THE YEAR’S BEST MUSIC MARKETING CAMPAIGNS
It’s that time of year when sandbox presents the best music marketing campaigns of the past 12 months. This year, we were overwhelmed with entries (genuinely) and so present 40 of the best here. Each entry has been written and submitted by the teams responsible and all data and scoring also comes from them. The entries we have included come from labels of all sizes, artists, services and more – sitting as a beguiling snapshot of how exciting the sector is. Special thanks to Ed Miller for another sterling design and layout job and we look forward to doing it all again with the best campaigns of 2017. Start your engines.
In June of last year, the band kicked off the campaign for their second album by “going dark” on all social accounts, deleting their social media channels entirely. Coupled with a hand-typed note from frontman Matthew Healy with cryptic language that alluded to farewells and changes, the move threw fans into a hysteria as they speculated as to whether or not the band were breaking up. Gradually, a brand new visual aesthetic for the band was revealed, first through social profile imagery being changed to a block of solid pink, before elusive mailers were sent to the band’s database of over 200k with new neon pink sign imagery, the only copy being a link to download an image file of the new neon sign. Slowly it was built to a point where speculation about the band’s new direction reached a digital fever pitch, before the campaign’s first major asset, the track and video for ‘Love Me’, was launched in late October.

As the campaign progressed, The 1975 continued to innovate with hand-typed notes from Matty that offered clues to songs’ meanings and forthcoming announcements. The band’s use of direct emails to fans in order to super-serve them with unique content and let the band’s most engaged users seed out content throughout the fanbase through evangelism was a key aspect of the campaign, as was the use of countdowns appearing on the band’s website to fuel speculation and anticipation online. On top of the album release, the band partnered with Apple and Beats 1 to perform a live-streamed show from atop a skyscraper in downtown Los Angeles, broadcast live on Zane Lowe’s show on Beats 1 and featuring lengthy interview content with the band and Zane. The level of support which this engendered from Apple was a key reason behind the band’s digital success. The band also partnered with Tumblr to run a series of Tumblr IRL pop-up shops in London and New York City which brought the digital campaign to life and allowed fans to experience a physical incarnation of the band’s Tumblr page – essentially a curated storefront with original artwork, exclusive merchandise and more.

Around the launch for the video for ‘A Change Of Heart’ in April, the band embraced an innovative strategy of seeding pieces of exclusive content related to the video around various partners in order to leverage key profile across their services; Vevo, Tumblr, Twitter and more were examples of platforms we were able to leverage support from in this way.

The 1975 have constantly embraced social media, direct email communication with fans, teasers, digital breadcrumbs and digital innovation throughout their career to cultivate a fiercely loyal fanbase and an eye-catchingly unique aesthetic.

The 1975’s enormous social media followings (1.8m on Facebook, 1.2m on Twitter, 1.4m on Instagram, 800k on Vevo) and the ferocity of their social fanbases are testament in themselves to the success of the band’s strategy of combining the elements detailed above to build an intensely loyal digital fanbase at scale. Looking beyond social metrics, however, it’s clear to see how the band’s success extends beyond the URL into ‘IRL’ – a #1 album on both sides of the Atlantic, with one of the highest week-one sales figures in the OCC this year and one of the best-selling albums released this year, selling out The O2 in three hours, and playing major festival slots at Coachella, Glastonbury and others across the world.
5 SECONDS OF SUMMER
CAPITOL RECORDS UK

TEAM MEMBERS INVOLVED

Maddy Smith - senior digital campaign manager, Capitol Records UK
Jamie Leeming - digital marketing coordinator, Capitol Records UK

OVERVIEW OF CAMPAIGN

The aim was to raise awareness and drive streams for the new single ‘Girls Talk Boys’, which was featured on the Ghostbusters film soundtrack. The campaign started with the band announcing through their own social channels that they would be releasing a single from the Ghostbusters soundtrack. This was followed up over the subsequent week by a variety of content that included a fake advert offering the band’s service as ghostbusters, videos of the band being slimed and behind-the-scenes pictures from the music video, where the band recreated a budget version of the new Ghostbusters film.

