

Marketing Report – RibRab Debut Project

BMTY7003 – Report

Entertainment Marketing

Word count – 4270

Isabella Coakley

Table of Contents

Campaign Introduction	3
The client.....	3
The EP	3
Objectives.....	4
Campaign timeline	4
Audience	5
Primary audience.....	5
Old Wave	6
New Wave.....	7
Secondary Audience.....	8
Marketing	8
Competition in the current market	9
Content strategy	9
Social media.....	10
Traditional Marketing	10
Magazines and zines.....	10
Paid advertisements	11
Merchandise.....	11
Assets.....	12
Radio & DSP	12
Live events	13
Campaign summary.....	13
Table of figures.....	14
Bibliography.....	14

Campaign Introduction

This campaign will oversee all the planning and implementation of an artist's EP release. Starting with the curation of a marketing plan which will focus on creating promotional assets, comprising of the people that will become the artist's audience alongside the positioning of the campaign to genre tastemakers.

The client

RibRab is a London-based female artist who wishes to release her first EP. She has yet to create a presence in the underground genre/punk scene and will be using this campaign to develop her presence, artist aesthetic and audience.

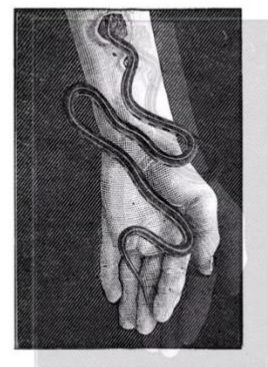
In a discussion with the artist, she defined her requirements for this campaign in terms of her image as an artist. It was made clear that she does not wish to be positioned as a rock artist, or be linked with the way punk-based artists are frequently perceived as anti-establishment and in a woman's case feminist labels. Also not want to be directed and marketed to a younger demographic that specifically will look to her as a role model alongside a demographic of 'creeps' by overly expressing sexuality. These wishes will be taken into consideration throughout the report, particularly when looking at how the artist will be positioned in the marketplace.



RibRab is also restricted in the budget that can be dedicated to this rollout. Though there is no specific budget available the plan should involve spending less than £3000. This money would be spread thinly on advertising and merchandising costs with the possibility of being decreased or cut if necessary.

The EP

The EP the artist has produced for this rollout is named 'Pet my parasite'. Consisting of 4 tracks; Chaos Ensues, Tumour, Cocoon and Detoxide. The first track of which will be pitched as a lead single. The EP sound is a mix of grunge and punk with themes of dystopia, melancholy and nihilism. Produced whilst the artist was in lockdown the EP became her outlet for how the time changed her and her thoughts on life.



Pet my parasite

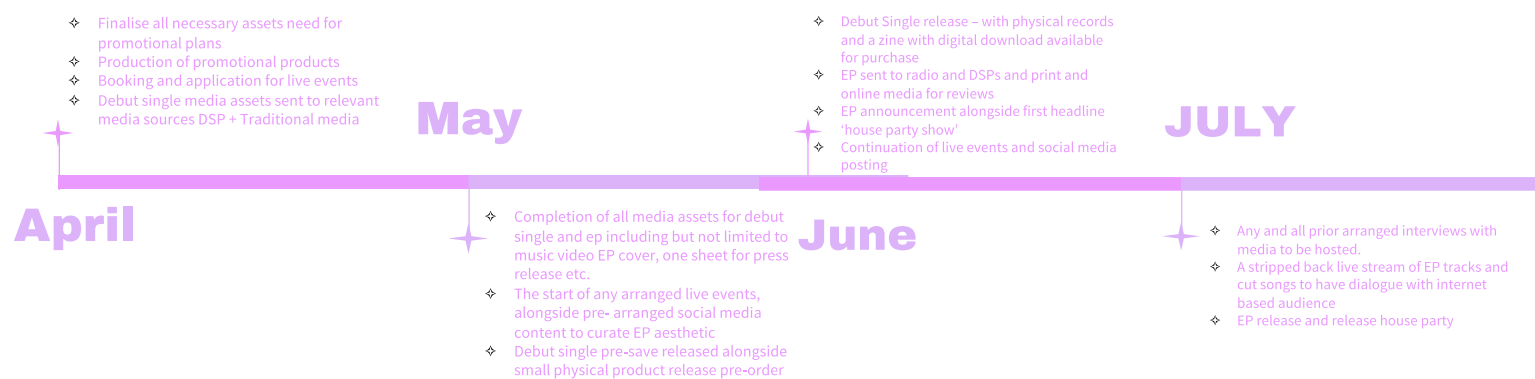
Figure 1 EP cover art.

