THE YEAR’S BEST MUSIC MARKETING CAMPAIGNS
Welcome to our end of year sandbox where we present the best music marketing campaigns of 2015. This year we’ve had such an overwhelming number of submissions that it’s been an incredibly tough job to whittle them down to the 29 you will find in this issue. The campaigns are listed in alphabetical order and cover everything from massive stars all the way down to self-released artists.

No matter the budget, we have focused on bringing you the highest quality campaigns. A special thank you to Ed Miller and Eamonn Forde for a fantastic job, not only on this issue but throughout the whole year. Thanks for reading and we’ll see you in 2016.

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Make use of your artists’ creative initiatives; if that turns out to be the development of a familiar game, you’re in luck. Key to this campaign was the band’s communication across socials in order to build close fan engagement alongside more traditional elements and use of scarcity (e.g. hand-painted vinyl covers by Frank himself).

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A truly cutting-edge campaign testing new formats for listening to music and also making use of scarcity that can be so valuable for fans (as we’ve seen, for example, with Wu-Tang Clan’s various tactics during the year).

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Lord Of The Mics

A great way of finding the right demographics and creating upsell on content that is usually free for the target demographics. This, alongside building up a sustainable amount of data from the demographics, can ensure more accurate decision-making in the future (the lifeblood of digital marketing).

Ludovico Einaudi

A classical artist can and should make use of the same tactics as pop acts. A well-executed and well-structured campaign, playing with new methods of reaching potentially new audiences.

Madeon

A number of well-thought-out tactics contributed to the success of this campaign – mainly understanding the target demographics enough to be able to make wise decisions that resulted in a database of engaged fans. On top of that, the game has been highly successful, with impressive results and dwell time.

Mana

A great use of platforms to ensure that awareness is raised around tour dates, while making the most of the most engaged fans (which can prove particularly important for bands that are trying to establish a foothold in new markets).

Max Richter

This campaign really made the most of the album title, inspiring a campaign that is as relevant to pop music as it is to classical. A great way of making a global happening around an album.

Mysteryland USA Festival

Previous apps such as these have proven both successful as well as unviable. This clearly proved beneficial for the festival – the key being promising great prizes for the app-based audience.

New Order

Proving that a legacy band can use innovative methods to reach a new audience alongside core fans as well as establishing a way of prolonging the album campaign.

One Direction

Innovative initiatives included using Google’s Street View to build up a landing site for fans who wanted to discover the album. A global Twitter competition with emojis worked perfectly to entice the 1D fans as well testing out Snapchat, which perfectly fits the target demographics.

Steve

The importance of messaging apps has been talked about for some time now and this campaign, by focusing purely on mobile signups, was very interesting and could prove valuable, as the audience who sign up will be more naturally engaged with the content in the long term.

Taylor Swift Asia

Even though Swift has a larger global fanbase than most, this campaign was dependant on the knowledge of the territory, which helped its success. It not only collected massive amounts of eCRM data but also showed how influencers in specific regions can be key in making sure that campaigns run successfully.

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Tove Styrke

Great use of a YouTuber that ties in nicely with the associated game. It was a strong campaign that proves a pop artist can branch out and reach wider demographics if they are tapped into the right channels.

Vild $mith

Making use of new apps and techniques can sometimes really pay off. We’ve seen similar moves with dating apps before, but this was a fun and interactive way to make the most of a well-known ‘party’ band and promote a stronger connection between fans and band (as well as making the most of a happening).

Whitesnake

Allowing fans to reminisce about the band’s history and playing on singer David Coverdale’s links to Deep Purple proved judicious here.

Yacht

A great campaign that tapped into what everyone experiences when living in LA – bad traffic – which thus ensured proper impact for the music while reaching new fans. Plus this was just one part of a wider campaign that drew on Google Maps, BuzzFeed and the annotations on Genius.
OVERVIEW OF CAMPAIGN

As More Signal More Noise was the band’s first album in a number of years, we wanted to develop a strategy that would engage existing fans and also bring potential fans into the fold.

We also knew that Asian Dub Foundation had a fanbase which may be slightly older and may not have adopted streaming as their chosen method of music consumption; so we wanted to create something that would act as a ‘companion’ to the album – regardless of whether the fan bought a physical copy, downloaded it or streamed it.

Asian Dub Foundation created a playlist of white noise, chants and radio static on Spotify.

We asked fans to like, share and follow the playlist; the more of these activities they did, the faster the ‘noise’ tracks would be replaced, one by one, to reveal new and exclusive content such as track talks, album tracks, remixes and live performances.

Eventually, by the end of the campaign, the fans will have worked together to “Break The Signal” and reveal a companion piece for Asian Dub Foundation’s new album.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £0–£500

AUDIENCE DEMOGRAPHIC - GENDER
Female - 20% / Male - 80%

AUDIENCE DEMOGRAPHIC - AGE 25-44

AUDIENCE DEMOGRAPHIC - LOCATION
UK

LINKS AND EXTRA INFO
More Signal More Noise
http://moresignalmorenoise.pushexp.com/welcome/

RESULTS & KEY LEARNINGS

The Believe Digital marketing team also set up social shares around the launch and throughout the campaign, which helped fans to hear about the campaign in the first place. But because of the requirement for the playlist to be shared by fans, it began to promote itself. We were also able to secure promotion from Spotify in France, Germany and Italy, ensuring additional reach of the campaign. Alongside this, the campaign also triggered notifications to followers of the ADF profile and the Break The Signal playlist each time the playlist was updated.
OVERVIEW OF CAMPAIGN

After enslaving the human race, Dr Hush banned all music and brainwashed the population into mindless zombies. You are Avicii and your mission is to infiltrate Dr Hush’s broadcasting station to play the last remaining song in the world to awaken the people.

This is the start of Avicii Begins, an interactive story on Instagram. From here, anything can happen, depending on which choices you make. Do you go down the sewer to avoid detection? Or do you take a shorter but more risky path over the rooftops? What if you find a really big dead mouse? Do you investigate or run like hell? Making choices is as simple as pressing a tag, but choose wisely to win against the evil, music-hating boss.

The campaign was created to promote Avicii’s new album, Stories, and to showcase the wide variety of songs on the record, ranging all the way from hip-hop to techno. The different styles of songs were matched to specific choices you could make during the story and they were played as the soundtrack in the cinematic video endings. This meant that every time you replayed the story, you could get a different ending with a new song from the album.

The campaign received over 220,000 likes during the first five days and became a hot topic all over the web. An important tool to spread the story was the inclusion of other famous brands and artists, like the dead mouse in sewer; deadmau5 fans quickly saw the resemblance and his tweet about the story meant that we got his fans to try the story as well. The Epic Split (Of Death) and Brofist (Of Fury) were Easter eggs that quickly became popular choices in the story.

The campaign connected 23 Instagram accounts into a story where people could choose their own adventure and experience Avicii’s new album in a unique way. But, most importantly, the campaign helped all 14 new tracks on the album to the top 100 on Spotify.

RESULTS & KEY LEARNINGS

By making a campaign completely native to Instagram, we made it easy for people to participate. It was also vital that the story was fun for people that aren’t Avicii fans. The campaign received over 220,000 likes during the first five days with a marketing budget of less than €1,000.
BOB DYLAN


TEAM MEMBERS INVOLVED

Jo Kalli – senior marketing manager, Sony Commercial UK
Frazer Lawton – senior publicist, Columbia UK
Julie Sandrin – head of digital marketing, Sony Commercial UK
Jeroen Vandermeer – senior director, marketing, Legacy US

OVERVIEW OF CAMPAIGN

This year, Sony Commercial released the 12th volume of Dylan’s Bootleg Series. The Cutting Edge gives a unique insight into Bob Dylan’s creative process when recording Bringing It All Back Home, Highway 61 Revisited and Blonde On Blonde between 1965 and 1966.

On top of amazing press reviews across The Guardian and Uncut, we secured a bonus 52-page Bootleg Series book with the December issue of Mojo to reach out to his core traditional fanbase. Two weeks before release, Dylan toured the UK: we used this opportunity to target fans going to the gigs with display advertising across mobile, pinpointing their exact location around the venues. We retargeted them around the release too with an “out now” message.

1965-66 was a turning point in Dylan’s career: his UK tour included an acoustic set, followed by an electric set. This transition has become one of the most famous tours in rock ‘n’ roll history, culminating with fans calling him “Judas” in Manchester. We uncovered rare and hilarious footage of fans back then, storming out of his gigs, demanding their “money back” and saying Dylan was “prostituting himself” for going electric. Noisey and Vice premiered the fan video, telling the infamous story to a new and younger audience, which became an important focus in this campaign.

Columbia US collaborated with Genius to showcase the development of classic Dylan songs. Evolution Of A Song encompassed changes in Dylan’s lyrics. The Studio A Revisited microsite allowed fans to play with the studio stems that make up ‘Like A Rolling Stone’. A listening session timeline gave inside stories behind these sessions and a Spotify playlist retraced the evolution of Dylan’s sound in 1965 and 1966. Pseudo videos and rare footage were unveiled with media partners throughout the pre-order phase, including the ‘Visions Of Johanna’ video which premiered on The Guardian for the world.

