TikTok. To do so we decided to incorporate Naod's other passion in life – soccer. It's well known that Naod is a big soccer fan so this was a way to keep the campaign genuine from Naod's side by mixing his two big interests.

The overall idea has been to activate influencers and content creators by facilitating an environment where they create genuine content that feels organic and in line with Naod as a person and an artist.

We did this by first organising a FIFA tournament where influencers were invited. On location they could create content with each other and together



Urbanears, which also led to people posting on their social media accounts.

In September, we followed up the campaign by arranging a physical soccer tournament. We invited influencers to either play or to just watch

the tournament and make content with Naod for TikTok. In order to also give back to the community, we invited kids from the neighbourhood that Naod grew up in. Naod posted videos from the event as well, which we pushed additionally through advertising.

## Results & key learnings

### TikTok stats

Before the campaign release: 4.5k followers / most viewed TikTok 59k  
After the campaign release: 24.6k Followers / most viewed TikTok 204.7k

Reach: 598.7k views

Increased video views: +9,899.91 %  
Increased profile visits: +1,029.24 %  
Increased likes: +18,877.97 %

EP Release FIFA Tournament with social influencers:

TikTok campaign organic reach (influencers' own videos) – 562.4k views  
FIFA tournament content – 579.1k views

with Naod himself using the songs from the EP. They also joined the tournament, which was filmed and posted on TikTok, by Naod, in the order they were played so that fans of both Naod and the influencers could follow the tournament and see how it went for their favourite artist or influencer.

Although this was a physical event, the campaign itself was focused on increasing awareness across TikTok. It worked very efficiently gathering all these influencers in one spot and making a lot of content at the same time, particularly as Sweden is a small territory where these types of events within hip-hop quickly can garner a lot of attention. Everyone at the event also received goodie bags sponsored by Adidas and

## 📄 campaign breakdown

**Campaign budget** £5,001–£10,000

**Audience demographic**

**Age** 18-24, 25-34

**Location** Sweden

# Newkid Sony Music Entertainment Sweden

BEST  
USE OF TIK-  
TOK (JOINT)

## Team members

### Sony

#### Teodoro Johansson

**Beascochea** – producer, co-director and senior editor

**Noah Sebnat** – producer, co-director

**Emma Zaremba** – editor,

documentary

**Olle Wikman** – project manager

**Adrian Wretljung** – still photography, runner

**Nellie Sörman** – PR manager

**Martin Norman** – A&R

**Oskar Hagström** – sound engineer

### Artist team

**Alexander "Newkid" Ferrer** – artist,

producer, editor and co-director

**Beoar Hassan** – management

### Technical production

#### Bombee AB

#### Freelance

**Joel Hördegård** – Director of photography

**Rasmus Frostell** – 1st AC

**Peter Övergård** – Gaffer

**Oskar Lundh** – Best boy

**Andreas Dely** – Grip

**Jonathan Carlström** – Colorist

**Sofie L (via Mikas agency)** – Model

**Kenny Svensson** – Choreographer

**Niklas Berglöf** – Mix/master

**Jennifer Kråik** – MUA

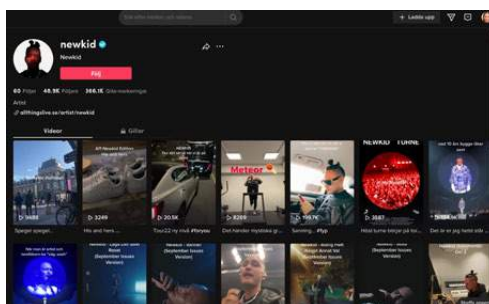
## Overview of campaign

After two rescheduled dates for what was going to be Swedish artist Newkid's first arena gig, we needed to find a way to re-activate the buzz around the event, as well as promote his new single. After watching two international superstars (Rosalía and Camila Cabello) craft the most amazing TikTok livestreams the world has ever seen, we realised that we had the perfect opportunity to be the first to bring a production on that level to Scandinavian TikTok. Being a prominent live performer with a momentum that has been building for years and finally exploding during the pandemic, Newkid was the perfect fit.



We spent five months planning the shoot and documenting the process. Newkid re-produced all the tracks on his latest album, *Vi*, something he has never done before. We shot the concert during two days and edited the documentary as we went along.

With the help of truly remarkable support from TikTok, we started rolling out trailers, behind-the-scenes material, ads and banners a couple of days prior to going live. On 12th September, we went live with the documentary. Closely monitoring stats and getting insights directly from TikTok, we were able to tweak some crucial details and reach some truly amazing results when the concert went live two days later. That same Friday we released Newkid's new track, peaking at #1 on TikTok's trending list.



In addition to that, we also wanted to give Newkid's core fans some context and keep building the relationship with them, so we decided to document the whole process and make a documentary about the concert and all the preparations. The documentary was streamed live two days prior to the concert.

Our primary vision was to have two Nordic firsts: 1) The most ambitious livestreamed concert on TikTok (Nordics) ever; 2) Scandinavia's first exclusive TikTok documentary.

## campaign breakdown

**Campaign budget** £25,001 – 50,000

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** Sweden/Nordics

## Results & key learnings

- Goal 1: Top 10 most watched TikTok live streams ever in Sweden (achieved).
- Goal 2: Top 5 on TikTok trending list for new release 'Stå med mig i regnet' (achieved: we reached #1).
- Goal 3: Watchtime over TikTok's own benchmark (achieved: combined watchtime for both livestreams was around 60% above benchmark).
- Goal 4: 18k combined unique viewers for both livestreams (not achieved, we reached 13k unique viewers in total).
- Goal 5: 1,500 new followers during the campaign (achieved, Newkid gained over 3,500 new followers).
- Goal 6: 2.5m unique viewers during post live campaign (marketing push) (achieved: 3.8m unique viewers).

# The Notorious BIG Bad Boy / Rhino / Atlantic

BEST  
USE OF  
METROCARDS

## Team members

*Warner Music Group*

**Alicia Yaffe** – SVP Catalog Development & Marketing

**Geoff Walker** – Marketing Consultant

**Lisa Lum** – Director, Digital Marketing

**Kae Joseph** – Associate Director, Digital Commerce

**Eric Franklin** – VP, Digital Commerce

**Wayne Barrow** – Manager, Bystorm Entertainment

**Elliot Osagie** – Manager, Benin City

## Overview of campaign

We built this campaign around the 25th anniversary of The Notorious BIG's Life After Death and Christopher Wallace's 50th Birthday. For the anniversary, we collaborated with Spotify on a multi-platform activation including a video with 10 of Biggie's lyrics carved into stone (a play on the '10 Crack Commandments') and OOH advertising in New York, Los Angeles, and Toronto. Spotify also delivered a homepage takeover campaign on web and mobile.

We also had out of home support with Amazon and significant platform features on Amazon, Apple Music and Tidal.

We had additional OOH advertising in the key markets listed above, including unique Neon posters of the iconic King Of New York photo in major cities in Australia.

We kicked off Biggie's birthday weekend with the launch of his first new single in 17 years - 'GOAT' featuring a verse from Ty Dolla \$ign and hooks by Nigerian newcomer Bella Alubo. The track itself is Afrobeats-influenced and designed to grow his audience in Nigeria and the African Diaspora.

On 21st May, we leaned into Biggie's status as The King Of New York by lighting up the Empire State Building in his honour, partnering with New York City's Metro Transit Authority



to distribute 50k limited-edition MetroCards featuring Biggie (lines were up to five hours to get the cards and they sold out in one day), we partnered with Barclay's Center in Biggie's borough of Brooklyn to show a tribute on the giant oculus screens outside of the venue, and we partnered with Amazon on a series of murals – one in each borough of New York, honouring Biggie's lyrics, additional out of home support, and a metro station takeover in Brooklyn with wraps on the turnstiles.

Game phenomenon Heardle chose Biggie's hit 'Juicy' as its song of the day on Biggie's birthday, and Twitter gave him a custom emoji. New York showed up again for Biggie on 10th June as Lincoln Center honoured Biggie with a free outdoor orchestral concert of his music conducted by Miguel Atwood Ferguson and streamed live on Twitch for fans worldwide. The celebration continued with a partnership with Fortnite to include 'GOAT' and 'Juicy' in Fortnite Radio.