Objectives

With initial talks for this rollout, four goals have been determined by the discussion with the artist and by looking at her current position in the industry.

1. To release the debut EP and Single
2. To grow an audience that is actively listening to the artist and engaging in content made
3. Execute a string of live concerts
4. Open dialogue and pathways with other artists specifically in the underground scene

Campaign timeline



For the campaign, a four-month window has been identified for the release of the EP beginning in April 2023, and ending in July 2023. This period coincides with the early summer month as there tend to be higher amounts of people spending time on social media, the school terms ending and warmer weather leading to higher turnout at pubs and venues which are key places the campaign will be engaging with.

This four-month period is shorter than standard campaign timelines, however, due to the artist completing the EP there is no need to factor in time for its production. This period is also given as there are no large-scale events that need to be planned in advance, all events and advertising are small in scale, and without the time needed for bookings and production of commodities around large-scale events, the rollout can start straight away.

Throughout the marketing period, the focus will be on gaining any promotional assets, the people that comprise the artist's audience, and positioning the campaign to the audience alongside tastemakers in the genre.

There is also the need for some flexibility with this timeline as small-scale events such as live event dates will be decided outside the venues that are played and so promotional material will need to be easily changed to accommodate this. Also taking into account budgeting restrictions this means that advertising plans may need to be cancelled or dates changed due to the monies that are available to allocate will come from any merchandise sales and what the artist has available to spend.

Audience

The main focus of this EP roll-out will be to cultivate an audience/marketplace for the artist, this will be her introduction as an artist for the music that she creates. Without a target audience to market to any awareness created through this campaign could be futile if the campaign does not reach an appropriate demographic for the music genre to which the artist is most closely linked.

With a small budget and limited timeframe, the marketing must gain the best results possible with what is available, unlike big-budget record companies 'all-encompassing marketing' this will be niche and directed. The artist is following what can be seen as a 'standard path' in this digital age of developing a career both online and in person.



Figure 2 Marketing Funnel (Jansen & Schuster, 2011)

As the artist has only a small following that is music-centric, isolating an audience demographic to market and advertise too had to be designed using the demographics popular media in the space alongside artists with a similar sound and aesthetic.

With the audience thus defined, the marketing plan can explore options to effectively target people that fall within the desired demographic. As the specification is used on the internet it is hoped that the advertising spent on social posting will give a higher impact on her music launch (Simonson & Schmitt, 1997).

Primary audience.

The primary demographic was compiled via research into the core demographics of both the relevant artist in the genre and the tastemakers in the media. 'NME' magazine renowned in the UK Music Industry for its long-standing critical music journalism is a key influence in the grunge/punk genre. The demographic readership of 'NME' is spread through all music demographics but shows a trend towards an older age demographic and a male-dominated readership (64%).

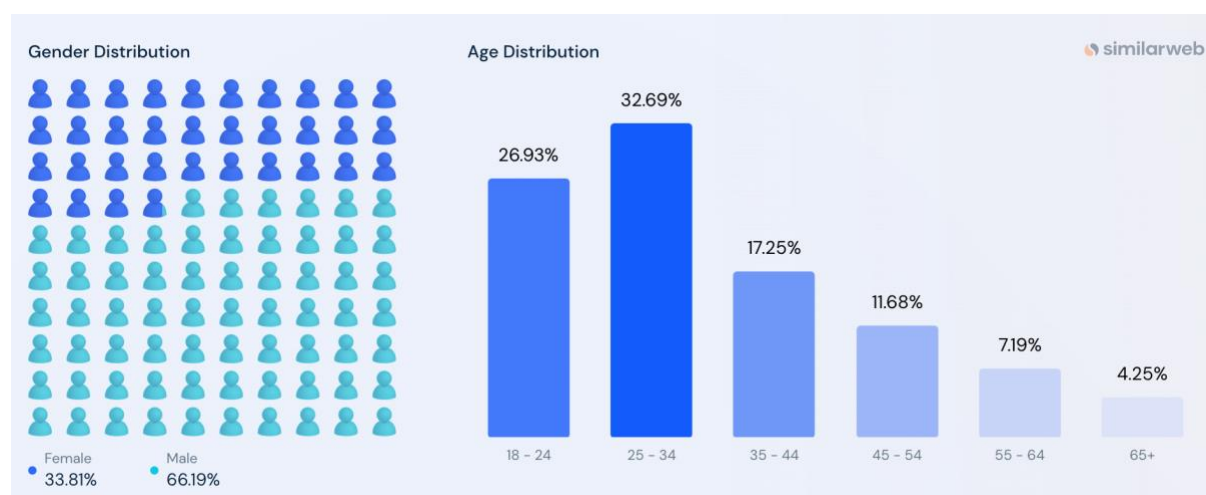


Figure 3 NME reader demographics (similarweb, 2023)