We also supported all activity via our local Legacy UK channels, which were launched earlier this year.

RESULTS & KEY LEARNINGS

This campaign was a brilliant result, with sales in the first week outperforming sales of the previous bootleg (which was released last year) by 17%. This was also due to a great retail campaign. We gave HMV an exclusive limited-edition 7” single; fans who bought it were given a £2 discount on The Cutting Edge. Amazon was also a great support and we also secured a Kindle wake screen campaign, targeting previous buyers of Dylan products on Amazon.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £5,000–£10,000

AUDIENCE DEMOGRAPHIC - GENDER
Female - 30% / Male - 70%

AUDIENCE DEMOGRAPHIC - AGE
30+

AUDIENCE DEMOGRAPHIC - LOCATION
London region skew

LINKS AND EXTRA INFO
Evolution Of A Song – www.facebook.com/bobdylan
Studio A Revisited microsite – thecuttingedge.bobdylan.com/
Legacy UK – www.wearesonylegacy.com

SANDBOX 2015 SURVEY
OVERVIEW OF CAMPAIGN

We wanted to create a unique Spotify activation in order to build awareness for the release of That’s The Spirit as well as deliver a significant number of streams of all tracks of the album by introducing BMTH to an entirely new audience.

We worked directly with the band to create distorted clips of all the tracks from the album, including those that hadn’t yet been released as a single. Then, eight days before the release of new album, we released the distorted clips of new songs on Spotify.

This was supported by a homepage takeover creative unit through which fans could explore each of the distorted clips from the album and then follow the official BMTH That’s The Spirit playlist. On 11th September, the homepage unit was turned into an interactive jukebox. This was a first-of-its kind execution within the platform and which delivered a brilliant level of engagement.

Initial results were outstanding; an increase in their playlist following by 116% and the most streamed new release globally across Spotify during the week of release.

RESULTS & KEY LEARNINGS

Social posts promoting the listing of each new clip:
- 46,500 Facebook Likes and shared by over 3,500 people, giving a total reach of 2.2m
- Twitter drove over 140,000 engagements and 9,700 URL clicks from 1.3m impressions
- Daily streams were up an average of 61% with over 500,000 streams per day
- That’s The Spirit playlist followers grew by 116% in two weeks
- Spotify followers grew by over 50,000 in 3 weeks to 645,000 followers

Homepage takeover
- HPTO was seen almost 2m times
- Over 1.3m interactions
- Average dwell time over five minutes
- Unique page view engagement rate at 17%
- 4.7% of these interaction views resulted in a click through to the singular CTA goal
- Overall conversion rate of 0.45% – banner displays resulting in a click to the CTA
- 2.6m streams in one day
- Entered global Spotify album charts at #9

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £10,000 – £25,000

AUDIENCE DEMOGRAPHIC - GENDER
Female - 46% / Male - 54%

AUDIENCE DEMOGRAPHIC - AGE 16-24

AUDIENCE DEMOGRAPHIC - LOCATION
UK

LINKS AND EXTRA INFO
Official website: www.bmthofficial.com

Album release
- It was the most streamed new released album (globally) on the week of release
- In the first two weeks of release, it was streamed over 15m times on Spotify
- Entered the global top 100 most streamed artists chart at #19
- Huge online press coverage
ISLAND RECORDS UK

TEAM MEMBERS INVOLVED

Angela Grech – marketing, Island Records
Glenn Cooper – senior marketing director, Island Records
Faye Williams – digital marketing, Island Records
Mattie Bennett – digital marketing, UMGI
Tom MacPherson – international marketing, UMGI

OVERVIEW OF CAMPAIGN

To celebrate the global release of Disclosure’s second album, Caracal, on 25th September, Island Records and Universal Music International created a Global Heat Map in partnership with Twitter. The Heat Map showed the most engaged Disclosure-related tweets from around the world as they happened on an interactive map – from sunrise in New Zealand until midnight in LA. The map featured tweets from fans, bloggers, DJs, journalists and album collaborators including: Lorde, Sam Smith, Gregory Porter, The Weeknd, Miguel, Lion Babe, Nao, Brendan Reilly, Jordan Rakei, Kwabs, Jimmy Napes and Romans throughout the day and night across the globe.

There was a team at Universal Australia, Island Records UK, Capitol US and Twitter manning the Map around the clock, selecting the most engaging tweets to feature. Fans got involved by tweeting about the album, including reviews, comments about their favourite tracks and where they were hearing the album for the first time using #Caracal.

To amplify the excitement and take the campaign to the masses, Island Records and Universal Music International also created Digital Projections of the Heat Map in the seven major cities around the world, giving fans the opportunity to have their album-related tweets featured globally.

RESULTS & KEY LEARNINGS

By encouraging fans to get involved in the conversation about the album during the launch weekend (Friday 25th September through to Sunday 27th September), we saw 69.2k Disclosure- and Caracal-related global tweets, with 51.3k of these being unique. The estimated global impressions/views for Disclosure/Caracal album tweets during these days was 583m. The main headline from Twitter was “5x increase on views of tweets from Disclosure on album release date (25th September) versus the daily average for the week prior to release”. Twitter audience growth increased by +63% between 25th and 27th compared to the previous days.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £10,000 – £25,000

AUDIENCE DEMOGRAPHIC - AGE 18–34

AUDIENCE DEMOGRAPHIC - LOCATION
Global, focusing on major cities, including Auckland, Sydney, London, New York, Chicago, LA, Mexico City

LINKS AND EXTRA INFO
Twitter – http://twitter.com/TwitterMusicUK/status/650010020583632896
Facebook – http://www.facebook.com/disclosureuk/videos/1058944860805772

“It is incredible to see Twitter at the heart of Disclosure’s global release of their second album. We see fans using Twitter every day to follow their passions, and this couldn’t be more true than with music. The digital projections of the map are a hugely exciting moment for the band’s followers around the world. It’s not every day the impact of their support on the band’s journey is visualised to such a massive public audience through Twitter” – Georgina Parnell, head of entertainment partnerships

“Following on from the global success that Disclosure achieved with Settle, we wanted to engage fans, bloggers and collaborators around the world to share their thoughts on the Caracal album as they heard it for the first time upon release. Twitter was the perfect platform to partner with to bring the idea to life and we are excited to see the real time response not only online, but also through digital projections in major cities around the world” – Glenn Cooper, senior marketing director, Island Records
OVERVIEW OF CAMPAIGN

Girlband Fifth Harmony, although huge in the US, had minimal UK awareness. We had six weeks to break the group in the UK and deliver a top 5 single.

How we did it:
1. Activate the global fanbase to engage the UK by positioning the girls and their fans as caring and inclusive. This was amplified through partners.
2. Create noise for the girls’ UK trip and maintain exposure.

Using #5HGirlsCan, we empowered fans to celebrate individuality, to tell each other why they were special and to #PassItOn. We launched with a thank you video to fans asking them to share stories of the amazing people in their life. Each girl then nominated someone in their life as a “5H girl or boy who can”.

Shots of each girl holding empowering quotes rolled out, interspersed with quote cards, all of which were positive lyrics from the album. We then partnered with the anti-bullying charity Cybersmile and Sugarscape to help carry the positivity wider.

A week later, #5HInvasion launched as a countdown to their UK arrival. The highly engaged US/Latin American fans fuelled chatter whilst hyping up UK fans. UK-only content fuelled the engagement locally. Brit-themed content rolled out and, when here, the girls were filmed at iconic London spots to show their UK love.

It’s not all about London, so we organised surprise meet & greets for fans across the UK, ones that had really spread the positivity message. The band love a selfie and Snapchat so, while at the Capital Summertime Ball, we let fans have more of what they wanted – exclusive Snaps.

Engagement was high, but with the band now out of town we needed to maintain the buzz. A British-themed content plan rolled out and we surprised a lucky fan with a prom takeover. In the weeks following this, we brought 5HGirlsCan full circle, pulling out images and comments from fans to create artwork and recognise them for their achievements and sharing them across socials.

RESULTS

The campaign was a great success, achieving a #3 chart debut for ‘Worth It.’

We saw the social numbers grow by more than 50% (particularly on Twitter) and saw engagement within the UK more than double.

#5HGirlsCan and #5HUKinvasion achieved worldwide Twitter trends. Their performance from the Capital Summertime Ball was the most viewed performance from the event.

KEY LEARNINGS

By activating the global fanbase and creating a campaign that serviced the whole core, we were able to leverage their excitement and tap into a dormant UK audience.

Tapping into issues and feelings that are current to fans everywhere and making them feel part of a warm, welcoming community was key. Rather than patronising them, we created content that resonated with their core values, giving us a deeper insight into what fans were really thinking and feeling. This really showed us how to best engage with them and other fanbases. From this activity, we have gained a strong community of fans we continue to engage and interact with for future activity.

