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joint issue

Knowledge for the global music business

DECEMBER 2024 • CAMPAIGNS OF THE YEAR



The best music
marketing
campaigns



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CURRENT & RECENT PROJECTS



Zach Top 2024 Music Ally Marketing Award Nominee

CMA NEW ARTIST OF THE YEAR NOMINEE

"I NEVER LIE" ON SPOTIFY GLOBAL VIRAL 50

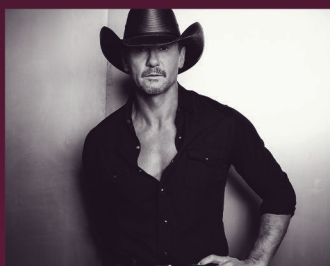
+3 MILLION NEW SPOTIFY MONTHLY LISTENERS

Walker Montgomery

+30 MILLION VIDEO VIEWS ACROSS SOCIALS

+500K NEW FOLLOWERS ACROSS SOCIALS

+300K NEW SPOTIFY MONTHLY LISTENERS



Tim McGraw



Skillet



Matt Maeson



Sixpence None the Richer

LET'S TALK ABOUT YOUR 2025 MARKETING



DUSTIN@VENTUREMUSIC.COM

Unlock Insight.

Drive Performance.

As a reader of our Sandbox Best Campaigns of the Year report, you'll want to explore our Campaigns Database—a key feature of our new powerful Music Ally Pro platform. This unique, ever-growing resource offers insights into more than 1,000 modern music marketing campaigns, including those from this report, and campaigns / activations tracked by the Music Ally team. Updated weekly, it's an essential tool for music marketers to gain inspiration, discover strategies, and stay ahead of emerging trends.

Deep Dives

CAMPAIGNS DATABASE

The Music Industry's One-Of-A-Kind Campaign Database

Browse through 1000+ music marketing campaigns from around the world, submitted directly by the teams that worked on them, or curated by the team at Music Ally.

Q Search by keyword

New here? [Learn more about the Campaigns Database](#)

Featured campaign



Campaign Tracking: Tyler, The Creator 'CHROMAKOPIA'

Launched on November 26, 2024

★ Content by Juliana

[View campaign](#)

Weekly Round-Up: 9 Oct 2024

Juliana
October 9, 2024



Here are some of our favorite music marketing campaigns, activations, and content picks from our team at Music Ally.

Car'ño



The Spanish pop group Car'ño look to Instagram to share a series of posters announcing a casting call for



[View profile](#)

Quick Wins

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music:)ally Connect

Explore
the full
agenda
here

Speakers and agenda details announced for Music Ally Connect 2025 Secure your place now!

Music Ally is delighted to announce more details and the full agenda for [Music Ally Connect 2025](#), in association with The MLC, Musixmatch and Virgin Music Group, taking place in Central London on Monday 20 and Tuesday 21 January.

Music Ally Connect is a two-day annual executive global music business conference attended by international decision makers from across the industry. More than 50 speakers have now been confirmed to appear.

- Virgin Music Group's Co-CEOs **JT Myers** and **Nat Pastor** will be doing their first ever conference interview together as they talk about Regional Music Going Global
- **Victoria Oakley**, CEO of IFPI, will talk for the first time at a UK music industry conference about the challenges ahead for the global music industry
- Apple Music's Global Head of Music Partnerships & Business Programmes **Bryce McLaughlin** will present a keynote on Tackling Music Fraud & Stream Manipulation, looking at the many forms of music fraud and streaming manipulation - and the ways in which Apple Music is helping to ensure a level playing field.
- The event will also feature fireside chats with MLC CEO **Kris Ahrend**, and Musixmatch, Co-President, **Rio Caraeff** with Warner Chappell's EVP, Global Digital, **Natalie Madaj**. Songkick GM **Sarah Jones** also presents on Live Music and Ticketing.

Eight tracks will be explored across the two days, including panels and interviews, with a drinks reception at the end of day one supported by Reed Smith and Chartmetric:

- **AI and Licensing** - supported by MatchTune and SACEM
- **The Rise of Regional Music** - supported by Luminate
- **Future of Publishing: Focus on Royalties and Lyrics** - supported by Vistex and Trolley
- **The Rise of Music's Creator Economy** - supported by SoundCloud
- **Innovation and Licensing** - supported by Beatdapp
- **Understanding the Music Fan** - supported by Amazon Music
- **Live Music and Ticketing** - supported by Songkick
- **Music Ally SI:X 2024/25** - Winners Presentations and Vote

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ReedSmith

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December 2024 – Campaigns of the Year

→ 2024's best music marketing campaigns

This year was slightly different to previous years in that submissions were up for consideration not only for this report but also for the new [Music Ally Marketing Awards](#) which took place on Wednesday, 20th November. All campaigns shortlisted for the awards are included here as well as a range of others we thought were deserving of praise.

It almost – almost – feels like platitudinous repetition to say it, but this year we had a) more entries than ever before and b) the quality of entries was far higher. That is equal parts blessing (lots of fantastic campaigns to assess) and curse (trying to filter those campaigns down to a final 50).



As always, we look for the interesting, the innovative, the original, the different. While we publish the budgets for each campaign, the amount of money spent on a single campaign really has no sway on what gets shortlisted. Campaigns run on a shoestring are here; but equally campaigns that seemed to have the GDP of a small European nation thrown at them did not make the final cut.

Hopefully we have a strong mix of campaigns, from the major labels all the way down to tiny indies or cottage operations. Equally, the spread of campaigns runs across nations and genres as well as allowing the brand new to get equal billing with the biggest stars in the world.

Thank you to everyone who submitted a campaign this year. We know the work involved and we, accordingly, assess each submission carefully. Congratulations to those who made the final 50 and commiserations to those who didn't. We could easily have run a report on the 100 best or the 150 best, but that would be a fool's errand and make being shortlisted less impressive.

Campaigns are, as they always are, listed in alphabetical order by artist name. There is no single Campaign Of The Year, but the campaigns that won awards at the [Music Ally Marketing Awards](#) are highlighted – these were the campaigns that the Awards judging panel felt brought something extra. They deserve a separate round of applause.

We hope you enjoy seeing the inner workings of these 50 campaigns and that they inspire more marketing teams to push harder for greatness. Copying any of these campaigns is very easy; creating a campaign that others want to replicate is something else entirely. If in doubt, always go for the latter. And – who knows? – we might see your work here next year.

Eamonn Forde,
Campaigns of the Year Editor



Sandbox
Campaign of
the Year issue



Editor
Eamonn Forde

**CotY Executive
Editor**
Joe Sparrow

**CotY Research
Associate**
Alice Whitaker

Designer
Ed Miller



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Methodology and notes

- Applicants could submit multiple campaigns.
- Campaigns were selected on the basis of originality, creativity, and impact.
- The deadline for submissions was 6th October 2024.
- All campaign data, budget information, and demographic statistics are provided by applicants.
- Budget tiers range from £0 - £50,001+

music:)ally marketing Awards

IN ASSOCIATION WITH  for Artists | CampaignKit

Music Ally loves nothing more than shining a spotlight on the most creative and effective music marketing campaigns and in November, we held our first Music Ally Marketing Awards, in association with Spotify for Artists.

These awards were an expansion of our efforts to celebrate the amazing teams who work with artists, and all of the individual award-winning campaigns are highlighted in this issue. The other nominees for each award are also in this issue – you can read about all winners and nominees [in more detail here](#).

Here are two recipients of awards that we think deserve special attention:



Emerging Marketer Award 2024

The Emerging Marketer Award was won by **Paulina Oronowicz**, junior digital marketing manager at Columbia Records UK – and it was an extra-meaningful award, having been voted for live on the night by the Marketing Awards attendees. All four nominees discussed their work and careers so far via videos, which were a big hit in the room at the awards, and a snapshot of the talent and passion in the marketing community.



Having joined the team early in 2023, Paulina has impressed colleagues with her work on Columbia's campaigns. "One of my favourite things about my job is that I get to create fan experiences," she said, citing her work on Declan McKenna's 'What Happened to the Beach?' album campaign. She was able to help turn an Abba cover song that started out as a fan-page viral moment into a full-blown song release.



Congratulations are also due to her fellow nominees: **Oscar Douglas** (junior marketing manager, Warner Records); **Freya Perry** (creative campaign manager, Polydor / Universal Music's audience team); and **Hari Sangar** (campaign manager, NQ Records).



Best Agency award 2024

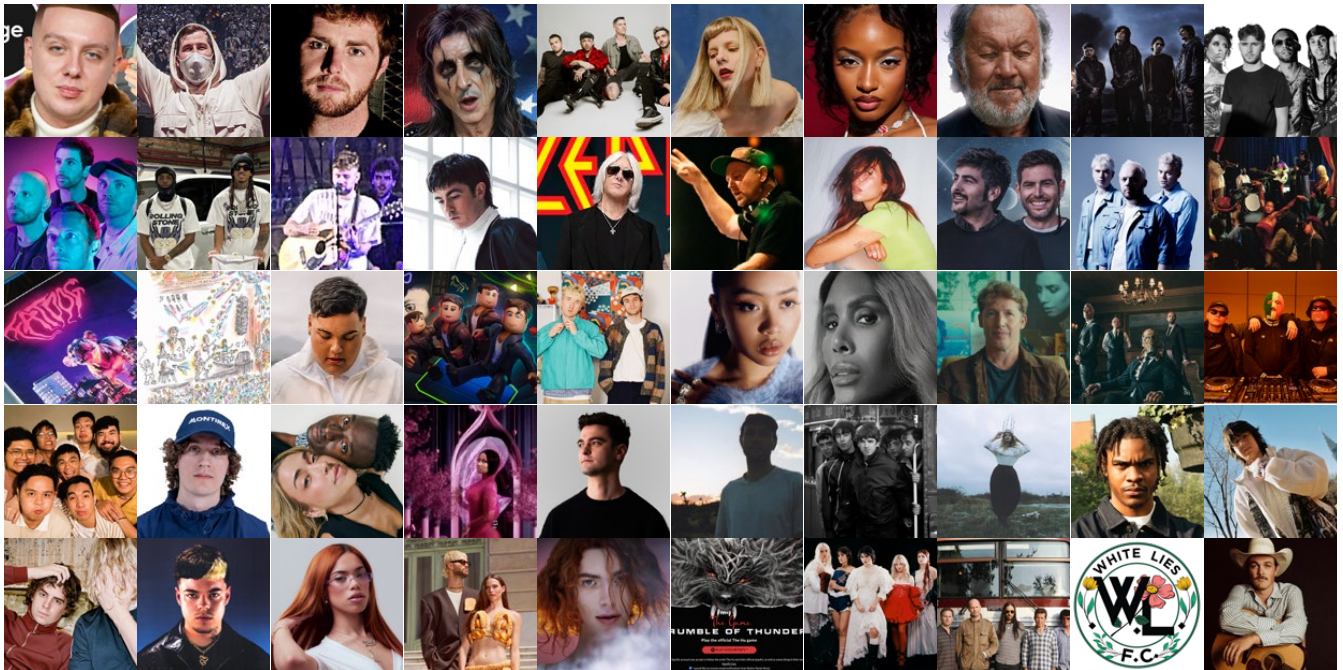
The Best Agency award was given to **Ranked Music** – a company behind some of the most innovative activations for J Balvin, among others.

Their projection on The Sphere in Las Vegas stating, 'J Balvin doesn't need more friends. Do NOT text him,' kicked off a superfans-focused campaign around Super Bowl LVIII, using AI-powered conversations – and even fans teaching him Portuguese.

Other nominees in this hotly-contested category included: **Beautiful Digital**, **Blackstar**, **Creed Media**, **Zebr**, and **Round**. Congratulations to all nominees and winners!



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- 50 The Last Dinner Party** Island Records
- 51 The Tragically Hip** Universal Music Canada
- 52 White Lies** PIAS
- 53 Zach Top** Leo33

Aitch NQ Records

Team members

NQ Records

Hari Sangar – campaign manager

Lauren Pavan – marketing consultant

Via Culpán – day-to-day manager of Aitch

Louis Brown – COO

Michael Adex – CEO, manager of Aitch

Cameron Lewis – campaign assistant

Callum Roberts – social media consultant

Callum Roberts at Eighteen88

Frankie at Cherry PR,

Joe Dodson at Allears

Shoot Music

Overview of campaign

For Aitch's first single release this year, 'Famous Girl', the marketing team devised key activations to increase engagement with the artist and his fanbase. This included creating dating profiles for Aitch on Bumble, Hinge, Tinder, etc. They were picked up by fans on social media and blogs and introduced the themes of the song of looking for love. The team staged paparazzi shots with Aitch and a mystery girl, initiating conversations around Aitch's love life. Billboards were commissioned in London and Manchester, showing Aitch's dating profile and a phone number to call. The phone number went to a voicemail recorded by Aitch and a sneak preview of the song.

The team worked with a local streetwear brand to create 'Famous Girl' limited-edition T-shirts, shipped in care packages to female celebrities in Aitch's network, alongside handwritten notes, rose petals, heart sunglasses and other goodies. Amelia Dims and Mahalia posted their care packages on social media. Snail mail love letter postcards were sent to Aitch's top 100 fans.

Overall, the campaign resulted in driving over 5k pre-saves and 30,000 calls and text conversations within 48 hours of the billboard going live.

For the next release, 'Baddies', the marketing team used key influencers



campaign breakdown

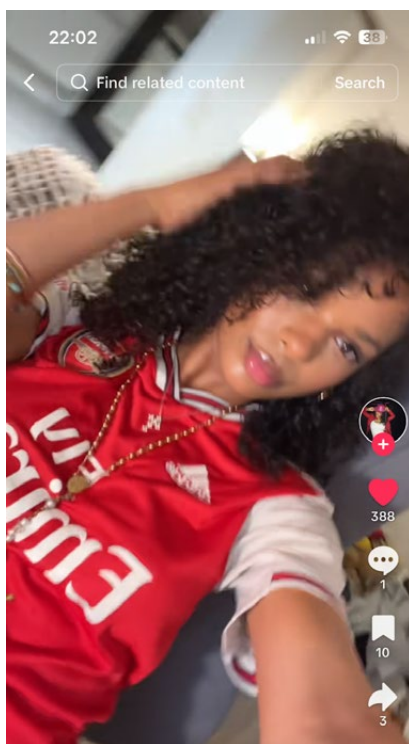
Campaign budget £50,000+

Audience demographic

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

Location UK, Germany, Switzerland, Austria

linking football aesthetic, superfans and fashion to capitalise on the football themes of the track and the Euros. The music video was commissioned to capture football and urban lifestyle, while expanding typical rap audiences and



encouraging more female engagement. Aitch performed 'Baddies' for the first time with Luciano at the Euros 2024 fanzone in Berlin to an electric crowd. Online, the team utilised key female influencers to show their Euros team kits while using the sound. The team collaborated with Snipes, a popular German sportswear brand, to curate activations, including a pop-up where fans could record an open verse to the track in a shoebox-designed booth in stores, shared across social media channels. A Spotify digital billboard went live in Munich in line with the Euros 2024 kick-off to further drive awareness of the track.

As a result of campaign activity, 'Baddies' charted at #6 in Germany while garnering over 7 million streams in week one.

Results & key learnings

Within the first month, 'Famous Girl' received:

- Over 2 million streams
- Peaked #78 in OCC
- A-List on BBC Radio 1 (x74 spins)
- #6 Trending on YouTube
- #57 in the Shazam UK Charts (26,000+)
- 3,000 radio plays
- 5.4k+ pre-saves
- 6.3 million+ views on Aitch's TikTok videos pre-release
- 4.7 million+ organic views pre-release
- 1.3 million+ views on music video trailer

Aitch's follow-up single, 'Baddies', featuring German rapper Luciano, saw even greater success within a month:

- #6 in the German official charts, second-highest new entry
- Over 5k sales in the UK week 1
- Over 7 million streams first week
- 1.5 million streams in first 24 hours
- 15,000+ Shazams.
- #9 trending on YouTube
- 300+ TikTok creations daily
- 26 million views on TikTok for the sound
- 5 million+ views on Aitch's TikTok using the sound

Alan Walker, Joe Jonas & Julia Michaels *Monstercat*



Team members

Monstercat

Orri Sachar – senior director

Tabitha Neudorf – music marketing lead

Conor Systrom – head of streaming and radio

Giovanna Monastero – streaming manager

Lilian Hautemulle – streaming manager, APAC/EU

Edward Cheang – marketing manager, APAC

Courtney Duke – head of growth marketing

Elle Dhanani – social media manager

Cassandra Popescum – creative production manager

Stephen Dowler – sync and partnerships manager

Kreatell

Gunnar Greve – CEO/founder

Oda Marøy – label manager

Marco Bormetti – head of marketing

Sari Ng – head of marketing and promotions APAC

Rylee Chow

MP3 PR

Cary Vance

campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24, 25-34

Location North America, APAC and Nordics

Overview of campaign

Our campaign for 'Thick Of It All' strategically targeted both existing fan communities and new audiences. We initiated our efforts prior to any official announcements by replacing the Canvases of 10 of Alan Walker's most popular songs on Spotify, with versions featuring lyrics from 'Thick Of It All'. This tactic was designed to generate speculation about an upcoming release.

Next, we launched a pre-save campaign that surprised fans with an exclusive sneak peek of the music video. Upon completing the pre-save action, fans were automatically redirected to a private YouTube link containing the teaser.

On release day, we introduced a contest via ToneDen to incentivise saves, streams, and follows on Spotify. Winners received a branded smartphone from Alan Walker, linking back to his ongoing Walker World Creator Games, a larger initiative he has been promoting for several months.

In addition, we hosted a 36-hour livestream on Alan Walker's YouTube channel and Discord, featuring interviews, special guests, music, tutorials and fan engagement. To promote this event, we mobilised street teams across India, Indonesia, Malaysia, Brazil, Singapore and Los Angeles. These teams promoted the livestream

using QR codes, and we produced a compilation video



to further support this initiative.

Furthermore, on release day, we launched a Spotify marquee ad in Norway and a Spotify showcase in Canada to drive listener engagement ahead of the critical first Friday post-release, a key period for algorithmic listener data. Our ad strategy also stretched across Meta, TikTok and YouTube.

The music video for 'Thick Of It All' premiered the following Friday, amplifying its visibility. Additionally, we introduced an in-store music campaign that will run for several months, playing 'Thick Of It All' in stores, malls and grocery locations across the US. We also implemented a US dance radio campaign and a third-party playlisting initiative to bolster listenership during release week.

Finally, we embraced user-generated content through campaigns on Preffy and Playlist Push, encouraging creators to share their thoughts with the prompt: "A message or advice to your younger self." We also engaged KOLs in India, Korea and Vietnam to further push use of the song on TikTok and IG Reels.

'Thick Of It All' received a ton of cross-platform support from DSPs: mobile and desktop homepage banners on Spotify in multiple countries; in-app push notifications on YouTube for their Shorts programme; in-app support from TikTok; 23+ press articles; dedicated in-app support from APAC platforms such as NetEase, QQ and Melon; 130+ editorial placements on DSPs; 41 territory-specific New Music Friday playlists; the Charting Top 50 Norway playlist on Spotify; 7+ playlist covers; and a NYC Times Square billboard from Amazon Music.

Alan Walker and Joe Jonas attended several listening sessions and interviews in NYC, including SiriusXM, Amazon Music, and Z100.

Results & key learnings

- 8 million+ streams to date across DSPs
- 3,800+ radio spins
- 8k+ Shazams
- 1,500+ UGC videos
- 2.3 million+ views on the music video

Alex Warren

Atlantic Records US

Team members

Karoliina Kanerva – head of international, Nordics

Samantha Strum – director, global marketing, Atlantic Records US

Leo Tynkkynen – Nordic marketing manager, international

Lili Rönkä – Nordic impact manager, international

Kathleen Lüders, Sigrid Östman – Nordic marketing coordinators, international

Katja Lynge Gregoire – senior marketing manager, Denmark

Creed (during Alex's promo visit to Sweden earlier in spring)

Overview of campaign

We made Alex Warren an established artist in the Nordics by – instead of waiting for the traditional media to become interested, – turning our focus directly to his fanbase and build it up. We created a personal connection and gave his fans here a feeling of a closeness to him very early on. Success in the Nordics has been predominantly content driven. We did this through carefully planned marketing activations, well-timed promotional visits, and strong content support during his live concert tour. Alex Warren appeared in all the Nordic countries two times: in March on a promotional visit; and in September, which was part of his sold-out tour.

Our primary focus has been to build and captivate his fanbase in the Nordics. This started before he came to market, through targeted, personal content for each country, posted as dark ads from Alex's socials. In the videos, Alex mentioned his upcoming visit and asked for suggestions on places to visit, fostering engagement. When he was here both times, we aimed to capture as much localised content as possible by highlighting the unique charm of each Nordic location by trying and visiting country-specific experiences and creating content with local creators and media personalities.



We also hosted fan events for which the RSVPs exceeded our expectations, with well over capacity of the venues signing up, treating his core fans to a chance to meet him and hear him perform for the first time. We invited fans to join fan groups via Snapchat and WhatsApp during both visits to maintain the relationship and interest with the fans. We also treated the core fans who queued the longest before his shows in September to a personalised video message from Alex and to be the first to listen to unreleased tracks.

It is clear to us that, by this non-traditional approach of promotional visit, we've managed to create a very strong fanbase for Alex and, more importantly, a strong bond between him and the fans. The fans' dedication and the fanbase consistently growing resulted in Norway being able to deliver his first-ever gold certification plaque and top 5 album chart entry on week one.

campaign breakdown

Campaign budget £5,001-£10,000+

Audience demographic

Age 14-17, 18-24

Location Nordic markets (Norway, Sweden, Denmark and Finland)

Results & key learnings

Spotify growth

Across the whole artist catalogue (1 January to 1 October 2024 vs previous period)

Norway – streams: +920% (18 million vs 1.78 million).

Listeners: +380% (920k vs 192k)

Sweden – streams: +1400% (17 million vs 1.1 million).

Listeners: +780% (1.38 million vs 162k)

Denmark – streams: +850% (6.9 million vs 720k).