## Results & key learnings

Our campaign generated significant traditional and earned media including a post by Spike Lee (MetroCards were on eBay for \$5,000 by 21st May); a 12% streaming lift on Life After Death, sustained for six months; helped grow Biggie's share of listeners 18-24% to his largest listening demographic (vs. prior to the campaign when that demo was even with listeners 45%) and amplify The Notorious BIG as one of the most important rappers of all time. Audience in key markets outside the US grew from 5% to 14% over their pre-campaign streaming baselines.

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34, 35-44, 45-59

**Location** Global, although focus markets were US, UK, Canada, Germany, Australia



# Nova Twins

FUGA / Marshall Records

## Team members

*Blue Raincoat (artist management)*

**Jeremy Lascelles** – CEO

**Rupert King** – Artist Manager

**Nina Leighton** – Management Assistant

*Marshall Records (label)*

**Steve Tannett** – Music Director

**Peter Capstick** – Record Label Manager

**Isabelle Swift** – Record Label Co-ordinator

*Public City PR (press and radio)*

**Emma Van Duyts** – publicist

**Hayley Codd** – radio and TV

*FUGA (distributor and marketing)*

**Gemma Hart** – Digital Accounts Manager, UK

**Melissa d'Engelbronner** – Head of Audience Engagement

**Sander Molenaar** – Creative Services Manager

**Karma Bertelsen** – Audience Insights Manager

## Overview of campaign

With the band's growth across socials and streaming during the pandemic, following the release of their debut album, *Supernova*, we wanted to support that growth across the DSPs and explore further integration with the services beyond editorial playlisting, help the band engage with their fans in new ways, introduce the band at retail, embed the band at UK radio and establish them as the pre-eminent new rock band in the UK.

We launched the first single from the album campaign as Radio 1's Hottest Record In The World with Clara Amfo whilst on tour with Bring Me The Horizon and the band were made Future Artist of the Month with Jack Saunders, alongside the global Equal Campaign with Spotify, which saw the band on a billboard in Times Square in New York and being announced as one of Amazon Music UK's Artists to Watch 2022.

We launched the second single in February 2022 alongside the album pre-order, which included a D2C campaign with fan-specific merchandise drops



## campaign breakdown

**Campaign budget** £10,001-£15,000

**Audience demographic**

**Age** 25-34

**Location** UK, US/Canada, France, GSA, Benelux, Nordics, Australia/New Zealand, Japan

and also indie record store exclusive LP variants and a Rough Trade exclusive LP variant. The band toured the UK and Europe featuring their largest sold-out show to date (Heaven in London) and a tour with Yungblud.

Over the following four months, the band became a mainstay across DSPs, with high profile editorial inclusions and playlist covers, partnering with Spotify for the relaunch of the Misfits 2.0 playlist which included organic social content and TikTok sound use, partnered with Apple Music with a spatial audio mix of the brand new album and launched a series of in-stores across the UK for the retail push. Further UK and European shows and a debut North American tour were also put on sale.

Culminating with the album release on 17th June ahead of three Glastonbury performances, Nova Twins were featured on billboards with Spotify and Amazon



Music, received critical acclaim with five star reviews from NME, The Telegraph, DIY, Dork, Upset and four star reviews from The Guardian and Kerrang! magazine. They also secured their first ever charting album, hitting #27 in the UK Album charts and #1 on the UK Rock Chart and #2 in the UK Independent Chart.

## Results & key learnings

- Instagram: increased by 28.7k followers (59.4% increase)
- TikTok: increased by 17.4k followers (241% increase)
- YouTube: increased by 14.7k followers (86% increase)
- Spotify followers: increased by 40.6k (77% increase)
- Spotify listeners: increased by 149k (19% increase)
- Over 6,500 physical sales of the album
- Over 750 digital downloads

In total, Nova Twins garnered over 10m streams across the full album campaign.



# ODESZA Ninja Tune



## Team members

Red Light Management

Adam Foley, Alanna Fagen

Foreign Family Collective

Reed Juenger, Sean Kusanagi

Ninja Tune

Tess Kendall, Ashley Yun,

Tom Macdonald, Marie Clausen,

Chris Werner, Maddie Gavin



## Overview of campaign

To tease ODESZA's first new music in four years, the team created an extensive week-long cryptic teasing campaign for the first single 'The Last Goodbye' feat. Bettye LaVette.

ODESZA mailed postcards to their top fans with a QR code and the text "IS THERE EVER REALLY A LAST GOODBYE?". The QR code led to a text/mail signup which received over 12k text and email sign ups in less than 24 hours.

We uploaded a teaser snippet to Canvas on their top 10 streamed tracks on Spotify and added other easter eggs on their profile. ODESZA released Teaser 1 video fuelling the mystery which had 386k+ impressions in under 48 hours. Easter eggs in the source codes of the existing sites, leading to a longer version of the teaser. Fans uncovered that by texting 'TLG' to the signup number, they were sent a link to a 33-second reversed audio clip from Teaser 2.

We built a maze exploring the album songs and themes in the form of a website offering quests, clues, and rewards. Aimed at driving



additional traffic and engagement, the website encouraged fans to collaborate, create UGC, piece clues together and find passwords to solve an extensive scavenger hunt.

Behind each track was a 'quest' fans needed to resolve to unlock a digital reward or the next quest. Clues scattered throughout ODESZA's channels included traditional marketing activations, real-life locations, and tangible media such as CDs and cassettes.

Once all the tracks were unlocked, fans received a link to a collective online album release party and a raffle to win prizes. The main prize was a "fly in" trip to any of 'The Last Goodbye' live shows. Each activation was rolled out at a strategic moment in the campaign, to consolidate traditional marketing activities



## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

Age 18-24, 25-34

**Location** US, UK, global

(such as radio, press, retail, outdoor etc.)

The website received almost 5k unique user sessions only one hour after launch and 10k after five hours. Upon the maze launch, over 1k fans were active in the Discord and 1k+ members were added to the Discord in the days leading up to the announcement.

## Results & key learnings

'The Last Goodbye' single was released on 8th February to incredible support. In the teasing period we saw an extraordinary increase in activity and followers: 4m post impressions on Instagram in 14 days, and 125k profile visits in seven days. The QR code received over 12k text and email sign-ups in less than 24 hours. We saw 26% increases on Spotify and Apple Music across their catalogue. The track had 500k streams in 24 hours on Spotify, and over 1m streams in 48 hours on all platforms.

The Last Goodbye album debuted at #11 on Billboard 200, #2 on Top Vinyl Albums, #3 on Top Independent Albums, #3 on Top Current Album Sales. Album release day saw their most daily streams ever on Spotify: ODESZA's music was streamed 3.6m+ times on 22nd July alone.

# Papa Roach

ADA / New Noize Records

## Team members

### ADA

**Mike Greene** – VP, Integrated Digital Strategy

**Aylish O'Sullivan** – Director, Digital Marketing

**Rosanne Gallo** – Senior Director, Label Management

**Samantha Juneman** – SVP Marketing & Services

**Sophie Benjafeld** – Label Manager, UK

**Olya Moldavskaya** – Label Manager, International

**New Noize Records/10th Street Management**

**Lewis Kovac** – COO

**Ian Dietrich** – Artist Manager, Director of Merchandise

**Andrew Purcell** – Marketing Coordinator

**Chad Horton** – Director, Social Media

**Bryson Roach** – Content Creator

**Lee Martin**

**HyperCulture**

**Katy Cooper (Big Picture Media)**

**Kurt Steffek**

## Overview of campaign

Papa Roach have established themselves as one of the most globally adored modern rock bands. Never afraid to evolve with the times, the band re-launched their New Noize Records label in partnership with ADA to independently release their 2022 album, *Ego Trip*.

The campaign launched the genre-bending track 'Swerve' and moved into 'Kill The Noise', the music video for which premiered on Facebook and accumulated over 3.8m views. The track topped the US Active Rock radio chart, the band's ninth career #1 at the format.

By 2022, the consistent release cadence and waterfallopping propelled Spotify monthly listeners past 10m, a career high.