CAMPAIGN BREAKDOWN

BACKGROUND

Phase One
Demo – 80% female / 20% male
Age – 13-24
Location – global
Key markets – US, UK, Latin America

Phase Two
Demo – 80% female / 20% male
Age – 13-24
Location – UK

CAMPAIGN OBJECTIVES:

• Break Fifth Harmony within the UK
• Secure top 5 single

DIGITAL OBJECTIVES:

• Grow UK social followers
• Increase UK social engagement
• Grow awareness outside of core fanbase

KPIS

• 50% growth in UK social numbers
• 100% growth in UK engagement
• Minimum #1 UK and #1 global Twitter trend

LINKS AND EXTRA INFO

Website: fifthharmonyofficial.com
The former frontman of Gallows and Pure Love, Frank Carter returned to his punk roots with his new band – Frank Carter & The Rattlesnakes. Having officially formed just six months previously, debut album, Blossom, was released on 14th August 2015 and landed at #18 in the UK album chart and #1 in the UK vinyl chart.

The band’s social media profiles were used as a central hub for all campaign activity and became a forum for the band to personally interact with their fans. A mixture of beautifully shot gig footage, animated packshot videos and curated Spotify playlists saw socials grow at an impressive rate (512% increase) and complimented the ongoing live and radio activity.

There were several key online initiatives throughout the campaign that helped spread the word about The Rattlesnakes. The band designed and coded their take on the classic mobile phone game, Snake (aptly named Rattlesnake), which was re-imagined to include an animated version of Frank himself set to an 8-bit recording of the single ‘Fangs’. The game launched with a competition that gave players several opportunities to win a prize; this was through sharing the game itself, which generated a direct-to-Facebook post, by showing off your score or by hitting a top score on the scoreboard. There were 11k unique page views, with users spending on average over six minutes on the page. The mailing list increased by 3k directly via website submissions.

As opposed to simply partnering with a site for the album pre-stream, we decided to create an interactive visual experience to super-serve the growing fanbase. The album packshot, featuring guitar amps on fire (painted by Frank), was re-created in a filmed piece featuring Frank burning the exact amps from the packshot. Fans were asked to tune into the website where the footage was live streamed via YouTube with the album as the audio bed. Simultaneously Frank was online conducting a Twitter Q&A as the pre-stream video aired, which was embedded in the pre-stream viewing pane. Fans could submit their questions with the hashtag #frankhatesyou.

The key learning from this campaign was to focus on the fans discovering the band and make them feel personally connected to the band’s journey. Frank and the band were incredibly engaged with their supporters, both online and in person. The live activity focused on intimate venues and included four in-store signings during release week and performances at various indie stores where the band met with fans.

In turn, the collective noise of the fan community helped strengthen our case at media, where there was both pre-existing support from Frank’s previous bands as well as new supporters coming to the table. Channels were updated regularly with top-level content and interesting initiatives, such as the Rattlesnake game, and the pre-stream event created a natural momentum that was amplified by the condensed timeline.

The personal tone of the campaign was driven directly by Frank and the band, who were heavily involved in all the aesthetic elements including the artwork, videos and marketing assets. Several limited-edition, multi-coloured vinyl releases reflecting the different manufacture runs were put into production, including a very special hyper-deluxe version that was limited to 100 copies (with unique covers hand-painted by Frank). This extensive and unique product offering took the vinyl version of the album to the top of the vinyl chart on week of release.
HEALTH
FICTION RECORDS

TEAM MEMBERS INVOLVED

Olivia Hobbs – product manager

OVERVIEW OF CAMPAIGN

Health are pioneering a new music format with the use of 3D printing and augmented reality. Album track ‘Dark Enough’ has been transformed into a physical 3D-printed sculpture which is created from a sound wave that is read by a mobile app (aka the “stylus”). The idea is analogous to a vinyl record in terms of encoding and decoding sound onto plastic. When you hold the app over the sculpture (the totem), the screen comes to life and the song plays; it also allows you to shoot lasers at the object and move around it within the screen to see more.

Reify, a brand new startup, is part of New Inc (the startup incubator backed by the New Museum in NYC) and has board members from MakerBot, Google and eBay. The new album has generated a huge amount of critical acclaim; the band’s technology-first approach to the promotion of the record has picked up a lot of attention in the world of tech, with sites such as Wired getting their hands on the track with the new tech.

RESULTS & KEY LEARNINGS

The team have sold a total of 30 totems and they should be hitting UK retailers soon. There have been 164 app downloads, which is an average of 5.4 downloads per totem. Each user is returning to the totem an average of three times.

Given the small amount of totems sold, we feel that is a good result. In addition, rips of ‘Dark Enough’ started to travel from the app, being picked up by Stereogum and Pitchfork (before coming down).

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £0–£500

AUDIENCE DEMOGRAPHIC - GENDER
Female - 30% / Male - 70%

AUDIENCE DEMOGRAPHIC - AGE
Largely 10-34

AUDIENCE DEMOGRAPHIC - LOCATION
LA/London

LINKS AND EXTRA INFO
Feature about the totem with full videos and breakdown on the creators’ project:
http://tinyurl.com/creatorsproj
Iron Maiden's The Book Of Souls was their first studio album in five years and first ever double album. Announced mid-June with just the front cover, track listing, track lengths and songwriters of each song, their global fanbase was sent into a frenzy trying to piece together what the album might sound like.

We wanted to retain as much mystery as possible around the album until people had it in their hands, so assets were initially limited. Pre-orders steadily built on anticipation alone until the end of July when we utilised an animated version of the album cover coupled with a 27-second guitar solo, released natively to Facebook, Twitter and YouTube which sent the fans into a frenzy, amassing over 1m combined views.

The next music from the album to drop was the official video for ‘Speed Of Light’ on 14th August. We maintained engagement with the fans through this period via a re-launch of their official YouTube channel, uploading 19 of the band’s most popular videos in HD for the first time and encouraging fans to vote in a video tournament via Twitter and on the band’s website, building subscribers into the new video launch, which had over 1m views in its first day (now heading towards 9m).

The video is an incredible journey through the history of video gaming via the band’s mascot Eddie, which provided the perfect set up for a web game, where we chose to create the Donkey Kong level – which was released the week prior to the album release.

The game received over 250k visitors, drove significant pre-orders of the album and received an FWA Site Of The Day award. Video director Llexi Leon also provided additional insight into the video via a specially commissioned behind-the-scenes video, captivating over 150k hardcore fans and driving our remarketing data.

We also partnered with Amazon to offer fans that pre-ordered the album the chance to be flown to Paris by lead singer Bruce Dickinson to hear the album in the studio it was recorded in, pre-release. The album was then released hitting #1 in over 24 countries across the globe, cementing the campaign as a success.
Jonathan Dagan, known by his stage name j.viewz, is an artist who is constantly pushing the boundaries in the creative world. The New York-based songwriter, producer and visual artist creates multi-layered songs that blend raw elements with electronic music through his use of analogue tapes, recordings of nature and (often) sounds sent by his audience.

j.viewz’s latest musical experiment is the DNA Project, a website presenting the step-by-step making of his next album in real time. With the DNA Project, j.viewz invites his fans to follow his creative process in its entirety, providing access to the people, places and sounds that inspire each song, as well as exclusive videos of his writing process, recording sessions and innermost thoughts during his creation of new music.

The DNA Project has already generated buzz in digital communities. The project won the prestigious Cannes Silver Lion Award and was nominated for the Webby Awards. The award-winning website, created by Hello Monday, allows for a near-tangible visit into j.viewz’s aesthetic and acoustic world. As indicated by the novelty of the DNA Project, j.viewz is no stranger to experimenting with the sharing and collaborative aspects of music. His second album, Rivers & Homes, followed a similar concept where subscribers had access to each song as soon as it was ready. Dagan designed a visual journal at the end of this project, which he eventually used to make the package of the album. In 2012, the album was nominated for the Grammy Award for Best Recording Package.
**Jess Glynne**

**Atlantic Records**

**Team Members Involved**

- Nick Long – head of digital
- Fiona Byers – senior marketing manager
- Nick Tearle – web producer
- Domenico Bartolo – social co-ordinator

**Overview of Campaign**

Jess has had phenomenal chart-topping success before her debut album had even been announced, so we had fantastic ambitions behind the album campaign from the outset. We also needed to showcase Jess’s personality and tell her story so people could grow to love the singer behind the hits.

We ran several digital specific initiatives and advertising that supported the campaign at key points, they included:

- **Instagram-sourced lyric video**
  - We built a custom site where fans could download lines of lyrics from an unheard song from Jess’s album. The download also included instructions on how to pass the lyrics across the screen.
  - These fans were then encouraged to upload their videos to #GaveMeSomething and the best ones were edited into a full-length video, with Jess starting off the chain of fans passing lyrics to one another.
  - The resulting video was viewed over 3m times in its first 24 hours.
  - We partnered with Facebook to premiere her emotional and very personal video for ‘Take Me Home’
  - The partnership not only allowed us to massively increase our reach but also allow Jess to present it alongside words from her about what the song means to her.