Following the initial announcement, we decided to play on the Ghostbusters tagline “Who you gonna call?” by partnering with US-based Superphone, who enabled fans in the UK and US to freely ring a phone number and hear a pre-recorded message from the band. The message tricked them into thinking the phone call was real and then played an exclusive 30-second snippet of the unheard single. All phone numbers that engaged with the campaign have been recorded for later use to help spread future information to the most engaged fans about upcoming singles, tours and campaign initiatives.

Upon release of the single, we then launched a Spotify ‘share-to-unlock’ microsite, giving fans the ability to unlock the official music video. The aim was to encourage fans to login and share the song to their Facebook and Twitter accounts. Using Spotify as the primary partner meant we could influence the spread of the new single to a new audience and collect information on which fans are Spotify users – the latter of which has since enabled us to more effectively segment email communication by prioritising different retail partners based on what we know fans use. Sharing the track through our microsite also automatically saved the song to the users’ collection. During the share-to-unlock campaign, we generated further excitement towards the music video by partnering with MTV and providing them with exclusive BTS content from the video shoot to premiere on their Snapchat channel, the results of which were staggering.

After the video release, we continued the theme of media partnering by offering fans the chance to experience the BTS footage from the video shoot on their Snapchat channel, the results of which were staggering.

The aim was to re-educate the younger demographics about streaming; the best way to migrate them across is to incentivise them. Dark social is a key new trend for the coming year – as evidenced by our use of Superphone.

CAMPAIGN BREAKDOWN

CAMPAIGN BUDGET: £5,000–£10,000

AUDIENCE DEMOGRAPHIC
AGE: 14-18
FEMALE: 80%
MALE: 20%
LOCATION: UK, US & Australia
SUCCESS RATING: 7
MARC ALMOND

TEAM MEMBERS INVOLVED

Maja Matacz - digital marketing manager, UMC
Mark Wood - marketing manager, UMC
Jonjo Lowe - creative content coordinator, UMC

OVERVIEW OF CAMPAIGN

Personally curated by Marc himself, Trials Of Eyeliner is the first and the definitive career box set, showcasing a musical journey through best-loved album tracks, all of his singles, rarities and one-off collaborations. From the beginning of the project, the primary objective was to involve and engage Marc in every aspect of the campaign and to reach not only his devoted fanbase, but also more casual, cultured music fans. The announcement strategy included a dedicated landing page and an ad in the programme at Marc’s Leeds gig that night. We also announced the release with a video trailer. Marc has always pushed boundaries in his (often controversial) music videos – the box set trailer was a 60-second and highly visual montage showcasing just that.

Upon announcement, we also incentivised fans with a free copy of ‘If You Go Away’ EP, strictly limited to the first 500 to order the box set from our D2C store; this sold out within 36 hours. The dedicated landing page was used throughout the campaign as a way to present all the contents and information about the product, giving fans an exclusive preview of the booklet and collect retargeting data. To sustain engagement between the announcement and release, we created a selection of Facebook lyric cards and worked with Universal’s editorial team, uDiscover, on a series of six written features covering various aspects of Marc’s career, plus a filmed interview for their YouTube.

We also partnered with Amazon Front Row and Sony Xperia, providing them with exclusive video pieces, which reached over 50m fans. On the week of release, rather than posting a conventional unboxing video, we filmed Marc opening his box set for the very first time. Marc’s genuine delight and excitement resonated well with the fans, delivering over 40k views in 24 hours. To celebrate the album release, we held an exclusive event – Marc In Conversation with Simon Price at The Magic Circle in London. The most engaged fans were given a personalised invitation to enter the ticket ballot. The event included an hour-long conversation with the journalist, an audience Q&A and a live acoustic performance. All guests received a branded velvet eyeliner pouch as a nod to the release title. As the tickets were very limited, we live streamed the event to Marc’s Facebook page. The stream has reached 90k people and received an overwhelmingly positive feedback from the fans.