Listeners: +524% (460k vs 73k)

Finland – streams: +914% (3.2 million vs 315k).

Listeners: +497% (280k vs 46k)

Spotify top 200 chart peaks

'Before You Leave Me'

Norway #7 | Sweden #30

Denmark #39 | Finland #94

'Carry You Home'

Norway #22 | Sweden #39

Finland #81 | Denmark #85

'Burning Down'

Norway #12

Sweden #38

Denmark #124

'Save You A Seat'

Norway #24

Sweden #56

Finland #144

Airplay peaks 2024

'Before You Leave Me'

Norway #15

Denmark #45

Finland #17

'Carry You Home'

Norway #61

Denmark #44

'Save You A Seat'

Norway #61

'Troubled Waters'

Finland #88

Alice Cooper

Rhino / Primary Wave Music



Team members

James Janocha – senior manager, digital marketing, Primary Wave Music

Robert Dippold – partner and chief digital strategy officer, Primary Wave Music

Caiti Mulligan – digital marketing assistant, Primary Wave Music

Blake Armstrong – president, Flux 88 Studios

Rich Nardo – partner, Flux 88 Studios

Alicia Yaffe – senior vice president, Warner Music Group

Flux 88

Overview of campaign

It was 1972 when Alice Cooper first threw his proverbial hat into the ring and announced his candidacy for President of the United States of America by releasing the satirical song 'Elected'. With the current contentious political landscape, we sought to bring some lighthearted fun to the 2024 campaign cycle, where Alice would once again run for the highest office claiming, "I can do nothing as well as they can do nothing," while running on the platform, "I have absolutely no idea what to do."

Alice "formally" announced his bid for office with a teaser video sending fans to a brand new microsite, hosted at AliceForPresident.com, where fans were met with a data capture form and a CTA to tune-in for Alice's big announcement.

On announcement day, the virtual doors opened into an immersive 360-degree website that would serve as the Wild Party headquarters. Calling back to the original music video with easter eggs hidden throughout, each item in the environment could become clickable and spark exclusive content and additional campaigns and activations, changing out monthly to create new experiences and encourage returning visitors.

Strewn about the headquarters was a suggestion box for fans to submit questions which Alice personally answered with audio liners paired with an AI video, an old CB radio would pull in teasers from his new show, the 'Elected' merchandise line adorned the walls directly linked to his official store, and speakers would highlight influencer campaigns centred on his catalogue. In the month of July, to celebrate his album Trash, fans competed in a scavenger hunt deemed "One Man's Trash Is Another Man's Treasure", where visitors were tasked with finding all of the trash pieces throughout the headquarters to unlock the chance to win a pair of tickets to see Alice on the Freaks On Parade Tour.

The campaign culminated with a trick-or-treat game during the month of October where fans raced against the clock to collect candy for a chance to win a deluxe vinyl pack, and a mock ballot for fans to cast their vote, pitting Alice and other characters from his iconic discography against each other in the battle for office.

With this one home-base we were able to take a 50-year-old song and position it as the catalyst for all of Alice's marketing throughout a six-month period, reaching new and younger fans through the utility of modern technologies and social platforms.

Results & key learnings

The Sick Things rallied behind Alice, revitalising his social media presence and breathing fresh life into his streaming platforms. Our launch video went viral, garnering 1.3 million views on TikTok and 2.5 million views across all platforms. With a month remaining in the campaign, fan interactions on website hotspots have surpassed 127,000, driving a 5% growth in Alice's already extensive email list. TikTok followers skyrocketed by 2,775%, while Facebook and Instagram saw gains of 18% and 6% respectively. Content interactions surged 154% across the board compared to the previous period. This had a direct impact on streaming, with Spotify plays on the featured track climbing 6.8%.

🔗 campaign breakdown

Campaign budget £5,001–10,000

Audience demographic

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

Location US

All Time Low Photo Finish / Alchemy Artist Services



Team members

Keith Lazorchak – manager, Hard 8 Working Group

Nano Tissera – manager, Familie

Reid McMullian – management assistant, Hard 8 Working Group

Taylor Flynn – VP of digital marketing and A&R, Photo Finish Records

Gerardo Cueva – VP of marketing, Photo Finish

Michael Collin – GM, Photo Finish

Alchemy Artist Services

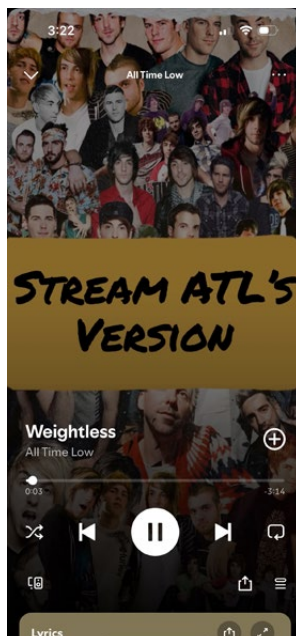
Kaitlyn Parmenter, Jeremy Gold – co-founders

Madison Smith – creative content manager

Ellie Hoffman – creative content assistant

Overview of campaign

All Time Low celebrated their 20th anniversary with a year-long All Time Low Forever campaign that culminated in the re-release of nine of their biggest hits. Leading up to the announcement of The Forever Sessions, Vol. 1, the central goal was to capitalise on fan nostalgia to amplify excitement



campaign breakdown

Campaign budget £5,001 - 10,000

Audience demographic

Age 25-34, 35-44

Location Global

In live concert videos from 20 years of touring via UGC platform FanVids. Online fans were invited to share live UGC via an Instagram “Add Yours” story template that included the official sound.

Before the release of Forever Sessions, Vol. 1, the Spotify discography playlist continued to tease other songs off the upcoming album. New Spotify Canvases were hidden throughout the 100+ song discography playlist, forcing fans to listen through the playlist to discover the forthcoming album tracklist. Finally, we utilised the new Spotify Countdown Page feature to reveal the featured guests on ‘Remembering Sunday’ to drive 10K additional pre-saves and 73% conversion from those pre-saves to stream on release day.

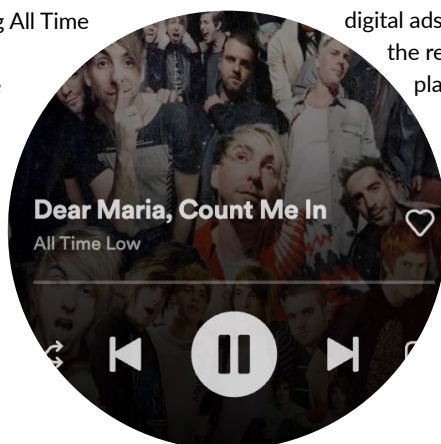
Results & key learnings

- 5 million+ organic announce post views in first 48 hours
- #7 on Spotify Top Album Debut UK chart
- 1 million+ new Spotify monthly listeners
- 2.2 million reactivated Spotify listeners
- 212% increase in discography playlist followers
- 22% increase in Spotify saves across catalogue
- 12% increase in total Spotify streams across catalogue
- 10% increase in Spotify super listeners
- 8.4% increase in Spotify stream/listener ratio
- 7% increase in Spotify song playlist adds
- 15 million+ WW streams (all time) on The Forever Sessions, Vol. 1
- Ad results using the content included 459k additional impressions, 53,620 additional clicks

from core fans and re-engage lapsed listeners. In the week leading up to the announcement of the re-release of ‘Dear Maria, Count Me In (ATL’s Version)’ we leveraged the band’s Spotify discography playlist and Instagram broadcast channel to drop hints about a new era of ‘Dear Maria, Count Me In’ to stir up fan chatter and social engagement. The songs on the discography playlist and the playlist description included hints about ‘Dear Maria, Count Me In (ATL’s Version)’ and the Spotify Gallery was curated with throwback images to signal a new era.

For the official announcement, the band had friends from the pop-punk scene reenact the iconic “cough” intro of ‘Dear Maria, Count Me In’. This content piece racked up over 5 million views in the first 48 hours and drove the official Reels audio to the Trending page. We subsequently used this content to run digital ads supporting the release across all platforms.

On release date, the band’s fanclub was asked to submit their ‘Dear Maria, Count Me



Aurora Decca Records



Team members

Jamila Scott – Made Management

Grace Emmett – senior campaign manager

Alex Photiou – marketing coordinator

Sam Mumford – senior A&R manager

Benedict Curran – commercial director

Jules Casini – digital partnerships manager

Lee Barter – digital and audience strategy lead

Lyndsy Coates – audience manager

Holli Sullivan – director of marketing

Blackstar (Olivia Hobbs, Robyn Elton, Lottie Fraser, Zoe Saunderson)

Groovy Gecko (Jenny Shpeter, Tamer Saleh, Patrick Hanlon)

Overview of campaign

Our goal was to make Aurora's album campaign as global as possible and for her international fanbase to feel connected to her and each other. We placed her fans at the centre of our activity. Announcing both album and world tour, we unveiled a custom AR Heart thumping away in cities and landscapes around the world. World domination, but with love. It formed the core of Aurora's reskinned website, with AR functionality allowing fans to place the beating heart in their surroundings.

7 June, release day, was busy! The 'Starvation' video premiered on

YouTube with Aurora joining/chatting. Premium subscribers saw an alternative choreography edit. We then redirected to a global livestream of the album. We'd contacted Aurora fan groups around the world and asked if they'd like to participate. Twelve groups dialled into a bespoke album livestream party hosted in London. Countries represented were: UK, US, Brazil, Taiwan, Philippines, Turkey, Syria, France, Netherlands, Chile, Norway and Australia.

Aurora surprised London's party by entering, taking questions and dancing with fans throughout. It was hugely ambitious and complex; fans across multiple time zones joining the artist on release day. We believe it's a first.

We later launched a fan-powered notebook. Aurora posted a video of her blank notebook that she'd written in and called on fans to pass it around the world, following her on tour. Superfans liaised to ensure it got to each venue safely. Fans now queue at each gig to write something to Aurora. It's nearly full and we're organising a second one for the next leg.

Aurora announced the launch of her second book to accompany the album. Published by Faber, it follows the successful *Gods We Can Touch* book. Pre-orders are 6k+ with two weeks until release. "Aurora the author" is a whole

campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 14–17, 18–24, 25–34

Location UK, US, Norway, France, Germany, Brazil, Mexico, Chile, Japan

new business for her.

Fans were called to submit their own videos for a politically charged alternative take of 'My Body Is Not Mine'. The result was a powerful call for a ceasefire in Gaza. On a lighter note, fans were treated to free beer, hours before her Royal Albert Hall show. Her mailing list got the pub's details, tab password and were greeted by a giant mural of Aurora on arrival. 400 turned up and stopped traffic!

Surprising collaborations were a key feature of the campaign: Brian Eno for Sounds Right/Earth Percent, Bring Me The Horizon's 'liMOusline', Jacob Collier in the Arctic on an iceberg for Greenpeace, and Anna Lapwood on the organ at the Royal Albert Hall.

Results & key learnings

Aurora has the biggest D2C business of any UK-signed artist from UMUK this year

- +20k new mailing list sign-ups during campaign

Since announcing album in April, Aurora has added:

- 300k Spotify followers (now at 3.83 million)
- 200k YouTube subscribers (now 5.81m)
- 150k Instagram followers (now 3.45m)
- 100k TikTok followers (now 5m)
- Cross-platform audience: over 20m

Chart positions:

- #8 – UK, her highest volume ever
- #9 – Netherlands (previous peak: #17)
- #10 – Germany (#11)
- #18 – Belgium (#25)
- #37 – France (#105)
- #50 – Ireland

Ayra Starr

Mavin Records / Republic

Team members

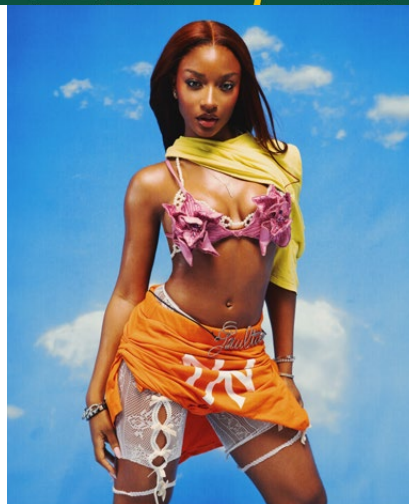
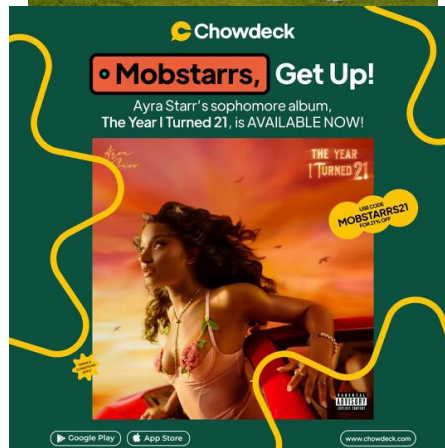
Emmanuella Nnadozie – head of marketing
Deola Adebisi – digital manager
Isaiah Michael – promotions manager
Olusola Adenusi – distribution specialist
Olabode Otolorin – campaign lead
Solomon Idris – community manager
Tope Agbeyo – publicity manager
Chinemerem Nworisa – digital associate
Nzube – social media manager
Natasha Bello – social media assistant

Overview of campaign

2023 was such a pivotal year for Ayra Starr. Despite not releasing an abundance of songs, she leveraged features with heavyweight names, influential in other music markets to introduce her name and find resonance organically. Thus features with Ninho (France), Bas (US) and David Guetta (Europe) helped start to build a multi-territory presence for a young artist who quickly ascended to pop star status in just two years.

Thus, 2024 kickstarted the road to her sophomore album with her first single, 'Commas', which raced to 50 million Spotify streams within four months of release. 'Bad Vibes', the third single from her album, which dropped three weeks before the album, enjoyed platform support from Spotify, the track being included to New Music Friday in her top markets: US, UK, France, the Netherlands, Canada and Germany. Ayra Starr has been one of the African stars with so much affinity with her community, as such that was top priority as her album, *The Year I Turned 21*, got released on 31 May.

As such, the artist held album listening sessions in key Nigerian universities two days before her album. In conjunction with Spotify Africa, Spotify handpicked top Ayra Starr fans based on streaming data for an intimate listening party where she broke down key details about her album and the exhaustive road she took before getting it done. There was also a month of free Spotify premium access granted to 21



campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24

Location Nigeria, UK, US, France

Ayra Starr superfans.

More fan experiences continued as Ayra Starr partnered with Deezer for a Purple Club fan activation, a feature by Deezer where top listeners of Ayra Starr got to attend an exclusive listening session of the album when she was in France, days before her album dropped.

Here in Nigeria, Ayra Starr partnered with Chowdeck, the #1 food app where Nigerians buy food and which has millions of visits daily, where her album was highlighted on several parts of the app, and visitors could use a 21% discount code to subsidise their food cost for the day. Three of her superfans were also picked for a customised *The Year I Turned 21* 21 karat gold ring.

During the release month alone, Ayra Starr's *The Year I Turned 21* garnered 153 million streams on Spotify. She got platform support such as playlist covers of key R&B playlists such as RnB X, R&B Right Now, RnB Weekly, Groovin' R&B. As her album campaign continued, she got on magazine covers of *Euphoria Mag*, *Dazed* and *Hunger Mag*.

Results & key learnings

#2 on the Spotify Global Debut Albums Chart

#4 on the Spotify UK Debut Albums Chart

#5 on the Spotify USA Debut Albums Chart

Over 850 million streams worldwide to date and over 500 editorial playlist adds on the campaign.

Increase of 747k Spotify followers

Added 303k Instagram followers

Debut artist entry into OCC Top Album UK Chart at #80



Bjørn Eidsvåg

Relis / Sony Music Entertainment



Team members

Simen Idsøe Eidsvåg – creative director

Siri Hjelmbrække Hveem – producer

Solveig Larsen-Bryne

Stian Andreassen

Gabriela Waade

Hanne Løkberg Riege

Overview of campaign

Bjørn Eidsvåg is an artist who is well-known to many in Norway. He has been a renowned artist for nearly 50 years. However, with an industry that constantly demands reinvention and presence on many new platforms, it's challenging for older artists to remain relevant and attract new generations to discover and listen to their catalogue.

campaign breakdown

Campaign budget £0-500

Audience demographic

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

Location Norway

When Bjørn Eidsvåg was about to turn 70 in 2024, we wanted to get all of Norway talking about it and remind multiple generations of what a great artist he is and how much quality there is in his catalogue.

What did we do? We booked Norway's largest indoor venue, Oslo Spektrum, on his birthday. But, we told

everyone – except the artist himself. We chose to trust all of Norway to keep it a secret along with us.

We managed it by creating a secret Facebook group where we had to approve every single person who was invited. We encouraged everyone to invite friends, but not Bjørn Eidsvåg. People loved it, invited friends, bought tickets and talked about it with others.

At the same time, NRK liked the idea so much that they wanted to film the entire concert and broadcast it during primetime over Easter. All the major newspapers and TV channels wanted to cover the surprise itself.

No one missed that Bjørn Eidsvåg turned 70. And we pulled it off. He was driven into Oslo Spektrum blindfolded and was sung 'Happy Birthday' by a sold-out crowd. He instantly started crying and could not understand what was happening.

Several of the country's biggest artists were there to honour him with their own versions of his songs.

Afterward, his catalogue saw a significant increase in streaming and, most notably, we saw a large increase in ticket sales for his concerts.

NRK News covered the event and an eight-minute story the Saturday after on how we managed to surprise him.

Results & key learnings

Major press coverage
700,000 viewers when the concert was broadcast



Bring Me The Horizon RCA UK



Team members

RCA Records UK

Edd Blower – director of marketing

Luke Smith – senior digital marketing manager

Will Stevens – head of marketing

Flore Barbay – marketing coordinator

Ceremony Of Roses

Elliot Taylor – MD

Becky Galvan – senior account manager

Franky Taylor-Lester – ecommerce account manager

Sean Kennedy – ecommerce developer

4th Floor Creative

Hari Ashurst-Venn – senior director, digital and new tech

Joseph Craven – coordinator, digital and new tech

Raw Power Management

Craig Jennings, Matt Ash, Jumana

Brinkley Abbas, Daisy Blackford

Harry Carter – creative director, Bring Me The Horizon

Morgan Coates – IYK*

Overview of campaign

Near field technology (NFC) can be utilised to turn any physical item into a gateway for a digital experience. This year 4th Floor Creative and Ceremony Of Roses collaborated to develop a solution to leverage this technology to enable digital chart-reporting album units to be attached to creative physical

merchandise products. The goal was to create an offering for Sony Music UK that was, above all, creative in execution, but also eco-conscious and with potential to improve on industry benchmark download redemption rates (as a closest comparable product).

The resulting offering was launched in September 2024 supporting Bring Me The Horizon's POST HUMAN: NeX GEN D2C campaign. The wider campaign had already launched with an array of creative offerings, including three deluxe formats, each including a game booklet (32-page NeX GEN game walkthrough). The super deluxe edition included exclusive band trading cards and a NeX GEN statue, each packaged in a box with numbered certification. Fan excitement was high and 1,500+ of the special editions were sold on the day of announcement.

The RCA team then developed creative around NFC membership cards for fans that further tapped into the NeX GEN lore, with its themes around cults, research experiments and AI.

The membership cards were on sale exclusively at the band's themed pop-up events in London and Sheffield, and via

an exclusive online pop-up.

Card purchasers could tap them to unlock access to a stream and download of the album, two exclusive live tracks, and a plethora of imagery that was made for the deluxe vinyl packages, including game-based characters. The cards are designed to be re-encodable, so future taps will unlock new experiences, taking owners on an interactive journey for as long as they keep them.

The redemption flow was designed to deliver an album chart unit as efficiently as possible in less than three taps: fans tap the card to an NFC-enabled device (e.g. iPhone or Android phone), this triggers a browser notification, and, when the fan clicks on this notification, a background claim of a digital version of the album is redeemed, thus triggering a chart-reporting unit.

Industry benchmarks for download redemptions can vary hugely, from as low as 50% to as high as 90%, the redemption rate reported from sales across London and Sheffield pop-ups was 100% and delivered over 500 extra units to Bring Me The Horizon's release week.

and introspection which has been a cornerstonextend the life cycle of the album by releasing a deluxe digital version, including brand new music.

Results & key learnings

Securing a redemption rate of 100% for the NFC cards sold at Bring Me The Horizon's pop-ups that were able to report album units to the Official Charts Company in the band's physical release week.

Over 500 NFC-driven units were reported during that week.

Over 1,200 units in total were sold in person or online during release week via the band's D2C store.

D2C contributed to 87% of week one sales.

The band achieved a #2 album, with over 20k sales.

🔗 campaign breakdown

Campaign budget £2,001–5,000

Audience demographic

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

Location UK

Cassö x RAYE x D-Block Europe

Ministry Of Sound Records



Team members

Negla Abdela – managing director

Anton Powers – head of A&R

Jorge Garcia – head of digital

Seri Kohli – head of marketing

Liz Rivers – influencer and creative content manager

Louise Higgins – digital marketing manager

Naomi Williams – marketing manager

Nikol Khabra – A&R analyst

Jason Warner – senior international marketing manager

Marty Barnes – artist manager

Zebr

Shout Agency

We Generate

Lightning Agency

Overview of campaign

In our initial social analysis of 'Prada' we noticed users were mainly creating videos hyping up the track and asking when it would be released. To lean into this growing trend, we activated

a macro influencer campaign on release day, with creators using on-screen text exclaiming the track was finally out. These videos were some of our best-performing assets in our media buy strategy as they made the track front and centre of the content for viewers.

Post-release, when looking at the main listeners of the track, we noticed it ranged from both pop and dance fanatics, along with having a strong streaming audience in the north of England amongst students. Therefore we launched a micro student influencer campaign, alongside multiple mid-tier and macro influencer campaigns, tapping into dance and pop niches on TikTok. Across all influencer videos, we ensured

creators either highlighted the song with on-screen text or embraced a luxurious, "cool" aesthetic, as reflected by the organic traction it gained.