- **Sequential marketing on social media**
  - We used multiple video and image ad creatives to help lead casual fans into a purchase in the three-week run up to the album release.
  - This allowed us to showcase all the instant grat songs on the album as well as only targeting those users who engaged with the adverts through the “buy now” creative on release.
  - We were also the first label to run Instagram adverts using their Facebook-level targeting.
  - We saw huge jumps in engagement and reach on our adverts – the resulting CTR on the final “buy now” advert was also well above our media buyers average.

- **Facebook 24-hour video exclusive**
  - Premiere amassed close to 4m views in first 24 hours, as well as adding 26k likes to her Facebook page in a single day.
  - It also caused a 50% uplift in streams of the track on Spotify that was sustained for a week after the video was premiered.

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**Campaign Breakdown**

**Campaign Budget** £25,000 +

**Audience Demographic - Gender**
- Female - 60% / Male - 40%

**Audience Demographic - Age**
- 13–25

**Audience Demographic - Location**
- UK and key European territories

**Links and Extra Info**

- Instagram-sourced lyric video
  - Site: http://jessglynne.co.uk/gavemesomething
  - Video: http://tinyurl.com/glynnefb

- Facebook video exclusive
  - http://tinyurl.com/glynne-exclusive
TEAM MEMBERS INVOLVED

Katie Alley – senior digital marketing manager, UMC
Richard Hinkley – MD, Universal Music Catalogue
Sue Armstrong – senior marketing manager, Universal Music Catalogue
Bruce Eskowitz – Red Light Management
Sarah Diebel – Red Light Management
Karri Northrop – Red Light Management

OVERVIEW OF CAMPAIGN

The Sunday afternoon slot at Glastonbury festival is one of the most coveted gigs of the festival season. It draws a large crowd who, after a weekend of festival excesses and rock bands, crave an iconic artist they might never normally see. This year, Lionel Richie landed the spot. Glastonbury is world famous, a key cultural highlight in the BBC’s calendar; their coverage reached 18.5m people this year.

Opportunities Identified

- The Legend Slot is one of only three Glastonbury performances broadcast in full
- Focus on Lionel Richie’s cross-generational appeal, re-engage existing fans and preserve his legacy by introducing new fans
- Magnify the hype, convert kitsch appreciation into sales of The Definitive Collection and sustain the campaign through to a primetime ITV interview in September.

CHALLENGES

- One UK performance to leverage and limited artist access
- Huge difference in existing fan and festival fan demographics
- Re-promoting an album which has been available for 13 years
- Not possible to advertise on BBC channels or target iPlayer viewers
- Cut through the Glastonbury noise

HIGHLIGHTS

- The campaign kicked off with a nationwide campaign to Get Lionel Richie To Glastonbury, with media partners at the start of the year
- We capitalised on viral reaction to create a successful sales driver; #Lionel4Number1
- Key PR including BBC One Show, Radio 1 interview and Piers Morgan’s Life Stories was crucial for sustainment of the campaign “Dancing Security Guards” TV highlight was converted into an online viral campaign, providing longevity to a specific moment and engaged the guards directly for their set highlights and playlists for Lionel Richie’s social channels
- Personal thank you video message from Lionel added a personal touch bringing the artist closer to fans
- Video mini-mix uploaded natively to Facebook, showcased existing content
- Organic and promoted messaging capitalised on social chatter with a focus on retargeting on Twitter
- The Dream Set List Creator and poll to discover and celebrate fan favourites, encouraged deeper engagement, a shared sense of appreciation and put the fan in the curator’s seat

RESULTS & KEY LEARNINGS

- #1 album – Lionel Richie’s first in 23 years
- 12 weeks in the top 40, the album remains in the top 100
- First #1 album as a result of a Glastonbury Legend Slot performance
- Physical 75k ship / OCC 62,300
- Digital total 19,500 downloads / 3,500 streams
- The Definitive Collection uplift 11,000% YOY
- #Lionel4Number1 trended in the UK
- Successful social media campaign saw CTRs in excess of 20% across promoted activity
- 78% boost in fans social response between June and September
- 64k views of the mini mix (89% watching more than 30 seconds)
- Lionel’s personal thank you message is one of the most viewed videos on his socials (150k views)
- Spotify advertising, key playlist placement and a takeover of 80s Hits, contributed to a 70% increase in streams of the album
- YOY stream increase of 442.3%
- 57% more streams of the collection during the campaign
LOTM is a UK-based series of rap battle videos, with an accompanying compilation. There were 20 artists participating in 10 clashes, which were released on DVD. Each artist recorded a Hype Session video – a freestyle calling out their clash opponent in the run up to release date. Lord Of The Mics has a very young, mobile-first audience that tend to consume the majority of their content through free platforms such as YouTube. The fanbase, and fans of the genre in general, are very reactive, requiring us to be able to deliver messages and content to our audience at very short notice. One of the difficulties we knew we’d face is that our audience is used to free consumption and we needed to convert these fans to paying customers.

We wanted to be able to feed out content to fans in the way they are used to (free and mobile platforms) but with the long-term goal to monetise this and upsell the digital and CD/DVD product. Lord Of The Mics partnered with Vevo for the campaign, giving Vevo the exclusive to 20 freestyle videos and music videos associated with the compilation.

We created clips for each of the videos used in the campaign and drip fed these out to Facebook natively, utilising Facebook’s video retargeting tool to build up an audience of users that “viewed 95% or more” of the videos – a clear indication that the user is engaged. Also, we set up the existing LOTM YouTube and new Vevo channel for retargeting. Combined, these methods gave us a large and highly targeted audience that we were able to advertise to on release date, making best use of our limited budget.

There were two main reasons for building a mobile app. The first was to tie social media, content, competitions, games and sales together in one place in the audience’s pocket. The other was the ability to communicate to our fans in an instant through push notifications.

Facebook’s low reach meant the ability to reach 100% of our audience within seconds was invaluable.

RESULTS & KEY LEARNINGS

The Vevo channel has hit 1.5m views since the end of August. The app has been installed over 2,300 times. The Facebook page has 12k likes and Twitter has 20k followers, so a huge percentage of the audience has been converted to the app.

The CD/DVD compilation charted in the top 10 of the UK chart (#9) and sold over 5,000 chart-registered units. Some 25% of live tickets were sold via the app and the quiz competition was played over 11,000 times by just over 2,000 users. It more than doubled the size of the existing mailing list through the games and competitions.

The audience itself and their methods of consumption were identified very early on and the entire campaign was tailored to accommodate this, contributing to the success of the record.
OVERVIEW OF CAMPAIGN

Einaudi’s music is ubiquitous and it always seems to connect with such a broad demographic – so we wanted to do something extraordinary to reveal his new album, Elements. When we talked to him about his inspirations, he cited influences from artists, musicians, scientists and even code breakers, which gave us a great starting point and got us thinking.

A few months earlier I’d seen a site called Touch Pianist and, after hearing what Ludovico had to say about his music, I realised Touch Pianist gave us the chance to announce the album and lead single without giving anyone the actual music. So the announcement was like, “‘Night’ is the new single from Ludovico Einaudi, but we’re not telling you how it sounds until tomorrow; you have to go to our website and work it out for yourself!” That was a fun thing to surprise people with. Letting fans explore and interact with a piece of music for themselves seemed like a nice way to do it that I don’t think has been done before. We gave people 24 hours to mess with it for themselves before we give them the music video so they could hear what it really sounded like. The idea got lots of attention, including from Spotify, and shortly after the album release we launched a worldwide homepage takeover with the player inside it (the first time you could play music yourself from within Spotify) which we delivered in six languages.

We also hid coordinates disguised as Morse code within video content which pinpointed a river and bridge near to Ludovico’s birth place in Google Maps. Typing the location into the conspicuous-looking password box on the website revealed a phone number which you could call to hear Ludovico’s answerphone message (and you could leave your own message). There have been a lot of pieces to this campaign, but the entire team has worked hard to communicate them all in a logical and exciting way and it’s been brilliant watching people engage with the ideas we’ve put together.

RESULTS & KEY LEARNINGS

The dedicated landing page welcomed over 8k unique visitors on the announcement date, and it was great to see people talking about the idea over Twitter and sharing the link. One metric I was interested in from the start was dwell time. Google Analytics reported an average session duration of just over two minutes per user, which is fantastic. It was important to me that the site had a lifespan outside of the announcement date. Because we were holding back the piece of music until the day after the announcement, we saw a large percentage of return visitors who logged back on to give the game another shot once they were familiar with the rhythm.