KEY LEARNINGS

As this is a high-end product, our primary goal was to target Marc’s super fans and ensure we communicate the incredible quality of the box to them. Working with fan communities and experts to get under the skin of what the fans get from their following of the artist and how they respond best to marketing initiatives was essential in structuring this campaign. The unboxing video is by far the best performing piece of content on Marc’s Facebook page, with reach over 1,000% higher than the page average. It has demonstrated that Marc not only endorses the release but that he is personally excited about and sees it as a worthwhile purchase for his fans. Since release, the reach of Marc’s Facebook page has increased by 453% and post engagement by 559%. On announcement, Trials Of Eyeliner was #1 in Amazon Pre-Orders and Moves & Shakers charts. The box set is also one of UMC’s D2C bestsellers this year. The D2C buy link on the product landing page generated over £30k in revenue.
RICK ASTLEY

This was achieved by using a strong social media engagement strategy, run by Be Hooked, alongside a highly dynamic marketing and advertising strategy run in-house at BMG. Using micro-management of audiences and retargeting data, BMG, alongside consultants Motive Unknown, were able to carefully isolate specific platforms and audiences that were driving the most revenue and redirect budget accordingly, constantly morphing the campaign to provide the most efficient results.

This proved most effective during week of release, in which Rick landed a coveted #1 spot, ahead of Tom Odell. Rick’s album is still in the top 20 now and this online strategy is still paying dividends.

KEY LEARNINGS
- #1 album
- Sales in excess of 140,000 in three months
- Exponential increase in social engagement and followers
- Detailed demographic data about Rick’s audience and overlapping interests

TEAM MEMBERS INVOLVED
Sam Hill, senior digital manager, BMG
George Gogohija, digital product manager, BMG
Darren Hemmings, founder, Motive Unknown
Tom Packer, director, Motive Unknown
Silas Armstrong, digital agent, Be Hookd
George James, MD, Be Hookd

OVERVIEW OF CAMPAIGN
Rick’s first album in 12 years, 50, was an unprecedented success that went in at #1 in the UK chart and has gone on to be a gold-selling album in three months. Currently it’s the eighth best-selling album of 2016. In addition to this, Rick has become a household name again, with a strong online following based around his social media presence.

CAMPAIGN BREAKDOWN
CAMPAIGN BUDGET £15,000 - £25,000

AUDIENCE DEMOGRAPHIC - GENDER
AGE: 34-60
FEMALE: 55%
MALE: 45%
LOCATION: UK
SUCCESS RATING: 10
OVERVIEW OF CAMPAIGN

We set out on this streaming-focused campaign with the intention of building a set of tools that enabled fans to share their love for this unique artist. We used the Warriors & Weirdos fan page (Aurora’s website fan club) to give them the two things they wanted most: proximity to the artist; and access to exclusive content.

This helped us forge a real relationship with them. The Warriors use this community to share stories with each other and enjoy photos, videos and written letters from Aurora. Aurora was able to leave her own comments and replies whenever she wished.

Aurora loves moths and collects dead ones. We wanted to bring her unique way of looking at the world to every part of the campaign; even when it came to ad space.

When we announced the album, we asked people to tweet to help switch on a bunch of lights in a room that would gradually brighten to reveal the artwork. Then we created a world-first collaborative, interactive homepage takeover for Spotify. Users could choose a moth, then click a button to release it into the light. Spotify users will have seen the number of moths growing throughout the day, while a counter underneath tracked the exact number.

This allowed us to capture the attention of Spotify users, even if they had no idea who Aurora was. For the release date, we wanted to find a way to tie everything we’d done together into one neat package. We wanted to show people how Aurora had weaved this mysterious narrative into everything from her artwork to her songwriting. So we built one of the first-ever Facebook Canvases and promoted it to fans and lookalike audiences.

The format makes it possible to tell a longer story that isn’t otherwise possible without taking them away from their Facebook experience. There were challenges that came with this, but we were able to deliver incredible results here. It helped cap off the campaign nicely by allowing us to piece together the most significant moments from the previous year and a half.

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The format makes it possible to tell a longer story that isn’t otherwise possible front and centre, we’ve created a platform for Aurora that we can be confident will deliver us fantastic results going forward. And, of course, everyone who meets her or sees her perform live falls in love with her. So we’ve had massive support from partners and friends across the industry to help us get to where we have.

KEY LEARNINGS

Over the last 12 months, we’ve seen incredible growth across Aurora’s socials channels – both in follower numbers and overall consumption. We’ve had lots of big “moments” to talk about (such as our fan-driven creatives) – but our goal was always to prioritise streaming.

Creating a long-term connection between listener and artist across key streaming platforms was integral to success.