Short-form content was central to the band's digital strategy. In partnership with ADA, Papa Roach took a three-pillar approach to TikTok, dueting and stitching high-performing UGC, sharing original narratives around new music, and filming collaborations with fitness, comedy, and lifestyle creators. Since February 2021, the band added 1.5m new TikTok followers and had 14.5m likes.

ADA commissioned award-winning developer Lee Martin to launch the *Life Cutter* experience on the 22nd anniversary of *Last Resort*. The interactive stream allowed users to watch their photos get virtually "shredded" in real-time by tweeting #paparoach, which featured custom emojis from Twitter.

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** Global

During album release week, the band held a bevy of activations, including a listening party with Twitch streamer Nik Nocturnal, Twitter Spaces chat with iHeartRadio, and a live Reddit AMA. Most notable was a TikTok Live performance from Shakey's Pizza in LA, which received in-app and social promotion from TikTok and drew 250k viewers. HyperCulture executed global digital advertising and achieved a \$0.06 cost-per-click sending users to streaming.

Streaming accounts featured the album globally with playlist covers, out-of-home and social support. ADA secured Apple Music genre and Spatial featuring in multiple territories. Amazon Originals launched an exclusive version of 'Stand Up' featuring the Battle Drum Marching Band.

We again partnered with Lee Martin to launch the *Ego Booster* microsite, which rewarded fans based on their Spotify listening history and generated a personalised social graphic in line with the album's carnival-themed artwork. 2,500 fans participated and the top three listeners won exclusive merchandise.

In June, the band launched a heartfelt music video for 'No Apologies' on Father's Day. Bolstered by authentic short-form storytelling, an acoustic version, live video, and thematic digital EP redeliveries, the single hit #1 at Active Rock radio in September.

## Results & key learnings

- Billboard 200, #1 Hard Music, and Top 10 Rock album debut with over 9,100 in first-week consumption
- Multiple global DSP playlist covers
- 153m+ global streams to date
- 67.5k US album sales equivalents to date
- 9.8m+ Spotify monthly listeners at time of release
- 2m+ new social followers
- Three US Active Rock Top 5 singles

# Post Malone

Mercury Records / Republic Records

## Team members

Mercury/Republic Records

Tim Hrycyszyn, Allegra Chautin,  
Marleny Reyes, Tyler Arnold,  
Beau Benton, Devon Libran, Kerri Mackar

Post Malone Management

Bobby Greenleaf, Dre London,  
Austin Rosen, Jay Santiago

UMG Digital Innovation

George Harb, Leah See, Greg Bueno,  
Kelli Moore, Audrea Wah, Julia Pochyly

Creative Direction – Playlab, Inc  
Video Director – child  
Digital Development – Glitch

## Overview of campaign

To add extra layers of engagement into the release of Post Malone's official music video for 'I Like You (A Happier Song)' ft.

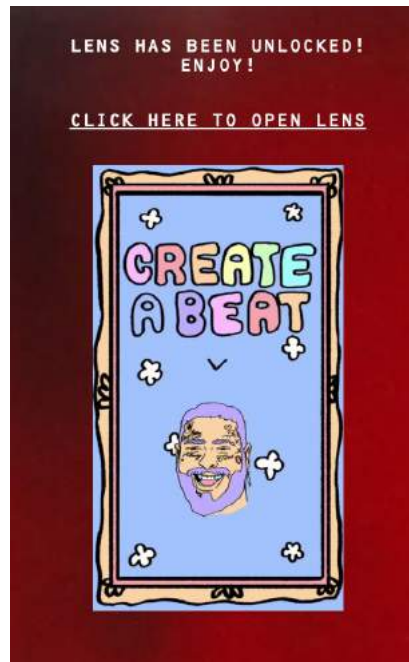
Doja Cat, we launched [ilikeyou.postmalone.com](http://ilikeyou.postmalone.com) – a companion app and destination for fans that built a world around the aesthetics of the overall video concept. Users were encouraged to experience things pre-release, day-of, and post-video release.

The app included games, activities, and a fan art contest for users to play and increase virality ("likes") of the music video.

We launched the first video teaser featuring Post Malone and Doja Cat across Instagram, Facebook, TikTok and YouTube, setting up the storyline of the video and the overall creative themes to come.

A fan artwork contest, where users were encouraged to submit their own paintings of the artists, was featured live on the video's YouTube watch page 24 hours ahead of the premiere.

The unique I Like You Compatibility Test became a destination where fans could insert two names to generate a "compatibility score." The app generated social assets showcasing their results to share across socials.



On the day of the release, the companion app expanded to reveal four additional activations, including a like-to-unlock game, a digital paint-by-numbers board, and a TikTok beat-making lens accessed via a "tweet-to-unlock" mechanism.

At the same time the video premiered on YouTube, fans had the option to play a "like-to-unlock" game. The more the video was liked via the app or YouTube, the more exclusive content

became unlocked in the landing page experience.

In the paint-by-numbers activation, colourless image stills of the artists were placed on an MS paint board. Fans were encouraged to interact and digitally colour in the canvas, finish an overall custom and new art piece, and share to social media.

Lastly, the "tweet-to-unlock" activation went live in the app. By tweeting #PostMaloneLikeYou, users unlocked a bespoke and gamified beat-making lens for TikTok. Using 'I Like You' stems, fans were able to remix their own versions of the song. The mic was also able to activate when recording so that fans could sing over the beat in real time.

To highlight the different stems used in the lens, the team created customised illustrations of Post Malone, Doja Cat and other elements of the video.

## Results & key learnings

By staggering out the companion app's numerous activations, we were able to build hype for the video well into the lead up of the premiere; threading a fun narrative that bolstered

the creative concept overall. Fans were hungry to return back to the app and check on which new easter eggs had been unlocked, searching for new clues and hints from the video.

We recorded over 50k unique visitors to the app and added 15k new additions to the CRM list. The fan artwork contest generated 5k entries and upon premiering, and the official music video trended #1 on YouTube.

## campaign breakdown

**Campaign budget** £10,001-£15,000

**Audience demographic**

**Age** 14-17, 18-24, 25-34, 35-44

**Location** US, global



# Røyksopp

Dog Triumph / Positive Subversion

## Team members

### DEF Management

**Eric Harle, Ida Lyxzen, Tony Poland,**

**Lewis Rainsbury**

### PIAS

**Andy Moore** – UK Marketing Manager

**Anne Mueller** – Senior International Marketing Manager

**Tom Hoare** – Global Director Of Audience Development

**Justin Gressley** – US General Manager

**Roger Nedoma** – Product Manager, Embassy Of Music

**Mona Olsen** – Senior Project Manager, Warner

**Sarah Pearson & Alix Wenmouth** – UK press (Wasted Youth)

**Trevor de Brauw** – US press (Biz3)

**Vicky Eacott & Gaby Domanski** – Project management & marketing, Positive Subversion

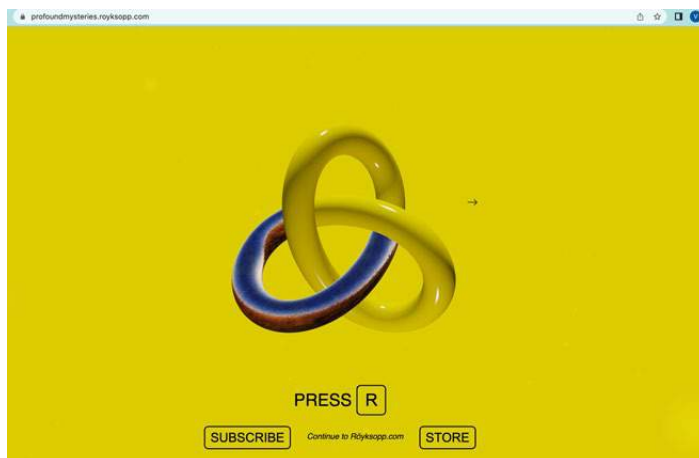
**Tom Packer** – Digital marketing consultancy, Motive Unknown

**Stef Pascual** – Digital advertising, Deviate

## Overview of campaign

Profound Mysteries is the most ambitious undertaking of Røyksopp's career to date – a year-long campaign with collaborations spanning music, art, film and fashion. The project was split across three albums, with each of the 30 tracks from the project accompanied by an artefact and visualiser created by Jonathan Zawada and a short film made by award-winning production company Bacon.