We then launched a creator challenge with Zebr for the acoustic version of the track. For this campaign we leaned into creators using the Old Lady Filter to create a trend of "Telling my grandchildren about my younger days" and it picked up organic traction. We then expanded our network of macro influencers participating in the trend, while also featuring Raye, who contributed her own "Grandma" video. This campaign exceeded expectations, garnering over 11 million views and generating more than 91k pieces of user-generated content, with influencers like Molly Mae joining the trend.

Over a 14-week period, we executed multiple influencer campaigns targeting diverse communities, featuring various versions of the track. This continuous, always-on approach helped to keep the track in the OCC for 56 weeks.

This continuous, always-on strategy enabled 'Prada' to achieve platinum status, secure a top 5 position in the UK, and remain in the Official Charts Company for an impressive 56 weeks. Other notable influencers to mention who also jumped on the official sound were Sidemen, George Baggs, Molly Marsh, Amelia Dimz, Ellie Goulding and Zara Larsson.

Results & key learnings

- 40 million+ TikTok Views
- 120 combined TikTok creator videos
- 800k+ combined TikTok UGC videos
- 31% increase in artist TikTok following
- 1 billion+ global streams
- #2 in OCC UK and certified platinum
- X56 weeks on the OCC
- #1 in Ireland, the Netherlands, Belgium, Germany and Sweden Official Charts
- Brit nominated for Song Of The Year
- Highest-charting single for a debut artist in 2023

🔗 campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location Global

Coldplay

Parlophone/Warner Music Nordics

Note: for this campaign selection, we combined entries from Parlophone (reheat activation) and Warner Music Nordics (Coldsinki activation).

Team members

Chris Salmon – Coldplay management

Julie Eldridge – director of catalogue development and marketing

Harriet Davis – senior manager, digital marketing

Tom Herbert – vice president, digital marketing and strategy

Rob Wood – director, global catalogue marketing



Karoliina Kanerva –

head of international, Nordics

Lili Rönkä – Nordic impact manager, international

Kathleen Luders, Sigrid Östman – Nordic marketing coordinators, international

Nellie Sörman, Leo Tynkkynen – Nordic marketing managers, international

Tuovi Hämäläinen – international partner relations manager, Finland

Ali Grigor – marketing manager, Warner Music UK

Piia Lindroos – head of marketing, Live Nation Finland

Overview of campaign

Digital reheat campaign

Using Coldplay's catalogue, our objective was to re-engage/reheat the core fanbase before announcing their new album, Moon Music.

Our goal was to allow fans to rediscover their favourite Coldplay songs by making them appear in their feed in a way that didn't look like advertising – whilst increasing consumption from a central, official playlist that the entire company was bought into supporting, and building audience buckets that could later be retargeted by frontline teams.

The global digital advertising campaign featured six-second music

campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location EMEA (including emerging markets), Latin America, SE Asia, Australasia, US / Finland (main focus) plus Sweden, Norway, Denmark and Baltic markets

video clips of Coldplay's top streaming tracks. The copy for each ad was minimal, just including key lyrics. The ads ran in 40 markets from 24 May to 16 June on Instagram and Facebook. This advertising strategy increased ad recall, brand awareness and impacted user behaviour after they have seen an ad, beyond the point of impression.

Coldsinki

The combination of our Coldsinki campaign and Coldplay's first ever gigs in Helsinki resulted in a complete chart domination: 27 Coldplay songs in the top 200 chart on Finnish Spotify, five albums in the Finnish album official charts top 10, 8 in the top 21, and chart success in other Nordic and Baltic markets.

We had a clear goal in mind: to make

Coldplay the #1 trending topic in Finland. In order for us to achieve this, we decided to turn Helsinki into #Coldsinki for the week of the Coldplay shows in July 2024.

We got the city of Helsinki onboard and created a video asset where different "Helsinki" street signs were edited into "Coldsinki". The video was posted as a collaboration post between Warner Music Finland, The City Of Helsinki, MyHelsinki and

Live Nation on Instagram and TikTok. The video reached over 1.1m views organically (the Finnish population is 5.5 million). The city of Helsinki also launched a Coldsinki-branded photo booth station near the stadium and a Coldsinki landing page on their website with activities that people could do in Coldsinki during the show week.

Results & key learnings

Reheat campaign

Kept the reach number high, with 50m people being served ads CTR rate up to 18% averaging out at ~7% Majority of users watched 70%+ of the ad creative

On 23 May, Coldplay had 74.6m Spotify monthly listeners (12th biggest artist on platform). Following the digital advertising campaign, it was 76.5 million (9th biggest).

Coldsinki resulted in 27 Coldplay songs in the Finnish Spotify top 200 chart, five albums in the Finnish album official charts top 10, and chart success in the other Nordic and Baltic markets. In total 284 articles were published about Coldplay and Coldsinki and social media content gained 3+ million views.

D-Block Europe

EGA Distro

Team members

Colin Batsa, Charley Snook, Ali Neale, Milan Myers, Joe Gammon, Tia Lewis, Augusto Pitsilides, Yara Satti & Rosie Snook – EGA Distro (label)
Wes – management
Richard Aston – radio
Mel Meadows – TV
Rachel Campbell – Wired PR (press)
Broken Planet

Overview of campaign

With D-Block Europe (DBE) cementing their place in the UK scene, not just within rap, but consolidating a reputation that aspiring “pop” stars would envy, the team sought to achieve tangible mainstream commercial success and exceed targets on this campaign, breaking more records.

DBE have multiple OCC top 10s – the latest being #2-peaking single ‘Prada’ (56 weeks) and #9-peaking single ‘Pakistan’ (certified silver, nine weeks). The goal was a #1 for album three, *Rolling Stone*, with a push for DBE’s biggest and most innovative album marketing campaign.

The *Rolling Stone* campaign launched without prior teasing – an announcement to 4 million social media followers simultaneously revealed a single release, album pre-order and live dates. This was supported by a pre-order for pre-sale mechanic. The music video for single ‘I Need It Now’ was soon trending #1 on YouTube UK.

Rolling Stone artwork featured purple flames, becoming the campaign’s creative signature: when unprecedented demand saw three further London



campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location UK

O2 shows added within a week (plus a Manchester show), an AI asset illustrated purple flames surrounding the venue. This feat made DBE the only UK rap artist/group set to perform four back-to-back O2 arena shows and would bring their total number of shows at the venue to seven. *Rolling Stone* pre-orders surpassed all previous DBE projects at this early stage in the campaign.

The Christmas period featured pre-order incentives including Spotify Fans First USB pendant, modelled after the

rappers’ jewellery. Their online store served dual-signed cassettes, tour CD ‘zine, VIP access competition and hand-stamped vinyls. The biggest merchandise offering in release week was custom hand-drawn DBE CDs and T-shirts in a collaboration for streetwear brand Broken Planet, contributing 25% of total *Rolling Stone* physical sales – a hugely successful partnership.

Press was plentiful: a 4* Guardian review and *The Face* cover, social media gathering around images of statement OOH broadcasting DBE’s seven sold-out O2 arenas, eight Top 10 albums and forty Top 40 singles, more than any other UK rapper. The new album topped the chart with DBE’s highest-ever week one physical stats.

DBE’s O2 shows were statement events with special guests from Central Cee to Skepta, and there were performances at Glastonbury, Ibiza Rocks and Sundown.

Results & key learnings

- *Rolling Stone* is DBE’s first #1 OCC album and eighth Top 10 project
- *Rolling Stone* is the only UK rap project released in 2024 to reach #1 on OCC
- *Rolling Stone* is the highest-selling UK rap project released in 2024 to date
- *Rolling Stone* continued to showcase DBE’s status as the British rap with the most UK Top 10 albums
- With over 18k units sold, DBE saw their highest week one physical stat with *Rolling Stone*, a 145% increase vs previous mixtape DBE World
- *Rolling Stone* is silver-certified seven months post-release
- Album track ‘Eagle’ debuted OCC Top 20 and became DBE’s 30th top 40 single
- To date, DBE have over 5.7 billion streams and 1.25 million OCC album sales – the latter is the highest of any UK rapper
- 2024: approximately 1 billion new all-DSP streams, 500k album units, 600k total social media followers
- Total units sold for *Rolling Stone* to date are 62k



IMAGINE SAYING “WHO ARE DBE?”
 WHEN THEY’VE SOLD OUT 7 O2 ARENAS
 HAD 8 TOP 10 ALBUMS & 30 TOP 40 SINGLES
 THAT’S MORE THAN ANY OTHER UK RAPPERS

D ROLLING STONE
 BLAOK
 OUT NOW

Dani Fernández Warner Music Spain



Team members

Sergio Méndez – artist services and institutional relations director

Raquel Sanz – creative services manager

Raquel Hernández – new media manager

Laura Quintana – creative account manager

Mónica Aranda, Teresa Cuellas – creative account specialists

Almudena Ruiz – head of Warner Records Spain

Maidor Usubiaga, Paula Álvarez – new media specialists

Arantxa Soto – Newiscom general manager

Francisco Blázquez – manager

Overview of campaign

With the concept [of his La Jauría album], Dani denounces the exhibition of his private life and, consequently, the amount of opinions he receives from people who do not know him. It is a concept in which not only any public figure can feel represented but also those who believe they have a more private life, an effect that is mainly caused by social media.

This entire concept has been exemplified by placing the artist inside a



glass box. A transparent space where he can be seen by anyone, and from which anyone can build an opinion without it necessarily being true.

To present the new album, we placed Dani inside a glass box in the middle of Madrid (Plaza de la Luna). In the days leading up to the event, we used social media to invite people and tease that a very important part of Dani's life had been "kidnapped". On that day, Dani appeared hooded and positioned himself inside the glass box. He explained that the part that had been kidnapped was his private life. From there, he presented La Jauría by performing the first single from the album, 'Todo Cambia'.

After this action, we took the concept and the song to social media, creating a trend on TikTok that invited people to share where or with whom they feel safe, understood, and heard, using the part of the song 'Todo Cambia' that says, "You told me about a place you loved."

We also brought the concept to the physical format, creating a completely

transparent CD, vinyl and pack (including the cover), simulating that glass box and the corresponding exposure. It also emphasised that it's a format that is clear from the start, not based on first impressions. What you see is what you get.

Additionally, we continued to develop this concept by creating content on the artist's social media channels.

Results & key learnings

Regarding the first activation of the album, we gathered hundreds of people in Plaza de la Luna to watch the artist present his new album, including content creators and media. The main media, both musical and general, reported on the event. Digitally, with all the content, we reached more than 2 million impressions.

As for the TikTok trend, we boosted it with a campaign involving content creators. In less than two weeks, we achieved more than 40,000 creations using the audio and replicating the content. Nationally influential figures like Dulceida joined the trend without being part of the paid campaign.

With the physical format we have almost tripled the total pre-orders we originally expected for the album.

campaign breakdown

Campaign budget £25,001-£50,000

Audience demographic

Age 18-24, 25-34

Location Spain

Declan McKenna

Columbia Records UK

campaign breakdown

Campaign budget £5,001-10,000

Audience demographic

Age 18-24, 25-34

Location UK, US, Australia



Team members

Columbia Records UK

Henry Whittingdale – senior marketing manager

Caitlin Fine – head of digital

Paulina Oronowicz – junior digital marketing manager

Benj Cullen – junior marketing manager

4th Floor Creative

Hari Ashurst-Venn – senior director, digital and new tech

Holly Pearson – senior digital manager

Joe Craven – digital coordinator

Q Prime Management

PACT Social Agency

Jeff Kim – Q3P

Overview of campaign

Throughout Declan McKenna's *What Happened To The Beach?* album campaign it was important for us to focus on building Declan's already committed community and increasing fan engagement across multiple metrics. Super-serving early adopters was a priority for us.

Dec-tector Discord game:

We collaborated with 4th Floor Creative to develop a game that lived inside Declan's Discord server and encouraged

his community of fans to work together to metal detect a 2D beach over the course of a few weeks.

Armed with a 2D metal detector and only 10 moves per day, the community shared promising locations with each other, and celebrated digging up niche Declan references (Ducklan McKenna, a ceramic dog and baked beans!) that earned them points to unlock new Discord roles.

As the days went on, they also realised they were digging up new track titles for his forthcoming album, *What Happened To The Beach?*, eventually revealing the entire tracklist.

This Week's A Beach:

Spanning release week, we organised several surprises for fans, including an Instagram filter allowing fans to insert themselves in the album cover, scavenger hunts for signed album test pressing and concert tickets, a rare Twitter Q&A and a listening party, a Reddit AMA, and a Discord photo dump of unseen footage. We made sure each platform was served to hit his fanbase on a global scale and ensured an additional level of connection, whilst he travelled round the UK playing shows.

Declan McKenna Daily:

At the beginning of the campaign, we created @declanmKennadaily, a TikTok fan page, to warm up the audience ahead of new music and directly communicate and engage with fans.

We used the page to post funny Declan memes with new and old songs, live videos, covers and quirky Declan moments.

Thanks to the page, Declan's cover of 'Slipping Through My Fingers' went viral, with fans begging Declan to release a full version. He leaned into the cover on his socials, teasing his fans, and eventually released it as a Christmas gift, resulting in now 20 million global streams. We also included a surprise flexi disc of the cover in the Blood Records variant of the album which sold out immediately once fans were aware.

Results & key learnings

Declan's *Discord* reached 3,227 members that continue to stay active. The week of the *Dec-tector* game saw over 36k engagements (25k messages and 11k emojis). This *Week's A Beach* activations hit over 1.2 million users across Twitter, TikTok, Instagram and Reddit.

Declan McKenna *Daily* reached 18.2k followers and 800k likes. The cover of 'Slipping Through My Fingers' drove 678,000 creations and 3.8 billion views, giving the artist huge on platform visibility ahead of the new album, with his TikTok adding 75,000 followers throughout the campaign.

Key learnings

Tracklist reveals can be a creative canvas for innovation and fan engagement. Collaborative games demonstrate the power of leveraging fan communities and deepen their engagement with an artist or campaign.

Artists leaning into their community and giving back to them can bring more attention to new projects and introduce them to new audiences.

Def Leppard

Universal Music/Primary Wave Music



Team members

Primary Wave Music

James Janocha – senior manager, digital marketing

Rob Dippold – partner, president of digital strategy

Evan Jacobson – social media/influencer specialist

Sweetwater

Chad Jenkins – creative director, engagement marketing

Universal Music

Poppy Raine – marketing manager

Fiona Dearing – VP of marketing

Tom O. Mitchell – audience development manager

CSM Management

Mike Kobayashi, Emilie Fabiani – artist managers

Overview of campaign

To celebrate the 40th Anniversary of Def Leppard's groundbreaking album *Pyromania*, we embarked on a year-long campaign. We knew the Rock Brigade would be there with us from the beginning, but we challenged ourselves to expand the audience and tap into adjacent communities to raise the profile and engage more casual fans. We identified our targets by platform (YouTube, TikTok and Instagram) and hobby (musicians and artists), and secured partners in these areas.

We launched our campaign with

a special treat for the core fans by releasing their Live At The Whisky A Go Go show in its entirety on the band's YouTube channel. The series of releases culminated with tracks from the album and led directly into the announcement of the re-issue and launch of the pre-order. This special show was a return to the clubs for the band and a major FOMO event for the fans, serving as a perfect launch to our marketing efforts.

We then centred our efforts on giving back to the fans. Taking inspiration from the iconic hit 'Photograph', the band took disposable cameras on the road with them during their last tour and documented their time on the road. We launched a filter around the song for fans to use during the Summer Stadium Tour and sent one lucky fan an autographed camera with the photos.

We then tapped into the band's expanding digital following collaborating with top pyrography artist Court O'Reilly (Hippie North) to create a unique Def Leppard design meticulously burned into a four-foot wood plank. The artwork was promoted on both Def Leppard's and Hippie North's TikTok and Instagram, inviting fans to engage for a chance to win the one-of-a-kind piece. This portion of the campaign brought fresh attention to *Pyromania*'s 40th anniversary celebration while supporting an independent artist and Def Leppard fan.

campaign breakdown

Campaign budget £0-500

Audience demographic

Age 13 or under, 14-17, 18-24, 25-34, 35-44, 45-59, 60

Location Global

Our celebration wrapped with the biggest activation of the campaign, our partnership with Sweetwater, the largest online music retailer, for a *Pyromania* cover contest. Sweetwater provided over \$13,000 in gear for the winning artist and we set out on a collaborative short and long-form content strategy to promote the record and cover contest directly to musicians with a company they use and trust. Def Leppard personally selected a winner.

Results & key learnings

Pyromania sales surged 684% and the album re-entered the Billboard 200 (#173) and Top Albums Sales (#17), while also making its debut on the Vinyl Albums chart reaching #16. The band's social media following exploded, increasing total followers 20% during the campaign and engagement across platforms grew +151% compared to the previous period.

Over 350 artists submitted cover songs and reinterpretations to Sweetwater while racking up over 1m views on our content series. Our Pyrography influencer campaign tallied 2m views and 5,000 entries, and our YouTube release of Live At The Whisky A Go Go drew 1.8 million views. It's safe to say Def Leppard set this campaign alight!



DJ Shadow

Mass Appeal

Team members

Mainfactor, Mass Appeal, TMWRK, The Spellbound Group, DJShadow.com

Mike Fiebach – CEO, Mainfactor (ecommerce, merch and digital marketing)

Cat White – creature director, Mainfactor / The Spellbound Group (social media, content, creative)

Ben Collins – management, TMWRK

Brittany Nahum – management/marketing, TMWRK

Justin Borowski – ecommerce and merchandise manager, Mainfactor

John Notarfrancesco – product management, Mass Appeal

Overview of campaign

While the album and merchandise were promoted globally, the main markets with significant promotional and tour activity were within these regions. The Action Adventure campaign for DJ Shadow was a year-long, multi-prong effort designed to maximise fan engagement and drive album and merchandise sales. It was built on:

Data acquisition

To build a robust and engaged audience leading up to the album's release and ahead of the tour marketing, the early campaign focused heavily on data acquisition for SMS and email opt-

campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24, 25-34

Location US, Canada, UK, EU (surrounding his tour)

ins. Utilising Laylo, a fan engagement platform, and Shopify Email, the team created targeted posts linked to landing pages that encouraged fans to sign up for updates on DJ Shadow. These tools

allowed the team to capture crucial fan data, segmenting audiences for more personalised communication.

Pre-order D2C

The goal was to maximise album and merchandise sales through an exclusive D2C approach. Fans were offered limited-edition vinyl, only available through the official store, alongside exclusive merchandise. This was intentional to create a sense of urgency and exclusivity. The utilisation of Shopify and Mainfactor's Omnichannel integrations, allowed for seamless transactions across DJShadow.com, social media commerce channels, Spotify and Google Shopping.

Data acquisition for long-term engagement

Collecting SMS and email opt-ins set sustained engagement throughout the album cycle. Superfans were engaged and mobilised to act.

Results & key learnings

Exclusivity drives urgency

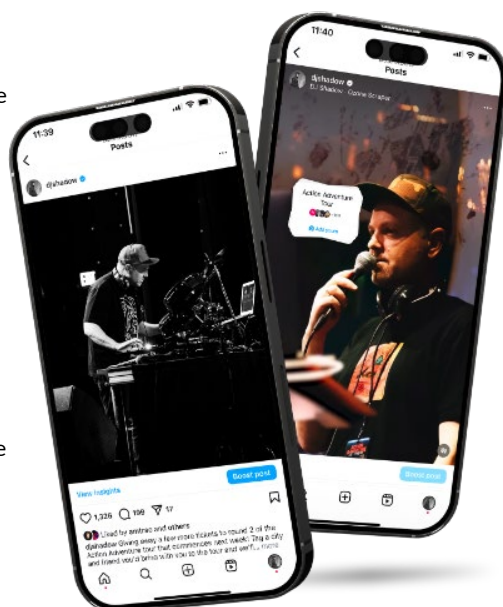
The launch spiked traffic on the site 100% over the course of the campaign over the prior same period, sales were up 72%, and orders up 45%. Offering limited-edition vinyl and exclusive merchandise, only available on DJShadow.com, created a sense of urgency among fans, resulting in higher conversion rates and immediate sales.

Omnichannel

Sales occurred through Shopify, Amazon, Spotify, Google Shopping and social commerce, resulting in DJ Shadow's most successful D2C campaign ever. Using Shopify and Mainfactor's omnichannel tools, the campaign enabled smooth transactions across multiple platforms. This integration made the purchase process frictionless for fans.

Interactive campaigns boost participation

Campaigns, such as the cassette giveaways and interactive stickers on Instagram, involved fans and built a sense of community.



Dua Lipa Warner Records



in its success.

Early on, Dua's "text me" message, leaking Dua's WhatsApp number, became her most viral post ever, with over 75 million views. Our strategy was to reward our superfan community with exclusive content, early information and exclusive access to campaign events. We invited her community to take part in creating a fan lyric video and drove hysteria through cryptic, gamified announcements for fans to decode. Prioritising rewarding Dua's community paid off when Dua became the first global artist to offer a tour pre-sale to email and WhatsApp subscribers, taking Dua's total database to over 1 million fans.

We used short-form platforms to take messaging to a broader audience, notably when Dua became the first artist of her scale to deliver a 30-second teaser to short-form platforms three weeks out from release to ignite UGC. We also launched BTS content which took fans deeper into Dua's creative process. Further reach was guaranteed via meme-able mash-ups of key moments.

This approach was elevated when we integrated the 'Training Season' 30-second clip into Dua's Grammys performance. As engagement peaked, Dua announced *Radical Optimism* by going live on Instagram for the first time in four years. We amplified each moment by crafting bespoke campaigns with TikTok and Meta.

Strong physical sales to superfans would be vital. We achieved this via an intricate strategy which utilised desirable formats, limited drops, enticing pre-order competitions and attractive retailer exclusives.

Dua's Grammy and Brits performances created immense virality from real-life events, so we revisited this strategy



during release week. Each moment reiterated her global scale: an incredible performance on Saturday Night Live where she was also the guest host; shutting down Times Square for her surprise performance (also livestreamed on YouTube); and a collaboration with YouTube which displayed in a countdown-to-release clock in Piccadilly Circus, a first for any music artist.