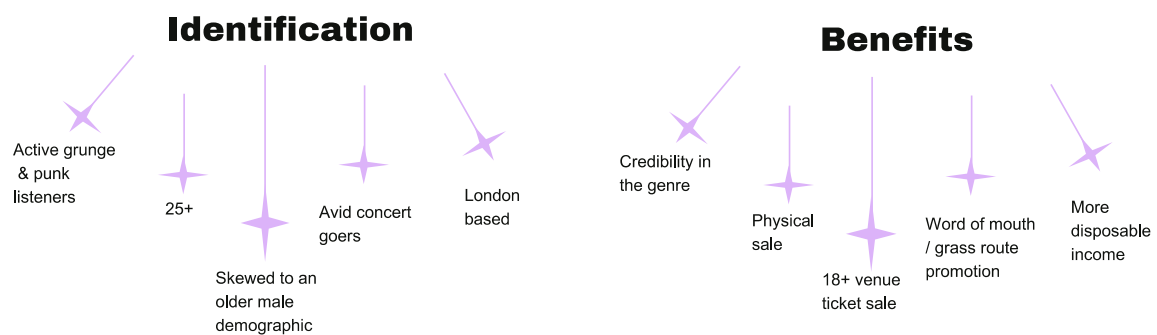
When assessing similar artists many had small followings (<1000), which meant no reliable data was available on how many follows there for the artist's music as opposed to supportive friends and

family that otherwise have no interest in the genre of grunge. So the search widened to instead look at female alt-rock artists with followings that had larger more established data sets.

The two artists that fell under these parameters were Sizzy Rocket and Wet Leg. The former is a small artist who has been releasing alt-rock music over the past seven years and has amassed a small but devoted following, the latter a relatively new female-led band that has in the past year found mainstream success despite their alt-rock music. When compiled their data is heavily leaning towards a younger demographic of 14-24 years and a higher percentage of female followers. (Chartmetric, 2023)

There is a stark difference between the demographics of the NME's readership and Wet Leg/Sizzy Rocket's audiences though both have minor demographic crossovers the marketing plan will be targeting both subsections. Each subsection with differing tactics, as such the two groups have been coined 'old wave' (NME) and 'new wave' (Wet Leg/Sizzy Rocket) throughout the report. It is expected that these two demographic audiences will engage with the artist differently and differing marketing strategies and advertising will be used to captivate them.

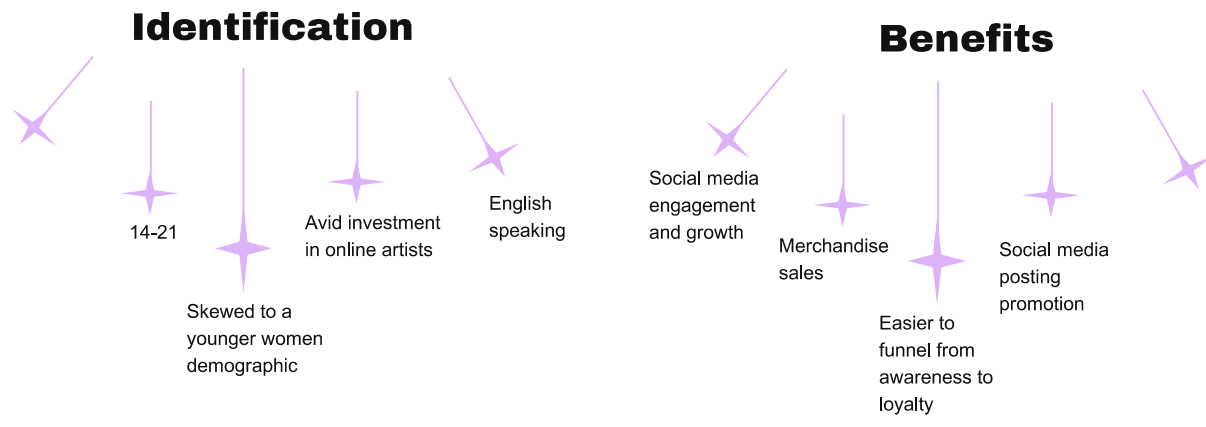
Old Wave



The old-wave demographic steers towards an older audience likely to be comprised of people who have been listening to the genre since their youth. It is predicted that this older demographic are more likely to be attending small shows taking place at the start of the campaign and as such their initial support will be important. Getting them onboard early in the campaign is key and there will be many deciding factors that will be hard to influence with this demographic such as basics music taste. It is planned for the artist to remain present after shows to engage with the audience, creating a personal connection, making her appear more 'real' and this may sway those who are not completely engaged to perhaps grow emotional connections which will funnel into longer term support/consumers (Green, 2006).