The global team worked closely together to manage the volume of creative with a sustainable and compelling release blueprint keeping fans, DSPs and media engaged. The strength and eclecticism of the Profound Mysteries tracks allowed us to target the different factions of Røyksopp's fanbase. Employing a



socials and the launch of the interactive landing page for Røyksopp.com. The website included an interactive 'Press R' button which triggered a series of audio snippets from the album. The website was updated in each phase of the campaign with audio snippets added from each album, whilst an interactive colour-coded trefoil offered a gateway to explore the campaign further as it progressed and unfolded.

The primary social media

strategy was to re-engage the existing Røyksopp audience on traditional platforms like Facebook/Twitter and migrate them over to newly established Instagram, TikTok and Discord, using both the wealth of visual content generated by the project and the unique functionalities of these platforms. YouTube was a key platform for the campaign and each album release was launched with a Continuous Visual Experience on the band's channel, with the band in the chat throughout.

The physical product strategy for the campaign included exclusive merchandise on their D2C store and a deluxe box set collecting together all three parts with artwork by Jonathan Zawada.

## Results & key learnings

- The project has had over 42m streams to date worldwide across all platforms
- Significant YouTube audience growth
- 50k new subscribers the past year: the 18-24 age group grew from 20% in Oct 2021 to 33.8% in Sept 2022
- Instagram was launched and gained 30.1k followers; 100+ followers added each day
- TikTok was also a new platform: gained 7k+ followers and 104k+ likes
- Growth on Spotify: adding 84k followers in the last year; a new record of 500k daily global streams (up from averaging 240k on Spotify). The steady release schedule has meant algorithmic playlisting reach keeps growing



paired single release strategy during the campaign allowed us to further exploit this as we were able to accommodate more singles with specific targets. For example, some singles were picked with the BBC 6 Music playlist in mind, whilst others were selected for club-focussed campaigns or for mainstream radio potential in their home market of Norway. This strategy also benefited us at DSPs.

The digital strategy for the campaign leaned in heavily to the theme of mystery. This was particularly key in the early stages of the campaign as we teased the band's return with hints across

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-24, 35-44

**Location** Global

# Seafret Sony Music Commercial Group



### Team members

- Molly Andruskevicius** – Digital Marketing Manager
- Hannah Gotkine** – Audience Development Manager
- Sarah Grant** – Senior Video Project Manager

- Andy Chandler** – Head of Catalogue Streaming
- Oli Cameron** – Marketing Manager
- Hari Ashurst-Venn** – Director of Digital & New Tech
- Holly Pearson** – Senior Digital Manager
- Sarah Vaughan** – Senior Director of A&R Admin
- Authority Communications 361 Studio**

### Overview of campaign

Seafret's 'Atlantis' was released in 2015 and started trending this year (2022) off the back of UGC sped-up and slowed-down versions on TikTok. Different trends were surfacing globally, but predominantly they were sad TikToks of creators identifying with the lyrics. The band leaned in on TikTok, introducing themselves to new fans. This got huge engagement: their followers on TikTok shot up, together with streaming consumption of the track.

As various speed versions were trending, we delivered all the most popular sounds officially.

We also delivered a vari-speed EP to all DSPs, combining the different speed and original versions into one digital product.

We identified YouTube as an area for development so delivered visualisers, a brand new lyric video and lots of new content to YouTube Shorts, which the band had never used before.

The band also did radio interviews about the new success of the track.

As this trend was so international, we posted TikTok videos in multiple languages, and the band recorded custom liners for key territories. We also ensured the band were replying to fans comments in their own language (with the help of Google Translate).



### campaign breakdown

- Campaign budget** £5,001–£10,000
- Audience demographic**
- Age** 18–24, 25–24
- Location** UK and global

On TikTok, the band went from rarely posting to posting multiple duets, and leaning in on TikTok's focus hashtags. We realised there were lots of acoustic covers of the track on TikTok so the band posted a 'sing along with me video' and Harry posted a piano version for creators to duet.

On 24th October, the band announced a new remix of 'Atlantis' and told fans to head to their Spotify canvas of Atlantis Extra Sped Up for a clue as to who did the remix. There, we teased Seeb's logo and posted on socials asking fans to guess.

We also did a 24-hour pre-release for the track on short form video platforms and the band promised to duet their favourite videos using the sound.

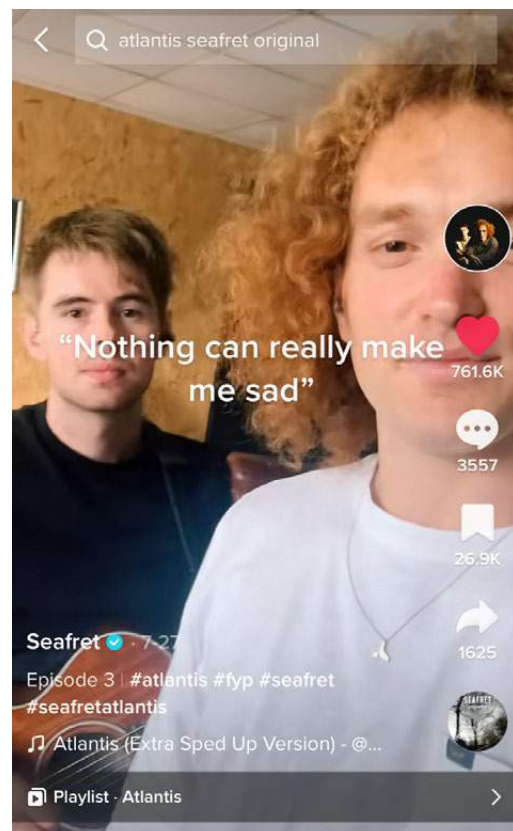
On 28th October, Seafret and Seeb released a brand new remix of 'Atlantis'. We accompanied this release with a new lyric video.

### Results & key learnings

- TikTok followers jumped from 30k followers to 240k in four months
- Monthly Spotify listeners grew from 5m to 13m
- The band got their first ever top 100 single. 'Atlantis' peaked at #38 in the UK charts seven years after the original release
- Atlantis' was in the Top 50 on the Spotify Charts worldwide.
- We achieved 37m worldwide streams across the Vari-speed EP since its release in July.
- Streams of 'Atlantis' jumped from a daily average of 200k daily worldwide streams, up to 1.7m daily worldwide streams.
- There have been 950k creations across the officially delivered sounds on TikTok.

### Learnings

- Recognising and engaging with international fans on platforms greatly improves campaign traction.



# Sex Pistols

Universal Music Recordings

BEST  
CATALOGUE  
CAMPAIGN

## Team members

UMR

*Harriet Salva, Jonathan Reeves,  
Lee Jenson, Johnny Chandler,  
Gavin Fraser, Kiran Mistry,  
Joe Armstrong and Benjamin  
Alexander*

**Emma Newman** – Marketing Manager

**Anita Camarita** – Management

**Phillip Sme** – Graphic Designer

**Alex Doherty and Tess Agostini** – UMG

**Chris Goodman** – Outside Organisation

**Kevin McCabe** – Kevin McCabe

Promotions

**Simon Johnson and Isobel Darcy** – UMG

**Jean-Marc Provost and Carla Romano** –

Bravado

**Liam Ward and Laura Dogett** –

Something Something

**Matt Mason and John Downing** – Palm

NFT Studio

## Overview of campaign

Seafret's 'Atlantis' was released in 2015 and started trending this year (2022) off the back of xthet with streaming consumption of the track.

2022 marks 45 years since the Sex Pistols released their infamous single 'God Save The Queen'. Coinciding with the Queen's Platinum Jubilee and a Disney+ series (Pistol) directed by Danny Boyle, the opportunity for the most notorious punk band in history to wreak havoc once again was too good to miss.

The campaign launched with The Original Recordings, a compilation featuring 20 of the band's most famous songs, quickly followed by a highly anticipated 7-inch reissue of 'God Save The Queen'. Available for the first time since 1977, re-pressings of the Virgin 7-inch and A&M 7-inch sold out within 24 hours. A factory misprint created a new collectible: a further 1,977 copies sold out in just an hour.