Results & key learnings

Radical Optimism became Dua's first album to debut at #1 in the UK

- UK's biggest first-week sales (46,300) of the year & the most from a UK female artist since Adele
- It debuted at #2 in the US
- Global reach was reflected with 10 international #1s
- #1 global album on Spotify, where six tracks debuted on the Global Top Songs chart
- *Radical Optimism* is certified gold in the UK
- 'Houdini' achieved Dua's biggest global day one and week one streaming figure

Our WhatsApp campaign resulted in 50% conversion rate on physical sales as well as driving 50% of pre-saves

Since Dua Lipa kicked off the *Radical Optimism* era in October with her "miss me?" post, her total data has grown by 8x – from 200k to 1.6 million (+756%)

campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location Global

Team members

Alex Burford – managing director

Lottie Llewellyn – marketing director

Oscar Douglas – marketing coordinator

Sebastian Simone – SVP, audience

Lucy Fletcher – community manager

Jane Arthy – SVP, promotions

Radical 22 – management

Jess Spink – content manager

Dawbell – UK publicist

Big Sister – TV plugger

Overview of campaign

Our goal for Dua Lipa's *Radical Optimism* was to deploy a superfans-first strategy to deliver an international #1 album. Key to this would be to mobilise Dua's huge fanbase by connecting to a younger Gen Z audience through carefully curated traditional and non-traditional promotion.

We knew that if fans felt closer to Dua they would spread key campaign messaging online, which we flamed in pioneering style via her WhatsApp community. Onboarding and retaining that community would be a major factor

Estopa Sony Music Spain

Team members

Maxime Dodinet – head of digital marketing
Carlos Iglesias – brand manager
Victoria Del Baño and Berta Alegre – product managers
Pedro Aires – creative director
Carlos Casany – digital sales and business development manager
Laura Virgil – DSP development manager
Roberto García – senior digital sales key account manager
Tito Heredia – manager, Heredia Producciones
Ignacio Mendivil – web developer

Overview of campaign

For Estopa's 25th anniversary in 2024, Sony Music and the band decided to kick off the celebrations a year early, choosing 18 October 2023 [as the start date]. This date was significant as it marked the anniversary of their debut album's release in 1999, which sold over 1.5 million copies and remains the best-selling debut by a band in Spain.

Campaign goals:

- Reactivate interest in the band
- Reach peak consumption around the new album and its first single
- Build anticipation for the new release
- Target new audiences

Each year on 18 October, fans naturally celebrate the album's anniversary on social media. The challenge was to make this fan-driven event official by establishing "El Día de la Estopidad".

Understanding Estopa's humour, we knew the best approach was through memes. We partnered with two of Spain's most influential meme creators, El Mundo Today and Cabronazi. Both were eager to join, given their existing fan base with Estopa. Previous collaborations suggested that a fake announcement would generate significant online visibility.

El Mundo Today, a satirical news site, posted a story announcing El Día de la Estopidad, supposedly endorsed



campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

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

Location Spain/LatAm

by the Spanish government. Cabronazi quickly followed with posts showcasing how people were allegedly celebrating this new holiday. The conversation spread rapidly on X, where users shared their "celebrations" of the day. Up until this point, the announcement was still considered a joke.

Estopa then entered the conversation, officially declaring the celebration day. They capitalised on the buzz to announce their new single and confirm the title of their upcoming album. The following day, Estopa announced their largest-ever tour, which sold out stadiums in Madrid and Barcelona.

To connect with Gen Z, Estopa engaged with top Spanish-speaking Twitch streamers. They performed live at La Velada del Año 3, the most-streamed event on Twitch, and participated in



just chatting streams with AuronPlay. They also performed at the prestigious ESLAND Awards, where they were nominated for Best Clip Of The Year for their livestream performance with AuronPlay. The album release party was also streamed live on Twitch by Masi and Nil Ojeda, thanks to an Amazon Music partnership.

Additionally, we launched a special landing page to promote the album's vinyl release, featuring a reinterpretation of Bosch's Garden Of Earthly Delights artwork. This immersive experience resulted in Estopa topping the vinyl charts as well.

Results & key learnings

The album release generated unprecedented anticipation, reaching #1 on Spain's official chart. Estopa sold half a million tickets for their summer tour, the biggest-selling tour in Spain in 2024, sold out up to five full stadiums in cities, including Madrid, Barcelona and Seville.

The social media following of the band grew from 35% percent in less than a year, thanks to the activation that started around the Día de la Estopidad on 18 October, and throughout the single release, pre-order, album release and tour.

All-time stream peak on album release date.

The streaming consumption grew +25% in less than eight months (from 750 daily streams to more than 1 million).

Everything Everything BMG



Team members

Peter McGaughrin and Dan Mordente – management, Redlight

BMG

Alice Shale – project lead/senior marketing manager

Giovanna Paglino – digital marketing manager

Ellis Bateman – marketing coordinator

Anna Derbyshire – senior marketing director

James Farrelly – VP streaming

Simon Rugg – streaming director

Benedetta Verrucchi – senior streaming manager

Dina Nanyinza – YouTube account manager

Amelia Lumme – streaming coordinator

Ella Hartley, Ruby Saville-Down and

Keith McColl – Planet.Fans

Holly Glanvill – Glued.Digital (socials)

John Kuzara and Ross Mondon – The7Stars (advertising)

Luke Gray and Indigo Wallis – Your Army (radio)

Morad Khokar – MoKho PR

Shoot Music – sports sync

ADA – distribution

M.C. Shale and J.D. (Puzzle art)

Overview of campaign

The campaign for Everything Everything's seventh studio album,

Mountainhead, centred on world-building around the themes of the record while engaging their dedicated fanbase, ensuring they were rewarded for their ongoing support. Through gamification of parts of the campaign, core fans gain early access to music and visual contents like official music videos.

In the lead-up to Christmas, the band launched an online advent calendar, sharing humorous and random content, keeping fans engaged between the *Cold Reactor* album launch and the new year. After the festive break, we ramped up fan engagement with creative activities like easter eggs, codebreaking challenges, and physical letters directly from "the Mountain".

We worked closely with Planet.Fans to harness a pool of fans with whom we could instantly communicate directly. We also focused on reaching fans on community platforms Reddit and Discord. One example of how we leant into the segmentation tool on Planet.Fans was when we created a puzzle and sent different pieces to different fan segments. They had to work together on socials to piece an image together

that hid a clue for password. Fans then realised the angle of the triangle shown (taken from the *Mountainhead* album symbol) was what they needed to gain early access to the new single's OMV.

Playing on the themes of the album, and to grow our CRM, we prompted fans to sign up with their email and location to receive mail from the Mountain. We had a few thousand signs up over the weekend and we posted 150 letters recounting what life's like at the bottom of the mountain. We also included a clue for the next single.

On another occasion, we shared riddles for fans to solve, with the final answer serving as a code to access the new video. The fan engagement and excitement across the project was very noticeable - there was a definite positive shift in Everything Everything's presence.

Results & key learnings

Mountainhead, Everything Everything's sixth consecutive Top 10 album, received robust support from DSPs and radio. Spotify provided OOH promotion twice, and all three singles made BBC Radio 1 playlists, which amassed 663 plays and reached over 100 million listeners across UK radio.

- Sales increased by 36% compared to previous album
- 22 million combined album streams to date
- Spotify monthly listeners up 72% during peak of campaign and followers up 7%
- Apple Music hit a new peak of 1.17 million daily streams on album's release, up 47% from previous peak
- Singles received support across +150 editorial DSPs playlists
- Band leaned in into short form content more, amassing +7 million views
- Followers up 51% on TikTok and up 13% on Instagram
- Planet.Fans activations had 132% engagement across all puzzle segments, 90% pre-save page opens. 86% then went on to listen to the track teaser.

📄 campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24, 25-34

Location UK

Ezra Collective

Partisan Records



campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location UK, France, Germany, Netherlands, Belgium, Italy

Team members

Partisan Records

Amy Frenchum – Blue Raincoat (management)

Cheyenne Walker – Blue Raincoat (managerial assistant)

Ivano Maggiulli – Brace Yourself (radio)

Abi Oke and team – August (PR)

Pippa Evers – Dawbell (TV)

Emma Bailey – Dawbell (TV)

Claudio Lillo – CAA (live agent)

PACT (social media)

Overview of campaign

The campaign vision was to transpose the freedom, community and joy of an Ezra Collective dancefloor into the everyday lives of the listener – aiming to welcome audiences of all backgrounds into jazz music by removing gatekeepers and placing the genre into accessible places.

YOUT. (Little Simz, Michael Kiwanuka) led the creative with imagery that emphasised the connection between Ezra Collective's music and the liberation of dance. Music videos centred around dancing and the live show. Lead single 'God Gave Me Feet For Dancing' was released with a beautiful dance-focused video directed by Tejana Tokyo (Beyoncé, Janelle Monáe), whilst 'Shaking Body' combined fan videos of dancefloors at Ezra Collective shows, collected through a call-out on the band's socials.

On Instagram and TikTok, Super 8 footage of dancers from the artwork shoot was overlaid with audio of the band explaining the importance of the dancefloor to this album and their lives. The band's shows were central to the content strategy, with dancefloor highlights posted after key shows (titled, Ezra Collective is Dancing With [location]), reiterating the album themes.

A WhatsApp community was launched to offer fans insight into the new music via voice notes and videos from band members, including a Q&A with Femi Koleoso [drummer and bandleader]. Members gained exclusive access to album formats and merchandise. The group has over 400 members, and developed a life of its own, with fans bonding and even meeting at shows.

The band hoped that Dance, No One's Watching would address the under-representation of jazz, funk and Afrobeat in the dance space. They were cover stars of Mixmag, DJ-ed at legendary London dance store Phonica Records, and held a Record Store Dance Floor tour during release week – spotlighting the dancefloor rather than their performance. During these events, fans could purchase limited-edition vinyl, hand painted by artist Lottie Mac.

To retain the band's credibility as musicians, the album was launched with a live music video of the uncompromising Afrobeat track 'Ajala'. BBC 6 Music was a

focus, including an incredible live session for Mary Anne Hobbs. Additionally, the album was followed by a Colors session.

The upcoming tour will continue the Ezra Collective Is Dancing With social videos, each highlighting a different album track.

Results & key learnings

- #7 in the UK album chart
- First jazz band to: perform on Strictly Come Dancing; record a Radio 1 Live Lounge; be playlisted on BBC Radio 1 and 1Xtra
- 3x 6 Music A-List singles
- 'God Gave Me Feet For Dancing' ('GGMFFD'): the band's fastest streaming single; was added to EA FC 25 Soundtrack; featured in Euro 2024 final TV coverage; added to all major playlists: France Inter, FIP and Radio Nova (France); playlisted by Double J (Australia); featured on Swedish national television.
- Sold-out run of Record Store Dancefloor outstores
- Multiple tracks in Viral 50 Spotify playlists across UK, the Netherlands, Belgium, France and Germany
- Deutschlandradio Kultur's AOTW (Germany)
- Rolling Stone Germany feature
- Rolling Stone Japan feature
- Extensive radio support from KCRW (US)
- 130,279 Instagram followers
- 12,755 TikTok followers (108% growth since June)

Fat Dog Domino



Team members

Will Grant – head of marketing

Alex Neely – project manager

Ana Alves and Emily Zaremba – digital marketing

Matt Jacob and Lloyd Young – Fat Dog management

Overview of campaign

Launched in advance of their debut single 'King of the Slugs', Fat Dog's Telegram channel, The Kennel, has become a lively digital hub for the band's fanbase.

At the genesis of our campaign, it was a primary objective to consolidate the band's fervent core fanbase within a similarly active digital space. The Kennel became such a space immediately, with its highly engaged conversation amongst its loyal members remaining vibrant to this day.

Its value is proven in our activation efforts around key releases. Singles for the album campaign were teased to the band's fans through the channel through exclusive audio snippets, recognisable Fat Dog paraphernalia being sent to fans who then shared in the channel, all helping to drive anticipation for each key release. Exclusive products, pre-save calls-to-action, headline show announcements and pre-sale ticket launches have all



happened early within the channel, with each moment helping to drive audience metrics alongside anticipation and conversation before anything more public-facing was shared.

Partnering with the team at Levellr, the launch of the channel not only saw The Kennel become an essential hub for the conversation around the band, but also offered us crucial insights to the band's primary audience to help inform our wider marketing efforts throughout the campaign for the band's debut album, Woof.

However what makes The Kennel stand out is the direct connection between Fat Dog and their fans. The

band regularly engages in the channel, answering questions and sparking conversations, further helping to drive an interactive and close-knit community. Fans also contribute their own content – gig photos, memes and more – adding to the sense of community. Their signature humour and chaotic personality, akin to that of the band, shines through keeping the vibe unpredictable and fun.

The Kennel has proven to be more than any similar digital feed for the band – it's become an immersive space for its fans to connect directly with the band and each other, reflecting Fat Dog's wild persona and helping to build their loyal, cult-like following.

Results & key learnings

Launching the channel in advance of key releases, as well as activating the community around pre-release singles, proved a highly useful exercise in warming up the audience in advance of key single releases, helping to drive hundreds of single pre-saves and mailing list sign-ups throughout our campaign, alongside allowing superfans early access to headline shows of all sizes. The fans within have also taken their relationships offline, meeting at shows and sharing wider conversations, showing the added value of a non-outward space for its growing legion of hardcore fans.

📄 campaign breakdown

Campaign budget £1,001-£2,000

Audience demographic

Age 18-24

Location UK

Faye Webster *Secretly Canadian*

Team members

Joy Warmann, Zoe Kerrigan – project managers
Hannah Carlen, Kara Kokinos, Heather Finn, Steven Pardo – marketing (Americas)
Amanda Colbenson and Robby Morris – creative and experiential marketing
Ali Murphy, Nicole Otero – marketing (international)

Overview of campaign

This campaign was about leaning into Faye’s interests, fostering niches and nurturing Faye’s young fanbase. Taking this into account we launched with a series of singles and videos featuring Faye in 2023 (‘But Not Kiss’ in June and ‘Lifetime’ in September), but the campaign really came to life in 2024.

Our album announcement single, ‘Lego Ring,’ featured Lil Yachty and a video with Faye and Yachty playing a video game together. Faye is a huge video game fan and she and Lil Yachty are genuinely old friends. We built a website where fans could go and play the game itself which we launched as part of the teaser campaign. It had an audio snippet preview, so fans got to hear a bit of the song and it had an email element alongside. Later in the campaign it tied back to this moment through a Coachella highlight with Lil Yachty joining Faye on stage and performing the song live. This was shared extensively across socials and media sites.

We made sure to support the authenticity of Faye as an artist by leaning into her interests and targeting her superfans, allowing them to partake in smaller scale exclusive events while sharing the impact online.



were totally bowled over by.

The aesthetics were also a huge part of this campaign: Faye and her brother built out what was basically a whole side brand for the project, called Symphony Suds: the logo for this album, which was a blue T-shirt, and a consistent “Faye Blue”, creating a through-line for the album from TV performances to tour and merchandise.

This is a campaign with an artist who is not on TikTok, so we focused on nurturing the fans we have there, enhancing discovery by spreading the word through their organic and genuine love for this artist, leading to a more lasting fan engagement. We supported the worldwide strategy by amplifying the content that was created at live shows and micro trends that were appearing as part of catalogue virality.

Results & key learnings

- Monthly listeners are now at +7.3 million, an increase of nearly 1 million since the beginning of the year
- Instagram followers increased 118% in 12 months
- Spotify followers have doubled in 12 months
- YouTube subscribers increased 94% in 12 months

On the back of Faye’s current touring *Underdressed At The Symphony*, daily stream volume has increased by about 50% and we continue to see discovery and retention with tracks from the album enjoying periods of week-over-week collection stream growth months after release.

As part of the ‘But Not Kiss’ single launch, Faye hosted and partook in a ping-pong competition in collaboration with Brain Dead in LA. The album release was marked by a takeover of a laundromat in LA where fans could get exclusive merchandise and Faye herself made a surprise appearance – which fans

📌 campaign breakdown

Campaign budget £50,000+
Audience demographic
Age 14-17, 18-24, 25-34
Location US, UK, Australia, Southeast Asia

FloyyMenor UnitedMasters

FLOYY MENOR

PREMIOS
billboard
DE LA MÚSICA LATINA

"Hot Latin Song" Colaboración Vocal del Año

Global 200 Canción Latina del Año

"Hot Latin Song" Canción del Año

United
Masters

📌 campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 13 and under, 14-17, 18-24, 25-34

Location Chile, Argentina, Brazil, Mexico, US, Spain Italy France

demographics and regions to broaden the song's reach.

National focus:

This phase centered on Chile, with a light expansion into neighbouring Cono Sur countries (Argentina, Peru, Uruguay and Brazil). By building momentum in FloyyMenor's home region, we created a strong foundation for regional expansion.

Regional growth:

With 'Gata Only' gaining traction across multiple countries, we expanded our focus to Mexico and broader Latin America. This regional push led to an uptick in engagement from non-Spanish-speaking audiences in key markets like the US, France and Italy, signalling the readiness for global expansion.

Global reach:

In this final phase, we activated targeted campaigns across influencers and digital advertising in the new markets growing, including the US, Italy, and France,

solidifying the track's global presence and reaching audiences well beyond language or geographical barriers.

As the campaign evolved, TikTok quickly emerged as a primary tool for driving the track's international reach. Initially, we encouraged basic lip sync and dance challenges, which fans organically embraced, leading to UGC growth averaging over 30,000 new videos daily.

A pivotal moment occurred when non-Spanish-speaking fans in the US started creating videos with captions like, "POV: You don't speak Spanish, but can't stop listening to the song." This broadened the song's appeal and helped it gain significant traction in the US.

TikTok was the primary driver behind the song's global reach, with fans across the world using 'Gata Only' for various trends, including dances, memes, and gaming videos.

Results & key learnings

The success of 'Gata Only' on TikTok was something that created a large conversation from its success, where it became the platform's Global Song Of The Summer 2024. The song generated over 70 million user-created videos and garnered more than 70 billion views, making it a viral sensation. 'Gata Only' stayed on the Billboard TikTok Top Charts for 27 weeks, peaking at #5. These achievements underscore the immense impact of UGC in propelling

the song's reach and influence. The TikTok campaign demonstrated the platform's ability to turn a song into a global phenomenon, driven by fan engagement and creative participation.

TikTok results:

- Total videos created – 71.7m+ UGC videos
- Total views – 7bn+
- Total shares – 1bn+
- Total new followers – 472k+

Team members

LaTrice Burnette – EVP, music

Dave Melhado – VP of music and head of marketing

Mike Weiss – VP of music and head A&R

Maria Gracia – senior artist marketing director

Adrian Mainou – artist marketing manager Latin/US A&R

Gerardo Mejia – Latin A&R

Ebony Hadley – director of digital marketing

Goldie Harris – director of commerce

Ranked Media – digital marketing external

Franklin Aguilar

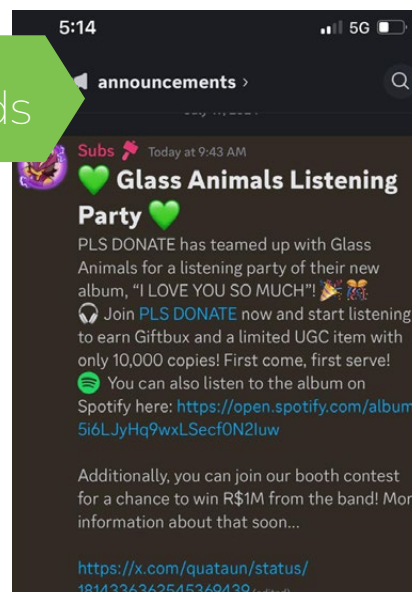
Alice Macedo

Overview of campaign

Our campaign was designed in three distinct phases, each targeting new



Glass Animals Polydor Records



Team members

Fred Stuart – head of digital

Roma Moradian – Polydor gaming

Amy Morgan, Maddie Casey, Fifi Holley – management

Special thanks to **Jessica Mehan and**

Alex Honda on the Roblox Music Partnerships team

Stephen Dypiangco – Roblox consultant

Overview of campaign

Most Roblox/artist collaborations focus on ecommerce and costly builds. With Glass Animals we prioritised creativity and engagement, whilst also harnessing the power of a huge pre-existing community.

We collaborated with PLS Donate, one of Roblox's top 30 games, averaging 3.5 million visits per day and 15k+ average CCU. It's a social game where users design in-game "boards". Boards can be donated to by other users. The users with top donations appear on a leaderboard.

Hazem is a developer with a huge Discord community (600k). He's a young kid from a modest background who has built a thriving world and is championed by the Roblox community.

We challenged the PLS Donate community to design a board inspired by the album. Fans could use any medium to create designs – collage, 3D modelling, graphic design etc. This was an extension of Glass Animals' Open Source project, where the band made design/music files available on their website.

The winning design was chosen by Glass Animals and Hazem, and was built in the game. Glass Animals also donated 1 million Robux to the winner, plus runner-up prizes. Awarding donations triggers a custom visual for all players, including a giant blimp flying across the sky.

We also had a big in-game presence. We built a custom Glass Animals area in a high-traffic area, featuring a futuristic festival stage complete with NPCs of the band. Users could interact with the NPCs and get information about the album/competition/music. There was also a custom audio player featuring four album tracks licensed worldwide. Players unlocked custom UGC by listening to the tracks in full, including a giant eyeball head accessory and solar system aura.

The band visited the world at peak time, meeting excited players and key influencers. This was live streamed in Hazem's Discord, where the band also took part in an AMA. There was a special GA x PLS Donate channel in Discord where users could submit questions and discuss the experience.

As a potential world first, we also built a custom Spotify listening bot that rewarded actual plays with free Roblox UGC. Users simply connected their Spotify and listened to the album. A bot would track the listening and reward

them with free UGC after listening to five or more tracks in full.

Results & key learnings

In just three days:

- 20.7 million impressions for Glass Animals in-game area
- 642k full song streams
- 1.4 million partial song listens (15-30 seconds)
- 2.2 million interactions with NPCs
- 20k UGC claimed (will continue to earn impressions)

Most exciting stat: over 3,000 players took the time to dive into the album and created designs. Glass Animals were overwhelmed by the creativity.