Once invested this group are likely to have high opinions and confidence in their own taste, sharing their thoughts on the music and the artist performance via word of mouth as a 'newcomer who's underrated' to gain respect from others in the demographic (Grossman, 1996-1997).

New Wave



The new wave demographic steers younger consumers who are more engaged with social media marketing and campaigns. In this younger demographic researching the artist Halsey (who started with the Pop genre but has moved away from it) built their audience using social media sites such as Tumblr, Instagram and Twitter. Halsey's current fan base demographic encompasses 16-25-year-olds. When promoting to this age group it is important to engage with them on platforms which they are active and use frequently (Reinikainen, 2020).

For this report, a small audit was made of Halsey fans and their social media habits, in which a question was presented to the 66 participants. Who were asked on what social media platforms they engage with the artist, the options of Twitter, Instagram, Facebook, Youtube, and TikTok, or social media platform not otherwise specified. Of their responses, they chose either Twitter (51 people) or Instagram (15 people) as visualised in figure 5.

Though creating an audience via social media takes brute force in the algorithm a key part is for the artist not to be a role model but instead, to be viewed as an artist the audience can live vicariously alongside, approachable in the way that followers feel as though they have a friendship with the artist, which will be parasocial (Farivar, et al., 2021).



Figure 4 - Halsey's demographic breakdown (YouGov, 2020)

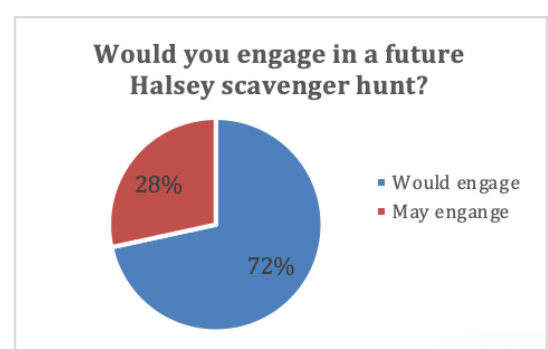


Figure 6 Halsey content social media platform engagement pie chart.

Secondary Audience

With this marketing plan, although there are clear audiences specified, there will in turn be a sector of potential fans that will not be actively targeted. This secondary audience will be exposed to the media campaign either via social media or from being at performances with live audiences. (TOTAL SOCIAL MEDIA, 2009) These people will most likely be of a similar demographic to the actively marketed demographic and have similar interests however just out of the marketing scope. As such engagement from the primary audience is key to getting this secondary audience on board whether it's by word of mouth or social media posting, engaging the core audience base to be invested in RibRab's career will cause more ongoing outside discussion (eMarkerter, 2018).

A follow-up questionnaire posed to the same Halsey fanbase discussed previously, looked further into social media engagement with recommended artists posted on personal social media platforms. 72.3% of respondents agreed that they have actively followed the career of an artist and that they had seen those they follow on relevant social media posts. This installs confidence that if this marketing plan could break through to a small number of fans in the new wave demographic they will then be on track to receive more fans without specifically targeting them.

Have you actively followed the career of an artist that was recommended to you on social media?

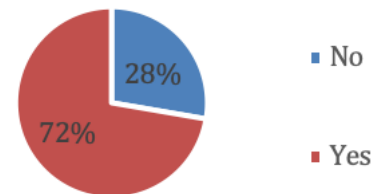


Figure 7 - Pie chart showing the percentages of respondents who have actively followed an artist after seeing them on their social media feed.

Marketing

To create this marketing campaign it was key to understand both the artist's work and the targeted audience base and how they could interact with one another. Researching the necessary media pathways and live venues to correctly place the campaign in front of the right eyes and allocate the budget to be utilised where it would be most effective in developing an audience. Researching the marketplace competitors also bring a broader understanding of the success and failure of those who have broken into the market and can turn a profit or not (Wang, 2009).

The initial research into the market is showcased in the audience section, identifying how the audience interacts with artists already in the genre (be it on a large or small scale) alongside an artist who utilises social media to grow their audience. From this, the media and events that will be used to increase public awareness and interest can be identified, planned and curated (Mulligan & Jopling, 2020).