Celebrated across all major UK broadsheets and tastemakers, the Sex Pistols were officially back in front of the nation. A very special Jubilee-inspired merchandise item launched,



the first of its kind for a punk band (as well as for any artist signed to UMG): a physical coin twinned with an NFT. The NFT launch fostered a future-facing web community for a pre-digital band, echoing the group's boundary pushing of yesteryear. The NFT collection straddled three tiers with varying levels of rarity, featuring titles taken from the infamous Bill Grundy interview such as "F\*ckin Rotter" and "Dirty Sod".

Collaborating with Palm NFT Studio, the Web3 product launched on 31st May. Large mainstream press coverage helped over 50% sell in the first day.

The Pistol Mint, a bespoke destination for the project, opened in July, with over 75% of NFTs minted from a collection of thousands. Owners forged their own piece of history and opened the door to future NFT activity from the band.

During peak Jubilee celebrations, London was covered with 'God Save The

Queen' posters featuring the 1977 Virgin 7-inch artwork and flag runners flanked the Trooping Of The Colour celebrations.

'God Save The Queen' landed as the highest-selling physical single of 2022, with a brand new video commissioned by Julien Temple to accompany its lyrics ringing out across the country. Against the backdrop of the band's peerless legacy, this summer of campaigning hopefully ensures their striking music rages on for another 45 years.

## Results & key learnings

- Top-selling physical single for 'God Save The Queen'
- Creation of a new product offering for UMG UK in the form of a twinned digital and physical merchandise product
- New digital community established; path for future Web3 activation
- 75% mint rate for the NFT component of Sex Pistols coin, spawning thousands of ownable digital collectibles
- 340% streaming uplift across the catalogue, partially driven by the Danny Boyle series unlocking younger streaming audiences.
- 4.5m streams across The Original Recordings
- +3m new YouTube views
- +64k Instagram followers



## campaign breakdown

**Campaign budget** £25,001 – £50,000

**Audience demographic**

**Age** 14-17, 18-24, 25-34, 35-44, 45-59

**Location** UK

# The Snuts

Parlophone

## Team members

**Jack Melhuish** – General Manager  
**Anya Du Sauzay** – Head Of Marketing  
**Thomas Jones** – Head Of Audience  
**Charlie Martin** – Audience & Engagement Manager  
**Connor Cockbain** – Jr Audience & Engagement Manager  
**Elizabeth Berchie** – Audience & Engagement Coordinator  
**Sam Palm** – Head of Data & Insights  
**Rebecca Rees** – Junior Streaming Manager  
**Natalie Nichols** – TV Promotions Manager  
**Francesca Costa** – Creative Commissioner  
**Alice Backham** – Digital & Creative Content Producer  
**Dave Rajan** – Head of National Radio  
**Ashley Matthews** – MBC PR  
**Adam Harris, Callum Reed** – Touchdown Management

**Mike Lythgoe** – artwork  
**Robyn Elton** – Blackstar

## Overview of campaign

With their chart-topping debut album, *W.L.*, storming the charts in 2021, West Lothian's The Snuts released their follow-up album, *Burn The Empire*, to rave reviews in October. Produced by long-time collaborators Detonate and Clarence Coffee Jr, the album continues the band's evolution, both sonically and lyrically.

One of the key objectives for the record was delivering and amplifying the politically and economically charged narrative. The tone for this was set during the launch of the title track, 'Burn The Empire', where we executed a powerful and blunt OOH campaign simply stating the shocking fact that "1 in 4 children in Scotland are living in poverty".

We took this narrative a step further with Zuckerpunch creating a series of four poignant



## campaign breakdown

**Campaign budget** £25,001–£50,000

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** UK

video vignettes, each featuring a central character struggling with the pressures and negative connotations of social media.

In terms of physical album drivers, we once again galvanised the tribalism of the fanbase by offering unique First Access Pass D2C bundles giving pass holders



exclusive perks such as early tour access and first access to merchandise items. The robust and personable physical offering also included an exclusive picture disc illustrated by Callum '29' Wilson from the band and a 'zine carefully curated by the band.

The band continued to dominate new spaces on this record, partnering with Benchmob as part of TikTok's alt promotion. The collaboration saw the band create an hilarious and bespoke content series for the platform playing on the band's week-one UK chart battle with Slipknot.

Further content milestones for the band were driven by the exceptionally crafted *Burn The Empire: The Documentary* premiered online to First Pass holders on the eve of release.

We continue to document the poignancy and journey of this seminal record and plan to release a live audio and visual format later in the year, capturing the band's unbridled energy in their sold-out headline UK tour.

## Results & key learnings

The album cemented a #3 position in the UK Charts following an intense and well-documented chart battle with long-standing music titans Slipknot and George Michael.

The band's continued lean-in on TikTok, in addition to the Benchmob

collaboration, saw their following on the platform more than quadruple during the course of the campaign.

A consistent and well-measured roll out of focus singles saw the band's Spotify followers grow 25% over the course of the campaign to over 100k. To date the album has generated more than 11m global album streams.

# Steps

 Sony Music Commercial Group

## Team members

### Sony Music UK

**Hannah Gotkine** – Audience Development Manager

**Lucy Fentiman** – Video Audience Development Manager

**Heidi Boston-Thompson** – Head of Content & Audience Development

**Andy Chandler** – Head of Catalogue Streaming

**Faye Donaldson** – Head of Marketing

**Laurence Warder** – Senior Director, Video Production, 4th Floor Creative

**Vicky Smith** – Head of Video Production, 4th Floor Creative

**Katie Harris** – Post Production Manager, 4th Floor Creative

**Neato** – Web Operations & SEO Lead

**Sanjana Gupta** – Marketing Intern

**Adam Klein** – Fascination Management

**Matt Pilcher** – F That

**Chris Fox** – Video Producer

## Overview of campaign

To celebrate 25 years of Steps, The Platinum Collection album was released across a multitude of special D2C formats, with new single 'Hard 2 Forget' and a Megamix – serving as a seven-minute reminder of the hits from the past two decades.

Nostalgia was a key component of the digital strategy. Pre-release (and still ongoing), we tapped into nostalgia on Steps' YouTube and social channels by sharing 94 pieces of content, including



never-before-released archive footage, lyric videos, live performances and all the official videos upgraded to HD or 4K.

A Vevo footnotes piece was shot at the Vevo studio and supported across Vevo channels – both online and TV. The strong video campaign was also accompanied by a YouTube Premiere of the album's focus track, 'Hard 2 Forget', and live Q&A with the band.

In January, a sped-up version of '5,6,7,8' trended on TikTok, naturally kicking off the start of this campaign. We got the band to lean in and pitched to TikTok for support.

A strong social strategy was paramount to engage fans, old and new. We partnered with Twitter for a branded Steps25 emoji and an in-platform live Q&A using Twitter's VIT app.

With GIPHY we created a '90s-themed Instagram Stories sticker pack, which the band used across socials encouraging fans to go wild with their

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 25–34, 35–44

**Location** UK and global



Stories. The sticker pack received a total of 29.7m views.

We captured a host of content with the band, bespoke for each platform including Misheard Steps Lyrics for TikTok, Stepback Sunday for Reels and Steps BFF Test for Facebook.

Increasing voice streams was a key objective for this campaign and we teamed up with the Amazon Alexa team to produce a three-part voice campaign. The first part saw a video of the band bantering Alexa with a programmed tongue-in-cheek play on lyrics. Fans were also treated to a surprise Easter egg when speaking "Alexa, what is your favourite Steps song?", with Alexa singing along to '5,6,7,8' in response. Bespoke Amazon Voice Activations were also delivered to encourage repeated streaming peaks throughout the campaign.

