

# SOUND BOARD

music:) ally

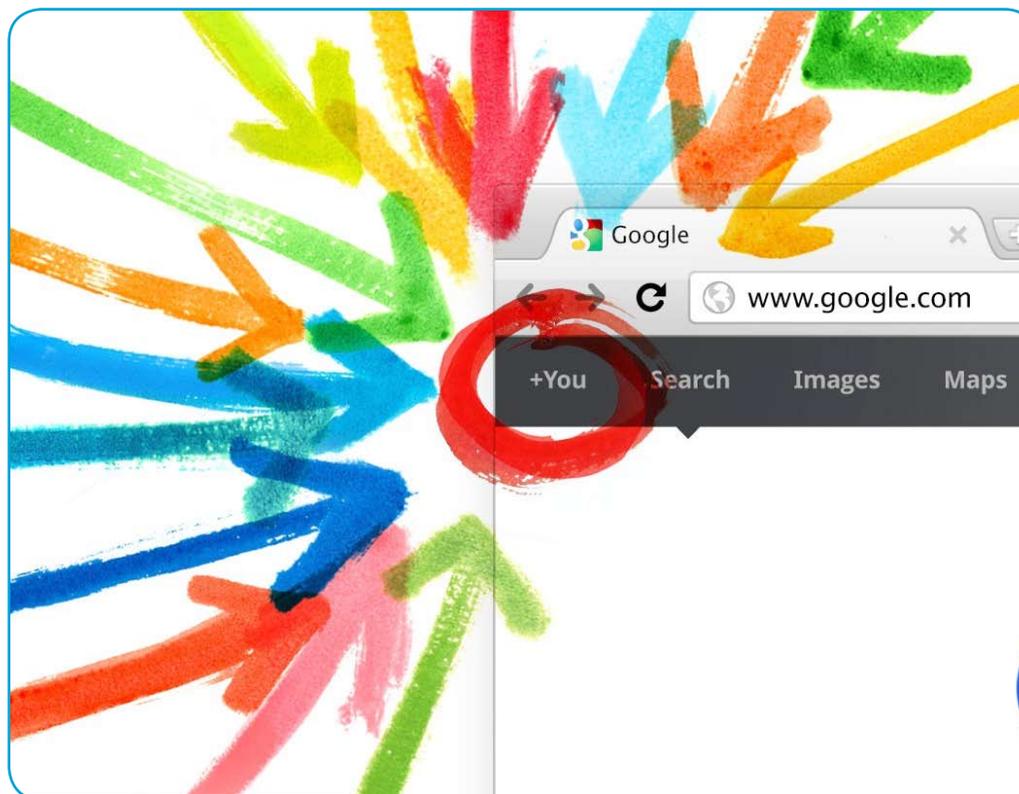
## MUSIC MARKETING FOR THE DIGITAL ERA

Issue 52 | 26th January 2012

### Google+ creating closer circles with music?

**In spite of a bumpy start, Google+ is firmly on the agenda for many digital music marketers this year. The search giant's social network has been steadily growing since it opened publically in September 2011, helped by the move to allow musicians, businesses and brands to build their own pages in November.**

According to Google more than 90 million people had joined by 19th January this year, with over 60% of them engaging daily with their 'products', and over 80% weekly. So is Google + now an essential part of a music campaign?



#### INSIDE...

##### Lead

PAGES 1 - 3:  
Google+ creating closer circles with music? >>

##### Campaign Focus

PAGES 5 & 6:  
Smashing Pumpkins Record Club >>

##### Feature

PAGES 7 - 9:  
Brazil: A digital marketers overview >>

##### Tools

PAGES 10 & 11:  
webdoc + music >>

##### Charts

PAGE 12:  
Digital charts >>

## continued...

Analyst and founder of internet genealogy company Ancestry.com, Paul B. Allen has also been tracking the social network's growth and based on its current progress, he believes that by the end of 2012, it will have over 400 million users. That's almost half of the current Facebook population which is currently over 800 million strong. On the strength of that assessment alone the answer has to be: yes.

However, technology news site Ars Technica has been digging deeper into what those numbers mean, revealing that many Google+ signups could have been the result of forced Google+ profile creation from just creating a Google email account. Also actions taken during any session when a user is logged into a Google account (performing a search or using a Google doc for example) could count towards those active engagement figures. The latter point is important and may reveal the truth behind the 60% engagement figure cited above. Google hasn't clarified what makes up that percentage but the number of active users will be a crucial figure for any marketers judging whether to invest their time and campaigns in Google+.

That said, there are more opportunities for using Google+ for musicians than just user numbers and everyday new celebrities and musicians are joining the social network including Lady Gaga, David Beckham, Black

Eyed Peas, Ed Sheeran, and James Blunt amongst many others. Google also claimed that more than one million Google+ Pages have been created since the company allowed artists, businesses and brands to make pages.

Getting musicians and celebrities onboard appears to be a key strategy in driving signups and engagement on Google+. While it could be a lonely experience for people who are the first of their group of friends to join up, having artists and celebrities to follow is a way to populate their stream with interesting content. That said, if much of that content is also being posted on Facebook and/or Twitter, it is less of a selling point for Google+.

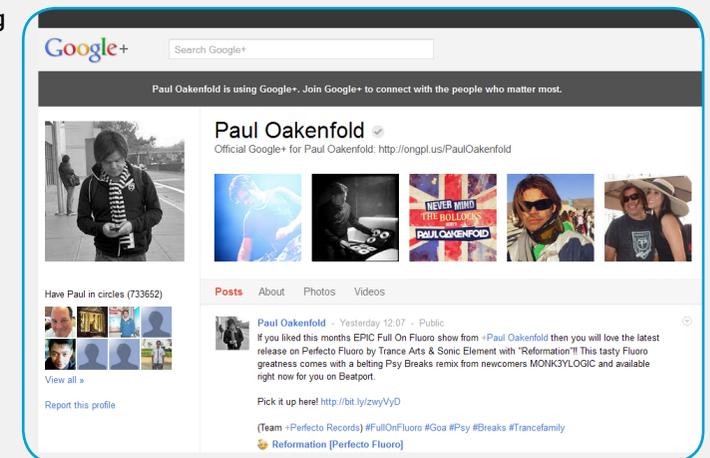
But what does Google+ specifically have to offer that's not already available to musicians on Facebook and Twitter?