Across the announcement weekend, approximately 41% of visitors who logged on to the site did so with a mobile device. Since the announcement date, traffic to the site has lowered but remains consistent, and we’re still seeing people discover it for the first time; something we’re keen to encourage as we message the link with the rest of our content reveals going into next year.
MADEON

OVERVIEW OF CAMPAIGN

Madeon’s fanbase is fervent but globally dispersed. They’re not traditional music purchasers, so the challenge was to channel their online activity to reach beyond the existing fanbase around the release of his debut album, Adventure. We also wanted to go beyond the traditional metrics of a successful album campaign with an artist we knew could effectively showcase innovative digital creative.

We rallied his fanbase around three distinct creatives that ran alongside all traditional campaign elements; two simple games based around free download mechanics and a more complex one that enabled you to remix the album. The first, Crack The Code, asked fans to decipher a code based on a custom alphabet that features prominently throughout Madeon’s work for the past three years.

Fans took to social media to discuss and share answers with each other, greatly increasing the engagement around the mechanic. The second, for a set up track called ‘Imperium’, followed suit with a different creative and together they contributed to a large email database allowing us to communicate directly with a highly engaged group of fans. This gave us the platform on which to launch our third creative, called The Adventure Machine, built using the new HTML5 WebAudio APIs.

This went live shortly before the release of the album and allowed fans to play with samples from the album, creating their own mixes in real time on their desktops, mobiles and tablets. We used samples from the singles as well as previously unheard tracks from the album, giving fans an opportunity to hear music ahead of its release. The inspiration came from a viral video Madeon had posted years earlier of him using a Novation Launchpad to mix his favourite tracks and we hid an Easter Egg within the website that allowed fans to control it using their own Launchpads.

Album and tour messaging was placed around the game and drove significant numbers to retail platforms.

RESULTS & KEY LEARNINGS

- Awards for the Adventure Machine: winner of both a Lovie and People’s Lovie FWA winner BIMA finalist
- Since its launch on 16th March, the Adventure Machine has been used by over 406k unique users, with an average dwell time of over seven minutes. These users were then retargeted through paid digital campaigns and accounted for 15% of total clicks through to the deluxe album download.
- Total time playing samples: 2,924 days
- Number of samples played: 24.3m
- Clicks driven directly from the Adventure Machine: 52k to purchase or streaming platforms, 22k to view tour dates

Other achievements include 50+ major media articles and frontpage coverage on Reddit. It was also showcased by Google as a great example of an innovative mobile experience.

The two games that preceded the Adventure Machine generated over 32k new sign ups to the mailing list. The database’s performance is in the top tier of Sony’s artist mailing lists in terms of click-throughs and engagements, which is testament to the fans we were able to reach through the games.

Our key takeaway was centred around how to run a fan-led campaign. By giving fans tools they could use to communicate with each other, they became our most effective marketing asset. This earned media significantly increased our reach and active audience. It also allowed our paid campaign around the album to become highly targeted by focusing on the large group of users that had already interacted and shared content we had created for them.
MANÁ

CHINELO CREATIVE

TEAM MEMBERS INVOLVED

Joaquín Fernández – general manager
Antonio Vázquez – marketing / A&R manager
Daniela León – marketing assistant
Oliver Schael – web designer

OVERVIEW OF CAMPAIGN

Maná, one of the biggest selling and award-winning Latin rock bands of all time, released their new album, Cama Incendiada, in April this year. By the end of October, they premiered the official video of their third single, ‘Ironía’. In order to increase its awareness, we created a web app based on a social unlock feature where fans would be rewarded with concert tickets for the band’s show in Mexico City in exchange for sharing the video directly to their Facebook news feed. The band would be playing the city for two nights as this is where they have their most loyal fans. In this attempt, we wanted to accomplish the following goals: 1) increase YouTube video views on the new single; 2) viralise the content organically; 3) increase our email database; 4) increase awareness of Maná’s tour (Cama Incendiada Tour) within Mexico City fans; and 5) provide fans with a valuable and unforgettable experience.

When the web app was launched, fans would go to the site and log in using their Facebook account. Then they would watch at least 30 seconds of the embedded YouTube ‘Ironía’ video in order to get the view count. After that, they were able to click a button to share their video directly to their Facebook feed. However, there was one important rule: fans had to come together to fill the Incendiómetro, a bar that had to reach a total number of shares before it would be completely filled. Until the goal (300 shares) was entirely reached, fans would receive an email confirming that they had won a ticket to the show.

RESULTS & KEY LEARNINGS

The Incendiómetro was filled in 90 minutes, so we gave a pass to the first 300 fans in return for their commitment to the band. Some of our quantitative results were:

- Reach – 109,938 people in Mexico City
- Video views – 142,658
- Webpage visitors – over 7,000
- New mailing leads – 300

This campaign was launched locally and the idea is to use the Incendiómetro in every city in which Maná plays around the world to maximise the effect.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £0–£500

AUDIENCE DEMOGRAPHIC - GENDER
Female - 50% / Male - 50%

AUDIENCE DEMOGRAPHIC - AGE
15–40

AUDIENCE DEMOGRAPHIC - LOCATION
Mexico City

LINKS AND EXTRA INFO
www.manapromos.com
http://bit.ly/ManaArtwork
The product suite included several versions of the product From Sleep, a one-hour version of the full-product, Sleep. It included a limited CD digipack, a CD (jewel case) to follow-up the digipack, a 2 X LP black vinyl and 2 X LP transparent vinyl. All digital partners got the one-hour version, including streaming partners. However, the full eight-hour version of Sleep went exclusively to iTunes at launch (4th September).

For a special remix EP, we started an artwork competition for the album cover. It was hosted via 99designs – a design marketplace with a community of over 1m designers worldwide. Anyone could sign up for free and submit their artwork for the Sleep competition. The winner was handpicked by Max Richter personally and 99designs even upped the prize money by 50%, so there was €749 for the winner. Additionally, every designer who submitted an entry that rated with 4 or 5 stars by Max Richter got a signed copy of the album. The UK team created a fantastic campaign that was launched worldwide a day in advance of the release date.

Max Richter was inviting his fans around the globe for an unusual experience: to spend one night with his music (Sleep) worldwide and across all time zones, and to share their experiences, dreams and thoughts afterwards using the hashtag #OneWorldSleep via Instagram, Twitter and Facebook, which all feed into the website www.oneworldsleep.com. This was the first time fans were able to hear the full eight-hour album ahead of release.

RESULTS & KEY LEARNINGS
The competition was very successful and received great attention: in the course of two weeks, 908 different designs from designers all over the world were submitted. The #OneWorldSleep campaign was a great global success, with almost 20k sessions all over the world in one night.

Sessions: 19443
Users: 13229
Page views: 27526.
TEAM MEMBERS INVOLVED

Deb Keller – marketing & client services manager (Fame House)
Matt Chylak – digital strategy manager (Fame House)
Lotte Anna Lebens – marketing manager (ID&T North America)
Taylor Collins – marketing manager (Mysteryland USA)

OVERVIEW OF CAMPAIGN

The object was to drive community growth, social engagement and ticket sales surrounding the Mysteryland USA festival’s second year.

We launched a white-labelled brand ambassador app through SocialLadder – dubbed The Gift Club. This mobile-first gamified ambassador community offered tickets and other prizing incentives through user completion of point-based “missions”.

Each social-based mission tied directly into the festival’s program KPIs of increasing sales conversions, boosting fan engagement with MLUSA social accounts and hashtags, increasing rate of UGC creation in relation to festival themes

and growth of the ambassador community and MLUSA social channels.

The Gift Club gives you rewards for Mysteryland USA based on how awesome you are. Use your social currency (how active you are on social media) to unlock access to exclusive experiences and goodies from Mysteryland USA (and some of our buddies). Connect your social media accounts to receive a score. You can compete in daily challenges to increase your score. Top scores unlock once-in-a-lifetime experiences.

RESULTS & KEY LEARNINGS

Within three months of the programme running from April until June 2015, we generated:

- several thousand ambassadors (10% average daily actives)
- more than 262k missions completed, including over 21k unique user-generated Instagram posts
- a 12% conversion of new users from SMS invites
- a significant increase in revenue generated from mobile-tracked ticket sales from the app.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £5,000–£10,000
AUDIENCE DEMOGRAPHIC - GENDER N/A
AUDIENCE DEMOGRAPHIC - AGE 21–34
AUDIENCE DEMOGRAPHIC - LOCATION New York & the Tri-State area (US). The festival is held in Bethel Woods, New York (the original site of Woodstock in 1969)

LINKS AND EXTRA INFO
Case study on official website: http://famehouse.net/work/mlusa-gift-club-app/
New Order’s first new studio album since 2005 and their first on Mute, Music Complete was released on 25th September 2015. The campaign was teased and then launched in June with a series of audio/visual trailers. The album pre-order campaign launched in late July in tandem with the radio premiere on the Chris Evans show on BBC Radio 2.