## Results & key learnings

- #1 Album on Official UK Chart, the first British mixed-gender group to achieve a #1 album across four consecutive decades
- Facebook: +47k followers; YouTube +42k subs; TikTok +24k followers; Instagram +11k followers
- 141m total YouTube views during campaign
- 1.2m TikTok likes during campaign
- Vevo support: Steps Takeover Program around album release, added to Hot New Pop and Pop Party Vevo playlists, Channel Cards – '90s/'00s Pop and Pop Party on Connected TVs
- Editorial and merchandising placements on Amazon Music; playlist additions to Fresh Pop, Pop Right Now and Finely Tuned, as well as Amazon Gateway
- +32% uplift in streaming across all major platforms
- The Platinum Megamix hit #1 on UK iTunes chart





# Stickmen Toys Warner Records

BEST USE OF DIGITAL COLLECTIBLES

**Team members**

- Sebastian Simone** – Social Experimenter
- Joe Kentish** – President
- Bob Workman** – Brand Partnerships

**Joey Tadiar** – Creative Director, Kapsule  
**Brian McWilliams** – Technical Director, Kapsule

**Overview of campaign**

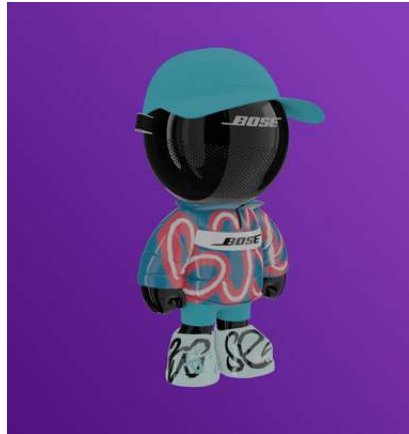
What if we tried something completely different?

You could call a major label a rightsholding business... but instead of obtaining rights, Warner wanted to give them away, for free.

Why? To create value and experience for people, learn a deeper level of community building, evolve the way we work as an entertainment company, challenge the norm of a rightsholding business, empower creators to benefit from IP, position Warner Records as innovative, credible players in the future tech space and create a foundation to build on as a label.

Welcome to the world of Stickmen Toys. A brand, fusing music, art and technology. We're taking our community on a journey to reconnect with their inner child through childhood nostalgia and contemporary collector culture.

Created by the few, owned by the many, Stickmen Toys was a free collection of 5,000 unique, audio-visual digital collectibles by Warner Records and Bose, taking people on a journey



**campaign breakdown**

**Campaign budget** £25,001-50,000+  
**Audience demographic**  
**Age** 14-17, 25-34, 35-44  
**Location** Global

to reconnect with their inner child – toys, but for big kids. Holding a Stickmen Toys gifts collectors with brand collaborations, exclusive merchandise, live events, metaverse experiences and future Warner Records drops. Welcome to the playground.

Each Stickmen Toy is visually and audibly unique, and comes complete with its own 30-second track, generated from a range of bass lines, drums, melodies, sound effects and vocal samples produced originally by The Stickmen Project.

Famed for bringing audio to life, the collection featured Bose-themed characters. Fusing music and fashion, every character came with custom

designed, hand-painted digital art. Collectors who got their hands on a Bose character were able to claim free, one-of-a-kind, limited edition Bose X Stickmen Toys headphones or speakers.

**Results & key learnings**

- First-ever major label to give ownership of the IP
- Most social conversation Warner Records has ever had
- Biggest music digital collectible project in August
- #1 music project on OpenSea for three weeks
- \$3 million created at no cost to the community

We tried some stuff. We learned some stuff. Now we're trying some new stuff. Warner Records have since gone on to do the first-ever chart-eligible digital collectible with Muse, and launched a Web3 imprint, Probably A Label, to evolve the way they work with artists.



# Louis Tomlinson BMG



## Team members

### BMG

**Darbi Donaldson** – Director, Digital Marketing

**Phil Brown** – Senior Digital Marketing Manager

**Tom Fake** – Digital Content Manager

**Lisa Wilkinson** – Director, Marketing

**James Farrelly** – Senior Director, Streaming

**Simon Rugg** – Director, Streaming

### Management

**Matt Vines** – Founder & CEO, Seven7

**Chris Frewin** – Senior Manager

**Ben Pitts** – Senior Manager & Creative

**Ben Frith** – Head of Digital, Seven7

### Blackstar

**Robyn Elton** – Head of Social & Digital,

**Sarah Delaney** – Social Executive

**Lizzie Wood** – Content Manager

**Abbie Edwards** – Mid-Weight Designer

## Overview of campaign

Faith In The Future is Louis Tomlinson's second album and follows his million-selling debut solo album Walls. With over 67.5m fans across official social channels, community engagement was at the heart of the campaign to help galvanise Louis' huge fanbase.

#LouisTomlinson had 23bn+ uses on TikTok, so launching Louis' official account was a priority to engage a previously untapped fanbase with compelling content designed exclusively for the platform. Within 48 hours, it gained 240k+ followers, which temporarily crashed his profile. Similar short-form strategies were employed across YouTube



Shorts and Instagram, with Louis posting his first ever Instagram Reel to tease the new single 'Bigger Than Me'.

The campaign kicked off at Away From Home, a free festival that Louis curates and performs at. A QR code was hidden on-site that led to an interactive Community Map where fans were encouraged to tweet memories of what it meant to be a part of the community. Tweets using the hashtag #LT369 displayed in realtime on the map alongside a countdown to the single launch. The hashtag trended in 42 countries and was #1 in the UK and US. In the first 12 hours, the hashtag had 400k+ tweets.

Following this, we launched a scavenger hunt with track titles hidden within images posted across Louis' profiles. Fans worked together to help solve clues and uncover the tracklisting using a custom emoji on Twitter. Fan packs with exclusive content were updated throughout the campaign for fans to share across their networks.

We provided multiple touchpoints for the fan community to engage with the album: official listening parties on Stationhead, fan-made Spotify canvases, or a custom playlist generator with bespoke sharable content. Notifying this leaned-in audience via Twitter branded notifications helped drive key campaign moments.

As a thank you, a mosaic version of the artwork was created from pictures

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** <13, 14-17, 18-24, 25-34

**Location** Global

submitted by fans. They could explore the artwork to find their images and Easter eggs. Fans also received a personalised Louis Tomlinson Spotify playlist with custom artwork. Animated versions of the mosaic were posted across socials to thank fans for their incredible contribution.

During release week, the team hosted a pop-up store in Camden in partnership with Amazon Music. 3k+ fans turned up to buy exclusive merchandise, stream the album, recreate the video for 'Out Of My System' and win a meet & greet with Louis.

## Results & key learnings

As of 9th November:

- 160k+ pre-save/pre-adds on streaming services
- 95k physical pre-orders
- 43m streams to date
- Spotify monthly listeners up 38%
- YouTube daily views up 18%
- 10k+ playlist creations and 35k+ playlist shares
- 13m interactions on Facebook and Instagram during the campaign
- Instagram average engagement rate 15%
- TikTok average engagement rate 18%
- Artist onboarded to TikTok and 323k followers gained in first seven days
- Over 3.3m Linkfire page visits

# The Vamps

Universal Music Recordings

BEST  
USE OF  
UGC



## Team members

**Grace Duggan** – Campaign Release Executive, UMR

**Rhian Dickinson** – Senior Audience Services Manager, UMR

**Yijia Tu** – Audience Development Intern, UMR

**Jon Reeves** – Director Of Audience Development

**Robin Jenkins** – Director Of A&R

**Senel Rifta** – A&R Consultant

**George Rennie** – Director Of Streaming & Digital Partnerships

## Overview of campaign

The Vamps are celebrating their first decade as a “vamily” – and to commemorate that we wanted to create a campaign that honoured their time as a band and their fans’ dedication. A traditional boxset would not best serve their core fanbase, so we produced a product that sits at a lower price point but with just as much entertainment and engagement value.

The campaign centred around a band-curated “zine pack” that contains limited-edition art cards, a CD with previously unreleased recordings, unseen photographs, and a ‘zine documenting their journey. 1,000 signed copies of the ‘zine pack were available and Japanese fans received a



handwritten print thanking them for their dedication.

A call out was sent across the band’s extensive CRM database asking fans to send in their memories of the band over the last decade.

This led to over 9,000 submissions, ranging from bedroom shrines and ticket stubs through to tattoos commemorating love for the band. These became the building blocks for a digital activation exclusively accessible from the physical

## campaign breakdown

**Campaign budget** £15,001-25,000

**Audience demographic**

**Age** 14-17

**Location** Global

product.