Perhaps the most crucial aspect of Google+ for artists is the way it will have an impact on Google's killer app: search. A feature called Authorship allows individuals to link their websites to Google+ pages, which in turn can be verified as belonging to, say, a specific artist. Google's argument is that artists can effectively 'verify' their websites by doing this: in effect providing a Google stamp of authenticity. Once that authenticity has been established the links help to boost the search result.

Another point for artists using the Authorship feature is the ability to be liked, followed and added to circles from Google search results. In this way they can build a fanbase from the biggest search engine in the world. At a time when Google is facing renewed scrutiny from the music industry about links to infringing content popping up in its search results, it's no surprise to see it making the case for Google+ profiles as a way for artists to benefit from search too.

Atlantic Records UK has been creating artist profiles for some of its acts. Jack Melhuish, director of digital, Atlantic Records told us, "We're sticking to the artists with a certain scale of audience on social sites at the moment - 200,000 plus on both Facebook and Twitter. Updating profiles requires a great deal of time from both an artist and label perspective and we don't want to be adding to this burden if the audience for the artist doesn't justify it. But all our established UK acts will be on the service shortly and if the service continues to gain traction we'll see artist profiles being created sooner."

Better search engine optimisation also appears to have played a part in the decision



behind Atlantic's move onto the network, Melhuish said. "The integration of Google+ and Google search can't be underestimated. Google+ pages are appearing more prominently within search results for artist searches. And artist properties that have Google+ integrated within them also appear very high (if not top) of search results. So having an artist profile and linking it to an artist's official website allows us to boost the ranking of that official property in search."

Another consideration for marketers is the value of adding the Google+ social layer onto the company's video site, YouTube - which after all is the biggest music platform in the world. Google's view is that while YouTube is a destination for people to search out artists and songs, as social features are wrapped

## continued...

around that the network effect becomes more powerful. In other words, Google sees music as having an important place on Google+ in no small way because of the link between Google+ and YouTube. Early efforts to integrate the two services, such as the way Hangout video chats can be archived as YouTube videos, are just the start.

UK drum and bass label Hospital Records has created a page for the label, and a few of its artists also have a page. Matt Riley, head of synch licensing and digital promotion told us, "It's like anything, best to get on there early, even if you're not exactly sure what you are doing there yet. Also supposing it is going to be big, at least getting on their early allows the page to start growing, even if it's fairly passively at first. We did the same for MySpace, Facebook and Twitter as each of them were starting."

Experimentation is certainly an important part of digital marketing: it's why we're called Sandbox after all. And there is marketing mileage in being the first to try out a new platform: Daria Musk made the news when she live streamed her gig in a Google hangout for example. But we have yet to see some really exciting or interesting ways of using the network for digital music campaigns, whether using the Google+ features or tying a campaign in with other Google products.

Lucy Blair, digital marketing manager, Ministry of Sound has been making a page for the label and is beginning to look at creating pages for other acts on the MoS roster. She told us, "Circles and Hangouts will provide artists with new methods of connecting with fans in ways that they haven't had access to before, and creating different content to their other social networks. Circles provide the possibility of identifying, engaging with and potentially rewarding the most loyal fans and segmenting the artist's fanbase into different audiences, while Hangouts offer the option of broadcasting live gigs, inpromptu chats with fans, sneak peeks or behind the scenes."

Despite its great power, Google has had its fair share of failures with various past products - notably the awkward collaborative platform Google Wave. The success of the current iteration of Google + is by no means assured, but given the deep integration with other Google products (Gmail, YouTube, Android and search recommendation), and the almost irresistible draw of the search ranking benefit, we think that Google+ will force its way into the lives of the average internet user. So we think it's essential that digital music marketers at least understand, and preferably begin to experiment with Google+.

### Engagement and fanbase comparison for Google+ pages

Page	Total Facebook Likes (fans)	Total Google+ Circled (fans)	Average % of fanbase engaging on past five posts: Facebook	Average % of fanbase engaging on past five posts: Google+
Lady Gaga	46,957,967	132,397	0.08%	0.64%
Ed Sheeran	863,214	15,587	0.34%	0.06%
Lykke Li	618,917	110	0.27%	2.36%
David Beckham	15,377,606	551,332	0.08%	0.05%
Coca Cola	37,627,678	222,765	0.03%	0.04%

#### Notes:

- Pages we compared for Coca-Cola, Lykke Li and Lady Gaga have a higher percentage of the fans on the page engaging with the posts on Google+

- Pages we compared for Ed Sheeran and David Beckham have a higher percentage of the fans on the page engaging with the posts on Facebook

- Lykke Li has a much smaller fanbase on Google+ so the engagement rate seems considerably higher because it only takes a couple of people on the Page to +1 a post in order to boost the percentage

- Carbon copies of posts on both Facebook and Google+ are occurring on all pages except for Coca-Cola

- Facebook status updates have a lot more competition in the news feed from other posts in comparison to Google+

- Google+ may still have more of a novelty factor to it in comparison to that of Facebook

- We do not have audience demographic data for each of these pages, different age groups may favour or respond differently on the two social networks

# CAMPAIGNS:

## The latest projects from the digital marketing arena



### Swedish House Mafia Tweet-to-unlock Antidote bottle

Back in June 2011, we wrote about Virgin Records commissioning the build of a creative Tweet-to-unlock mechanism for The Kooks. It appears that a similar mechanism has now been reskinned and used for another Virgin act, Swedish House Mafia. This time the mechanism is promoting the new single Antidote. On the evening of Wednesday 18th January, fans had to Tweet using the #antidote hashtag and when the volume of tweets meant the virtual antidote bottle became full on the website, an exclusive video of the track played live was unlocked. Virgin told us that they set a target of 20,000 Tweets using #antidote in order to unlock the video and that this was achieved in two hours. By Thursday morning there had been over 35,000 Tweets using the hashtag. Normally this volume of Tweets could have created a trending topic on Twitter but unfortunately for SHM, due to stiff competition in the news including the buzz around SOPA the hashtag didn't trend. The campaign saw web traffic increase on the SHM site significantly too.