Not many experiences license four tracks worldwide without a limit on listens but we worked closely with publishers to make this happen. Results made it worthwhile – tangible engagement and discovery of the music.

Huge off-platform engagement across socials:

- 3.2 million views on UGC content
- 3.6 million views across Hazem and PLS Donate channels
- 2.4k watching AMA and over 500 questions submitted
- 1.7 million views on Glass Animals' channels

Sentiment across socials was brilliant. Users loved the authenticity and uniqueness.

campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 13 and under, 14-17, 18-24

Location Global

Good Neighbours

Polydor Records



campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 15-17, 18-24, 25-34

Location UK, US, Australia, New Zealand, France, Belgium, Germany, Netherlands

for 'Home' and amplifying it to new audiences.

We also opened a fanpage to continue blasting out POV photo swipes outside of the band's account and additional content of the band to tell their new artist narrative whilst building on 'Home'. In our creator campaigns, we focused on content of wholesome family moments and niche film edits, following the success of the film stills POV trend initially started by the band. We encouraged the band to continue to share lip sync/studio content set to 'Home' and POV videos about them as artists' POV: we finally released this song to expand on their artist narrative and story. It was important for us to grow familiarity of the band outside of the track and is still a key focus for our team. This incredible campaign spanned over five months, from January to May 2024.

Results & key learnings

- Instagram follower growth from 'Home release' until now: 73.9k (77.5k total).
- Instagram spikes: February 15-22 (+4.3k), April 4-11 (+5.5k) and July 11-18 (+10.4k).
- TikTok follower growth from release 51.9k (83.9k total).
- TikTok spikes: January 29 (4.1k), February 10 (+3.8k), February 15 (+3.6k), June 13-15 (+2.8k).
- 'Home' is now silver in the UK (343,475), platinum in Australia, New Zealand and US, with 'Home' having a total of 290 million streams on Spotify.
- The band now have over 110,000 followers on Spotify since January.
- 'Home' peaked at #26 in the UK Official Chart.

Team members

Freya Perry, Fred Stuart, Ali Tant, Joe Etchells, Hannah Browne, Rebecca Dixon, Danny Ingham, Orla Gorman, Harry Moore
Something Something

Overview of campaign

Good Neighbours shared the unfinished idea of 'Home' on TikTok in early January with iPhone studio content. What happened next was an incredible rapid rise of awareness and engagement on Tik Tok. After studio content began to take off (the first video now has 9 million views), the band began sharing POV photo swipe videos using popular film and "aesthetic" stills to the original sound.

A POV video (which now has 3.1 million views) using images from Normal People. The relationship narrative

began to encourage UGC from creators internationally to share their personal "home". This then became the biggest and most effective trend under the sound, as it was so easy to recreate, very transatlantic and works for so many subcultures, niches and interests.

We did some research into the uplift in creations and found that nature/travel, interior design and relationships content were the three most common pillars from UGC.

We set up burner accounts for each subculture to continue to share the most effective UGC under the sound and ran them as dark ads, retargeting to each subculture audience between the ages of 25 and 35, and against similar artist demographics. This was an interesting and exciting strategy as it focused us on looking at what had worked so far

Griff

Warner Records

campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location UK

Team members

Lottie Llewellyn – marketing director

Oscar Douglas – marketing coordinator

Georgia Wedderburn – content manager

Lucy Fletcher – community manager

Jane Arthy – SVP, promotions

Mabel Mann – senior promotions manager

Rob Chute and Ruth Drake – Toast PR

Tom Dark – Darkside Media

Laura Henderson – Lyrical PR

Overview of campaign

Our goal for Griff's debut album, *Vertigo*, was to build Griff's superfans community and deliver a top 5 chart position in the UK. A true world-building artist, Griff's concept for her debut album told its story in three volumes, with two advance EPs becoming part of the subsequent full album.

This concept took fans through the emotional journey of Griff coming to terms with leaving childhood and entering her twenties, with the *Vertigo* title highlighting the feeling of being upside down during that time. That

informed the vibe of the campaign's creative elements.

Griff's artist proposition complements her musicianship and storytelling with a DIY approach to aesthetics and fashion. This inspired landmark moments throughout the campaign. We played into this by commissioning a designer from Central Saint Martins to design a bespoke dress for the album announcement, which Griff painted the tracklist and release date onto before unravelling it to reveal each detail.

We immersed superfans deeper into Griff's with intimate events, such as holding a screening for the Vol. 1 live film and decorating Hoxton Hall, the venue where she played her first show, with memorabilia to highlight the nostalgic themes of the single, 'Miss Me Too'. This continued at the album release party, where we provided embroidery machines to personalise fans' merchandise.

With two volumes of the album available ahead of its full release, we had to strategise D2C sales to drive pre-orders. Her WhatsApp community of superfans were offered exclusives: a

3 X CD bundle with a volume on each disc, which when placed together created a piece of artwork. Griff also hand-painted one of the locations where she recorded the album to create a limited signed edition for the community. Wider formats were also necessary, with varying formats and alternate versions available via her official store and select retailers. Pre-orders were further incentivised with competitions to win one-of-a-kind personal items from Griff's album photoshoot.

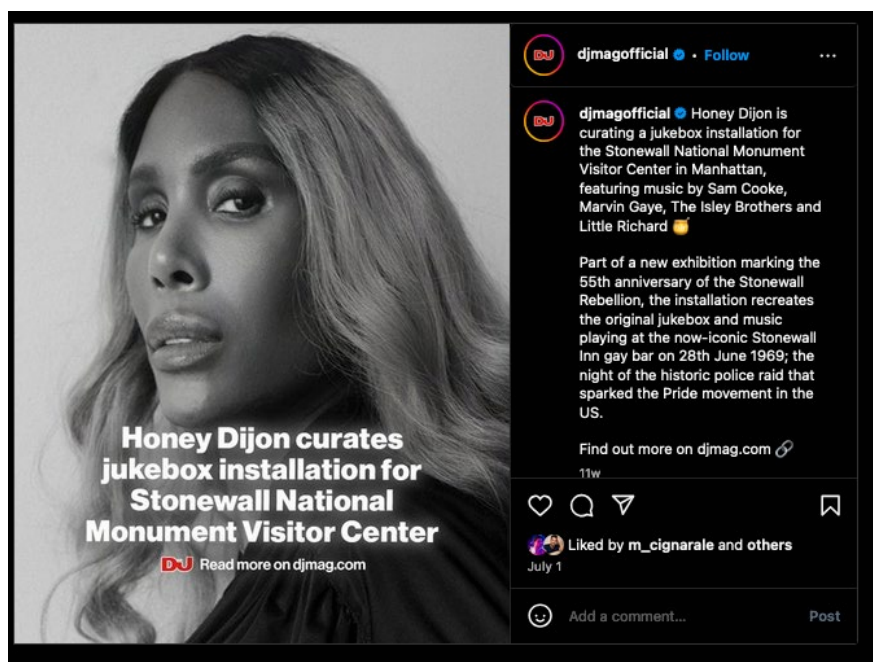
Griff's show as guest to Taylor Swift provided another opportunity to encourage pre-sales: a milestone moment that allowed us to tap into both artists' followings. We capitalised on this with a competition for fans who pre-ordered the album to win the dress that Griff had performed in.

We found ourselves in a chart battle in release week, and reacted by releasing an exclusive download-only album edition with previously unheard demos. This, combined with the other alternate editions, made all the difference in securing the #3 chart position.

Results & key learnings

- *Vertigo* debuted at #3 with 10,000 sales, making it the biggest-selling debut album from a female UK artist since Raye.
- This made Griff the youngest UK female to debut Top 3 on the album chart in three years.
- *Vertigo* made an international impact.
- Griff charted for the first time in Australia, Germany, New Zealand, Ireland and Belgium.
- Our pre-order competitions and community exclusives resulted in 30% of week one sales.
- The initiative around Griff's show with Taylor Swift boosted her community by 18% in a matter of days, the fastest growth it has ever seen.
- Griff's WhatsApp exclusive product accounted for 10% of pre-orders.
- Griff's Instagram and TikTok following grew by 31% over the course of the campaign.

Honey Dijon Classic Music Company/Amazon Music



collection of songs that represented queer joy, life and liberation at a time when change was in the air. She organised the tracks into categories such as Stonewall Favourites, Revolution, Dancefloor Fillers and Our Love. Her goal was for visitors to connect with the Stonewall legacy through the music that united the community.

As she explained, “The music I chose is a way to understand this historic moment in time through a different lens – through the musical lens. Because it wasn’t all just fighting back. It was also joy, celebration, community and sisterhood.”

Amazon Music collaborated with labels such as Sony Music and ABKCO to source original 45s from their archives, while additional records were sourced from NYC’s A1 Records or custom-pressed for the exhibit. The music collection is housed in a functioning jukebox – the same model that played at the Stonewall Inn on 29 June 1969. The entire curation is available on Amazon Music’s [RE]DISCOVER Stonewall playlist, which also features Honey’s curatorial notes. This project was documented in the short film, *The Sound Of The Stonewall Uprising*.

Team members

Amazon Music

John Farrey – executive producer (dance and electronic lead)

Jack Gillard-Rayer – producer

The Sound of the Stonewall Uprising Creative Team

Sian Pierre Regis – director

Andrew Morrow – editor

Brydie O’Conner – archival producer

Chris Cruse – music researcher

Malka Media, Contrast Films, A1 Records, Sony Music, ABCKO Records

Overview of campaign

For the grand opening of the Stonewall National Monument Visitor Center (SNMVC) in NYC, Amazon Music collaborated with DJ and producer Honey Dijon on a music exhibit. The SNMVC is the first centre in the National Parks Service dedicated to sharing the history of the LGBTQ+ liberation movement in America. Located at 51 Christopher Street, it occupies

campaign breakdown

Campaign budget Not given

Audience demographic

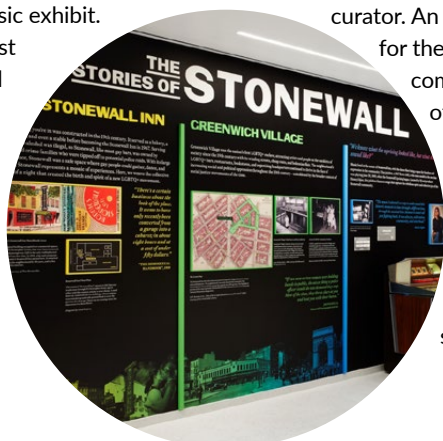
Age 18-24, 25-34, 35-44

Location US-focused campaign, but accessible globally

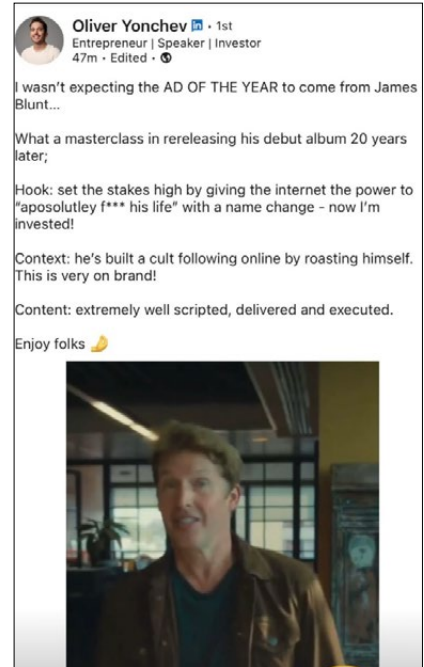
part of the original Stonewall Inn. On 29 June 1969, the LGBTQ+ community resisted a police raid on the bar, sparking a global movement for LGBTQ+ rights. The Stonewall Inn remains one of the most important historical landmarks for the LGBTQ+ community, and the visitor centre allows people of all ages to connect with the legacy of Stonewall.

As part of the project, Amazon Music recreated the 1969 Stonewall jukebox, with Honey Dijon serving as music curator. An outspoken advocate for the transgender community and a scholar of queer history and club culture, Honey was the perfect choice to curate this collection.

For the exhibit, Honey focused on selecting a spiritual



James Blunt Atlantic Records UK



Team members

- Daisy King** – associate creative director
- Kim Jarrett** – head of video and commissioner
- Dylan Mullarkey** – audience manager
- Cannelle Bencherqi** – creator strategy manager
- Chris Farrow** – marketing manager
- Liz Goodwin** – general manager
- Todd Interland** – management
- Erik Nielson** – social media manager

Overview of campaign

It's been 20 years since James Blunt released his album Back To Bedlam, so to celebrate in true Blunty fashion, he was proposing a challenge. If the album re-entered the charts at number 1, he'd legally change his name. To what? Anything the public wants.

We shared a short-form piece of content where fans put their name suggestions in the comments, and the most liked one wins.

This then generated over 11 million views in a few days, global recognition from UK, US and worldwide news stations in press and on TV. Celebrities came out in force to comment on their choices, and brands hopped on the bandwagon too by tweeting on the thread including Specsavers and Ryanair.

campaign breakdown

- Campaign budget** £5,001–£10,000
- Audience demographic**
- Age** 25-34, 35-44, 45-59, 60+
- Location** Global (key markets – UK, US, Australia, Brazil and Germany)

Divock Origi became a frontrunner for his new name, meaning the sports world also suddenly got involved. Sportsbible and Ladbible came together to do a piece on it. With the album not officially released yet, impatient people flocked to buy the older version of Back To Bedlam instead.

The reason this was so effective is it cemented his status as the UK's loveable rogue/king of the piss-take. It also supercharged people into re-buying an album from 20 years ago that most people (probably) already own and had forgotten about.

Results & key learnings

- 11+ million views
- 500k likes across platforms
- Uptick in streaming of the tracks pre-release
- Purchases of Back To Bedlam (non-new edition album) and added pre-orders



Kaizers Orchestra

Petroleum Records



✎ campaign breakdown

Campaign budget £10,001-£15,000

Audience demographic

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

Location Norway

Team members

Simen Idsøe Eidsvåg, Jens-Petter Aarhus
– creative directors

Siri Hjelmbrekke Hveem – producer

Stian Andreassen, Kaizers Orchestra,

Eivind Brydøy – team

Overview of campaign

When the Norwegian band Kaizers Orchestra took a break in 2013, they were one of Norway's biggest rock bands. When they were set to announce their comeback and play 56 concerts in the autumn of 2023, the band wanted their fans to discover they were going to play again, rather than being told it.

We noticed that there were still some fans who were active in the fans' own Facebook group. They were buying and selling old merchandise and sharing their own fan stories. We wanted to start by reaching them where they talked the most about their feelings for

the band. So, we bought back several old T-shirts and found more unused ones in the band's old storage. We then printed 104 completely unique QR codes on the inside of the shirts' backs. After that, we partnered with Fretex (second hand stores) to sell them again – of course, without mentioning anything about the QR codes or the comeback.

When someone scanned the QR code, they were taken to a mysterious website where a music box played an unfamiliar melody. It also stated that they were one of 107 and that they had to register and wait for a signal. Nowhere did it mention anything about Kaizers Orchestra.

We produced three physical music boxes, identical to the one on the website, and delivered them anonymously to three different fans.

If someone visited the website without scanning a QR code, they could leave their contact information and receive more details later.

There was a lot of coverage in the Norwegian press about what was happening, with many speculations among the fans.

When the band announced their comeback and concerts, we sent a text message to 40,000 people who had signed up, and that's how we sold 82,000 tickets in about 14 minutes.

The 107 who scanned the T-shirts became a group that received information first and were exclusively "close friends" on the band's Instagram. They also got to meet the band, attend exclusive popup concerts, and participate in private events connected to the concerts.

Results & key learnings

- 82,000 tickets sold within 14 minutes.
- 400,000 unique visitors
- Massive press coverage
- 40,000 subscribers (SMS and email)



Kneecap Heavenly Recordings

Team members

Dan Lambert & Peadar Gill – management

Heavenly Recordings

Jeff Barrett, Danny Mitchell, Daisy Goodwin, Georgia Edge, Katherine Cantwell

PIAS

Niamh White – Ireland and UK marketing manager

Robin Farrell – Ireland and UK marketing assistant

Hollie Lenihan-Franks – international marketing manager

Sian Blewitt – senior audience development and partnerships manager

Tom Hoare – global director of audience development and partnerships

Deviate Digital

Diabolical / Build Hollywood

The Tenth Man

Micil Distillery

Overview of campaign

Fine Art, the debut album from Irish hip-hop trio Kneecap, encapsulates youth culture in West Belfast alongside the organic preservation of the Irish language – all with a peppering of tongue-in-cheek delivery. *Fine Art* served as a hat tip to a 2022 BBC News report, campaign visuals incorporated museum-like displays with physical album artwork digging deeper and depicting the back of a framed picture complete with a “stolen from Ireland by the British Museum” ribbon.

An OOH stunt saw that very ribbon repurposed as stickers stuck around the interior and exterior of the British Museum. Billboards incorporated a 2D gold frame as seen on the album artwork as well as a “flaming” PSNI van, complete with smoke machine, replicating the Belfast mural that was the focal point of that BBC report.

An Irish tricolour vinyl served as our standard vinyl format, with limited



campaign breakdown

Campaign budget £25,001-£50,000

Audience demographic

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

Location Ireland, UK, US, Germany, France, Australia

black vinyl available on the band's D2C, which boasted both an Irish- and English-language store. Bridging the gap between the album and the band's biopic, we partnered with record stores and cinemas to present first look screenings and Q&As.

With Glasgow being one of the band's top cities, we collaborated with Scottish indie retailer Assai to roll out a reimagined take on their traditional obi strip, featuring an ogham translation of the album title (ogham being an early mediaeval alphabet of Irish).

To draw attention to the group's explosive live performance skills two tracks were captured in Vevo's LA studio, released for maximum impact immediately following the band's headline-grabbing sets at Glastonbury, which saw their Instagram follower growth shoot up 59% week-on-week.

On the eve of album release, we brought *The Rutz* – the fictional pub setting of this concept album – to life at a secret London location in partnership

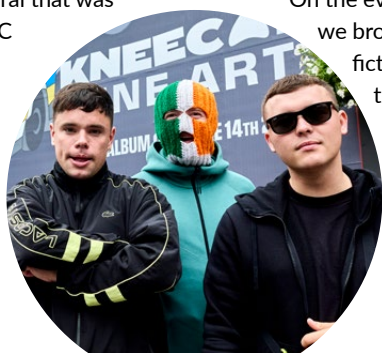


with Connemara's Micil Distillery. The pop-up event – incorporating exclusive album playbacks introduced by film co-star Michael Fassbender and a trad session featuring album contributor, Lankum's Radie Peat – created a key tentpole moment for fans.

Results & key learnings

Late Summer–EOY saw the release of Kneecap's biopic, appearances at Reading & Leeds, and headliners across Ireland, UK, US, Australia (2025)

- #1 independent album (IE)
- #1 hip-hop and R&B album (UK)
- #2 album (IE)
- #3 independent album (UK)
- +197.3k (428.14%) Spotify monthly listeners
- +3 million (72.29%) YouTube channel views
- +290.3k (189.49%) TikTok likes
- +37.5k (97.16%) Spotify followers (now 100k+)
- +12.2k (76.25%) YouTube subscribers
- +26.7k (211.9%) TikTok followers
- +103.3k (145.07%) Instagram followers
- + 3.3k (188%) newsletter subscribers
- +700 mailing list subscribers gained within 24 hours (pop-up pub activation)
- Sold out in/outstores
- Sold out Ireland, UK, US tour + extra dates added
- Five-star reviews: The Times, NME, Mojo, The Arts Desk, The Rock Revival, DIY, Buzz Magazine
- Covers: NME, Notion, Hot Press
- Debut TV appearances: The Late Late Show (Ireland), The Tonight Show Starring Jimmy Fallon
- Rocket Hour with Elton John: interview



Lola Amour

Warner Music Philippines



Team members

Sarah Ismail – managing director

Victoria Malong – marketing and audience engagement director (domestic)

Jeremy Yap – senior marketing manager (domestic)

Patricia Paredes – senior marketing manager (domestic)

Miguel Sto. Domingo – marketing coordinator

Kelley Mangahas – A&R director

Celine Ferros – brand, sync and touring director

Nicka Lumalang, Joey Valverde – promotions and touring managers

Mika Ordoñez – artist manager, Lola Amour

Chantal Arboleda – executive producer, Ark Productions

Fely Felicilda – producer, Ark Productions

Natalie Ampil

Yellow Brick Media

Monique Salcedo – activations director

Hazzle Merin – account executive

Mark Lepasana – account manager

Overview of campaign

The campaign for Lola Amour's self-titled debut album, following their chart-topping hit 'Raining In Manila', marked a major milestone for the band. As they unveiled their first full-length album, the focus single 'Umiinit' (which translates to "It's getting hot") became the core of a dynamic and interactive marketing strategy. The campaign



creatively capitalised on the sweltering summer months in the Philippines, combining both digital and on-ground activations to engage fans and boost the album's visibility.

The campaign kicked off with a surprise listening party, where a select group of superfans was invited under the guise of attending a regular event. During the event, the band announced their upcoming album and previewed all the tracks, taking time to discuss the album's creation. Attendees received signed lyric booklets, making the experience even more memorable.

As the album dropped, Umiinit Dares launched on social media. This temperature-triggered series saw the band taking on fun challenges whenever temperatures hit certain levels, designed to help beat the heat. These playful dares resonated with the song's theme, and fans eagerly followed the band's antics, generating excitement and anticipation. This innovative approach fostered engagement while matching the summer vibe, offering entertaining content during the hottest days of the year.

To further link the single to the season, the band introduced the Umiinit Refreshment Truck, complete with its own Umiinit Chime. Touring Metro Manila and Pampanga in May, the truck offered free refreshments to fans and passersby, reinforcing the song's theme



while providing a tangible connection to the music.

The campaign climaxed with the Umiinit Hot Wings Challenge at UP Town Center, where participants faced off in a spicy wings speed-eating contest alongside the band. Strategic partnerships with local chains like Yellow Cab and Don Hulyo Hot Sauce deepened fan engagement, while exclusive prizes, including Umiinit Hot Sauce, added to the experience.

