

Marketing Report

**for the release and live promotional tour
of Sinikka Monte's debut album**

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1. Executive Summary

The following report aims to show a possible path for the release of an album as well as associated singles and a promotional tour by Austrian singer-songwriter Sinikka Monte. The up-and-coming musician has released 6 singles and an EP so far, but things have been quiet around the artist in recent months. Since she unfortunately could not be reached for this project, the following report including marketing strategy, project planning, timing, budget breakdown, and the required deliverables is largely based on independent research, strategic and creative considerations as well as assumptions in the best interest of the singer.

2. Introduction

Sinikka Monte was born in Kirkcaldy, Scotland in 2002 and moved to Austria four years later. However, the singer/songwriter, who already wrote her first songs at the age of 12, actually has Finnish, South African, and also Italian roots. Her passion for music and performing came mainly from ballet classes. So far, Sinikka, who is now based in the province of Lower Austria, has already bagged a few awards for her skills as a singer and songwriter. For example, she received the Joe Zawinul "Z" Award in 2019, the "Youngster of Arts" award of her hometown St. Pölten in 2020, and with an unreleased original song she advanced to the semi-finals of the "International Songwriting Competition". In 2021 she also received the third prize at the "Songwriting Award" of the "Austrian Composers Association" (*Bio | Sinikka Monte | Austria*, 2022). Winning the "Z" Award in 2019 made it possible for Sinikka Monte to fulfill a big dream: Together with some other young musicians she was allowed to go to Los Angeles, USA, to participate in the "Los Angeles College of Music Summer Xperience". For three weeks she attended singing lessons, workshops, and made music with various musicians (Sturm, 2019).



Figure 1: Snapshot of Austrian singer-songwriter Sinikka Monte at a live performance. Source: PHOTOS | sinikka monte | Austria (no date). Available at: <https://www.sinikkamonte.com/photos> (Accessed: 12 July 2023).

In addition, the young musician made some headlines when she took part in the TV show "I Can See Your Voice" on the German private channel RTL in 2021. After her performance, a member of the jury, a comedian well-known in the German-speaking area, dropped a comment or two about her appearance, which was perceived as sexist by some people. However, she was able to look past that and said that she still had a good time performing (Frick, 2021). Sinikka

Monte's most recent success was the inclusion of her 2021 single "Slayer" in an episode of the fourth season of the Netflix streaming service's series "Love is Blind".

2.1. Previous releases and current statistics

Since Sinikka released her first single, "It ain't you," at the age of 17, the ambitious musician has stuck to writing exclusively about real-life experiences – from fear of failure and breakups to fake friends, self-doubt, and bullying. Meanwhile, however, her debut single has been surpassed by later releases in terms of streaming numbers, as illustrated by the chart below:

Title	Format	Year of release	Number of streams
It Ain't You	Single	2019	28,931
Play Pretend	Single	2020	54,809
Infrared	Single	2021	7,169
Slayer	Single	2021	42,737
Deadlocked	Single	2021	11,940
Deadlocked	EP	2021	71,092 (sum)
Dead End	Single	2022	3,927

Figure 2: Current streaming numbers of Sinikka Monte's releases on Spotify (as of July 12, 2023).

As of July 12, Sinikka has not released any solo music in 2023. However, she is featured as a vocalist on a single by the Austrian DJ duo "MÖWE", which has 880,584 streams as of this writing. To further understand the artist's current traction, these are some more recent follower and listener numbers (as of July 12, 2023):

- Spotify: 778 followers / 758 monthly listeners (Chartmetric, 2023)
- Instagram: 3,470 followers
 - 17 posts; average 547 likes and 34 comments per post
- Facebook: 1,398 followers
- YouTube: 1,640 subscribers
 - 17 videos; average 13,853 views per video
- Twitter: 2,333 followers
- TikTok: 398 followers / 757 followers (two different accounts)
 - Sinikkamonte: 8 videos; average 17,672 views per video
 - sinikka.monte: 7 videos; average 1,986 views per video
- Deezer: 6 fans (Chartmetric, 2023)

What is particularly striking in terms of numbers is that while one of Sinikka's singles, *Infrared*, which tends towards rock music compared to her other more pop-heavy releases, has rather few streams on Spotify, the accompanying music video on YouTube has by far the most views – 110,898 to be exact (Monte, 2021).

2.2. Purpose and Goals

As it has been a bit quiet around the singer this year and she hasn't released any solo music or announced any live performances yet, the main goal of this report is to build momentum with the help of various targeted measures, so that Sinikka Monte's debut album doesn't go down a bit incoherently and without the right support on Spotify and other platforms like some of her singles did. Instead, we want to reach the right target audience who can identify with the singer and her stories. The live tour will also help to take the first steps towards internationalization and the English-speaking market and bring her unique aura among the people.

3. Marketing Strategy

Since Sinikka Monte has not released any music in 2023 except for one collaboration, and her following on Spotify is currently limited to less than 1,000 people, it's recommended that she releases two to three singles before the release of her ten- to twelve-track debut album to build momentum again. Also, since this is the artist's first tour, and the low listenership makes it hard to figure out which international markets would be particularly exciting, there will be only three different live performances to accompany the album release. Since the three cities with the most listeners are Austria, Germany, and the UK, a tour stop in those cities makes the most sense.

Since even three tour dates represent a certain investment for an emerging artist without much budget, the idea behind the marketing strategy for the album release including a promotional tour is to pick up as much as possible of the publicity already generated. With the help of creative ideas and strategic partnerships or collaborations, these initial achievements are to be further developed to build up a loyal fan base that is also willing to support the young artist financially so that she can eventually make a living from her music – as she also defines it as one of her life goals (Gilmore, 2022).