We started the campaign at zero, so it’s easy to see how far we’ve come. To date, we’ve amassed 67m Vevo views and over 350k subscribers. Spotify numbers are equally impressive. Aurora now gets over 1.6m listeners per month and has almost 200k followers. By putting streaming
The 9th September marked the highly anticipated release of Bastille’s new album, Wild World, and with it came an innovative Spotify album launch campaign developed in partnership with the band’s UK-based label. The campaign featured a combination of both on- and off-Spotify promotion, including an industry first in the form of a fan-powered interactive experience, Eye Of The Stormers. The custom-built microsite visualised streams of the album in the form of storms (inspired by the self-proclaimed title of Bastille’s fans – ‘Stormers’) and the city with the most engaged Bastille fans (measured on a per-capita basis) were treated to a live intimate performance by the band attended by their most engaged streamers. The site was a great example of an execution only Spotify could deliver, harnessing the power of its global audience and data to bring artists closer to their fans in new and unexpected ways. The site was complemented with extensive out of home and social activity across key global markets.

The album went on to become the 10th biggest week-one UK album release since streaming records began, with the marketing support generating 14m impressions and 505k website interactions. The campaign was a great illustration of the power of a truly collaborative partnership, harnessing Spotify’s global audience and listening data to create a unique album release experience, combined with the market knowhow of the local label team. The entire campaign was also conceived, developed and executed within a four-week period, allowing us to capitalise on the level of anticipation and talk value in the lead up to the album launch. One unexpected outcome from the Eye Of The Stormers site was the propensity for fans to ‘crowdsource’ one another to push their city to the top of the Wild World streaming list, driving awareness of the album launch and streams accordingly.
We focused on three key pillars with this campaign: staying focused on the quality and authenticity of the music, continuing to foster a very close relationship with fans and amplifying the power of live music.

CAPTURING CONTENT UPFRONT
One of the problems that we face with Bear’s Den is that, despite strong album and ticket sales, there was not a traditional online or print press base for the band. So, in order for the band to tell the story of this album, we took it upon ourselves to capture the making of the album to both allow us to tell that story via social media and give press some really special content so they could start telling the story. We captured a large amount of content in studio to use during the campaign. We filmed 20+ short video snippets in studio talking about every song, capturing the recording process and explaining some of the album influences. This video content was then very successfully trickled out across socials over a three-to-four-month build up to release and build up a good run of pre-orders and got coverage on sites like The Evening Standard. During this time, they also needed to announce the departure of their old member, Joey. This was handled very respectfully and amicably on socials with support from the fans which helped turn a potential negative into an intriguing point of interest about the new album.

FOSTERING CLOSE CONNECTION TO FANS
The band come from a very DIY ethos and their fanbase was built over early years of gigging constantly and creating a real connection with fans. We wanted to stay true to that. One of the ways we did this is the band created potato-stamped special-edition vinyl (something they have done on every release), all of which sold out before release. They played an underplay gig at the ICA three months before album launch to create a special sneak peek for their super fans. The band also played four in-stores across the UK on the week of release and several in-stores around Europe.

We were keen to experiment with a Facebook Live stream, so we hosted an album listening party three days before the album release. We live streamed from their studio where they started by introducing the album and then playing the album in full, introducing every song and then panning out to the sound desk for every song while they typed out answers to fan questions online. This was an incredibly well-received and positive session. Fans were blown away and very complimentary on what an original way it was for them to have their first listen to the album narrated by the band. The post reached over 1m people (the band had fewer than 100k likes at the time).

For ‘Dew On The Vine’, the second single, we created a very tongue-in-cheek video that featured the entire band, crew and friends of the band having a ping pong tournament. We shot a vignette for every character to introduce the band and crew to their fans. We then followed up by creating a competition to play ping pong with the band before their shows in London and Bristol.

CAMPAIGN BREAKDOWN

**AUDIENCE DEMOGRAPHIC**
- **AGE:** 18-34
- **FEMALE:** 57%
- **MALE:** 42%
- **LOCATION:** UK

**SUCCESS RATING:** 8

We created a splash page where fans could watch the video and then share on socials who their favourite character from the video was with the hashtag #dewonthvine. The fan interactions were very successful.