Overall, the campaign effectively connected with fans and showcased Lola Amour's creativity. Through engaging strategies that leveraged the summer season, they built anticipation for their debut album and strengthened their relationship with their audience.

Results & key learnings

This campaign was particularly effective as it combined the immediacy and reach of social media with tangible, real-world experiences that brought the song and album to life. With over 750k total views for Umiinit Dares on social media and an estimated foot traffic of 22,667 at three stops of the Refreshment Truck, the campaign resonated deeply with fans. Additionally, it achieved an extra reach of 465k through paid media. The Hot Wings Challenge also drew an estimated foot traffic of 10k, generating an additional reach of 296k via paid media. Furthermore, 'Namiss Ko Na' from the album peaked at #87 on the Spotify Viral 100 PH charts, driving awareness and forging a stronger connection to Lola Amour's debut album.

campaign breakdown

Campaign budget £25,001-£50,000

Audience demographic

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

Location Philippines

MazzaL20 EGA Distro



Team members

EGA Distro

Colin Batsa, Charley Snook, Ali Neale, Milan Myers, Joe Gammon, Tia Lewis, Augusto Pitslides, Yara Satti and Rosie Snook

Management – Wes and Keely

Press – Shireen Fenner

CORD – socials

Overview of campaign

'Murdaside' was a creeping, building, viral sensation. The original track from Liverpoolian rapper MazzaL20 piqued interest with Discovery Shazam chart #5 UK peak and #2 UK viral Spotify chart, so the team aimed to extend the hype and amplify virality with remixes.

Popularity originated in a micro TikTok niche where UK fans championed the track through unique UGC formats – AI-generated celebrity covers, Scouse accent discussions and XL bully dogs

– generating 32 million views. This encouraged a creative approach to short-form content to draw in new audiences, including gamification, sped-up remixes, open verse challenges and vox pop content.

Five remixes – Main (Aitch & Potter Payper), Scouse (Aystar), Brum (RM & Pistol Po), SJ remix, and Loski – respective music videos were released over eight days with teasers used to generate hype and mystery around features before the tracks dropped. Away from traditional remix culture, there wasn't one remix with many artists, rather several staggered remixes with fans needing to guess which artist was appearing next.

The remixes exported the song from Liverpool, with featured artists from Manchester, London and Birmingham, whilst bringing together different fandoms. Aitch and Potter Payper have 8 million combined monthly Spotify listeners while Aystar, RM, Pistol Po, SJ & Loski have 150 million+ combined YouTube views.

Collaborations with select tastemakers included GRM Daily content announcing a 'Murdaside' remix to 10 million social followers. An "open verse challenge" launched on MazzaL20's TikTok using an XL bully dog, paying homage to UGC, before a social media teaser (stylised as a slot machine game) showed all remix artists and snippets of their verses, sending fans into a frenzy with interactions, engagements and comments.

Steady BTS content supplied to tastemakers had fan conversation

campaign breakdown

Campaign budget £25,001–£50,000

Audience demographic

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

Location UK

buzzing, wondering about the release and its features. Five music videos hosted on GRM Daily's YouTube were pivotal and demonstrated the strength of fan support.

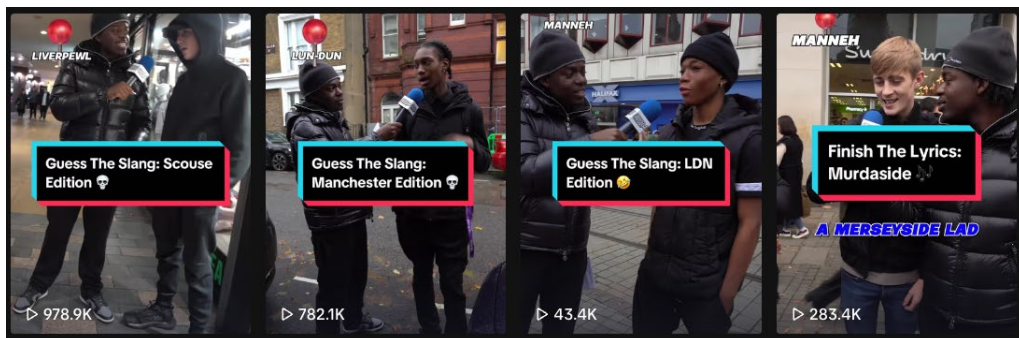
50%+ consumption of the #18 OCC debut and #1 OCC video streaming achievements came from YouTube views.

Conversational vox pop content included "finish the 'Murdaside' lyric" and "guess the regional slang" filmed in the remix artists' home cities, attracting 4.5 million+ social media views. TikTok fan-uploaded audios made Scouse mix/Aystar's verse the most-popular (36k uses and #5 UK TikTok chart trending): a sped-up version garnered 20k uses alone.

Jumping on a viral TikTok trend, the campaign effectively harnessed the power of modern online fandom and regional affiliation. 'Murdaside' travelled from Liverpool, across the UK, and beyond, with videos and short-form content as the key source of transport.

Results & key learnings

- #1 OCC video streaming chart (x2 weeks)
- #18 OCC singles chart debut (x10 week chart run)
- Fan support via YouTube made up 50%+ consumption, compared to other 2023 rap hits seeing 13% equivalent, with 'Murdaside' setting the bar high
- MazzaL20's 'Murdaside' remixes combined streams are over 15 million, with 120k equivalent sales to-date
- Charting on YouTube UK simultaneously at peak: #1, #2, #9, #11 with 50%+ of consumption vs. 13% for equivalent releases
- UK TikTok chart #5 trending, #murdaside hashtag with 30m+ views.
- Spotify viral chart peaks: #2 (original), #10 (Scouse mix), #12 (main remix)
- Shazam chart peaks: #73 (original), #74 (Scouse mix).
- Vox pop content: over 5 million views across TikTok, Instagram and YouTube shorts



Ni/Co Innovo/Symphonic Distribution

Team members

Colton Jones and Dani Brillhart

- Ni/Co

Sam Saideman (CEO,)

Mackenzie **Christian**

(influencer marketing)

Geoffrey Paz (music marketing)

- Innovo

Overview of campaign

We started by leveraging the artists' strong following to seed out content telling their love story. Since they were recently engaged and getting married soon, the niche marketing captured a similar audience as it felt authentic to them. These videos generated millions of views on Instagram and TikTok. We paired that organic content with targeted Meta and TikTok ads driving to audiences related to romance, love, weddings etc. This generated thousands of UGC pieces on both Instagram and TikTok which perfectly fed into an end-to-end influencer marketing campaign where we activated macro and hero creator couples to share their



the record (acoustic version, wedding version etc.). Dozens of record labels reached out at this time as well. We consider this campaign interesting and effective as it was a hyper-targeted strategy. We didn't market to all pop listeners. We focused on a very specific part that the song not only fitted authentically into, but provided value to, their lives.

Results & key learnings

- 4.1 million Spotify streams
- 2.8 million YouTube views
- 1.1 million Apple Music streams
- #2 Spotify Viral Charts in Nigeria, #7 Spotify Viral Charts in South Africa
- 40.5 million total views on organic videos on socials
- Charting in multiple territories on Shazam
- iTunes charting in 19 charts across 13 countries
- Dozens of DSP editorial playlists
- 68,200 Shazams
- Hundreds of first dance moments



love stories. This helped to sustain the moment.

The lyrics became the words couples were struggling to say to each other. The song became the first dance at hundreds of weddings which continued to drive further into the wedding audiences. This resulted in over 17,000 UGC videos on socials, millions of streams, charting on Shazam, and hitting the #2 and #7 spots on the Spotify Viral Charts in Nigeria and South Africa respectively.

We continued to push out content, a music video, and ancillary versions of

📄 campaign breakdown

Campaign budget £5,001-£10,000

Audience demographic

Age 18-24, 25-34

Location US, Nigeria and South Africa



Nicki Minaj

Republic Records



Team members

Marleny Reyes – GM, Republic Records

Joe Carozza – EVP, media and artist relations, Republic Corps

Tim Hrycyszyn – SVP, digital strategy, Republic Corps

Julie Vastola – SVP, creative, Republic Records

Allegra Chautin – VP, digital strategy, Republic Records

Annie Stoll – VP, creative, Republic Records

Marisa Bianco – SVP, media and artist relations

Julio Salinas – director, global marketing, Republic Records

Carol Simpson – manager, marketing strategy, Republic Records

Overview of campaign

The Nicki Minaj *Pink Friday2*/Gag City campaign began with a single Instagram story from Nicki that sent shockwaves around. One year before the album's release, Nicki Minaj wrote: "OMFG, Gag city. The Barbz about to live in gag city." This cryptic post ignited a frenzy amongst her fans, the Barbz. "Gag City" is Nicki's term for an overwhelming sense of shock or excitement.

On 5 September 2023, Nicki dropped the first album cover for *Pink Friday2*, the sequel to her 2010 debut, *Pink Friday*. The cover featured Nicki on a futuristic subway platform with a

pink cityscape in the background. Fans immediately speculated that this could be the mythical Gag City Nicki had hinted at. The speculation went into overdrive in early October when AI-generated artwork of this pink metropolis began surfacing online.

Nicki engaged her fans by running a Twitter poll to choose which unreleased song should be dropped as a promo for *Pink Friday2*. When she revealed the winning track, she teased, "More surprises coming, huge, but let's just enjoy a cute bop and meet up next Pink Friday, same time, same place, Gag City." The Barbz went wild, flooding social media with more AI images showcasing modes of transport taking them to Gag City.

By December, the Barbz ramped up their AI-generated content, featuring celebrities and various fan communities arriving in Gag City. The viral moment exploded, with Barbz creating intricate depictions of Gag City, from Nicki-themed buildings to branded shops. It was at this time that major brands like Dunkin' Donuts, Oreo, KFC, Pizza Hut, Spotify, Google, and even the Empire State Building jumped on the bandwagon, setting up shop in Gag City and sharing their own images.

Nicki leaned into the 3D animation and CGI style to create eye-catching visuals for her YouTube, all from the world of Gag City. Pink wigs were also placed on landmarks in cities globally. Nicki embraced the viral sensation by collaborating with top internet streamers.

Her livestreams with Kai Cenant and interview with Funny Marco broke records. She launched a first-of-its-kind Gag City experience on Roblox, allowing Barbz to explore the virtual city and engage with the hype beyond social media.

Results & key learnings

The impact was colossal. *Pink Friday2* debuted at #1 on the Billboard 200, racking up 228k album equivalent units in its first week, with 92k coming from pure album sales. It set records for the largest week in both overall and pure sales for a female rap album in the 2020s and a female R&B/hip-hop album in 2023. The album became Nicki's third #1 album and the first female rap artist with number-one albums in two decades. It was her seventh top-10 album, sold 25,000 vinyl copies in its debut week (a record for a female rap album), and was certified platinum in the US. With 170 million streams in its first week, *Pink Friday2* marked the highest-streaming week of Nicki's career and for a female rap album in the 2020s.

campaign breakdown

Campaign budget £25,001-50,000

Audience demographic

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

Location US and global

nimino Counter Records

Team members

Gon Carpel, Eli Bieber, Kyle Kusanagi – Noted Management (artist managers)

Label - Ninja Tune / Counter Records:

Marie Clausen, Sam Sissons, Will Slattery, Eleanor Gadsby, Emma Rattier, Paige Cronin, Valerie Moreno, Louisa Coppock, Roz Keefe, George Smith

Martin Raviraj – Cool Badge

Creator Agencies, Round, ATG, Rave Cultur, Creed, VRTCL, Somewhere

Overview of campaign

'I Only Smoke When I Drink' was released on 22 August. Artist and team knew this track was a key release, with its big drops, memorable and relatable lyrics and the fact that nimino had played the track at shows for a year prior, building healthy demand from fans for it to be released.

Organic awareness and growth were key to this campaign and, as nimino had a wealth of track footage from his performances, we had lots of great content available to start seeding.

Nimino started teasing three weeks pre-release. From the first teaser post on TikTok, it blew up and went viral, with lots more engagement than on previous posts. The team continued to roll out content daily, resulting in millions of views compared to the tens of thousands range of previous content. People connected with the lyrics and engaged with the track organically.

His audience grew rapidly in the three-week pre-release teasing – 50k new Laylo members (470% increase), 50.1k Laylo pre-saves, 11.1k Spotify pre-saves, 86% TikTok engagement rate, 300k TikTok saves, 15 million+ views. The artist played a key part in the success: hundreds of fans in the comments asked for a release date, he replied to everyone, directing all towards the pre-save.

Users organically started using the original sound that nimino had posted for his own posts. It was a key driver for the teasing campaign, and resulted

in the original sound being converted to an official sound ahead of release. On the day of release, there were 2.1k+ TikTok/Instagram usages, much higher than what we would usually see from teasing.

To amplify this organic activity, we worked with agencies on creator campaigns, primarily post-release, to help build awareness.

Phase 1: discovery elements with music reviewers, drop pages, hype posts.

Phase 2: focusing on building narrative around lyrics via macro creators POV, memes, templates.

Phase 3 will focus on mashups of the track. We have found so far that these campaigns have helped spread awareness of the track, especially internationally.

A key DSPs objective was to ensure all partners were aware of all incredible, organic, growing stats and to lock in early support ahead of release, break nimino into global territories and secure all top tier looks across DSPs only reserved for the best artists, which we achieved on release.

Results & key learnings

- 27.9m+ total streams
- 70.5m+ total social engagements: 68.5m+ views, 22m+ likes, 321k+ saves, 88k+ shares, 6.8k+ usages.
- 117.3k Shazams (worldwide)
- UK OCC Singles Chart #73



campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24, 25-34

Location UK, Germany, USA, Australia

- UK Shazam Chart #26
- Billboard Dance/Electronic Songs Chart #25
- Spotify Viral charts incl. #1 UK, #3 US, #8 Global
- iTunes Top Electronic songs (UK) #2
- iTunes Top Songs (UK) #52
- Music Week Club Charts: Cool Cuts #1; Upfront #32
- Top 100 Airplay Charts (DE) #99
- DDC (DE Club Chart) #6
- 86% TikTok engagement rate
- 62% organic Spotify streams
- 51.1k Laylo pre-saves
- 11.5k Spotify pre-saves

Followers since teasing began (31 July)

- 4.8 million+ Spotify monthlies: +861%
- 63.2k+ Laylo: +474%
- 84.1k+ TikTok: +95%
- 84k+ Spotify: +91%
- 104.1k+ Instagram: +31%

TikTok UK #newmusic campaign and banner

Novo Amor Believe



Team members
5000 Management

Andy Inglis, Elspeth Gower, Hannah Donald

Believe

Jak Ryan – head of marketing
Pierre Hall – senior marketing manager
Betsy Chadbourn – head of digital marketing
Peter Jacquaye – digital marketing manager
Dave Grinnell – head of operations

Tom Neild, Omar Díaz – Strange Worlds

Overview of campaign

For Novo Amor’s campaign for Collapse List, Believe created a multifaceted campaign with a range of immersive fan activations, digital content and streaming drivers.

One of the standout elements was Believe’s work with geolocation platform Strange Worlds to create an immersive activation based on dropping content virtually at different locations around the world that fans could find via an interactive map.

By incorporating hidden content at specific locations around the world, the campaign encouraged fans to explore, discover and connect with the

campaign breakdown

Campaign budget £50,000+
Audience demographic
Age 18-24, 25-34, 35-44
Location UK, US

artist’s new music in a tangible way. This geolocation was used to tease the album with different lettered tiles being placed around the globe and fans working together to reveal the album artwork and name.

Another major highlight was Believe’s global campaign with TikTok, commissioning artists across the globe to interoperate the album cover art in their own image. With a mural being made in



Novo Amor’s hometown of Cardiff by @tee2sugars.

Outside of this, we worked with Outdustry in China to help maximise his tour and social growth and engagement in the region and saw incredible reach. We also shot live sessions for ‘Co-Pathetic’ and ‘Hotel/Easy Feeling’ to release post-campaign to re-engage fans.

A focus on our campaign was to nurture Novo’s superfans, super-serving his mailing list, Instagram broadcast channel with exclusives or first listens/looks where we could. We saw great engagement from doing this. Around album time we did a Reddit AMA and secured a billboard in Leicester Square in partnership with Spotify.

Results & key learnings

- 33,708,373 Spotify listeners from 1 January (+7.2%)
- 1,203,552 total Spotify followers (+18% vs. previous nine-month period)
- 18.1k TikTok followers gained from 1 January (+123%)
- 49k Instagram followers gained from 1 January (+22%)
- 488.5 million audio streams from 1 January
- 33.5 million YouTube views from 1 January (+20%)

Oasis

Big Brother Recordings Ltd

Team members

Ignition Records / Big Brother Recordings Ltd

Clare Byrne, Sarah Mansfield, Gabi Nicot-Bérenger, Lucy Fortescue, Ray McCarville, Emily Headford

Ignition Management

Alec McKinlay, Marcus Russell, Kat Killingley, Luis Warrener, Holly Macey

Tina Skinner – Skinner 21

Julie Barnes – Radioactive

James Windle, Dave Palmer – Dawbell

Simon Blackmore – Black Arts PR

Tom Roberts – Shoot Music

Ross Mondon, John Kuzara (7 Stars) and

Ian Compton (CMS)

Alex Berry, Gabbie Witham, Simon Aston,

Joe Andrews, Ben South – The Orchard

Dan Minchom, Matthew Baker, Sarah-Jane Mathers-Reilly – Ochre

Rob Sealy, Grant Tilbury – Openstage

Overview of campaign

Oasis's *Definitely Maybe* was the fastest-selling debut album [in UK chart history] on release. Celebrating the 30th anniversary, we wanted to present the fascinating story of this seminal album's creation.

The original recording session at Monnow Valley Studio was shelved when it failed to capture the live energy of the band, and was re-recorded at Sawmills Studios. Locating the initial recording session from the archive, we also discovered Sawmills outtake reels which Noel Gallagher decided to create new mixes for. This formed the 30th anniversary bonus content.

Working with original designer Brian Cannon, Noel's artwork concept was to re-shoot both studios, alluding to ghosts of the past. We sourced an outtake image from the original [sleeve] photo session from Michael Spencer Jones, featuring the famous room without the band members for the anniversary album sleeve.

Physical formats were key with a range of collectable limited-edition retail and D2C exclusive vinyl. This included a



campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location Global



Blood Records lenticular sleeve showing both new and original album sleeves, plus a small run of numbered coloured LPs with alternative studio artwork, available exclusively to Oasis's top fans via oasismynet.

We warmed up the campaign releasing an unheard live version of the band's first single, 'Supersonic', and dropped new mixes digitally at key moments. DSP partnerships included Apple releasing *Definitely Maybe* in Spatial Audio, Amazon with an exclusive

merchandise on-demand range with major out of home profile, as well as significant profile from Spotify.

Liam Gallagher's *Definitely Maybe* 30th anniversary tour was incredible, driving excitement for the anniversary.

We harnessed the huge wave of interest in 1990s culture, particularly on TikTok, bringing Oasis to a new younger audience far beyond nostalgia.

We also filmed a new interview with Noel and John Robb at Manchester's legendary Sifters Records, referenced in 'Shakermaker'. With candid tales and anecdotes, Noel reflected on the album's recording process and the band's rise to fame through to their appeal today.

The 30th anniversary coincided with the Oasis Live 2025 tour announcement, to which the response has been momentous, with a blanket major international profile for weeks.

Results & key learnings

- +30% pre-orders 24 hours post live announcement
- 16 Oasis titles in Amazon Bestsellers chart
- *Definitely Maybe* returned to #1 with 53,376 sales (50% from vinyl), with three albums in Top 5 album chart
- Singles chart – 'Live Forever' #8, 'Don't Look Back In Anger' #9, 'Wonderwall' #11
- Spotify – The Oasis Live 2025 announcement saw monthlies increase from 21.5m to 32m, + 350m catalogue streams
- YouTube – live trailer trended #1, + 630% subscribers WOW, Noel's interview got half a million views in five days
- Oasis peaked at #21 on the Spotify Global Artist Chart and entered Top 40 Global Artist On Demand Audio and Video Streaming Chart.
- Day of ticket on-sale 11.07m UK catalogue streams
- Average +20-30% across all social platforms, with +70% on Instagram (3.4m)
- Over 150k album sales across three titles in two weeks

Paris Paloma

Nettwerk Music Group



Team members

Josh Sanger – Deep End Management (artist manager)

Marshall Altman – A&R, Nettwerk Music Group

Susannah Garrard – marketing lead, Nettwerk Music Group

Meghan Gamble – marketing lead (North America), Nettwerk Music Group

Victoria Leonard – digital manager, Nettwerk Music Group

Beth Brookfield – Bandwagon Press (PR)

Lizzie Ford – CAA (live agent)

David Winterburn – TV and radio

Overview of campaign

The track 'Labour' was teased on TikTok ahead of its release, sparking fan anticipation and extensive UGC. Timed with Women's History Month and International Women's Day, the song became a feminist anthem, amassing over 60,000 pre-saves and 1.5 million streams in its first 24 hours. UGC was key in building engagement and driving the song's narrative on social media, with fans embracing themes of female rage, gender equality, and social change through Paloma's music.

Successive single releases over the following year further developed the campaign's concept, with fans linking Paris Paloma's work to fantasy art, witchy aesthetics and cottagecore.

Photography and official videos became central to fan interaction on various platforms, deepening the connection between Paloma and her audience. These efforts helped establish her profile and proved Paris Paloma's trajectory beyond the virality of 'Labour'. Garnering industry support across DSPs, press features from NME and Billboard, airplay on Radio 1 and US radio, as well as touring in the UK, EU and North America, including a support tour with Maisie Peters and Stevie Nicks at BST Hyde Park in London.

To celebrate the one-year anniversary of 'Labour', Paloma released 'Labour (The Cacophony)', featuring vocal contributions from over 400 fans. This release, coinciding with International Women's Day, aligned with the announcement of her album. 'Labour' has continued to trend in cultural discussions, with notable mentions in trending topics such as Harrison Butker and Man vs. Bear, and Kamala HQ presidential campaign, showcasing its ongoing relevance.