QR codes were used in the ‘zine to allow fans to explore the band’s personal archives as well as engage with fan-curated footage from across the globe. These digital memory lockers contain thousands of curated pieces of fan content and will continue to grow using #10YearsOfVamily and #TheVampsZineMap.

We timed the product announcement with The Vamps Greatest Hits Tour announcement, offering fans who pre-ordered the ‘zine an opportunity to gain 48-hour early access to tickets.

Throughout the pre-order window, each band member created themed digital EPs, which included unreleased tracks. Fans voted on Twitter for their favourite Vamps songs to curate a fan-made digital EP.

They also used a custom playlist builder to make their Ultimate Vamps Setlist and the band then joined the billion streams club for their track ‘All Night’. Their debut album, Meet The Vamps, was released in Dolby Atmos and fans also had the chance to meet the band at a listening party in London.

The campaign focused on 13TB of archival footage. Content included; acoustic sessions, 10 Things YouTube shorts series, and the band’s very own version of Gogglebox, called Vogglebox.

Research identified China as the band’s second-largest streaming territory, and will be collaborating with a leading Chinese artist as well as plans to activate on Chinese social media platforms.

## Results & key learnings

- This demographic of fans responds exceptionally well to opportunities to bring themselves into the campaign; calls for content, playlist creators, fan-voting metrics all performed highly

- We achieved a rate of over 53% mailing list conversions from the competitions that we ran by using opt-in for a second entry mechanics

# Tion Wayne

Atlantic Records UK

## Team members

**Austin Daboh** – EVP  
**Rich Castillo** – A&R Director  
**Max Lutkin** – Head Of Marketing  
**Leila Singh** – Marketing Manager  
**Tom Barthen** – Marketing Assistant  
**Jonathan Chabala** – Audience Manager  
**Georgia Devon Spick** – Senior Streaming Manager  
**Ebi Sampson** – press  
**Mel Rudder** – radio  
**Wowa** – video director  
**Nino Dormor** – manager

## Overview of campaign

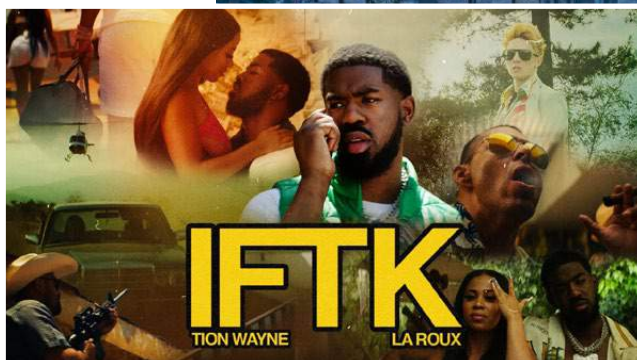
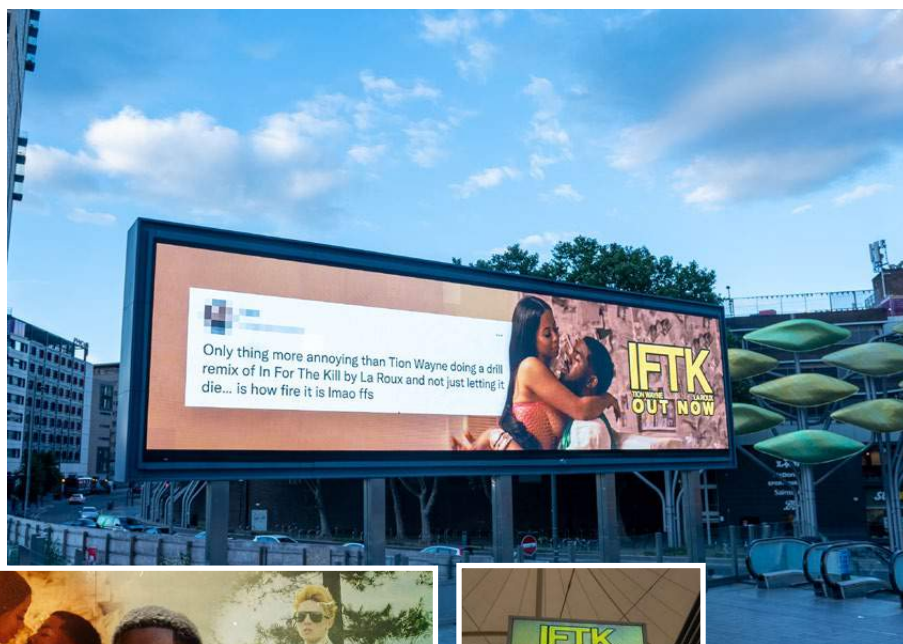
Tion Wayne is one of the most influential artists in the UK. After the cultural record-breaking phenomenon that was Body in 2021, we wanted to further build upon Tion's story, his brand and amplify his impact, not only in black music culture but also in wider pop culture.

As a team, we knew that we could mobilise Tion's engaged

audience through the clever sample usage as well as engage the many fans who fell in love with La Roux and the original 'In For The Kill' record over 10 years ago.

We began teasing the record through organic videos of Tion on set with popular influencer Yasmine Lopez. The idea here was to merge both audiences together as well as tease the audio organically, something artists in this space don't usually do with US influencers. This resulted in over 500k views in 24 hours on TikTok alone, with fans recognising the sample and praising Tion's use of it.

Following this, we made sure to utilise TikTok's duet feature, which saw La Roux duet on Tion's original teaser video. Fans loved the authentic reaction and quickly encouraged La Roux to "get in the studio (with Tion) to make what



UK streams.

We followed up the first few weeks of success with more engaging content in order to bridge

the gap between generations as well as audiences. Our OOH campaign saw tweets made by fans plastered around the UK paying homage to the record and both artists – something that was picked up on by fans as well as online platforms.

Overall, the campaign was a true testament to two artists who are willing to push boundaries in order to reach new audiences, instinctive A&R-ing and long-term strategic marketing that was reactive and penetrated new ground through the use of social media.

was deemed to be just a sample track a real collaboration.

The music video saw Tion and La Roux in a cinematic Mexican backdrop that rivalled a Netflix original commission. We intentionally hid La Roux's involvement in the music video until the YouTube premiere (watched by over 5k people) to ensure it came as a surprise to fans. On TikTok, we replied to comments encouraging the collaboration with clips from the music video which quickly became La Roux's highest video to date on the platform and one of the songs of the summer, with the record on over 60m

the gap between generations as well as audiences. Our OOH campaign saw tweets made by fans plastered around the UK paying homage to the record and both artists – something that was picked up on by fans as well as online platforms.

Overall, the campaign was a true testament to two artists who are willing to push boundaries in order to reach new audiences, instinctive A&R-ing and long-term strategic marketing that was reactive and penetrated new ground through the use of social media.

## 🔗 campaign breakdown

**Campaign budget** £25,001-50,000

**Audience demographic**

**Age** 14-17, 18-24, 25-34

**Location** London, wider UK, Europe

## Results & key learnings

- Peaked at #6 in the OCC
- Spent over 12 weeks in the top 40
- Nine weeks in the top 10
- 85m+ global streams
- We saw a huge spike in TikTok followers with Tion's increasing over 200k within three weeks of release

# Jack White

Third Man Records / The Orchard

## Team members

### Monotone

Andrew Friedman, Maddie Case, Matt Pollack, Ian Montone, Lalo Medina

### Third Man Records

Brandy Campbell, Cam Sarrett, Morgan Perry, Ben Swank, Jordan Williams

### The Orchard

Kevin Rankin, Anette Collins, Amber Nagle, Zack Marney, Lauren Kasper, Viviana Arias Botero, Kristen Cusumano, Gabrielle Bok

Lee Martin - Netmaker

Versus Creative

Ken Weinstein, Zack Kraimer - Big Hassle Media

## Overview of campaign

We created The Twilight Receiver, an AR platform which allowed fans to enter Jack's virtual world and unlock exclusive content related to both albums. The platform featured two modes - Dawn Mode (referencing 'Fear Of The Dawn') and Heaven Mode which encouraged fans to explore an imaginative skyscape that unlocked new pieces of media and content through the album release. Many items were easter eggs to announcements and indie retail value-adds.

One of the bigger easter eggs was teasing a series of coordinates that lead fans to discover Third Man Records London and Rough Trade East - hinting at the release week events happening at these locations.