**MARKETING**
We spent advertising across the board – online, print, outdoor and radio. Using our unique position as a label and live promoter, we were able to integrate the marketing for both the live and record campaigns very tightly, enabling us to amplify the overall message about the return of Bear’s Den. To do so we experimented with new online formats such as Facebook carousel and to create a strong joint marketing campaign.

**KEY LEARNINGS**
- Second album, Red Earth & Pouring Rain achieved chart positions: UK #6, Netherlands #5, Belgium #9, Germany #26. (Their previous album didn’t chart in the top 50.)
- Sold-out UK tour, largest European and US tours to date in 2016.
- Other Stage slot at Glastonbury 2016.
- Live stream was incredibly successful across the board especially the album live stream (Unique viewers: +18k, Post reach: +1.1m)
- Over the period of the campaign online numbers increased as follows: Facebook (+23%); Twitter (+21%); Instagram (+73%); Mailing (+23%); Spotify monthly listeners (+18%); Spotify followers (+36%).

**CAMPAIGN BUDGET** £25,000+

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BIFFY CLYRO

OVERVIEW OF CAMPAIGN

For Biffy Clyro’s seventh studio album, we knew we had a huge opportunity to come back and make a lot of noise. Our campaign preparation started when the band were recording in an LA studio, where we ensured there was a film crew capturing amazing content, utilised throughout our campaign and for a documentary exclusively available on iTunes.

We identified early into the campaign that Facebook was going to be our focus platform and doubled down our efforts to utilise the majority of their tools at our disposal.

Kicking off with a teaser campaign in March, we subtly alluded to the album title, sending fans into a frenzy by simply releasing the new band logo followed by “...” (an ellipsis) and the eerie opening notes and maniacal laughter of ‘Wolves Of Winter’. All was subsequently revealed with the launch of ‘Wolves Of Winter’ as an instant grat track for the Ellipsis pre-order.

We then carefully utilised our “Biffy Clyro is Live for the First Time” notification on Facebook to reveal the Ellipsis album artwork. The creative reached over 55,000 live viewers over a five-minute reveal of three “Ellipsis” dots slowly dispersing into the three naked members of Biffy, with the stream giving fans a perfect destination to discuss their thoughts.

This led nicely into working with Facebook to arrange a video premiere for ‘Wolves Of Winter’ quickly reaching over 4m fans and potential fans.

Reaching millions early in the campaign gave us a wealth of remarketing data to target throughout. We profiled our fans with a crossover into video gaming and made Twitch an early target for a portion of our advertising budget. Similarly, knowing that Biffy are Scottish heroes, we utilised geo-targeting and postcode data to hyper-target our Scottish audiences.

To reveal the track listing, we created a sharable gif, rapidly cycling through all of the track titles. Working closely with the band, we created an album sampler video featuring footage directly from the band having fun with the songs while on tour, creating an honest and fun creative for the fans.

360 photographs shot during our main campaign photo shoot were seeded on the band’s Facebook page at a key pre-order moment, achieving a huge reach and huge engagement.

Heading into the album release, we kicked off #HuntForEllipsis, a global scavenger hunt for signed copies of the album at physical locations across the world.

During the week of release of Ellipsis, we went Live on Facebook from The Firepit studios at Warner Music UK HQ in Kensington. Fearne Cotton hosted an interactive Q&A with the band and introduced an incredible acoustic session. We worked with Facebook to amplify this content to over 5m users worldwide, which was also aided by Fearne’s huge social presence.

The band are in the midst of their crossover moment, with ‘Re-arrange’ being the first track since ‘Many Of Horror’ seven years ago to be added to both the Radio 1 and Radio 2 playlist. Biffy will be performing to 80,000 fans on their arena tour later this year.

KEY LEARNINGS

Garnering engagement through Facebook live moments was very impactful and had a tangible commercial output. That also allowed the band’s personality to shine through and acted as a tool to tell the story of this campaign.
Olivia Spring - junior marketing manager, Warner Music

OVERVIEW OF CAMPAIGN

Birdy toured Asia for the first time earlier this year, starting in Tokyo, then moving through Korea, Hong Kong and Taiwan, finishing in Singapore. To celebrate, we worked on some fan initiatives to really make some noise and make sure that her fans are well aware that she was going to be in their market.