<http://www.swedishhousemafia.com/antidote/>

### EMI launches Pink Floyd store on Facebook

This fortnight Ticketmaster opened its first transactional store on Facebook, but it's not the only music company exploring this kind of thing. EMI also unveiled an official Pink Floyd Store on the band's Facebook page - the first 'F-Commerce' store launched using the company's in-house D2C platform. The store offers global and US/Canada pricing for items, initially focusing on box-sets and vinyl for The Dark Side Of The Moon and Wish You Were Here (£84.99 per bundle). Fans browse, check out and buy within Facebook without ever being pushed through to an external site, with payment methods including PayPal and credit cards.

<http://on.fb.me/zLwCIR>



### Hunter Hayes creates remix website mixboard using YouTube

American country pop musician Hunter Hayes is sporting a rather neat and engaging way for fans to remix his latest single 'Storm Warning' on his website. Five YouTube videos of the singer playing isolated versions of the different instruments within the single 'Storm Warning' are embedded within the site and laid out to look like a mixer. Hunter is popular amongst his fans for his ability to play all the instruments and this is a good way of presenting this.

<http://www.hunterhayes.com/mixboard/>

### This week we liked...



### Jessie-J Brits voting competition

Jessie-J fans were encouraged to promote and vote for the singer at the Brit awards through social media. Competitions for winning a signed platinum disc included fans changing their Facebook profile picture to a Brit Jessie-J picture, adding a Twibbon to their Twitter picture or emailing in a photo to the Facebook photo gallery with a sign saying 'I voted Jessie J for a Brit'.

### Usher's teen photo

A rather charming Facebook status update from Usher 'Like this if you were alive in 1991' followed by a picture of the star aged 12. The update appeared to have received almost five times the normal amount of engagement than his other posts giving a simple yet effective viral impact.



### Sub Focus mailing list push through Facebook adverts

Electronic dance act Sub Focus has been driving fans to sign up to his mailing list in return for a free download through Facebook adverts. This is presumably in advance of a new release building up that important fan email database.



"Falling Down" is the new track from Sub Focus. Click here to download it for FREE.

# CAMPAIGN FOCUS:

## Smashing Pumpkins Record Club

**Alternative rock band Smashing Pumpkins have released eight albums since 1988, reaching over 30 million global sales collectively and the band is set to release their ninth album Oceania in Spring this year. Along with the new record, the band have embarked on a large reissue campaign with EMI which will see each of the classic albums re-released in new deluxe editions with bonus discs and unheard tracks.**

In between all of the activity with the reissues and the new album, they have started a Smashing Pumpkins Record Club where they will give members access to never before heard archive materials. Sandbox caught up with the band's digital manager, Rynda Laurel to find out more about their digital activity for 2012.

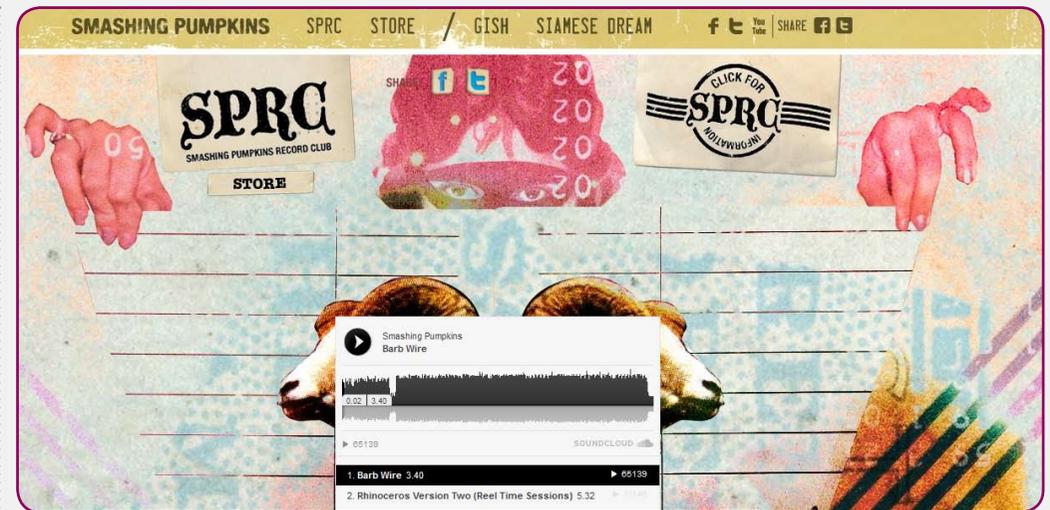
In October 2011 they announced their free fan membership: The Smashing Pumpkins

Record Club. Fans were able to sign up to become members of the club for free through the Smashing Pumpkins website ([www.smashingpumpkins.com](http://www.smashingpumpkins.com)). Two tracks were given away and also included a video of Billy Corgan explaining the song to the fans. Other tracks appeared as easter eggs on the site for a limited time.

The reissue campaign was kicked off in November 2011 when albums *Gish* and *Siamese Dream* went on sale. Along with traditional retail and online outlets, the band chose a direct-to-fan approach and offered the albums through their website. When ordering direct from their website and joining the SPRC fans received additional rare unreleased tracks.

This approach will continue into 2012 with multiple releases both at retail and online. The reissues will include *Pisces Iscariot*, *Mellon Collie and the Infinite Sadness*, *Adore* and *Aeroplane Flies High*. Some configurations will only be available through the band's website.

To join the SPRC, all a fan has to do is give them their e-mail. Laurel feels that although social media and online engagement is valuable it is important to build an e-mail fan



list. "It's about making fans aware of what is going on. Social media is everywhere but with all the noise fans will inevitably miss information. With an email and a catchy headline fans will at least see what is new with the SPRC."