The album's release was marked by a fan-driven Day Of Cacophony, where fans worldwide participated in events involving art, nature and creativity.

In-person meet-ups took place at art cafes, with fans gathering for meet-and-greet sessions with Paloma in London. Listening parties were held with Spotify, We Are Giant and Bandcamp, while three in-store events took place across the UK. The album was made available in multiple formats, including vinyl, CD and an exclusive Bandcamp digital download with a bonus track.

DSPs supported the release with extensive playlist covers, billboards in various regions, and OOH promotions in the UK, including a billboard hand-painted by Paloma, which fans were invited to sign.

Results & key learnings

Paris Paloma has achieved 450 million total streams, including 336 million for 'Cacophony' and 275 million for 'Labour'. She has 30.6 million monthly streams, 27,000 Spotify album pre-saves, and 'Labour' debuted at #29 on the UK Official Chart. In 2024, Paloma made her UK TV debut on Later... With Jools Holland and her US debut on The Kelly Clarkson Show.

Her touring includes sold-out shows across the US, UK, and EU, with a headline performance at Koko in London this autumn. Major platform support includes billboards, playlist features and exclusive content on Spotify, Amazon, YouTube, and Bandcamp. Paloma was named Spotify's Juniper 2024 Artist To Watch and Equal UK & Ireland Ambassador. She has also received press support from Billboard, NME and The Washington Post. Upcoming festival appearances include Glastonbury, Reading & Leeds, and Best Kept Secret.

📄 campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24, 25-34

Location UK, US, EU (Netherlands, Germany, France)

Pozer Robots & Humans

Team members

Robots & Humans

Rob Ronaldson – president

Preye Crooks – co-head of A&R

Kelly Murray – head of marketing

Artemis Denton, Asma Abdu – junior marketing managers

REUP London – management

Leighton Woods and Woolfie – promotions

Olivia Neil-Trenchfield – radio and TV promotions

Sam Sewell – TV promotions

August PR – press

Overview of campaign

Our campaign aimed to launch Pozer as the most exciting and credible new UK rapper this year. The primary strategy was to achieve early chart success by dropping music in quick succession, while also converting engaged rap fans into dedicated supporters. These fans could then promote Pozer's music across social media through user-generated content. TikTok, Pozer's best performing platform, was a key tool for this.

From the first release, we kept Pozer at the forefront of all content, helping to cement him as a recognisable figure in his genre space. The biggest challenge here was growing an organic online fanbase that lasted beyond viral moments and translated off platform to streaming and real life activations.

It was essential for Pozer to be embraced as the credible artist proposition that he is, and not be boxed into the category of "internet rapper". We achieved this by entwining his releases with key cultural moments, like his viral Mixtape Madness, Balamii cypher, Kenny Allstar Voice Of The Streets freestyle and a Maida Vale live session. These were used to generate a consistent stream of short-form content that could be seeded out through significant rap and blog pages on TikTok, Instagram and X.

This way, even during periods where Pozer was not active on his social pages, he maintained a strong online presence



campaign breakdown

Campaign budget £25,001-£50,000

Audience demographic

Age 14-17, 18-24

Location UK, The Netherlands, Australia, US, South Africa



and was a prominent figure on people's "for you" pages. These activations were equally foundational career pillars that allowed Pozer to demonstrate his versatility and artistry.

Early association with other rising rappers, such as

Nemzzz, who remixed 'Kitchen Stove', and Dutch rapper Lusho, also helped to expand Pozer's fanbase nationally and internationally. We saw the direct results of this when Nemzzz brought Pozer out at one of his Manchester shows. Whilst it was a great opportunity for fans to engage with Pozer in real life, it also blew up online, accumulating over 2 million views on TikTok. We've continued to strive for a perfect relationship between his online and offline engagements, where the two feed each other.

It was important for Pozer-related content to stand out on TikTok. Orchestrating striking set ups across Pozer's music videos, such as 'Kitchen Stove' and 'Malicious Intentions', allowed for us to effectively repurpose content online and seed out exclusive outtakes and set footage for core fans.

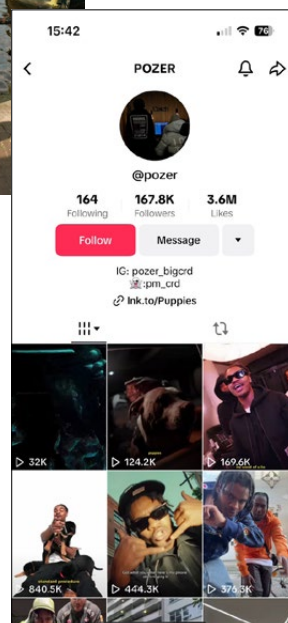
Outside of music, we tapped into subcultures where UK rap fans are active, such as gaming, fashion and sports, further encouraging online sound use.

Results & key learnings

Pozer became the first UK rapper to chart back-to-back with his first two official singles at the same time alongside having his first three tracks charting in the UK ('Kitchen Stove' at #22, 'Malicious Intentions' at #41 and 'I'm Tryna' at #81). He has also garnered +62 million global streams, +15.9 million YouTube views, +157,623 UGC (+358 million views), whilst social channels have grown by +98% across all platforms since the

release of 'Kitchen Stove'.

His Spotify monthly listeners are up +498.5%. He's moved beyond the digital space with Pozer performing at Kenny Allstar's 800-cap Village Underground show and being invited onto Later... With Jools Holland this October.



Rojuu The Orchard

Team members

Rojuu – artist

Ferran Andrés – Polar Nights, management

Dani Gallego – Polar Nights, management

The Orchard

Anna Ibarzabal – director label management, Iberia

Eva Godoy – senior label manager

Ignacio Garriga – digital marketing senior manager, Iberia

Miguel Ramos – director, sales and retail marketing, Iberia

Marina Sans – director digital marketing and video services, Iberia

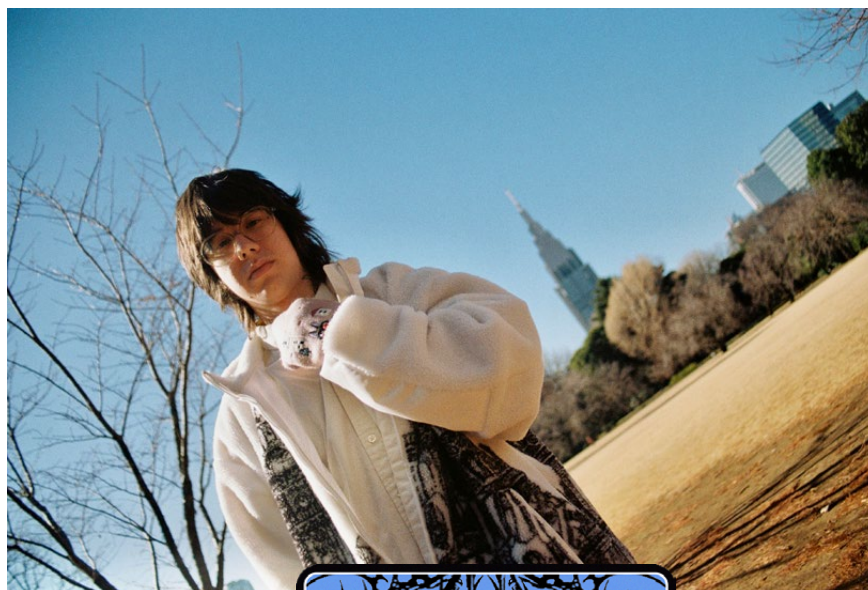
Maialen Markiegi – A&R and artist services senior manager, Iberia

Overview of campaign

After a year without releasing an album, Rojuu surprised his fans with his most ambitious project, *Los Sueños de Nube*, a concept album of 25 songs linked to the release of his first self-published comic book of the same title, entirely written and drawn by him. This release was a much more pop and accessible project, breaking with the more experimental tendency marked by 'Starina' (2022) and 'Salsa Valentina' EP (2023).

Los Sueños de Nube is not simply an album but a multimedia narrative that tells a story set in the Kingdom of Aura, where we follow Nube and Viento, who make up El Escuadrón Arcus. Their mission is to find a mysterious being known as El Cuentacuentos, whose tales are sowing confusion throughout the kingdom.

After releasing 'El Lago del Alma' and 'Un Sueño No Bienvenido' as advance singles, fans were introduced to this universe through a digital pre-save of the album the same week of the release, being gifted with four digital cards with lore of the four main characters of the comic – Nube, Viento, Melisa and El Cuentacuentos – after the pre-save was completed. A new card (with its respective pre-save link) was



shared every day starting on Monday of the same week of the release. This activation resulted in more than 6.2k pre-saves.

YouTube was also a key platform on the rollout strategy, with a multi-format strategy implementation that included both long- and short-form videos, playlist curation, community posts and a couple of lives through YouTube Afterparties activations linked to the releases of the 'Carta A Mi Hija' and 'Hijos Del Sol' official music videos.

All the video content related to the album accumulated more than 1.5 million views a couple of months after the release, leading to a 51% increase in the channel views and a 5% increase in the channel subscribers.

The release strategy also included a complete rebranding of Rojuu's profiles, an Instagram filter wearing Nube's hat and a creation of a series of stickers and gifs that fans could share on socials. There was a Spotify Canvas included on all the album tracks and a motion cover and artist picture on Apple Music.

All this universe was also brought



to life through a pop-up store celebrated in Barcelona, where fans could get their own signed copy of the comic, action figures of the main characters and more incredible merchandise, while being able to meet Rojuu in person.

Results & key learnings

January-September 2024

Spotify ML: 626k - 848k (+35%)

Spotify followers: 311k - 357k (+15%)

Instagram followers: 418k - 419k (+0.2%)

YouTube subscribers: 248k - 265k (+7%)

TikTok Followers: 597k - 625k (+5%)

#75 Spain album sales chart

campaign breakdown

Campaign budget £2,001-£5,000

Audience demographic

Age 18-24, 25-34

Location Spain, Mexico, Argentina, Chile and Colombia

Royel Otis *Ourness / Believe*



Team members

Jack Levine – senior marketing manager, Primary Wave

Evan Jacobson – social media/influencer specialist, Primary Wave

Andrew Klippel – co-founder, Ourness

Overview of campaign

Primary Wave identified an opportunity to support the official global release to streaming services of Royel Otis's viral cover of 'Linger' by The Cranberries, which was garnering millions of views on YouTube and TikTok, but not yet on major streaming services. We were responsible for persuading the band's manager to support the official release of the cover, despite their initial reluctance due to a focus on promoting their original music. We approached the band's manager with detailed statistics highlighting the cover's success and engaged in discussions about potential marketing strategies to leverage the momentum.

We provided additional data and creative marketing ideas to

campaign breakdown

Campaign budget £0-£500

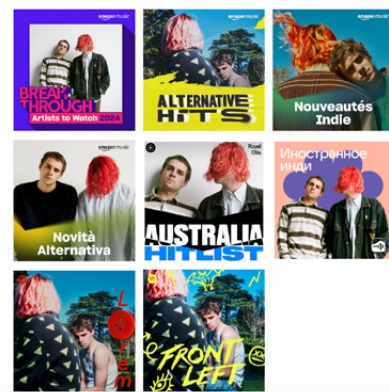
Audience demographic

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

Location US, Australia, UK

demonstrate the value of releasing the cover officially. We started tracking the number of sound creates on TikTok of Royel Otis's previously viral cover of 'Murder On The Dancefloor' in comparison to the impressive streaming numbers the song was generating.

Daily video creations never surpassed 100 per day, but the song was still streaming very well. On the other hand, daily TikTok video creates for 'Linger' pre-release were significantly higher than that of 'Murder On The Dancefloor', indicating that, if Royel Otis released 'Linger' on DSPs, it would meet or exceed the already impressive streaming numbers that 'Murder On The Dancefloor' was generating. 'Linger' ended up being Royel



Otis's biggest song, and the TikTok trend that occurred led to a huge streaming year for The Cranberries' original too.

Results & key learnings

Our efforts led to the band agreeing to release the cover on DSPs on 31 May, capitalising on the viral success and fulfilling the demand from fans. The Royel Otis cover of 'Linger' has streamed 75 million+ YTD (as of 2 October 2024). The Cranberries original version of 'Linger' has streamed 235 million+ YTD (H1 24) (+128% YOY growth).

Saiko Saikoneta



Team members

Andrés Pérez – management and CEO

Fernando García – brand manager

Oleg Brovchenko – visual director

Anibal García – art director

Pablo Valdasarre – creative director

Miqui Ros – senior artist and label manager

Álvaro Durán – artists services junior manager

María Muñoz – digital marketing manager

Miguel Ramos – sales and retail marketing director

Maialen Markiegi – A&R and artist services senior manager

Overview of campaign

Saiko had been building anticipation for his debut album, *Sakura*, one of the year's most-hyped releases. After several hits that shot him to fame overnight in Spain, our goal was to claim the number one spot with the album, which finally dropped in April 2024.

The whole release day was live-streamed, pulling in 165k unique viewers. Saiko gave an interview while walking through the Alhambra, one of Spain's most iconic landmarks and becoming the first artist to have exclusive access to it since 1997. This was followed by a surprise free concert in the city centre and a private event featuring interviews with public figures. At the same time, all his music videos premiered in five cinemas across Spain to celebrate the album's release.

Leading up to the launch, we partnered with Spotify on multiple

campaign breakdown

Campaign budget £50,000+

Audience demographic

Age 18-24, 25-34

Location Spain and LatAm



activations, including a Countdown Page – a feature not yet available to most artists at the time – and a dedicated pre-release landing page showcasing the *Sakura* universe.

On YouTube, we dropped videos for all singles and maximised engagement with short-form content. We also ran a global takeover through The Orchard's Radial channels, rebranding them with Saiko as the focal point for two weeks.

The artist's team launched and ran multiple Saikoneta TV profiles on YouTube, Instagram, and TikTok, sharing everything from tour footage and memes to teasers, sketches and behind-the-scenes content.

The ad campaign included a major digital and OOH



advertising push across Spain and Latin America. In the months that followed, we continued to ride the wave of trending songs with new campaigns.

This success carried into the album tour, with every show selling out. Saiko achieved one of his biggest goals, filling his hometown football stadium in Granada, where he's now become the main sponsor of the local team.

Results & key learnings

Sakura debuted at #3 on the Global Weekly Chart (with 49 million streams in its first week) and held the #1 spot on the Spanish album chart for 14 consecutive weeks.

'Badgyal', one of the top tracks, was crowned Song Of The Summer by Spotify Spain and has already accumulated 4x platinum certifications.

Social growth (January to September 2024):

Instagram: +250k (44%)

TikTok: +307k (76%)

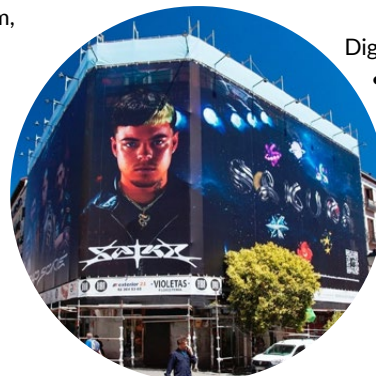
Twitter/X: +25k (22%)

YouTube: +200k (78%)

Spotify: +827k (166%)

Digital advertising stats:

- Total clicks to streaming platforms: 4.6 million
- Social media views: 126 million
- YouTube views: 4 million
- Spotify Marquee and Showcase: 5 million reach, 458k saved tracks



Shy Smith

Robots & Humans

Team members

Robots & Humans

Rob Ronaldson – president

Kelly Murray – head of marketing

Preye Crooks – co-head of A&R

Asma Abdu – junior marketing manager

Sony Music Entertainment UK

Jason Warner – senior marketing manager, international

Shantelle David – digital marketing, international

Strudel

Overview of campaign

The influencer campaign for Shy Smith's track 'Soaked' achieved extraordinary success, reaching massive global engagement and amplifying the song's presence across various niches on social media. With six million individual creations and a staggering 12 billion views, the campaign leveraged a diverse array of content styles, spearheaded by top-tier influencers to generate viral moments and solidify 'Soaked' as a social media sensation.

The campaign's strategy was designed to target key content niches that align with Shy Smith's audience and TikTok's trending culture. Fan cam edits were a significant focus, allowing users to create emotionally charged montages of their favourite TV shows, movies, and idols set to the captivating backdrop of 'Soaked'. This led to a surge in user-generated content, helping the track maintain relevance across pop culture conversations and boosting organic reach.

Influencers such as Bella Poarch, with her massive following and ability to engage across different genres, were instrumental in shaping the early success of the campaign. Known for her viral TikTok presence and participation in trends like fan cam edits, Bella's inclusion ensured that 'Soaked' gained immediate visibility within her audience, who naturally gravitate toward catchy, high-energy music. Bella's posts showcasing 'Soaked' in lip-syncing



content garnered millions of views within days, pushing the track into TikTok's top trending sounds.

The inclusion of Tube Girl brought a sense of fun and flair to the campaign. Known for her infectious energy and viral videos, she used the upbeat nature of 'Soaked' to create engaging content with pop icon Nicole Scherzinger that resonated with both casual and devoted TikTok users. Dance content continued to flourish thanks to Zoe Baptiste, whose precision choreography attracted dancers of all levels to try out their own routines, further increasing the song's spread across social media.

Additionally, Tennessee Thresh's role in elevating the track at the height of her TikTok engagement broadened out to more generally TikTok audiences in the UK.

Overall, the influencer campaign for Shy Smith's 'Soaked' was a resounding success, thanks to its strategic selection of content niches and the participation of influencers with the ability to drive massive engagement.

📄 campaign breakdown

Campaign budget £10,001-£15,000

Audience demographic

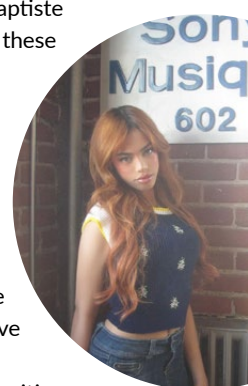
Age 18-24, 25-34

Location UK, US, Canada, Poland, Germany, Brazil, Australia

Results & key learnings

The influencer campaign for 'Soaked' delivered outstanding results, solidifying the song's status as a viral hit. With a remarkable six million user-generated creations and 12 billion views across social media platforms, the track became a dominant force, especially on TikTok. Influencers like Bella Poarch, Tube Girl, Tennessee Thresh, and Zoe Baptiste played pivotal roles in driving these numbers by creating content across niches like fan cam edits, dance challenges, and makeup transitions.

This immense social media presence translated directly to streaming platforms, where 'Soaked' amassed an impressive 150 million streams. The viral dance challenges, makeup transitions and creative edits ensured the song's reach extended far beyond traditional music audiences. This multifaceted influencer strategy effectively boosted the song's visibility, creating a ripple effect that kept it trending across different content styles and online communities, further establishing Shy Smith as a breakthrough artist.



Sofi Tukker

Virgin Music Group

Team members

Punkdafunk

Justina Heckard, Neil Harris,
Logan Crizer

Vanessa Vlandis – Sofi Tukker LLC

Virgin Music Group

Alice Young, Connor Hachey, Justina
Avent, Michelle Renslo, Audrea Wah,
Julia Pochly

Hangout FM

Joseph Perla, Christopher Sanchez

Popheads

Sarah Kelly, AJ Marks

Splash

Michelle Dintner,
Tarika Wickremeratne,
Richard Slatter,
Allison Moore

Jess Misso – formerly Splash

Chris Rein – Tunespeak
Kira Karlstrom – Twitch
Gabriel Sands – Reddit

Overview of campaign

Hangout FM x Pop Heads Discord Listening Party

Hangout FM's Discord activity plugin technology allowed us to host a streaming party in the r/PopHeads server (9.5k members), where Sofi Tukker interacted with fans via voice and text chat, providing a track-by-track playback of the Bread album. This unique partnership signified the first ever Hangout FM activation with a UMG-affiliated artist.

Lil Bread AR Filter on TikTok and Instagram

We launched an animated dancing mascot in the form of a croissant for fans to use throughout the campaign in conjunction with our album focus 'Woof' (feat Kah-Lo) in efforts to drive social creations of the sound and world-build the surrealism and levity underlying the album.



campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 14-17, 18-24

Location US, UK, Australia, Brazil,
Canada, Colombia, Mexico

Splash Takeover

With an audience impact of 3 million monthly Gen-Z players, Sofi Tukker did a four-day takeover of Splash's Skate & Music Experience, the most popular music experience on Roblox. Fans immersed into a Bread-themed world with Bread-themed merch and UGC available for download and purchase, a DJ set and "meet and eat" experience, themed game opportunities and more.

Bread Fan Quiz

A "pre-save to enter" digital quiz to delight fans and create a sense of community as they all discover which type of bread they are.

Tunespeak Flyaway Contest

Gave away two VIP Tickets to see Sofi Tukker TAO Beach show in Vegas from the comfort of Novo Fogo's (the band's beverage line) VIP cabana.

Amazon Music x Twitch City Sessions Live Stream

Both an IRL event and virtual livestream performance. The band took over a

coffee shop in Brooklyn and debuted their album tracks live for the first time, dancing the night away with baguette party favours and custom Bread-branded newspapers.

Reddit AMA

Hosted in r/electronicmusic subreddit (2.6 million audience impact), Sofi Tukker devoted an hour for fans to ask them anything, with nothing off limits. This was the perfect forum for the band to explain the album's creative context.

IG Broadcast Channel

Kicked off rollout with an IG Broadcast Channel titled "the bakery" which served as an evergreen space to superserve core fans with exclusive BTS content/"breadcrumbs" and the agency to vote for song titles and the next single via polls.