After teasing the #BirdyHunt all week with various designed gifs and an announcement from Birdy herself, the first location was revealed to be Tower Records in Tokyo, where we left a signed origami bird with two tickets to her Tokyo show for fans to find. We then replicated this across each country that she was due to visit on the tour and the fan reaction was incredible, with one fan finding the origami birdy and tickets in less than 10 minutes.

We also created a set of Birdy emojis specific to the Asian market. These were available to download through the IMOJI app and were free for all fans to use. The designs, some of which are animated gifs, have been collectively downloaded over 33m times.

The morning before Birdy flew to Shanghai we set up a surprise performance at Tsim Sha Tsui, with the beautiful Hong Kong skyline and Victoria Harbour in the background. This was the first Facebook livestream in Asia with an international Warner artist – and the reaction was amazing. Some stats from the Facebook live stream: we reached over 1.8m people, over 1.9k people shared the post and there were 30k reactions to the post as Birdy’s Facebook page likes soared.

KEY LEARNINGS

To be more ambitious in markets like Asia. Although these types of initiatives can take a lot more planning, the fan reaction makes it all totally worth it.
**OVERVIEW OF CAMPAIGN**

You & I, Jeff Buckley’s first official posthumous album, was released on Sony this past spring. This album contains very early demo recordings of Buckley playing cover songs, featuring a range of music that influenced him. Timeless songs like Bob Dylan’s ‘Just Like A Woman’ and Sly & The Family Stone’s ‘Everyday People’ are given the unmistakable Buckley treatment.

Sony and the Buckley estate brought in Fame House to help create a unique, sleek way of showcasing the influences found both on You & I, and within his extensive record collection. Additionally, Sony and the estate were looking to introduce the sound and influences of Jeff Buckley to a new generation of listeners who are used to consuming music on streaming services like Spotify and are far more comfortable with ‘the single’ than the vinyl record experience. This project marked the first time an artist’s personal vinyl collection was transferred from the physical crates to the digital shelves. Spotify was chosen as the digital partner due to its userbase and the option to listen to full albums for free.

Organised in alphabetical order, any music fan is now able to seamlessly scroll through Buckley’s unique collection. Additionally, this project contains a social share element that allows the user to stream and share albums from Buckley’s personal collection to their followers across social media. Jeff Buckley once said, “I don’t really need to be remembered. I hope the music is remembered.” This project ensures that Jeff Buckley’s music and record collection will forever live on and, as he wished, be remembered.

**KEY LEARNINGS**

The response from esteemed publications such as The Huffington Post, Vice and Rolling Stone has been overwhelmingly positive. Buckley fans took to social media, thanking the creators for bringing Buckley’s record collection to life.

**CAMPAIGN BREAKDOWN**

**CAMPAIGN BUDGET:** £10,000–£15,000

**AUDIENCE DEMOGRAPHIC**

**AGE:** N/A
**FEMALE:** 35%
**MALE:** 65%

**LOCATION:** Global

**SUCCESS RATING:** 10

“This site deserves recognition for seamlessly bridging the gap from physical to digital and clearly representing a physical collection online. This project also introduced the music of Jeff Buckley and his many influences to the current generation of music listeners – and will continue to for generations to come.”

--Jeff Buckley
CNCO
SONY MUSIC LATIN (& WE MAKE AWESOME SH)

TEAM MEMBERS INVOLVED
Tom Nield, account director, Landmrk
Rob Hampson, lead designer, We Make Awesome Sh
Paul King, lead developer, We Make Awesome Sh
Ricardo Chamberlain, digital marketing manager, Sony Music Latin

OVERVIEW OF CAMPAIGN
The aim of this campaign was to engage with fans of CNCO in the buildup to the release of their debut album, Primera Cita, locally across the key territories. We wanted a campaign that would drive pre-sales of the album and generate a social buzz with a story that was PR-friendly.

We chose to reach our target audience by resonating with one of the biggest trends of the time, Pokémon Go. We knew that all of the fans were mobile and were interested in collecting keepsakes and shouting about what they were doing and where they were doing it. We also knew that adding a competitive element would build exposure even further.

The Landmrk platform was used to create localised listening premieres in key locations across our target territories. For a limited time each day, a new song from their upcoming album was dropped into a geographical location for fans to unlock using a CNCO-branded map on their mobile phone’s web browser (no app download required). At each of the hotspots, fans used Facebook Connect to create a personalised medal featuring their photo, their name, the listening location and the song, which was shareable across the relevant social channels.