Once the campaign launches the progress will be tracked and engagement assessed, closely following public engagement and the speed at which the marketing is 'building hype'. To measure the artist's growth throughout the campaign the social media statistics and live event turnout will be tracked. From these figures, the points of the campaign that have been more successful can be redesigned and implemented to use ensuring time and money is spent on only what is proven to develop and nurture the audience (Chung & Cho, 2017).

Competition in the current market

After researching what would be considered Rib Rabs 'competitors' in the same genre it became apparent that it was hard to find artists that would directly compare in the marketplace on any platform, due to other artist sizes along with the underground nature of the grunge genre which Rib Rab music falls into. So to find comparable artists the scope was widened to include those in the alt-rock genre alongside those who already had somewhat of an audience base, then referring back to the marketing of their debut releases. In this campaign, the references to these artists were not to find the 'key' to success that worked for them but instead learn how they gradually grew a following. With similar genres and target audiences, the concept that worked for each artist could then be extrapolated and moulded to work for this artist's scenario (Consumer Behavior | Global, 2018).

Wet Leg was the closest in place to RibRab in both musical content and audience location. The band leans heavily on social media with their recent fast rise in the music sphere due to their tongue-in-cheek song 'Chaise lounge' going viral on TikTok. Though virality is hard to mimic in this case it did so organically with little push from the artist. Prior to this, they were a small band which shows that a large investment into social media advertising is not always necessary, but having a catchy snippet of a song can have a big impact if it hits the social media algorithm correctly. This can lead to a spiralling effect where the more people that see a video using the audio, the more people will also make a video making video content using the song, and so on and so forth (Ewens, n.d.).

Sizzy Rocket has a smaller fan base with her releases and shows on a small scale and so will be easier to replicate for RibRabs marketing. With a little over 30 thousand followers on Instagram, she is personally very communicative with her fans across her social media. Her merchandise is constantly sold out even with frequent drops, which perfectly demonstrates the parasocial relationship she's been able to curate for being an artist. She is active in her own fan spaces. She has the ability to drum up a buzz within her space by having a Dropbox link where she sporadically releases demos without announcing it. This deliberate marketing strategy means fans have to be actively keeping track of it to get exclusives and when one fan finds it has been updated they create a small social media buzz of letting others know. Fans also have many opportunities to get free items from the artist as with new releases she sporadically sends out free merchandise, zines and signed photos to those who have previously purchased from her store. All of this cultivates a healthy parasocial relationship between the artist and fan as they truly feel like her friend with the active communication, free gifts and exclusive content all rewards for being a fan.

Content strategy

With all releases of assets and content (non-social media based) in relation to the release of the EP the focus will be on creating name recognition not image recognition. When looking into historically popular grunge and punk acts, their images (though becoming an iconic part of their career) almost all have exclusively released promotional material which didn't focus on the artist's looks. Artists such as Nirvana and Hole, utilise cover art consistently not featuring the artist's likeness but instead featuring provocative and eye-catching images. The campaign plan is to run with this concept for the artist's traditional media promotion such as posters, promotional imagery and EP cover. This is also in consideration the grunge movement has persistently been a genre in which women have a harder time finding respect and with the removal of images alongside RibRab being an androgynous artist name the 'old wave' are unlikely to pre-judge the artist on the basis that she is a woman creating grunge and instead listen to her music or go to a performance without this prior bias attached. (ResearchGate, 2020)

Social media

Application	Audience	Posting Options	Content
Tumblr	19 – 24 Used mainly by those who grew up on the application focusing on niche aesthetics'	Text Photos Video	Curating an easily re-bloggable feed with the artist picture utilising grunge aesthetics' with photo taken exclusively on disposable film
Twitter	16– 24 Used by fans to create spaces to find those with similar interest and talk to the artist causally	Text Photos Videos	Interacting with fans and others in the genre for the artist to use casually
TikTok	14– 24 Used to consume bit size videos from artist	Videos	Clips from live events alongside Behind the scene content such as songs being worked on
Instagram	14 – 24 Used to keep up to date on the artist's main content and activities alongside sharing music on personal stories	Videos Photos	To be a used as a way to keep updated on the artist current events.

Traditional Marketing

When targeting the 'old wave' audience, traditional marketing will be the key to creating engagement. The two relevant aspects of traditional marketing strategies consist of radio and television advertising and print advertising. Though currently paying for advertisements on media platforms is not within the budget, radio, specifically playlists can be accessed through different routes which are to be explored in the radio and DSP section. However, print advertising falls within the same budgeting restriction and there are effective ways to find promotion in this form that works with the campaign.