A comprehensive strategy via The Orchard ads team amassed a total of 73m+ impressions, 785k+ engagements and 45m+ total video views. Additionally, OOH postering/billboards was booked across the US, Germany, UK, Japan, France and Australia.

Robust global independent record store activations featuring painted murals, in-stores, midnight listening events, release day pizza parties and value-add giveaways that included screenprint posters and one-of-a-kind

## campaign breakdown

**Campaign budget** £50,000+

**Audience demographic**

**Age** 18-24, 25-34, 35-44

**Location** Global



album dice game set, The Metamorcle.

Surprise set at Glastonbury and streamed live on BBC, which became a viral success as one of the top ranked performances of the festival.

## Results & key learnings

Saw the most successful radio campaign for Jack as a solo artist as 'Taking Me Back' was his first #1 radio single at Active Rock and also landed #2 at Alternative in the US, while 'What's The Trick' was top 5 at Alternative Radio. Additional international support from BBC Radio 2, BBC 6 Music (UK), MDR Kultur, SRF 3, Radio Eins (Germany), France Inter (see above), among others

Extensive international press coverage including: two late night TV performances with Stephen Colbert (US), covers of Spin (US), Mojo (UK), Total Guitar (UK), Musikexpress (Germany), and many more.

College Marketing campaign in the US where reps accomplished localised marketing and digital promotions for both records that drew over 100k impressions.



Created a Community SMS Text Line (US and Canada only) that helped drive preorders, pre-saves and ticket sales.

Set up digital pre-save/pre-add competition for a custom pedalboard designed by Jack that drove thousands of pre-saves at Apple Music and Spotify.

Fear Of The Dawn saw great charting success in US, UK and other international music marketings including: seven #1 chart positions in the US and peaked at #4 on Billboard Top 200 Album; saw charting in UK (#3), Ireland, Germany (#6), Canada (#1 Alternative Album), Netherlands, Belgium, France, Ireland, Italy and Japan.

Entering Heaven Alive saw charting success in the US (#9 Billboard Top 200 and eight chart topping entries across alternative, Americana and rock categories); UK, Ireland, Germany, Switzerland, Belgium, Netherlands, France, Canada and Australia.

Jack played a total of 157 shows across both projects (145 of which he headlined and 20 sold-out arena shows).

# Yungblud

Amazon Music – Geffen Records

BEST  
USE OF  
LIVE



## Team members

### Amazon Music

**Grant Hathaway** – Senior Label Relations Manager

**Jacquelynn Dygert** – Artist Marketing Manager

**Steven Wexell** – Livestream Producer

**Adam Graham** – Livestream Marketing Manager

**Maddie Spivek** – Social Media Manager

**Ian Sims** – Label Relations Manager

**Dave Anderson** – Geffen Records, Universal Music Group

**Angela Vredenburg** – IGA Records, Universal Music Group

**Tommas Arnby, Ed Juniper** – Locomotion MALKA

## Overview of campaign

Amazon Music supported the release of Yungblud's album with an extensive global marketing campaign that brought fans together by utilising every division within Amazon Music, showcasing the breadth and scale developed over the past decade.

The “go-big” moment was to livestream a hyper-localised, “one night only” tour along the Sunset Strip in Los Angeles where Yungblud performed one set split between three venues: The

Viper Room; Whiskey A Go-Go; and The Roxy. Yungblud performed a 30-minute set in each venue, taking to the streets, running with fans and dodging cars, arriving at the next venue in time for the following set. Each venue had a unique setlist and Amazon Music cameras were in-venue, on the streets, and in the greenrooms.

To gain access, Amazon Music built a custom RSVP microsite optimised for customer acquisition. This microsite became a “one-stop shop” for Yungblud fans where customers could shop custom merchandise, an exclusive signed CD and stream the album. DV8, the Amazon Music playlist for the next generation of alternative music, sponsored the

event (a first for DV8) and included branding throughout. Though fans had access to one venue, the full 90-minute performance was streamed in-venue as a “watch party” allowing fans to watch in anticipation of Yungblud arriving at their venue.

Onsite, The Amazon Music social and editorial teams captured content for social channels and a feature coming later this year. An exclusive “tour T-shirt” and signed CD to celebrate the Sunset Strip tour was sold online and in-venue via QR codes. Amazon Music recorded the full performance to be released as an Amazon Music Live EP in phase 2 of the campaign.

To drive direct consumption in Yungblud's album, Amazon Music supported across many marketing channels, including the Amazon.com homepage, billboards in NYC, LA, Nashville, London, and Germany, newsletters, global playlist covers, push notifications, search marketing on Amazon.com, and more.

Amazon Music partnered with AMP to produce a DJ Mode interview with Zach Sang to air during street week. In-app, Yungblud utilised the Intros and Spotlight voice features to provide context to the new album and the Amazon Music catalogue team created a [Re]Discover: Yungblud playlist to warm up his fans.

## Results & key learnings

The result became one of the most unique, engaging and exclusive “behind-the-scenes” livestreams Amazon Music has produced to date, drawing millions of fans across US, UK, Italy, Spain, Germany and Mexico on Twitch, in the Amazon Music app and socials. Yungblud experienced a significant increase in streams and voice requests on Amazon Music. The event was picked up by many publications, including Billboard and Variety.

The broad Amazon Music involvement across livestreaming, social, merchandise, editorial, playlist programming, events, and artist marketing teams became a prime example of tapping into all that Amazon Music has to offer.

## 🔗 campaign breakdown

**Campaign budget** Not given

**Audience demographic**

**Age** 18-24

**Location** Global

music:)ally

amazon music | ARTISTS

LEARN WITH MUSIC ALLY

# AMAZON MUSIC FOR ARTISTS PRO SERIES

Five free courses to advance your skills

- 1 Artist Merch
- 2 Programming and Curation
- 3 Amazon Music for Artists
- 4 Voice Technology
- 5 Livestreaming on Twitch

[musically.com/learn/amazonmusicforartists](https://musically.com/learn/amazonmusicforartists)

Published by **music:)ally**

# About Sandbox

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

**music:)ally** helps companies with marketing insights, strategy and education. We do this by researching and publishing news and the latest trends, startups, tools and best practice across the industry and around the world; then taking what we know and turning it into hands-on training for marketers, managers and others. And behind the scenes we also work with select clients on their own marketing campaigns and ideas too.

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

## SUBSCRIBE

To subscribe to **music:)ally**, begin a corporate deal or add subscribers to an existing corporate subscription, please contact **Anthony Churchman** on [anthony@musically.com](mailto:anthony@musically.com)

To learn more about our training, learning and development, and innovation workshops, again please contact **Anthony Churchman** on [anthony@musically.com](mailto:anthony@musically.com)

For digital strategy and marketing services, please contact **Patrick Ross** at [patrick@musically.com](mailto:patrick@musically.com)

If you have a digital campaign related story for **sandbox**, please contact **Eamonn Forde** on [campaigns@musically.com](mailto:campaigns@musically.com)

## TRAINING

**music:)ally** trains labels, agencies, management companies and universities across over 30 countries. Training is available as:

- In-house workshops and innovation sessions (both in-person and virtually)
- Material creation for corporate L&D programs
- Team-level / department-level best practice presentations
- Online training and certification via our Music Ally Learning Hub
- Webinar sessions for practical knowledge and skills

## MARKETING SERVICES

- Digital Strategy Assessment
- Digital Fan Building & Communication
- TikTok Strategy
- YouTube Assessment / Optimisation
- Instagram and Facebook Assessment and Optimisation
- Digital Advertising Strategy
- Creative Ideas / Development / Innovation
- Full-service Digital Campaign Implementation

## Next issue

Due: 25 January, 2023



### The Sandbox Guide to... Music Marketing in 2023

We're kicking off 2023 with our now-regular January Sandbox that gauges the thoughts of thought-leaders and industry experts on what 2023 will bring in the world of digital music marketing, and what makes them optimistic as they look ahead.

**music:)ally**

#### Contact

Boat Holly, Holborn Studios,  
49-50 Eagle Wharf Road,  
London N1 7ED

[www.musically.com](http://www.musically.com)

[mail@musically.com](mailto:mail@musically.com)