The campaign was built around the band’s audience – targeting the hardcore fans first and then building out slowly to casual fans and a new audience. As the band hadn’t released a full studio album in the modern digital age, the campaign reflected both the traditional side of a New Order release alongside newer approaches. Social media alongside remarketing tactics were established to directly target the band’s fans whilst traditional promotional activities complimented the marketing approach.

A strong media campaign with major press features, big radio targets and sustained marketing activities upfront of album release took place whilst only concentrating on one single.

RESULTS & KEY LEARNINGS

Music Complete entered the UK charts at #2, giving the band their highest charting album since Republic in 1993. Press reviews across the board highlighted the band’s return to form, many calling it their greatest work since Technique in 1989.

Both singles from the album have been playlisted at BBC 6 Music, BBC Radio 2, Absolute and Radio X, showing the diverse appeal of the band and the quality of the music on the new album. Key learnings include a deeper understanding of the New Order fanbase and what methods work with regards to the balance of pre-order/sales messages versus general updates. Outside of the music and the band, a lot of the success is down to the strength of the team assembled; from the label through to management and the external promo teams, a close working relationship and strong teamwork lead to a well-executed campaign which will see the album sustain post-release into a lengthy campaign.

It was noted in the outset that previous albums came out strong but then didn’t always have a long shelf life, which was something we wanted to avoid and as it currently stands we are planning through to at least a year post-release.
ONE DIRECTION  SYCO

TEAM MEMBERS INVOLVED

Mei-Ling Rider – head of digital
Lisa Johnson – digital marketing manager
Jason Edwards – channel manager
Terry Summerbell – digital producer
Paul King – Wemakeawesomesh.it (agency)

OVERVIEW OF CAMPAIGN

Five albums in five years, 75m+ fans, a widely reported hiatus and now a four-piece; our objective was to deliver a campaign that placed the fans at the heart and show the band as truly unified. Put simply, say "thank you" to those loyal fans. With the band and their fans now older, innovation had to be present at the core of the campaign, but the key was to keep this fun.

Partnering with Google, Twitter and Apple across the campaign allowed us to get creative and deliver what the fans wanted, where they wanted it – on mobile. In addition, it gave us reach outside the core, creating activity that achieved mainstream pick up. There was a surprise dropping of tracks and content; no pre-promo, just four tweets from the band direct to fans, followed by a social and targeted ad campaign.

We partnered with Google to build a mobile site within Streetview that delivered 14 days of surprise interactions leading up to release. Items appeared daily in the Made In The AM space (a ‘fictional’ room shot with a 360° Google camera). Fans moved about the space to find new items which, when clicked, delivered exclusive IGs, videos, images and audio. Socials drove to the site and once inside fans were able to share content back to socials tagged with #MadeInTheAM to sustain visibility up to release.

We partnered with Twitter to give the fans six custom emojis: band members, group and album. We then mobilised that groundswell with a 24-hour global fan competition to show just how much their country love 1D. The top 10 countries were rewarded with a custom emoji. Not wanting to leave anyone out, on release day all 140 countries were surprised with their own custom Twitter avatar and header.

It culminated in The LDNSession with Apple Music, a secret gig hosted by James Corden for 150 fans and content from the gig was rolled out on Connect week of release. Other campaign moments included a Snapchat Story, Blippable content and a digital photobook to drive D2C sales.

RESULTS & KEY LEARNINGS

The campaign achieved a #1 album across the world including key markets UK, Japan, Italy and Mexico. We saw 1.1m visits to MadeInTheAM.com in 14 days, with 76% coming from mobile devices. In addition, the site drove a 13% click-through rate to pre-order on day of launch, six weeks after the pre-order first went live. It turns out that everyone does love emojis! Heat World announced that it was the "Best day ever!" and we saw over 66.7m uses of the emojis, multiple worldwide and country trends. The site and Twitter activity garnered PR coverage across music, tech and mainstream press, including Billboard, MTV and The Telegraph, plus The FWA awarded us Mobile Site Of The Day. Other moments saw great results: Snapchat Story delivered 294.5m views whilst the UK D2C activity drove a 6k uplift on sales.

By putting in place a tight takedown strategy, we were able to drive fans to content that available only on Spotify, iTunes and Vevo. Inevitably this had a huge and, in this case, positive effect on sales. However, it also demonstrated that this strategy was only going to be effective for certain artists. The fanbase is one that naturally creates a large volume of UGC and without this available there was a content gap that needed to be filled to ensure long-term engagement. By working with the band, Google and Twitter, we were able to deliver fans premium and exclusive content, rewarding them through an enhanced experience and activating them on a global level.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £10,000–£25,000
AUDIENCE DEMOGRAPHIC - GENDER Female - 80% / Male - 20%
AUDIENCE DEMOGRAPHIC - AGE 13–24
AUDIENCE DEMOGRAPHIC - LOCATION Global

LINKS AND EXTRA INFO
www.madeintheam.com
twitter.com/onedirection
facebook.com/onedirection
STEVE

SNUG PLATTERS

TEAM MEMBERS INVOLVED

Olivia Hobbs – product manager

OVERVIEW OF CAMPAIGN

Steve is the first signing to Snug Platters, a label founded by Guy Garvey of Elbow and Jim Chancellor of Fiction Records. We made a bold decision at the start of this campaign to not use social media for our marketing messages and chose to not maintain sites for Steve, instead opting for all artist communication to be via SMS only. To collect the data, we have been working with the team at Chilli Mobile and so far have had the number read out live on radio and beyond.

The label has maintained socials and a website in place (http://snugplatters.com) and all messages from Steve herself have been focussed on audio messages only (as you can hear on the site). We believe this approach has given her an edge, in particular at radio.

Following the release of debut EP 'Danger! High Failure Rate', which saw the single 'Two Point Nearly Zero' playlisted on Radio X as well as across the board support from John Kennedy, Lauren Laverne, Steve Lamacq, Chris Hawkins, Nemone and Huw Stephens, Steve has now been confirmed to support Bloc Party on their upcoming tour of the UK and Europe. She also played Radio X's X-Posure Live at Camden's Barfly on 14th December. She’s now fast picking up support with the new single 'Emergency Art Rate', with 6 Music plays from Chris Hawkins, 6 Music Recommends and daytime plays from Lauren Laverne. She has had two plays at Radio 1 from Huw Stephens and five plays from Radio X's John Kennedy, as well as a Radio X session and phone interview.

RESULTS & KEY LEARNINGS

Results are mainly in radio as we’ve seen and the key learning we’ve taken from this is that you don’t always need a social presence to be seen. In terms of sign ups, we’ve had a few hundred so far and the list continues to grow. I believe part of the success in the SMS approach is that only the true super-fans will sign up and they'll be happy to receive messages periodically (spacing them out by weeks); so it's less in-your-face than social can be, plus every single person gets the message every time.
To promote Taylor Swift’s release of ‘Bad Blood’, UMG’s regional marketing team developed and launched a simple campaign (badblood.getmusicasia.com) that allowed users to create their “alter-ego” by uploading a selfie and merging it with the single’s cover image.

This campaign solely aimed to create awareness for the new release while engaging the audience in a fun and sharable activity. The campaign was targeted to females and males, 18-35 years old, across nine markets in the region.

The campaign itself was mobile optimised and the mechanism was kept simple so users in emerging markets (where internet connections are often lacking speed) could still experience ‘Bad Blood’ in the best way possible. The campaign did not offer any incentives and was largely promoted organically through direct mailing, postings in social media and through engagement of influencers and local UMG artists. Both the single and the album were prominently exposed on all pages, allowing easy access to iTunes and other digital partners. Users were prompted to share their “alter-ego” with their friends across social media.

Despite largely organic promotion (eCRM mailers, social media postings), the campaign triggered an unbelievable buzz in social media. Within the first week, we received more than 147k photo submissions and we collected several thousand email addresses in our eCRM database allowing us to re-market to the audience. Up until today (six months later), people keep using the page, which now hosts a staggering 200k submissions. Key to this success was the engagement of local UMG artists, who themselves are Taylor Swift fans and hence contributed to this fantastically successful campaign.

Further results of the ‘Bad Blood’ campaign (within the campaign period only):

- 246,908 unique page views
- 424,942 total page views
- 401min average time spent on the page
- 413 days total time spent on the page
- 230,904 photos generated (147,000+ saved on our page)
- these photos got shared on Facebook and Twitter using the hashtag #MyBadBlood
- 12,308 clicks to the album
- 12,157 clicks to the single
- sales uplift varied in each market (between x1.2 - x2.5)
- est. ROI ~8,000% (within the campaign period only)

Social media stats

- 1,942,284 total reach on Facebook, 1,618,423 total reach on Twitter (both mainly organic)
- 47,261 post engagements (likes, comments, shares on FB)
- 26,257 new Facebook fans across the region

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £0–£500

AUDIENCE DEMOGRAPHIC - GENDER
Female - 60% / Male - 40%

AUDIENCE DEMOGRAPHIC - AGE 18-35

AUDIENCE DEMOGRAPHIC - LOCATION Korea, Greater China, SEA

LINKS AND EXTRA INFO
http://badblood.getmusicasia.com/
THE CHEMICAL BROTHERS

OVERVIEW OF CAMPAIGN

Interactive visualiser to listen to the new Chemical Brothers album on Spotify, using mobile WebGL combined with the Spotify API (which has never been done before). Three key functions:

- Listen to a sampler of the album whilst controlling the trippy visual in the background
- Create your own ultimate Chemical Brothers playlist and save/share it
- Timeline of historic singles/albums

All of it was perfectly optimised for mobile.