Magazines and zines

A key component for a young artist to find footing within the industry is music reviews within respected magazines and newspapers. Researching magazines with a core demographic of the artist's target fan base, the most obvious are NME and Q with smaller magazines and online publications such as Sound Sphere and Louder than war alongside smaller zine publications such as So Young and Polyester.

Each publication offers differing relevancy to the campaign however targeting the smaller publications and zines will not only lead to a higher likelihood of a review being published but also more support from the new community.

Blogger Name	Email	Blog Link	Total Blog Posts
Dom Smith	✉	soundspheremag.com	459
Alex Gallacher	✉	folkradio.co.uk	350
Mark Buckley	✉	analoguetrash.com/blog	264
FRUK Staff	✉	folkradio.co.uk	234
H.G.O	✉	thealternativemixtapes.com	117

Figure 8 List of Zine and Online Media Journalist to contact

Paid advertisements

Due to the artist's small budget paid advertising is not a large part of the marketing plan, should there be any funds remaining that can be allocated to paid advertising there are two ways in which they could be successfully used.

Fly posting is something that is used by large and small artists alike, and is very common in the underground music scene. Many people find out about small shows either from posters in their local venue where they commonly go to see the grunge and punk artist or from posters in the areas surrounding. As such the target of the posters for this campaign will be to visually show the grunge aesthetic so those who see them get a quick understanding of the artist. As an estimate, the UK government charges £1.400 for a two-week campaign consisting of 48 (60" x 40) posters including the printing of the posters. (Department for Communities and Local Government, 2006)

Social media paid advertising will be used due to the relatively cheap cost and having a clearly defined market position to target, with Instagram's ability to specify whom you want the advertising to target. From there, the posts used will be a small clip of the artist's music video in a carousel of photos from the same shoot (Tran, n.d.).

Merchandise

With first merchandise it is important to keep everything affordable and not overspend, also it needs to be easily portable as the artist needs to transport it to each event to sell. As such there have been multiple items priced up for a larger scale merchandising range if the campaign is a success however the two core items to be produced initially will be the Zines and lighters. Both have low manufacturing costs and are small and portable. Also, the artist can sell the product online to fans with low shipping costs so it will be cheap for young fans to buy and keep matching the DIY sentiment of the release. The lighter serves practical use carried around and may also attract the interest of other people. At live shows in these demographics, it is normal for a percentage of the crowd to be smokers and it is a common occurrence for people to lose lighters or buy a spare with a QR code to the artist's website alongside the EP cover art these can not only be sold for a high-profit margin but can act as an off the cuff business card for her to handout.



Figure 9 Lighter merchandise concept

Item	Cost per unit (£)	Sale price (£)	Profit (£)	Amount to purchase	Total unit cost (£)	Gross profit (£)	Net Profit (£)
Lighters	0.36	5	4.64	50	18	250	232
Zine	0.45	5	4.55	50	22.50	250	227.50
Cassette	3.22	10	11.78	50	161	500	339
Vinyl	20	25	10	50	1000	1250	250
				Totals	1201.50	2250	1048.50

Jumper	(12.75)	25	12.25	50	(637.50)	1250	612.60
T-shirts	(2.34)	15	12.66	100	(234)	1500	1266
Tote	(0.98)	7.50	6.52	100	(98.57)	750	651.43
Sticker pack	(0.22)	2.50	2.38	250	(57)	625	568
A3 Poster	(0.21)	5	4.79	200	(42.78)	1000	957.22

Assets

Throughout this whole EP launch, implementation assets will have been created during the first months of the rollout, with new content taken throughout the rollout period. Because of the low budget, there will be no professionally produced music videos or photo shoots which actually supports the grunge and punk gorilla aesthetic. The plan is to take all photos using 35mm disposable cameras and taping the music video on an old VHS camera.

Radio & DSP

Radio stations that platform genres such as grunge and punk have continuously showcased small artists hoping to be viewed as 'new music' identifiers by finding the next breakthrough act, thus creating a position as tastemakers in the industry. This is demonstrated by stations with content such as NME Essential emerging' and BBC 6 'New music fix'. Even with these platforms the competition to be part of these exclusive lists is tough, there is a constant revolving door of artists trying to get a foot into the industry. Due to this, it is important to stand out from the crowd.

It was important for the campaign to approach this avenue and to do this whilst also reflecting the artist's image. So as such the broken record including the recording was identified as fitting the artist's aesthetic and will be sent to the proposed stations and media outlets to boost chances of grabbing their attention and recognition and position the artist to be played on the radio.