Laurel told us, "However, the SPRC is not just about e-mail lists or VIP meet and greets. The bigger picture for the Smashing Pumpkins Record Club is to offer fans content they cannot get anywhere else".

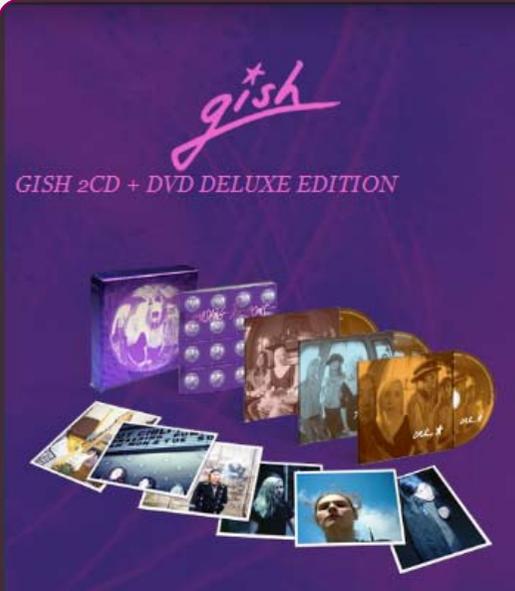
Thanks to the extensive archives of lead vocalist and guitarist Billy Corgan, the band is not short of interesting content to giveaway or wrap up in exclusive deals with

the reissues. Corgan has recorded almost every show and rehearsal amongst other video and photo archives for the last 20+ years.

Laurel told us, "Billy will curate the content, we will put it into a releasable format and offer it to the fans both physically and digitally. The difference is we will not manufacture first".

As part of the SPRC, Billy has come up with an interesting and somewhat alternative plan for how they want to release physical product. Laurel told us, "Instead of manufacturing it and not really know who wants it, SPRC will offer it in a

# continued...



**GISH**  
GISH 2CD + DVD DELUXE EDITION

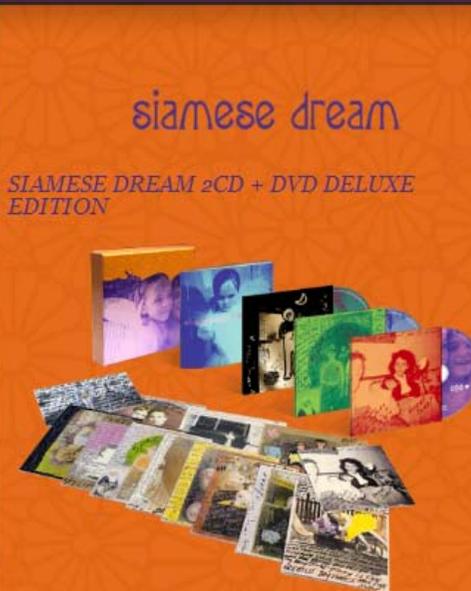
Groundbreaking, iconic Debut Album  
Remastered & Reissued for the First Time

INCLUDES:

- Original Album Remastered With Reimagined Cover Art
- 15 Previously Unreleased or Alternative Versions of Gish Era Songs
- Previously Unreleased, Full Length DVD From The Metro 1990
- 6 Postcards Featuring Never-Before-Seen Band Photos
- 24-page Booklet Featuring Complete Lyrics, Liner Notes by David Wild, and Track-by-Track Annotations by Billy Corgan

» Click For Track Listing

**\$30.00** [Buy Now](#)



**SIAMESE DREAM**  
SIAMESE DREAM 2CD + DVD DELUXE EDITION

One of the Most Influential Albums of the 90's  
Remastered and Reissued for the First Time

INCLUDES:

- Original Album Remastered With Reimagined Cover Art
- 17 Previously Unreleased or Alternative Versions of Siamese Dream Era Songs
- Previously Unreleased, Full Length DVD From The Metro 1993
- 13 Postcards Featuring Original Album Collages
- 24 Page Booklet Featuring Complete Lyrics, Unpublished Personal Photos, Liner Notes by David Wild, and Track-by-Track Annotations by Billy Corgan

» Click For Track Listing

**\$30.00** [Buy Now](#)

sort of “pre-sale” model. Meaning we will offer the product at a specific price that guarantees a specific amount of product to be manufactured. So, for example let’s say that for \$50 one can purchase a limited series of live concerts from 1992 in a specially packaged piece. Let’s say we need 75 fans to purchase it in order to pay for the physical manufacturing, shipping and our time. We put it online and if 75 fans want it we will make it.”

Once fans sign up to buy the release directly from them, they’ll receive a digital copy of the songs immediately while they wait for their physical product. The digital by itself may or may not be available to fans at a later date. There is some wait time for product produced like this but the reward is worth it. This approach has the potential to get fans really spreading the word and working on the band’s behalf to get others to pledge to buy the album so it can get manufactured.

Laurel anticipates that they will use the same format for merchandise too, releasing new items when demand is high enough. “We have these SP heart necklaces that were sold during the European tour last year. I think they are really cute - but before we approve

manufacturing 5,000 of them because I think they are cute we will ask who really matters - the fans. This sort of distribution model not only makes sense financially but gets the fans involved in the process”.

In addition to a multitude of specific online campaigns for the re-issues and Oceania, the SPRC will continue to appeal to the core Smashing Pumpkins fans. Laurel says “Billy has the content, they want it, everyone is happy.”

We’re looking forward to seeing the response all of this digital activity gets from both the fans and press and we’ll be following up later this year once Oceania has been released.

### Topspin membership packages

For those looking to run or manage their own fan clubs in a similar way to the Smashing Pumpkins SPRC, Topspin offers technical fulfilment in its Topspin



Plus premium plan for artists costing \$49.99 per month or \$499.99/ year.