Results & key learnings

The sum of these activation touchpoints helped Sofi Tukker expand their social footprint by +101k (7%). Specific attribution below:

- Hangout FM x Pop Heads Discord Listening Party – 20k+ streams in two hours, 4k+ uses over the day, 1k+ chat messages, average of 62 minutes spent in the hangout
- Lil Bread AR Filter – 13k+ views (top 10% of effects), 121 posts, 4.4k+ opens on TikTok
- Bread Fan Quiz – 4.8k page views, 3.4k clicks to pre-save, 2.5k quiz results
- Tunespeak Flyaway – 3.1k link clicks, 1.2k entries, 1.1k new CRM subscribers, 612 album pre-saves
- Twitch Livestream – Sofi Tukker's DJ set: 1 million views and 50k concurrent viewers, breaking the record as Amazon Music's most-engaged artist livestream
- Reddit AMA - 2.6m audience impact, 114 votes and 209 comments
- Instagram Broadcast Channel – 11.7k engaged members

Sophie MSMSMSM INC / Future Classic under exclusive licence to Transgressive Records



Photo by Charlotte Wales

campaign breakdown

Campaign budget £50,000+

Audience demographic

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

Location UK, Germany, France, Brazil, Netherlands (for the territories we have rights for)

Team members

Transgressive Records

Hayley Absalom, Toby L, Rishi Saluja

PIAS UK

Sian Blewitt, Konstantina Gourgioti, Marie Moreno

Overview of campaign

Sophie's posthumous self-titled final album was created by Sophie and some of her most cherished collaborators. "Sophie gave all of herself to her music. It's here that she can always be found" – this family statement encapsulated and informed the campaign forward.

The surprise element and keeping the project details under wraps were paramount to this campaign, and as such we revealed release information

unorthodoxly. Our release strategy encompassed the punk ethos and mystery that surrounded Sophie while keeping the music and community at the forefront of our plans, reaching fans globally. We released five singles, released the digital album 36 hours earlier, focusing on community engagement and driving fan excitement organically.

Specifically, we launched the campaign with an hour-long video on Sophie's YouTube channel that

listed global timings to tease the first single and album announcement, with the campaign's new socials. Fans quickly commented and followed the accounts, with high engagement throughout the campaign. The album announcement was physical pre-orders, without digital album products or tracklisting.

Unconventionally, we released two singles a day apart where, for the 'Berlin Nightmare' single, the release saw the main lyric of the track 'Wir Kommen Aus Deutschland Honey' on a billboard around Berlin's iconic clubs. Fan communities on Reddit and Instagram would react to the releases, fuelling organic awareness and engagement, trying to guess the tracklisting, length of the album and speculating upcoming releases with comments like "girl, rollout so confusing", "ANOTHER ONE?" and "I never ran to

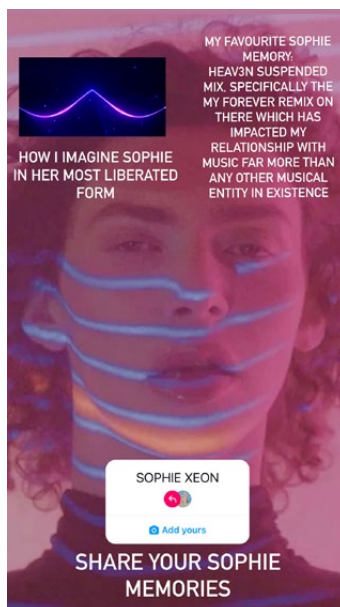
Spotify so fast in my life". On Sophie's birthday, we announced the tracklisting on socials, resulting in excitement and discussion online.

We released another two unannounced singles and a day after our focus track, we released the album during a timed global album playback on YouTube, and a digital billboard in Shoreditch announcing the release. Over 4.7k people tuned in live, with over 37k views and positive reactions by the official release day. Fans came together in live comments to celebrate Sophie.

Honouring Sophie sensitively was central to our campaign strategy, and we carefully selected partnerships that would amplify her music and spirit during the release month that coincided with her birthday. Sophie was Spotify's Glow ambassador for September, with in-platform support and OOH, including a mural in Glasgow. YouTube facilitated the album premiere with OOH and in platform support, and Sophie was celebrated by Google worldwide with a custom doodle on her birthday.

Results & key learnings

- #98 UK album chart. The album entered the main charts at #10, with a #24 peak position during midweeks | #62 midweeks in the Netherlands
- #6 UK vinyl charts
- #6 UK dance charts
- #7 UK independent charts
- Over 7.5k worldwide physical album sales, 1.9k UK week one sales
- Over 4.7k people tuned in during the global album playback, with over 37k views and positive reactions by the official release day
- Over 5.6 million streams within our territories, 13.5 million worldwide to date, and over 500k editorial playlist adds worldwide
- Over 1k physical pre-orders the first day after the announcement



The Hu Better Noise Music



Team members

Paolo Bettaglio – senior director of digital marketing and audience growth

Elise Nye – senior manager of digital marketing and audience growth

Trish Sterlin – VP of marketing

Alberto Gonzalez, Ignacio

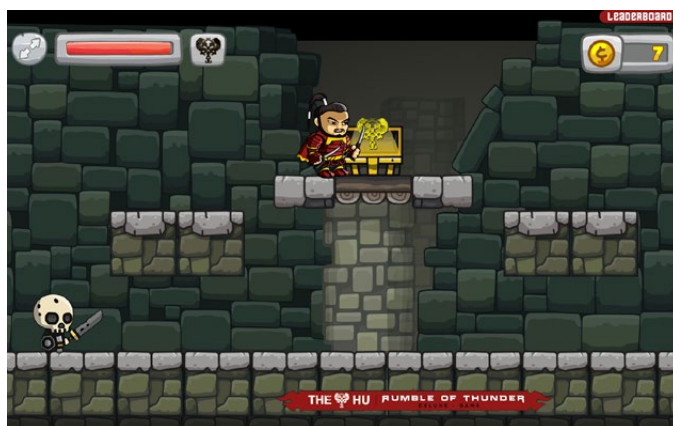
Mendivil – developers, Gadart Agency

Overview of campaign

Known for their fusion of heavy metal with traditional Mongolian folk instrumentation and throat singing, The Hu's sound is distinct, bold and immersive.

To extend this uniqueness, a strategy was designed to engage their devoted fanbase through innovative means in promotion for the release of the deluxe version of their second album, *Rumble Of Thunder*.

The Hu have cultivated an eclectic audience that resonates with their epic music and visual storytelling. Recognising that an overwhelming amount of that audience are also avid gamers, and that members of the band also share their passion, our team worked with Gardart, a web design agency that specialises in visually stunning user-centric websites and digital experiences. Together,



we worked on bringing the *Rumble Of Thunder* dungeon-crawler video game to life with the goal of creating synergy between the worlds of gaming and music. The band's appearances on popular game soundtracks, like *Star Wars Jedi: Fallen Order* and *Star Wars Jedi: Survivor*, also served as key inspiration for this campaign.

The game invited fans to log in using their preferred DSP, choose avatars modelled after each band member, and then embark on an epic quest where they would traverse dynamic levels, battle skeletal warriors, collect emblems, and work through intricate mazes echoing the

band's battle-themed music videos while drawing inspiration from their powerful avatars which had been first seen in their Metaverse performance in spring 2023

The game was designed not only to entertain but to, also, drive these specific campaign goals:

- Increase album streams, saves and playlists followers;
- Grow The Hu's DSP followers;
- Increase the band's newsletter subscribers;
- Raise awareness of their then-upcoming tour.

As a reward for top performers, players

were able to compete for a chance to win VIP tickets and other exclusive tour-related prizes, creating a thrilling incentive for fans to engage.

The response was phenomenal, with superfans competing fiercely until the final days of the contest. The *Rumble Of Thunder* video game successfully merged both the physical and digital realms bringing fans closer to the band while capturing the essence of The Hu's artistry

and expanding their reach in a fun, memorable way.

Results & key learnings

We saw a 37% increase in newsletter email subscribers for the band through the video game. We also saw a 15% increase in playlists saved for the band (over 1.8k playlist saves). Additionally, the game helped us engage with superfans and add them to the band's newsletter list.

The first place for the game would receive two free tickets to the band's tour. Two fans played some 20 hours without stopping for more than 25 minutes (which is what it takes for a session to expire without activity) to compete for the highest score. The highest score got 43,365 coins in the game.

campaign breakdown

Campaign budget £2,001-£5,000

Audience demographic

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

Location US

The Last Dinner Party

Island Records

Team members

Island Records

James Lee – head of ecommerce and retail

Hugo Gibbon – ecommerce manager

Josh Mitchell – senior creative, Studio Island

Sam Flynn – head of marketing

Sam Brent – marketing manager

Alastair Smith – senior director of streaming and commerce

Lewis Lister – senior audience manager

Matt Wicks – director of ecommerce, Universal Music

Jesse Browner-Hamlin – artist manager, QPrime

Overview of campaign

The Last Dinner Party's D2C campaign strategy has cemented their relationship with fans and introduced their brand in the merchandise and ecommerce space. This innovative approach not only increased their revenue but also deepened their fan engagement.

At the heart of the store was a limited-edition merchandise line, featuring exclusive formats, art prints and apparel. The band utilised their social media platforms and email database to create buzz, teasing product launches with behind-the-scenes content and previews. This strategy effectively built anticipation, resulting in a significant uplift in engagement across their channels.

The ecommerce store and strategy played a vital role in the album's success. Their debut album, *Prelude To Ecstasy*, went straight to #1 in the UK in February, and the official store sales were over 40% of the overall physical week 1 volume; and the biggest-selling debut album from a band in the UK since 2015.

Part of the music format strategy included an exclusive CD 'zine format, which included behind-the-scenes photos and writing extracts from the band. The uniqueness of this



campaign breakdown

Campaign budget £15,001-£25,000

Audience demographic

Age 18-24, 25-34

Location UK, Ireland, US, Germany, France, Australia



format allowed the band to share the inspiration of the album through a narrative approach that resonated with fans, including bespoke content for every product, creating an emotional connection between the band and their fanbase.

The band themselves and Studio Island tailored the merchandise offerings

to align with what their audience wanted, this approach not only increased sales but also customer satisfaction, as fans felt their needs were being heard and met.

As a result of the D2C campaign, we reported a significant increase in the demand for merchandise. More importantly, the campaign strengthened their fanbase and established a sustainable model for future releases and D2C campaigns. In its early conception, the webstore was tied into the album launch; but, as we progressed throughout 2024, we increased the product offering,

therefore we opted for a re-launch of the store at the start of July. This resulted in a creatively compelling, authentic user experience.

The Last Dinner Party's store exemplifies how bands can effectively leverage direct engagement with their audience and build their ecommerce strategy. By combining exclusive products and creative marketing, we have not only boosted their sales but also enforced their brand loyalty, setting a benchmark for future campaigns.

Results & key learnings

From their first product ('Nothing Matters' 7-inch), conversion rate stats through their store are hugely impressive, highlighting how engaged the audience was and how suitable the product and pricing was for their audience. Day one of the pre-order was 11.57% – 4x the UMGUK average. Pre-order window to release date: 6.42% x2 group average.

The band's online store generated significantly more sales since the album's release – the number of units sold has surged by 69%. Additionally, revenue skyrocketed by 91%. These statistics underline the importance of evergreen products that transcends the typical album cycle. We have extended the life cycle of the album and strengthened engagement: creating long-term value and loyalty among fans is paramount to us and the band.

The Tragically Hip Universal Music Canada



campaign breakdown

Campaign budget £50,000+
Audience demographic
Age 18-24, 25-34, 35-44, 45-59, 60+
Location Canada, US, Europe, UK

Team members

- Universal Music Canada Team**
- The Management Trust**
- Jake Gold** – president and CEO
- Ryan Hefford** – digital marketing
- Summer Figueroa** – creative content director and community manager
- Amazon Music Team**
- Prime Video Team**
- The TARO Group Team**
- Genesis Publications Team**
- UMe Team**

Overview of campaign

In 2022, The Tragically Hip's management and record label began planning for the band's 40th anniversary in 2024. We initiated bi-weekly meetings dedicated to developing a comprehensive three-pronged marketing strategy, and we decided to focus on key groups: new fans; casual fans; and superfans.

The 2024 campaign key initiatives included physical releases (a boxset featuring unreleased tracks, also available on DSPs and radio), fan-centric activations (Record Store Day, in-person screenings, listening parties and public singalongs), the global premiere of a docuseries, a coffee table book in partnership with Genesis Publications, new merchandise, dedicated support

at radio, streaming platforms, syncs, and social media campaigns.

The celebration kicked off in March when fans were teased with the upcoming coffee table book, *This Is Our Life*. As Record Store Day Ambassadors in April, The Tragically Hip released exclusive vinyl from their 1993 performance at NYC's iconic CBGBs.

June saw the announcement of a re-release of the band's debut album, *Up To Here*, as a boxset with remastered, unreleased tracks. The lead single came out on June 20th hitting #1 on rock radio in September for three weeks, marking their first #1 since 2009.

This announcement also teased a 4-part docuseries slated for an autumn release on Prime Video.

On 8 August, the band's hit 'Ahead By A Century' was featured in *The Umbrella Academy* on Netflix. The next day, Prime Video's trailer led to a 138% spike in Shazam searches in one day.

No Dress Rehearsal, directed by Mike Downie (brother of the late Gord Downie, lead singer of the band), opened the Toronto International Film Festival in September. It won the People's Choice

Documentary Award, the first time a series received this honour at the festival. Following the premiere, a massive public singalong of the band's hits took place in downtown Toronto, attended by fans, celebrities and Canada's Prime Minister. The series received rave reviews from Rolling Stone, NPR, BBC, and more, with additional screenings at film festivals, winning the 25th Anniversary Audience Award for Top Overall Score at Calgary International Film Festival.

This campaign was supported by a comprehensive marketing and media relations strategy that amplified each milestone across media, radio, digital platforms and partnerships. The result was unprecedented audience growth and increased streams and sales across all DSPs and stores – an extraordinary achievement for a band that hasn't toured or recorded new music since their last show in 2016.

Results & key learnings

2024 brought incredible results.

Charts:

'Get Back Again' #1 at rock radio for three weeks, the band's first #1 in 15 years. Streams up 53% in the US; catalogue sales up 307%. Canadian sales surged: four albums inside the top 50, two more in top 200; #1 in Catalogue Chart, two more in top 10, three more in top 100. Digital Album Chart: 13 albums; 16 singles in the Digital Chart. Debut studio album landed at #27 on the Vinyl Chart 35 years after its original release.

Follower growth:

Spotify +51.99k, TikTok +13.1k, YouTube +18k, Instagram +52.21k, YouTube live video rollout 410,400 views YTD.



White Lies Fan Club PIAS



Team members

Charlie Williams and Lisa Ward – Redlight Management

Aaron Bogucki – Big Cookie

Toby Harris, Ben Johannson – 100% Stores

Tommy Stalnakt, Joe Pillatch, Sam Addeo – Single

Simon Scott, Jenn Morgan, Chris

Hutchinson, Louis Pratt – Cirkay/Fan Pass

Daniel Herrera – design

Vasco Wackrill – RedMolotov (merchandise)



loyalty but also opened new revenue streams, as evidenced by the success of the football shirt merchandise.

The regular communication through newsletters and AMAs kept fans consistently engaged, while initiatives like the chess club provided unique, personal interactions with band members.

Overall, this campaign successfully revitalised the White Lies fan community, creating a more connected, engaged, and commercially viable fanbase through a mix of digital innovation, personalised content, and strategic merchandising.

Results & key learnings

By engaging the fans and the band in our discovery phase, we understood what we needed to develop and what initiative would be most impactful. For a band on their seventh album, we knew they had a highly engaged global cult following but also relied on these relationships and new revenue streams to build and maintain their business. The results were incredible.

In the first eight months of 2024, we more than doubled the bands YOY revenue into six-figures, with fanclub subscriptions and WL football shirts topping the revenue streams behind the two vinyl reissues.

Over 325 paying FC members and growing.

Compared to the March 2022 fanclub and store launch, we delivered the following results:

- 267% total sales increase
- 77% fanclub new member growth
- 26% fanclub subscription revenue growth
- 1,500% growth in Discord members (48 to over 800)

Overview of campaign

Working with Big Cookie, White Lies rebooted their fanclub and community strategy built on qualitative fan feedback and insights to drive meaningful interactions and revenue for the band.

Key actions

Consolidated three separate mailing lists into Open Stage, integrating Shopify data to monitor top spenders and ARPU.

Conducted a survey of current fanclub members and mailing list subscribers to understand their values and expectations for the new fanclub.

Relaunched the website on Shopify and implemented Single as the fanclub subscription partner, based on fan feedback and band input.

Officialised the fan-run Discord, with band members joining monthly themed AMAs, sharing photos and memories from albums and tours.

Introduced monthly newsletters from band members to satisfy fans' desire for regular communication.

Launched the new fanclub alongside a reissue and tour focusing on Ritual and Big TV albums, driving considerable engagement and revenue.

Organised in-person FC meet-ups in every city during UK and EU tours, fostering connections among members.

Implemented quarterly band-to-fan initiatives, such as a Fantasy Premier League, led by drummer Jack, and a Chess Club on Discord led by singer Harry.

Developed commercial opportunities based on fan culture, including a successful White Lies football shirt tied to the Fantasy PL launch.

Launched partnership with Fan Pass to gate products and areas of the Discord.

Crowdsourced design of official fanclub T-shirt from Fan Community.

Planning a Spanish-language merchandise collection and Live In Mexico free CD to engage Latin American and South American fanbases.

Strategy

We focused on a data-driven approach and direct fan engagement. By surveying fans before launching initiatives, we ensured that our strategy aligned with fan expectations. The integration of Discord allowed for more intimate and frequent interactions between the band and fans.

Our campaign effectively blended digital engagement (online chess, Fantasy PL) with real-world experiences (tour meet-ups), creating a multi-faceted community. This approach not only strengthened fan

campaign breakdown

Campaign budget £501-£1,000

Audience demographic

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

Location Global

Zach Top

Leo33



Team members

Venture Music

John Schmidt – digital marketing

Gabby Smedley – content marketing

Taylor Cheers – digital advertising

Leo33

Meg Goggins, Dusty Cantrell – digital marketing

Major Bob

Patrick Belinson – digital marketing

Kane Stewart – creative director

Tyler Burns – day-to-day management

Overview of campaign

Zach Top's meteoric rise from unknown to a Billboard Hot 100 and CMA New Artist Of The Year nomination was driven by a strategic mix of viral content, influencer marketing, fan engagement, and targeted advertising. At its core, the campaign revolved around leveraging Zach's authenticity and connection to 1990s country nostalgia, which resonated deeply with his fanbase.

Content strategy

Early on, we initiated a consistent rollout of content that focused on eliciting engagement to learn what fans love about Zach. Early viral moments,

campaign breakdown

Campaign budget £25,001-£50,000

Audience demographic

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

Location US, Canada

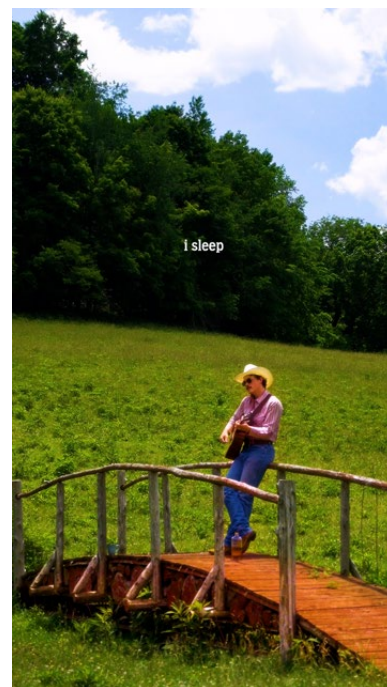
including praise from major artists like Luke Combs and Jake Owen, allowed us to explore the fandom and what they love about Zach. With many fans talking about his authenticity and nostalgia for 1990s country, we knew we had something to lean into. We focused the content on Zach alone, creating an uninterrupted space between him and the camera while placing him in locations that elicited nostalgic feelings. As he grew in popularity, we increased his production value and fed the buzz with live clips of him playing in front of thousands.

Influencer and UGC campaigns

The song 'I Never Lie' became a viral hit after a carefully orchestrated campaign that included UGC and influencer partnerships. We first focused on "seeding" the song to small tastemaker influencers in the country space. Once we saw the song's momentum, we focused our campaign push on more prominent influencers and press outlets on TikTok.

Advertising

Advertising Zach was an important focus early on. We didn't just want to drive listenership to his music and build a warm audience to engage and activate. Our success with ads also laid a foundation



for following up with listeners engaged with organic social virality.

Fan engagement

The launch of a fanclub in February 2024 allowed Zach's core fans to access exclusive content, presale codes and guitar tutorials. This not only strengthened fan loyalty but also fueled organic word-of-mouth promotion. Additionally, we used this platform for activations like the UGC contests and meet-and-greets, engaging fans in a more personal, interactive manner.

At the crux of Zach Top's success is our understanding of why fans love him and his music. The content reflected what fans valued – nostalgia and authenticity – while influencer and UGC campaigns maximised viral potential. Meanwhile, fan engagement initiatives created loyalty, and strategic ads provided consistent growth. This multifaceted approach created a sustainable path to success.

Results & key learnings

- CMA nomination for New Artist
- 'I Never Lie' charting on Spotify US and Global Viral 50
- Increased Spotify Listeners from 216k monthly listeners to 3.3 million
- 'I Never Lie' 25k TikTok sound uses
- 15x ROAS and a purchase conversion value of over \$34k in merchandise ad conversions

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.

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

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To learn more about our training, learning and development, and innovation workshops, again please contact **Anthony Churchman** on anthony@musically.com

For digital strategy and marketing services, please contact **Patrick Ross** at patrick@musically.com

If you have a digital campaign related story for **sandbox**, please contact **Eamonn Forde** on campaigns@musically.com

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music:)ally trains labels, agencies, management companies and universities across over 30 countries via in-house workshops and innovation sessions (both in-person and virtually) material creation for corporate L&D programs and online training and certification via our Music Ally Pro webinar sessions for practical knowledge and skills.

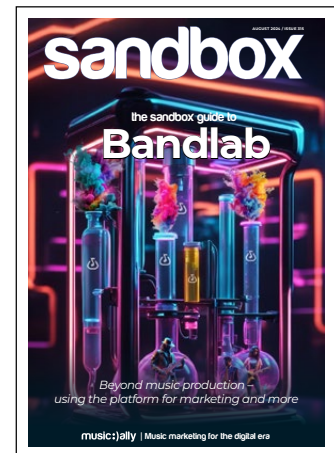
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