Figure 10 Demo of broken record to be sent to radio and DSPs

Live events

Because of budgeting constraints and also the lack of certainty in selling out a headliner show the artist is boxed into the live event options available.

Though the genre is associated with many iconic live venues, they much like traditional media strive to position themselves as tastemakers in the market. So many of these smaller venues host line-up nights where artists and management can apply to the venue or booker to be added to a line-up without fronting the cost of the gig. Music venues that have been selected and had applications made to are, The Dublin Castle, The Hope and Anchor and the Windmill Brixton.

From this point once shows are confirmed with the venues and booking agents, RibRab's options will widen. Having bookings with established venues will give her credibility with other venues that will only book experienced artists, as well as create social media news.

Finally, for the artist's album release party, we wanted to hold an event to launch but without enough budget, the option to book space was not possible. As such as an ode to the basement gig where many grunge artists found their footing the artist will be at a house party hosted in a friend's warehouse conversion. This will be a final push to reach a larger audience alongside drumming up social media hype and conversation

Campaign summary

Throughout this whole marketing report, the key themes have been to get this new artist's foot in the industry door, aiming for the launch to lead to a higher budget and larger scale marketing plans for her future endeavours. Starting small and affordable gives the artist time to grow and establish herself at the ground roots level, adding to her credibility and enabling her to network within her chosen genre. With this small-scale launch by an inexperienced artist, there will likely be roadblocks and plans that go awry, with issues with budgeting and audience growth or likely not getting traditional media attention. But when working on this small scale these issues should not be obvious to the public so should not affect her reputation. Also at this small scale, any issues in one area should not affect other areas of the plan to greatly so will not deter the rest of the marketing plan though it may lead to less or slower growth for the artist.

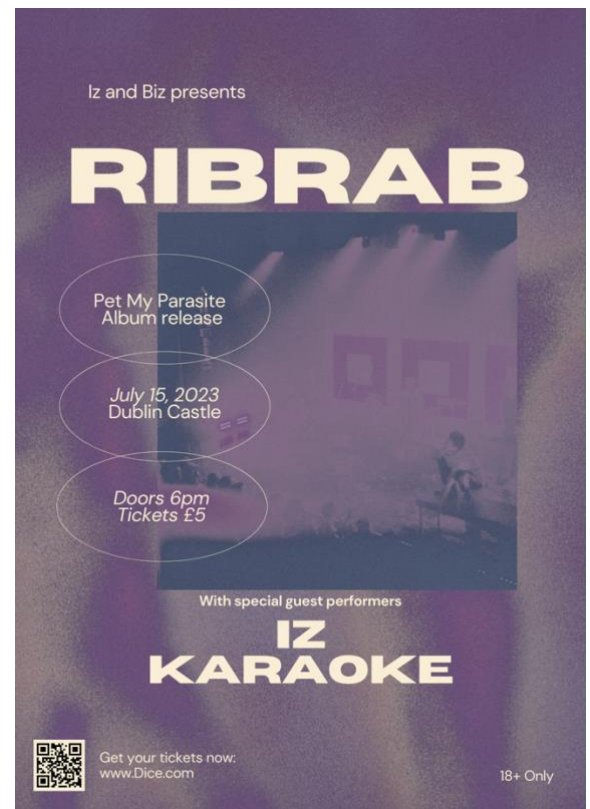


Figure 11 Live event poster mock-up

Table of figures

Figure 1 EP cover art.....	3
Figure 2 Marketing Funnel (Jansen & Schuster, 2011).....	5
Figure 3 NME reader demographics (similarweb, 2023).....	5
Figure 4 - Halsey's demographic breakdown (YouGov, 2020).....	7
Figure 4 - Halsey's demographic breakdown (YouGov, 2020).....	7
Figure 5 Halsey content social media platform engagement pie chart.....	7
Figure 6 - Pie chart showing the percentages of respondents who have actively followed an artist after seeing them on their social media feed.	8
Figure 7 List of Zine and Online Media Journalist to contact	10
Figure 8 Lighter merchandise concept	11
Figure 9 Demo of broken record to be sent to radio and DSPs.....	12
Figure 10 Live event poster mock-up	13