RESULTS & KEY LEARNINGS

- 16k visits
- 1 minute 15 seconds average dwell time
- 4,306 streams of the album samplers
- 994 playlists shared
- 2,856 visits to timeline
- 38% bounce rate

I've used the Spotify API for more interesting album samplers in my marketing activities this year.

The API itself is vast and intricate and the possibilities are seemingly endless.

We were particularly proud of how this worked on mobile. It pushed the boundaries of WebGL in mobile browsing as well using your device's accelerometer.

Credit to Grant at NEU for building it.
THEY MIGHT BE GIANTS

TEAM MEMBERS INVOLVED

Andrew Campbell – managing director, Lojinx
Jamie Kitman & Pete Smolin – management, The Hornblow Group USA
Felice Ecker & Sarah Avrin – US publicist, Girlie Action Media
Jesse Barnett – US radio promotion, Right Arm Resource
Jamie Danan & Terry Emm – UK PR, Cannonball PR
Rob Kerford – UK regional press, Sonic PR
Kieran Cullen & Martin Cook – UK radio promotion, All About Promo

OVERVIEW OF CAMPAIGN

In 2015, They Might Be Giants repurposed their ingenious Dial-A-Song concept and released a new song (and accompanying music video) every week of the year. The campaign has seen selected tracks featured on two full-length albums (Glean in April, Why? in November), with a third release planned for early 2016.

Originally launched in 1983 from John Flansburgh’s Brooklyn kitchen via a consumer answering machine, Dial-A-Song let listeners in on the latest and greatest from the band years before their career took off on a national level. The band’s ground-breaking service was free to all but later copied by major labels who unsuccessfully attempted to monetise the concept with copycat toll-call services for the likes of MC Hammer and Vanilla Ice.

For all of 2015, the band returned to their high-concept/no-budget idea via the web. New songs are delivered online every Tuesday to dialasong.com and the band’s bespoke iOS and Android mobile apps, in addition to YouTube and the usual social media, streaming and download platforms.

The band have also engaged their substantial fanbase directly by utilising Drip.fm to offer patrons weekly early access and occasional bonus material, all for a modest subscription fee.

In the US, the Dial-A-Song Radio Network sees a select group of 100+ college, community, and commercial terrestrial stations across the country premiere new Dial-A-Song tracks each week in advance of appearing online.

The concept and creative vision for the campaign is entirely driven by the band themselves. Johns Linnell and Flansburgh not only maintain the high-quality musical output, but the duo also drive visual material by steering, commissioning (and occasionally creating) videos, artwork and other supporting design content.

Publicity teams in the US and UK take their lead from the band who control their own social media accounts to engage with fans and media directly. The two albums have served as impact dates for conventional promotional activity at radio and press; however, radio and online promotion and marketing has continued throughout the year to keep interest buoyant and to engage with fans both old and new with each new weekly song and video.

RESULTS & KEY LEARNINGS

While keeping up with the band’s quantity of output is certainly a lot of work for all concerned, the resulting highlights include sessions for BBC Radio 2 and 6 Music, and consistently highly rated reviews both in print press and online. Dial-A-Song has helped to keep the band front and center in the public eye all year long and has been particularly helpful in selling tickets to live concerts in all territories. TMBG have played sold-out shows across the world, including recent tours of the US and Australia, and the upcoming 2016 UK tour piggybacks on that success with extremely strong advance ticket sales.
TEAM MEMBERS INVOLVED

Ellen Kvarby – creative/concept manager
Tove Styrke – creative director/artist
Suzanne Rapp – product manager
David Ekdahl – system administrator

OVERVIEW OF CAMPAIGN

In the music game, Tove Styrke created her own game to change the album release game. To create a deeper connection with fans, a game based on the artist's life, music and videos was created for the release of Tove's new album, Kiddo. People could play the 8-bit Kiddo Game on kiddogame.com; the website also featured an embedded Spotify player with Kiddo songs as a game soundtrack. Tove Styrke was creative director from idea to production and launch, so the user experience truly became a personal experience for fans all over the world. The Kiddo Game created an additional PR tool to launch Tove Styrke's album, presenting a new way for journalists and fans to talk about and interact with Tove's music.

But just because you build something, it doesn't mean the people will come in today's crowded marketing space that music already is. For this campaign, we chose an additional cultural context that was close to Tove Styrke's heart and mind – gaming – deepening the connection with her and the world.

Key results
1. The game was essential to make a collaboration with powerful partners such as YZN and Dreamhack, resulting in massive spread in both media and social media.
2. The campaign period with YZN resulted in 8,487 game plays, 11,813 page visits, 27.8% returning visitors. The average gaming time was 5.35 minutes (the perfect length to hear an album track via the embedded Spotify player)
3. Offline activation: The Kiddo Game was promoted in real life at the Swedish summer festival Way Out West, where Tove Styrke performed. The game was projected on the venue wall and fans stopped by to play.
4. New PR segments: The game provided an extra PR-angle, resulting in coverage from new media segments – e.g. tech and gaming.
5. Personal PR: Tove Styrke held a competition on her own social media channels, where the top three players received a special box with personal selected merchandise.
6. Targeted digital ads: Facebook advertising adapted to target group.

RESULTS & KEY LEARNINGS

By adding a conceptual creative idea to what could have been a traditional album launch, new media segments and new fans can be reached. This is essential in the
VILD $MITH

UNIVERSAL MUSIC DENMARK

TEAM MEMBERS INVOLVED

Samantha Foltmar – social media strategist
Wiebke Averbeck – product manager

OVERVIEW OF CAMPAIGN

We partnered up with the app Heaps (like Tinder, but for local parties) for the launch of the new album by hip-hop party band Vild $mith. We asked the fans to find the official release party on the Heaps app, and then swipe it, in order to get a match and more details, including the event’s location. We made video teasers and posted them on the band’s Facebook page to raise awareness around both the party and the album.

To get into the party, you had to show the chat window (with the match, with the band) in Heaps on your phone. In that way, you would have to take action to become a part of the party; in return, you’d be a special guest, with a personal invitation from the band. Vild $mith is known for having a blast and throwing crazy parties when they perform live (in Danish “vild” means “wild”). Their breakthrough single from 2014 is a well-known party anthem, ‘Vild Idag, Syg I Morgen’ (translated: “Wild today, sick/hungover tomorrow”) and it’s been the cornerstone for the whole branding and mindset revolving around Vild $mith.

Their fan demography is equal to the users on Heaps – mainly youngsters aged 18–25. Since Heaps is all about having fun and bringing people together – with a focus on the party – it naturally seemed like a perfect match for Vild $mith.

RESULTS & KEY LEARNINGS

Within two weeks, we had reached 1,200 swipes (with a goal of 500, since the event took place at a venue with a 350-person capacity). On social media, the band reached 50k people, which was five times their fanbase. The direct connection between fan and band/idol offered value to the devoted fanbase, since they were offered a unique opportunity to party with the band.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £0–£500

AUDIENCE DEMOGRAPHIC - GENDER
Female - 38% / Male - 62%

AUDIENCE DEMOGRAPHIC - AGE
18–24

AUDIENCE DEMOGRAPHIC - LOCATION
Copenhagen, Denmark

LINKS AND EXTRA INFO
Heaps: http://heapsapp.com/
Vild $mith teaser video 1: https://www.facebook.com/vildsmith/videos/vb.438089969607388/8145006159299653/?type=2&theater
Vild $mith video 2: https://www.facebook.com/vildsmith/videos/vb.438089969607388/819348014814913/?type=2&theater
Video from the release party: https://www.facebook.com/vildsmith/videos/vb.438089969607388/827261770690204/?type=2&theater
**Whitesnake**

**The Orchard/Frontiers Music Srl**

**Team Members Involved**

The Orchard
- Dan Griffiths – senior manager, interactive marketing
- Danny Chang – manager, digital advertising
- Viktoria Zaenker – manager, digital advertising
- Ben Poliszczuk – client relations manager
- Marissa Putney – director, client relations
- Lee Barter – senior account manager, video services, Europe
- Jonathan Ellis – graphic designer
- Vipul Chopra – graphic designer

Frontiers Music Srl
- Mario De Riso
- Nick Tieder

**Overview of Campaign**

Whitesnake's *The Purple Album* was released on 15th May 2015 on Frontiers Records. The album is a selection of newly recorded Deep Purple songs performed by Whitesnake and frontman David Coverdale, who has been a member of both bands.