## FEATURE:

# Brazil: a digital marketer's overview

**This year we're going to be examining social media, culture, music consumption trends and other elements that influence digital marketing outside of Europe and North America. In the next few issues of Sandbox we'll be including a country profile similar to that of the Music Ally report, except with a focus from a digital marketer's perspective.**

These features will provide a snapshot of the digital environment for those looking to market to a new audience from these territories online. This fortnight, we're taking a closer look at Brazil. Think of Brazil and most people will inevitably think of football, beaches and music. Indeed, it is hard to think of many countries where the local music is more closely tied into the national identity than Brazil, with its samba, bossa nova or - more recently - baile funk.

So music mad are the Brazilians that the great singer Gilberto Gil was even appointed as Minister of Culture in 2003, serving in the position for five years under President Luiz Inácio Lula da Silva. Try as we might, it's hard

to imagine Paul McCartney being offered a similar role under David Cameron.

"Music in Brazil has taken on a really important role in keeping society glued together and giving people something to enjoy," explains Ady Harley, a consultant on digital music for Sony Music Brazil.

For the music industry, however, Brazil has long been rather more problematic: not so long ago industry talk was of two music industries in Brazil, with the legal market operating alongside one of the most prolific sources of music piracy on earth.

In 2005, for example, the IFPI estimated that the value of physical piracy in Brazil was \$85 million - or around 40% of the total market. Meanwhile, music sales in the country fell by 43% between 2005 and 2009

More recently, such talk has subsided. As Brazil's economy has grown, its music industry has risen in stature: the IFPI's Recording Industry In Number 2011 report revealed that Brazil was now the world's 10th biggest music market, ahead of territories like Spain, India and Belgium and only marginally behind Italy.

Trade value still fell year-on-year but the 1.2% dip was small beer compared to double-digit drops in the US, the UK and Canada and the view is that the Brazilian market is on the up, after bottoming out a few years ago.



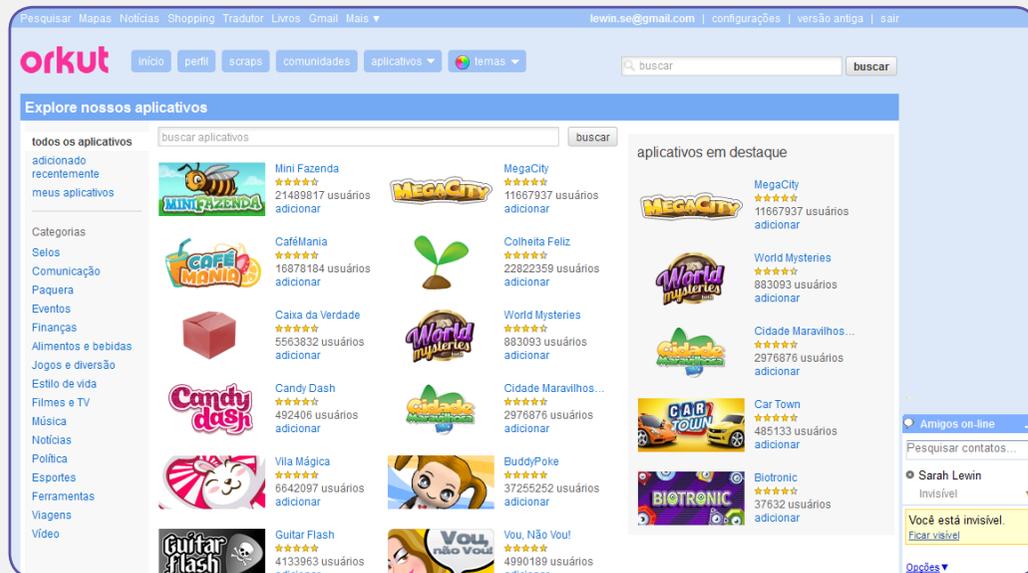
If Brazil has risen on the global music industry's agenda, however, it's not just due to this rise in stature: in digital music the country also offers an intriguing look at one possible - and much discussed - future business model, where music companies work with ISPs and mobile companies to bring innovative music offers to market.

In Brazil Sonora, part of the ISP and portal operator Terra Networks, leads the digital music arena, while a massive 60% of digital

revenues come from streaming services, as opposed to 7% in the UK and 5% in the US. Sonora is estimated to have about 400,000 subscribers who pay 15 - 20 Brazilian Reals (R\$) a month for its subscription service, which is often bundled into their internet package.

Nokia is also very important for the Brazilian digital music industry, thanks to the success of its Comes With Music offering there. However, Harley, who used to work for the

# continued...



Finish handset manufacturer, says CWM is on the wane in Brazil as Nokia de-prioritises music.

Harley explains that the popularity of streaming in Brazil is a result of a very specific set of circumstances. On the one hand, Sonora was very quick off the mark with its subscription offer, which launched four years - an eternity in digital music.

On the other, the a-la-carte music download market never really took off in Brazil, due to some early botched launches and the absence of iTunes.

“The early [music download] sites in Brazil pretty much sucked. That put off a lot of people,” says Harley. “They were overpriced, charging around \$2.50 a track when iTunes was 99 cents and you could buy [bootleg] CDs for the equivalent of \$1. And the catalogues were tiny: one launched with just 300,000 tracks.”

The impact of these early launches proved critical: Harley says he is not convinced that the a-la-carte model will ever work in Brazil, which makes the launch of iTunes Brazil in December all the more intriguing.

“When you talk about Apple and that whole ecosystem that might change things,” he concedes, explaining that Apple products are extremely popular in Brazil, despite very high import taxes. Plans are now afoot to open a factory in Brazil to make iPhones and iPads for the local market, which Harley believes will drive device sales and could, therefore, increase download sales too.

In terms of social media, Brazil again has its singularities. “Brazil is one of the most connected countries in terms of social media,” explains Universal digital manager Danilo Ambrosano. “The main tools are YouTube, Facebook (more than 31m users), Orkut (more than 29m users) and Twitter (more than 14m users). Google + so far is not successful.”