Data collected from around the world was used to populate a dynamic leaderboard that showed which fans were the most devoted CNCO owners. Once the target amount of unlocks was reached each day, additional content was available online for everybody.

#CNCOGO thrilled fans and had them interacting with the band on an exponential curve upwards over the course of the four-day campaign. From the first day, when the chosen track was discovered by 93 fans, to the last, when the track was discovered by 343 people. Some 111 personalised medals were collected over the course of the campaign.

Success on social was a key metric of this campaign, with fans generating some brilliant content and #CNCOGO trending on Twitter in the Dominican Republic. Elsewhere on the web, the story was covered by major media outlets such as Billboard, Music Ally and Univision.

Over the course of the four-day campaign, there was a total of 132,368 page views, with 18,947 unique users – with an average session time of 2m 42s.

Primera Cita debuted Top 10 in 15 countries, including #1 in Bolivia, Ecuador and Guatemala.
Primera Cita is the #1 Latin album in the US – dominating Billboard’s Top Latin Albums Chart in the US. Also, their album accumulated over 1m streams on Spotify just hours after its release.

Social media impressions saw an 87.3% lift during the campaign. Social media interactions with the band saw a 79% lift. Audio streams of the album increased by 56.3%.
The group already had a big social media following, especially on Facebook; we soft launched by sharing a new website, which quietly featured a photo of the new album cover (a painting by Brighton-based artist Sarah Shaw). We then targeted ambiguous display ads at the pool of users who visited this new site after being referred from the Daughter socials, as we moved early to associate the artwork with the band and record. We then fully launched the album a week later (after also teasing gifs from the ‘Doing The Right Thing’ video) with an album pre-order, new single and a Songkick partnership for a limited number of underplays. The first video also went through the band’s YouTube channel rather than Vevo, in order to reach the earliest fans, and was timed for 8am UK to hit the majority of their younger fanbase – rewarded with it trending on Twitter across Europe.

With big support from radio and streaming services, we moved to our next stage of online promo, with the launch of Timeline. Something we all agreed on early was that the band are relatively quiet on socials, but their fanbase are very busy there; so we decided a focal point of the campaign should be fan-sourced content, which led to the creation of Timeline on the band’s site, which pulls photos, videos, text from Twitter, Instagram and Tumblr posts that use #ohdaughter, which is the group’s social handle. We were overwhelmed by the response, with hundreds of submissions – from live photos to tattoos of lyrics to embroidered album covers – and this allowed us to keep socials busy and ensure that there were constant mentions of the band as anticipation for the new album grew.

Central to the campaign has always been word of mouth for a band who have a real emotional connection with their fans, and this mechanism allowed us to share the creative works of people and allow them to feel a genuine part of the campaign. Almost 12 months after release, we still have daily updates.

As part of this focus on the band’s site as a genuine, evolving hub for exclusive access to Daughter (in order to develop the aesthetic of the campaign and for retargeting etc.), we also developed the 3 Films feature, tied to the three lead videos from the album which were directed by the BAFTA award-winning Iain Forsyth and Jane Pollard. It featured exclusive behind the scenes images, plus interviews with all parties and copies of the short stories that inspired each short film.

We partnered with Spotify for the campaign, leading to huge streaming numbers in week 1 and beyond, plus Songkick has been valuable in growing an already strong live following, culminating in a sold-out Brixton Academy show this autumn. Around the show we invested in Snapchat geofilters, and also used Twitter’s new Camera app to capture live gifs and videos from the show, giving unprecedented access for their international fanbase.

**Key Learnings**

Not To Disappear was released 15th January, peaking in the Top 20 and improving on the impressive first-week sales of their debut album. In terms of numbers on socials, Daughter have added over 200k Facebook and Spotify followers respectively, and trebled their Instagram following. They continue to have around 2m monthly listeners on Spotify and also perform strongly on Apple Music. BBC 6Music were firm supporters, with three A-List singles, which informed an ambitious outdoor marketing campaign on release, reflecting the strong reviews and general press coverage. The album has continued to sell and stream well, with the band playing prominent festival sets at Latitude, Primavera and Glastonbury Festivals amongst others. They also won the AIM Award for Best Second Album.