Bibliography

- Chartmetric, 2023. *Chartmetric*. [Online]
Available at: <https://app.chartmetric.com/settings#api>
[Accessed 15 03 2023].
- Chung, S. & Cho, H., 2017. Fostering Parasocial Relationships with Celebrities on Social Media: Implications for Celebrity Endorsement. *Psychology & Marketing*, 34(4), pp. 481-295.
- Consumer Behavior | Global, 2018. *Facebook Is the Most Used Social Network Platform by Millennials in 2018*. [Online]
Available at: <https://www.digitalmarketingcommunity.com/indicators/social-networks-millennials-usage-2018/>
[Accessed Feb 2021].
- Department for Communities and Local Government, 2006. *The Control of Fly-posting: a Good Practice Guide*, London: Department for Communities and Local Government.
- eMarketer, 2018. *US Social Media Users, by Generation, 2019 (% of population)*. [Online]
Available at: <https://www.emarketer.com/chart/226029/us-social-media-users-by-generation-2019-of-population>
[Accessed Feb 2021].
- Ewens, H., n.d. *Can Wet Leg live up to the hype?*. [Online]
Available at: <https://www.rollingstone.co.uk/music/just-in-time-wet-leg-on-learning-to-live-up-to-the-hype-13003/>
[Accessed 11 03 2023].
- Farivar, S., Wang, F. & Yuan, Y., 2021. Opinion leadership vs. para-social relationship: Key factors in influencer marketing. *Journal of Retailing and Consumer Services*, Volume 51.
- Green, B., 2006. *Marketing to Leading-edge Baby Boomers*. Ithaca: PMP.
- Grossman, P., 1996-1997. Identity Crisis: The Dialectics of Rock, Punk, and Grunge. *Berkeley Journal of Sociology*, Volume 41, pp. 19-40.
- Jansen, B. & Schuster, S., 2011. Bidding on the buying funnel for sponsored search and keyword advertising. *Journal of Electronic Commerce Research*, 12(1).
- Mulligan, M. & Jopling, K., 2020. *It's Time To Move Past Songs To The Fan Economy say Top MIDiA Analysts*. [Online]
Available at: <https://www.hypebot.com/hypebot/2020/12/its-time-to-move-past-songs-to-the-fan-economy-say-top-midia-analysts.html>
[Accessed 20 05 2022].

Reinikainen, H., 2020. 'You really are a great big sister' – parasocial relationships, credibility, and the moderating role of audience comments in influencer marketing. *Journal of Marketing Management*, 36(3-4).

ResearchGate, 2020. *Leveraging social media in the music industry: An investigation of Twitter analytics as an input for the prediction of song performance in music charts*. [Online]

Available at: https://www.researchgate.net/figure/Music-drives-social-media-Crupnick-2018_fig3_335972974

similarweb, 2023. *NME*. [Online]

Available at: <https://www.similarweb.com/website/nme.com/#geography>

[Accessed 10 03 2023].

Simonson, A. & Schmitt, B. H., 1997. *Marketing Aesthetics: The Strategic Management of Brands, Identity, and Image*. New York: The Free Press.

Statista, 2019. *Reach of selected social media platforms among Gen Z and Millennial internet users in the United States as of September 2019, by gender*. [Online]

Available at: <https://www.statista.com/statistics/471543/millennials-usa-social-media-reach-gender/>

[Accessed Feb 2021].

TOTAL SOCIAL MEDIA, 2009. *Trending topics on Twitter – How many tweets to reach the top?*.

[Online]

Available at: [https://totalsocialmedia.wordpress.com/2009/07/26/trending-topic-on-twitter-how-many-tweets-to-reach-the-](https://totalsocialmedia.wordpress.com/2009/07/26/trending-topic-on-twitter-how-many-tweets-to-reach-the-top/#:~:text=As%20mentioned%20above%2C%20a%20trending,to%20reach%20the%20top%2010.)

[top/#:~:text=As%20mentioned%20above%2C%20a%20trending,to%20reach%20the%20top%2010.](https://totalsocialmedia.wordpress.com/2009/07/26/trending-topic-on-twitter-how-many-tweets-to-reach-the-top/#:~:text=As%20mentioned%20above%2C%20a%20trending,to%20reach%20the%20top%2010.)

[Accessed Feb 2021].

Tran, A., n.d. *Social Media Ads Cost Breakdown: Facebook, Instagram, TikTok, and Pinterest*. [Online]

Available at: <https://www.adroll.com/blog/ad-cost-breakdown-facebook-instagram-tiktok-and-pinterest#:~:text=Instagram%20ads%20cost%20around%20%240.20,platform%20are%20cheaper%20than%20Facebook.>

[Accessed 20 03 2023].

Wang, H., 2009. *Does "Fans Economy" Work for ChinesePopMusicIndustry ?*. [Online]

Available at: <https://arxiv.org/ftp/arxiv/papers/2009/2009.08151.pdf>

[Accessed 10 05 2022].