“Orkut is really strong,” says Harley of the service, which launched in 2004 and is now overseen by Google Brazil. “The interesting thing about Orkut is it is a Brazilian product which is totally localised, customised to Brazilian tastes and internet user habits. It has been really popular with everybody but particularly the lower classes.”

As with mixi in Japan, however (see Sandbox 12.1.12), Orkut is falling prey to the Facebook juggernaut.

“Orkut is out of fashion,” says Universal’s Ambrosano. “People are migrating from

Orkut to Facebook. People from the lower classes are the last one to migrate. There is an expression from people from the higher social classes to say that things are not ‘cool’, which comes from lower class people starting to appear on Facebook, which is ‘orkutização.’”

What is more, with Google throwing all its efforts at Google+, it will be interesting to see where that leaves Orkut in the future, particularly when the search giant starts the inevitable global roll out of its Google Music service.

“How is Google going to manage these two different social networks?” says Harley. “There are questions about the future of Orkut but no one really knows.”

In terms of the integration of digital music services with social networks, Brazil presents something of an open goal. Orkut has no bespoke music services - although there are millions of Orkut communities based around specific acts - while RDIO, which launched in Brazil in December in partnership with the telco operator Oi, is currently the only major music service in the country to integrate with Facebook. “If you look at how important Brazil has become for Facebook that is a huge opportunity,” says Harley.

Mobile usage is also booming in Brazil: according to the IFPI the country had 184.0m

# continued...

mobile subscriptions in 2010, among its population of 201.1m. This growth is largely being driven by carriers offering low and flat tariffs for mobile access. “Now you can access the whole day for R\$0.50,” says Ambrosano. “Last year you would pay more than R\$6.00 per mega.”

One important consequence of this, according to Harley, is that people are increasingly using their mobiles to access content and entertainment.

“Traditionally the mobile market when it started off was about ringtones,” Harley explains. “That has now been replaced by much smarter apps on the mobile that provide you with music.” Sonora, for example, has apps for Android and iPhone.

Harley says that more and more people are now using these apps and he believes the Brazilian digital music market may be about to enter a “new chapter” thanks to mobile. “What we are about to see is really strong

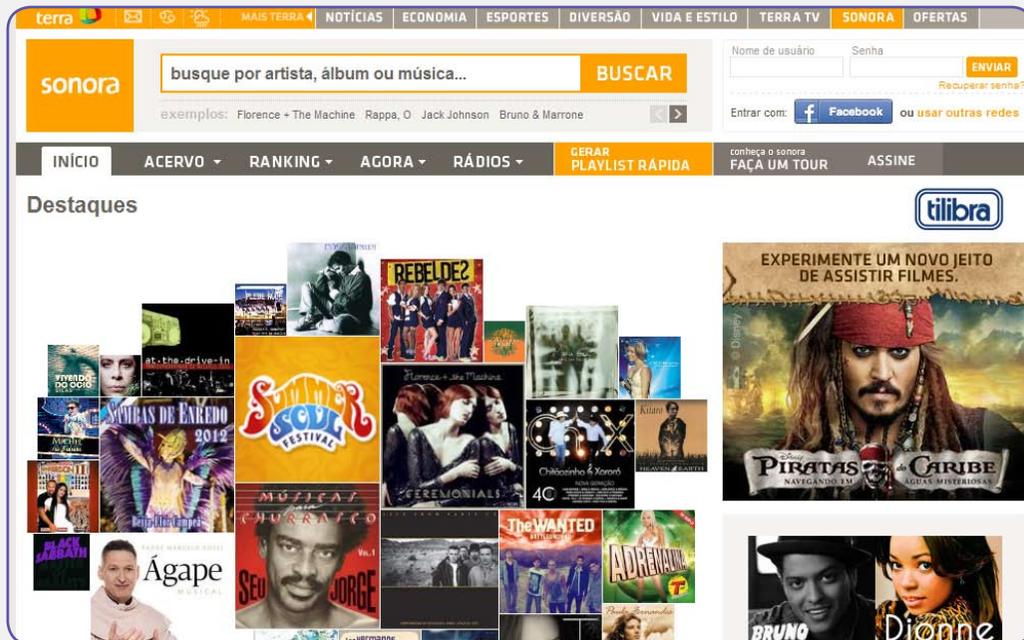
and great apps for mobile music coming from RDIO and Sonora,” he explains.

Indeed, with the Brazilian economy booming, the recent launch of iTunes and RDIO and a largely unslaked thirst for international music among more educated Brazilians (albeit in a market still dominated by local repertoire), Harley says that Brazil should be a massive priority for the global music industry.

“If you look at Brazil, its economic growth, the growth in mobile, the internet and social networking, all the KPIs [key performance indicators] that digital music services would be using as indicators of where to launch, Brazil would be near the top,” he says.

“With the arrival of all these services, 2012 will be a really important year in terms of digital music. Any big digital music service that wants to be a big global player is looking at Brazil.”

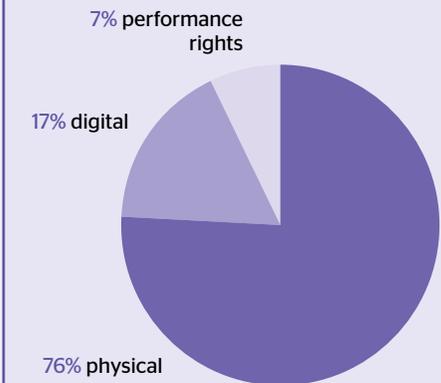
It is a prospect that has him licking his lips. “Music is very important in Brazilian society and culture and it is very interesting to see this re-birth of access to music via technology, to see how mobile and internet technology is going to bring back the ability of people to enjoy music with their friends and share music,” he concludes.