Our main goal for the campaign was to not only build anticipation with the existing Whitesnake fanbase but also build further cohesion and engagement with the Deep Purple fanbase.

The initial pre-release campaign involved rolling out re-brandings and an animated splash as well as a hashtag wall to be used in the post-release phase. Remarketing pixels were included on whitesnake.com and links, which were used for both pre-orders and track/video premieres.

The band released several videos, allowing us to cross-promote the release to fans of Deep Purple. For the 'Soldier Of Fortune' video, a short 15-second clip was taken from the start of the video allowing us to use Facebook's native Facebook format to drive traffic to a monetised source (YouTube) while also creating a pool of those who watch the video via Facebook custom audiences that we could remarket to closer to the album's release.

As the band have a large fanbase in Germany (and due to licensing issues faced with putting music on YouTube in the territory), we premiered the video, in its entirety, natively on the band's Facebook page along with messaging in local language. Come the week of release, an all-encompassing advertising campaign was rolled out with the hashtag #PurpleAlbumWS and the best entries were showcased on Whitesnake.com via SnapWidget driving further awareness of retail outlets that were also profiled on the site.

In the weeks that followed release, a series of track-by-track videos were seeded on the band’s social networks giving David a platform to explain to fans what the tracks meant to him personally in addition to a series of Purple Memories videos that created a platform for David to reminisce about his time in the band.

**Campaign Breakdown**

- **Campaign Budget**: £2,000–£5,000
- **Audience Demographic - Gender**: Female - 40% / Male - 60%
- **Audience Demographic - Age**: 35+
- **Audience Demographic - Location**: Main audiences in US, UK and Germany, but with very strong fanbase worldwide

**Results & Key Learnings**

- Chart positions: #18 in the UK, #43 on Top Current Albums and #84 on the Billboard Top 200 Charts in the US, #9 in Finland, #17 in the Czech Republic, #11 in Switzerland, #34 in Norway, #18 in Sweden (#1 on the Hard Rock Charts in Sweden), #13 in Germany, #24 in the Netherlands and #8 in Japan.
- Digital sales of *The Purple Album* to date: 8,000+
- Streams of *The Purple Album* to date: 1.5m+
- Spotify followers increased 25%. We believe this was largely due to the rollout of four instant grat tracks
- To date official YouTube videos and promotional materials from the campaign have been viewed over 2m times
- 1,522,073 ad impressions served
YACHT
DOWNTOWN RECORDS / BBDO NYC

TEAM MEMBERS INVOLVED
Josh Deutsch – CEO, Downtown Records
Greg Hahn – chief creative officer NYC, BBDO

OVERVIEW OF CAMPAIGN

Yacht are a conceptual pop band based in LA. In 2015, they released their fifth studio album, I Thought The Future Would Be Cooler, through Downtown Records which was a sweeping and visionary pop critique of the 21st century. For the launch of the single, ‘LA Plays Itself’, the band wanted to release it in a way that was directly tied to the city of LA, so we embarked on an idea to make LA, the city, the play button. It was simple – when LA traffic was bad, the track unlocked.

Thus, in a way, a bustling LA automatically hits play. In order to do this, we created a mobile web experience that bound LA traffic patterns to the release of the track via Uber. When traffic was bad, Uber prices surged more than 1.1x the normal rate and the music video unlocked. When traffic was really bad, surge prices doubled 2x and a remix by Darq E Freaker played. Fans could follow Yacht’s Twitter account for automatic updates when Uber prices surged in LA and the track or remix unlocked.

By bonding the track to allow LA traffic patterns to literally play the song we were able to connect the city to the music that inspired it.

RESULTS & KEY LEARNINGS

On the day of the launch, media coverage expanded far beyond music blogs garnering coverage on every major music and technology site including Pitchfork, BuzzFeed, The Verge, Engadget, LA Times, Gizmodo and Stereogum earning ‘LA Play's Itself’ more than 15m unpaid media impressions. Within two days, the video had exceeded 100k views and the site was shared more than 5,000 times across social media. By the end of the week, album pre-orders had increased by 23%. And even Uber loved it, contacting the band just hours after the launch, asking to collaborate.

The key takeaway from this campaign showed that, in order to make an impact with releases, you need to create a moment that is inherently interesting to people who are not already in the artist’s ecosystem by creating campaigns that are social by design.
YEARS & YEARS

POLYDOR

TEAM MEMBERS INVOLVED

Maddy Smith – senior digital marketing
Olly Rice – marketing
Fiona McAluey / Lara Dowd – social managers, Weller Media Agency

OVERVIEW OF CAMPAIGN

As one of the most talked about new artists of 2015, Years & Years started the year with a number of key tips under their belt (Critics’ Choice shortlist, BBC Sound Of 2015 winners, Vevo DSCVR 2015 and many more), it was our job to capitalise on this and make sure they had a strong presence online, where their fanbase is most at home. Their fanbase skews female, with the 13-17 and 18-24 age demographics dominating. A focus on social engagement and massive partner looks was our strategy, with the debut album, Communion, being released on the first New Music Friday; we also capitalised on this to own the conversation as the first meaningful release of this new era.

Our flagship digital look for the album launch was the live interactive advert broadcast on Channel 4 on the day of album release; #ShineTakeControl was a world first. Three alternative music videos were made for the current single ‘Shine’, viewers were given the chance to control which video they saw as the three-minute advert progressed by tweeting the three hashtags #ChooseDark #ChooseLight #ChooseShadow. The ad was broadcast at 9pm during the Channel 4 Friday primetime schedule and saw some great results. The event trended globally, with 13.8k tweets during the three-minute ad slot, widespread partner support including iTunes, Vevo, Shazam and Twitter. This was supplemented online with high-quality teasers leading up to the broadcast and an exclusive behind-the-scenes video from the making of the TV ad premiered with MTVs Snapchat channel and garnered just under 1m views in 24 hours. The whole broadcast was also streamed directly into a microsite http://yearsandyearsofficial.com/takecontrol/ where international fans could tune in. The videos still live here for fans to view.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET £25,000+

AUDIENCE DEMOGRAPHIC - GENDER
Female - 65% / Male - 35%

AUDIENCE DEMOGRAPHIC - AGE
18–24

AUDIENCE DEMOGRAPHIC - LOCATION
UK/Europe-focused

LINKS & EXTRA INFO
Shine Take Control: http://yearsandyearsofficial.com/takecontrol/
Remix generator: http://thisisofficial.com/years-years-remix-generator/
Facebook: https://www.facebook.com/YearsAndYears/
Twitter: https://twitter.com/yearsandyears
Instagram: https://www.instagram.com/yearsandyears/
Website: http://yearsandyearsofficial.com/

RESULTS & KEY LEARNINGS

• Communion #1 album for two weeks on release. 200k+ album sales to date and one of the breakthrough new British acts of 2015.
• ‘King’ #1 single, multi-platinum sales and one of the biggest singles of the year so far with ‘King’ the #10 most streamed track in UK (as of start of October)
• ‘King’ video on 115m+ views and 176m Spotify streams
• Communion remained in the Top 10 UK album chart on Spotify until the end of November
• Focus social on the fans and not sales messages. A picture of Olly in a straw hat is just as impactful on sales as a link to Spotify and iTunes
• Importance of streaming in breaking new artists especially playlist inclusion and plugging
This sandbox report is part of our suite of publications that make up the music:ally business intelligence service. You can have a free no-strings two-week sample of our full subscription here:

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We provide information on the new music business. This includes a daily bulletin with the latest news and analysis on the digital music business and weekly e-magazines with exclusive interviews, the latest campaigns, profiles of the most cutting-edge tools and startups, all the way through to the key data on territories worldwide.

music:ally is also the leading training provider on digital marketing, growth and development in the music industry. We have many years of experience delivering a wide range of courses worldwide to thousands of professionals, with clients ranging from Universal Music Group, Sony Music, WMG, Spotify, O2, Nokia, BPI, PRS and AEG as well as PR agencies, managers and startups/entrepreneurs.

We also:

- offer digital marketing services to labels, artist managers, artists and other music related companies, from campaign advice and strategy through to implementation and execution
- provide consumer research and bespoke research as well as help companies spot opportunities through specialist consulting
- work with global events and also put together our own conference and networking events on the most cutting-edge topics and much more...

We would love to hear from you to hear more about what you do and explore ways in which we might work together.

Please get in touch with Anthony Churchman anthony@musically.com

If you have a digital campaign-related story for Sandbox, please contact Nikoo Sadr on nikoo@musically.com

If you’d like to talk to us about our digital marketing/mentoring training services, consultancy or specific research services, please contact Karim Fanous on karim@musically.com

If you’d like to subscribe, add new subscribers, or talk about a corporate deal, then please contact Anthony Churchman on anthony@musically.com