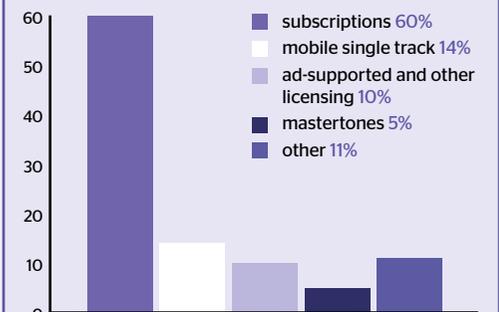
## Brazil stats

(from IFPI Recording Industry in Numbers 2011)

### Recorded music sales by sector 2010



### Digital sales by format 2010 (value)



# TOOLS: webdoc + music

Music Ally has written the webdoc marketing 101, a how-to for digital campaign managers in the music industry. Its aim is to inspire and explain how to use webdoc in promotional campaigns and to provide some tips and tricks for getting the most out of webdoc that no one else knows.

The following information is an excerpt from the guide. The webdoc marketing 101 will be available to download from the webdoc website and through Music Ally later this month.

## One direction: happy birthday Zayn!

On the night of the 11th January Essence Digital posted the following webdoc inviting fans to wish One Direction's Zayn Malik a happy birthday. The webdoc landing page contained a simple but effective call-to-action and the following key engagement pivots:

A simple header with all the most important social sharing links and tags, including the landing page link, webdoc community hash tag, social media buttons and embed links.

A strongly branded portfolio picture and birthday message at the top of the landing page.

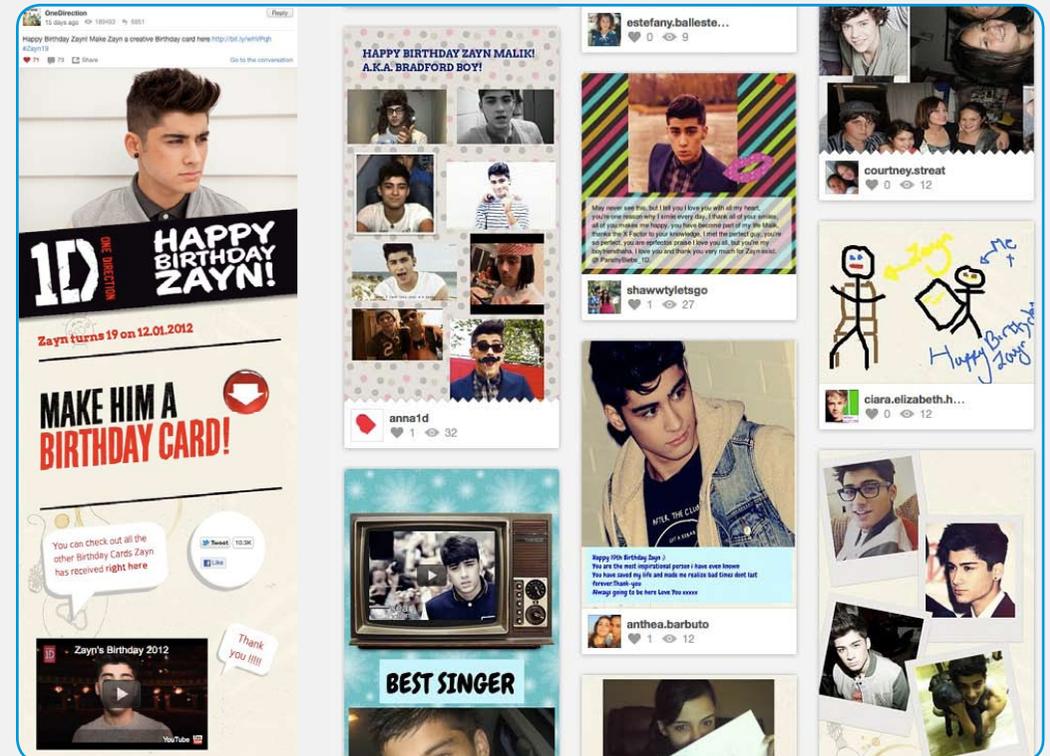


A clear and simple call-to-action which linked users straight to the webdoc sign-up page.

Social network sharing buttons located after the call-to-action, so that fans could share immediately on impulse.



# webdoc



An invitation to view other entries in a webdoc mosaic, which could provide inspiration to fans for their own webdocs and give them a sense of involvement by "joining the club". Everyone likes to see what everyone else has done and the more creative certain fans get, the more creative all the fans get.

# continued...

## It all adds up! Engagement milestones:

- Within 48 hours more than 110, 000 people had viewed the original webdoc
- Approximately 6% of those viewers signed up to webdoc and posted their own webdocs in reply wishing Zayn a happy birthday
- Those that posted webdocs spent an average of 15 to 30 minutes on the site while creating, consuming and looking for One Direction material online. Webdoc drove deep engagement.
- More than 10,300 people re-tweeted the original post
- More than 15,000 people 'Liked' the original post
- All of this sharing and engagement was out of pure and viral fan love. There was nothing to win!
- Despite Zayn's birthday having passed and the call-to-action having expired, views and viral shares are still increasing on a daily basis. Between 18/1/12 and 23/1/12 the webdoc was viewed another 15,000 times.



## Key Learnings

- Webdoc provided a rich media landing page and social platform for an effective and completely viral cross-platform marketing campaign.
- Every time a fan created bespoke content on different media platforms (e.g. YouTube or Flickr) One Direction's media presence was amplified on that platform as well as being displayed and shared in that fan's webdoc.
- Every bit of artist content dragged and dropped by fans from different platforms (e.g. SoundCloud) was shared virally within the webdoc community and on other social networks.
- Webdoc offered an easy-to-use, rich multimedia canvas to fans who might not have had these opportunities or engaged in the same way with an artist before.
- For the marketers webdoc was quick, flexible, easy-to-use, and free. The landing page was made in a matter of minutes and could be edited and added to at any point in the campaign.
- Once the original landing page was made and shared, the fans and webdoc did the rest of the work virally.

## One last thing: Zayn's thank you message

On the day of his birthday Zayn posted a thank you message via YouTube on the original landing page to all the fans that had wished him a happy birthday with webdoc. No custom re-design or spend was necessary, just a quick edit of the original post using webdoc's multimedia drag and drop features.

See the webdoc and campaign at: <http://bit.ly/whVPqh>

See the mosaic at: <http://bit.ly/xavCjy>

## What is webdoc?

- a powerful expression canvas for rich media posts
- a social place where communities can unite around their passions
- an engaging rich media landing page for music campaigns that is easy to create and costs nothing to commission or edit

<http://www.webdoc.com>

# Music charts:

## 19th - 25th January 2012

### Scrobbled... Last.fm

1. Adele - Rolling In The Deep
2. Foster The People - Pumped Up Kicks
3. Rihanna - We Found Love (feat. Calvin Harris)
4. M83 - Midnight+City
5. Adele - Someone Like You

### Streamed... Spotify UK

1. Flo Rida - Good Feeling
2. Jessie J - Domino
3. Avicii - Levels (radio edit)
4. Rizzle Kicks - Mamma Do The Hump
5. Ed Sheeran - Lego House

### Grown... Next Big Sound

1. Gangsta Grass
2. Paloma Faith
3. Knife Party
4. Kilinger
5. See For Days

### Tagged... Shazam

1. Gotye ft. Kimbra - Somebody That I Used To Know
2. Michel Teló - Ai Se Eu Te Pego
3. Flo Rida - Good Feeling
4. David Guetta ft. Nicki Minaj - Turn Me On
5. Jessie J - Domino

### Blogged... Hype Machine

1. XV ft. Wiz Khalifa - Gobstopper (Figure remix)
2. Notorious B.I.G. - Going Back To Cali (Viceroy 'Jet Life' Remix)
3. Gramatik - Muy Tranquilo (original mix)
4. Krewella - Killin' It
5. Afrojack ft. Shermanology - Can't Stop Me (club mix)

### Watched... YouTube

1. Gotye - Somebody That I Used To Know
2. Adele - Rolling In The Deep
3. Adele - Set Fire To The Rain Lyrics
4. LMFAO - Party Rock Anthem
5. Katy Perry - The One That Got Away

### Bought... iTunes UK

1. Twilight - Cover Drive
2. David Guetta & Sia - Titanium
3. Flo Rida - Wild Ones ft. Sia
4. Jessie J - Domino
5. Rizzle Kicks - Mamma Do The Hump

### Talked about... We Are Hunted

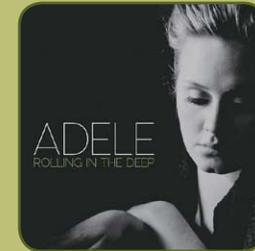
1. Le Maitre - Coffee Table
2. Adventure Club Dubstep - Do I see Colour
3. Adrenaline - Zeds Dead
4. Miikesnow - Paddling Out
5. Sleigh - Born to Lose

### Tweeted... Twitter charts - Hype Machine

1. Le Castle Vania - The Light (radio edit)
2. Krewella - Killin' It
3. Eclectic Method - 8bitmixtape
4. XV ft. Wiz Khalifa - Gobstopper (Figure remix)
5. DIGIKID84 - Rebel ft. Keith Masters

### Consumed... Big Champagne - Ultimate Charts

1. Adele - Set Fire To The Rain
2. Jason Mraz - I Won't Give Up
3. Flo Rida - Good Feeling
4. LMFAO - Sexy And I Know It
5. TYGA - Rack City



**Sandbox** is published by Music Ally. Music Ally is a music business information and strategy company. We focus on the change taking place in the industry and provide information and insight into every aspect of the business: consumer research analysing the changing behaviour and trends in the industry, consultancy services to companies ranging from blue chip retailers and telecoms companies to start-ups; and training around methods to digitally market your artists and maximise the effectiveness of digital campaigns as well as events. We are now also offering digital marketing services to labels, artist managers, artists and other music related companies from campaign advice and strategy through to implementation and execution.

#### Clients include:

Apple, BBC, EMI, MTV, O2, Orange, Sony BMG, Tesco, Universal Music, Vodafone, Warner Music, Roadrunner Records, Just Music and Connected Artists

If you have a digital campaign related story for SandBox, please contact Sarah Lewin ([sarah@musically.com](mailto:sarah@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 ([karim@musically.com](mailto:karim@musically.com))

If you'd like to subscribe, add new subscribers, or talk about a corporate deal please contact ([anthony@musically.com](mailto:anthony@musically.com))

## DIGITAL MARKETING SERVICES

#### Campaign support services:

- Strategy
- CRM and Email tools
- Digital housekeeping
- Social networking updates
- Search and online advertising
- Mobile applications
- Blogs and online PR outreach
- Measuring campaign effectiveness

Contact Karim - [karim@musically.com](mailto:karim@musically.com) or +44 (0)20 74204320 to discuss your digital marketing needs.

#### Training services:

- In house company mentoring
- Workshops
- Digital briefings
- Digital MOT sessions

Music Ally has delivered digital marketing training sessions for a wide range of clients including Universal Music, EMI, AIM/London Connected and many individuals

Check out Music Ally's digital marketing courses [here](#)

Contact Anthony on [anthony@musically.com](mailto:anthony@musically.com) or +44 (0)20 74204320 to discuss your training needs

#### Contact Music Ally:

1-5 Exchange Court,  
The Strand,  
London WC2R 0JU

Tel: +44 (0)20 7420 4320

Fax: +44 (0) 207 836 5102

[www.MusicAlly.com](http://www.MusicAlly.com)

[mail@MusicAlly.com](mailto:mail@MusicAlly.com)

Registered company number: 04525243

VAT number: 858212321

© Music Ally Ltd. For the purposes of personal, private use the subscriber may print this publication or move it to a storage medium; however, this publication is intended for subscribers only and as such may not be redistributed without permission. Subscribers agree to terms and conditions set up on the Music Ally website, except where a separate contract takes precedence. Music Ally has taken all reasonable endeavours to ensure the validity of all items reported within this document. We do not assume, and hereby disclaim, any liability for loss or damage caused by errors or omissions. In particular the content is not intended to be relied upon in making (or refraining from making) investments or other decisions. We cannot be held responsible for the contents of any linked sites.