3.1. Marketing Objectives

To later work out the individual strategic approaches based on already proven models and examples, a rough breakdown of the different goals to be achieved will provide a solid basis for the entire campaign.

3.1.1. Overall Objectives

General goals:

- Increase brand awareness in home territory Austria as well as foreign markets Germany and the UK
- Significant amount of press coverage without monetary support (earned media)

Album / single campaign goals:

- Steadily build momentum up to the actual album release
- Increase listener and follower numbers as well as fan engagement

Promotional tour goals:

- Secure brand partnership
- Start building additional revenue streams besides streaming

3.1.2. Detailed Objectives

Focus channel	Status	Targeted goal	Possible target/content
Instagram	3,470 followers	10,000 followers	• Music teaser • Tour announcements • Behind the scenes
YouTube	1,640 subscribers	3,000 subscribers	• Coherent music videos • Behind the scenes • YT shorts
Spotify	758 monthly listeners	5,000 monthly listeners / 1,000 album pre-saves	• Digital distributor • Playlisting • Tastemaker/influencer
Website / newsletter	No newsletter available	500 subscribers / 1,000 tickets sold (in total)	• E-mail list • Tour announcements • Ticket sales
TikTok	398 / 757 followers	1,500 followers (on the main channel)	• Tour impressions/BTS • Challenges/trends • Musical teaser

Figure 3: Current follower counts for Sinikka Monte's profiles (as of July 12, 2023), as well as targeted goals for various platforms.

The exact strategies to fulfill the respective goals will follow in a later subchapter after Sinikka Monte as an artist and especially her optimal target audience has been better analyzed.

3.2. Target audience

While it would be advisable to set the target group quite wide, especially at the beginning, to reach as many people as possible, Sinikka's music is nevertheless most likely to appeal precisely to Gen Z or the "New Millennials". Therefore, it will be important to find exactly those of them who can identify well with the artist's feelings and the issues that concern her (breakups, fear of failure, anxiety, etc.).

TARGET AUDIENCE

SINIKKA MONTE



MUSICAL PREFERENCES

- fans of indie-pop, folk-pop
- should enjoy introspective lyrics, heartfelt melodies, acoustic or alternative elements
- helpful if they are not completely averse to rock music

TARGET AUDIENCE

Demographics

- (young) adults aged 18-35
- initial geographic focus: Austria, specifically Vienna
- preferably female
- income level and ethnic backgrounds might vary
- education level: high school graduates to university-educated individuals (listeners who appreciate depth and meaning in music)

Psychographics

- rather introverted individuals who like authentic and meaningful music that connects on an emotional level
- listeners who resonate with lyrics that explore personal experience, introspection, relationships, or societal themes
- music enthusiasts who actively engage with artists on social platforms, streaming services etc.

Online behavior

- active users of streaming platforms like Spotify, Apple Music etc. where they discover new artists/music
- social media users who follow musicians, engage with music-related content and share recommendations
- potentially also consumers of music blogs, online publications and influencers in the singer-songwriter space

Figure 4: Classification of the optimal target audience for Sinikka Monte's music including preferences, demographics, psychographics as well as online behaviour.

3.3. Similar artists

In terms of established female artists that could be used as role models for Sinikka Monte's debut album release campaign, on the one hand, Olivia Rodrigo would be worth mentioning, who immediately climbed to number 1 in the charts with her debut single and broke numerous records. They are of a similar age, and both like to sing about failed relationships and their ex-partners, at the same time, the team around Rodrigo also put a lot of effort into creative promotion campaigns for their debut album "SOUR" (Sweeney, 2021). According to Sinikka's Instagram Stories, she is also a big fan of Madison Beer, whose lyrics are also emotionally driven. Just like Sinikka, the American singer also likes to settle accounts with men and their partially inappropriate behaviour towards women in her music. Moreover, it seems that the Austrian artist emulates the general visual appearance of Madison Beer. Olivia O'Brien's soulful and melodic songs as well as her overall vibe are also somewhat similar to Sinikka's quieter tracks.



Figure 5: Insights into Olivia Rodrigo's creative marketing campaign ideas for her debut album "SOUR".
Source: Sweeney (2021) "Music & Marketing: 3 Genius Album Release Campaigns", *thinksweeney.com* [blog], 2 September. Available at: <https://thinksweeney.com/music-marketing/> (Accessed: 13 July 2023).

When it comes to other emerging artists that share similarities with Sinikka Monte, one might look at Sydney Lau, who is very similar to the Austrian singer, especially in terms of her voice and musical direction, as well as her look. In terms of visuals as well as the darker vibes shining through in her music, rapper, producer, singer, and songwriter HAYZ also resembles Sinikka

to a certain degree. Finally, Cloudy June and emlyn should be mentioned, who also like to take up the so-called 21st century problems with their narratives – but usually more directly and aggressively than Sinikka has dared to do so far. Considering that German singer-songwriter Cloudy June currently has over 980,000 monthly listeners on Spotify (Chartmetric, 2023a) and American emlyn has over 778,000 (Chartmetric, 2023b), one might suggest that it would be advisable to lean a little in their direction.



Figure 6: Cover of Sydney Lau's single "He Doesn't Know". Source: Lau, S. (2020) 'He Doesn't Know', He Doesn't Know. Available at: Spotify (Accessed: 13 July 2023).



Figure 7: Cover of EP "Ready Or Not" by HAYZ. Source: Position Music (2023) Ready Or Not – Hayz. Available at: <https://www.positionmusic.com/album/MTk0MDM0MC1hZTdmOWI> (Accessed: 13 July 2023).

3.4. SWOT analysis



Figure 8: SWOT Analysis for Sinikka Monte, part one: strengths and weaknesses.

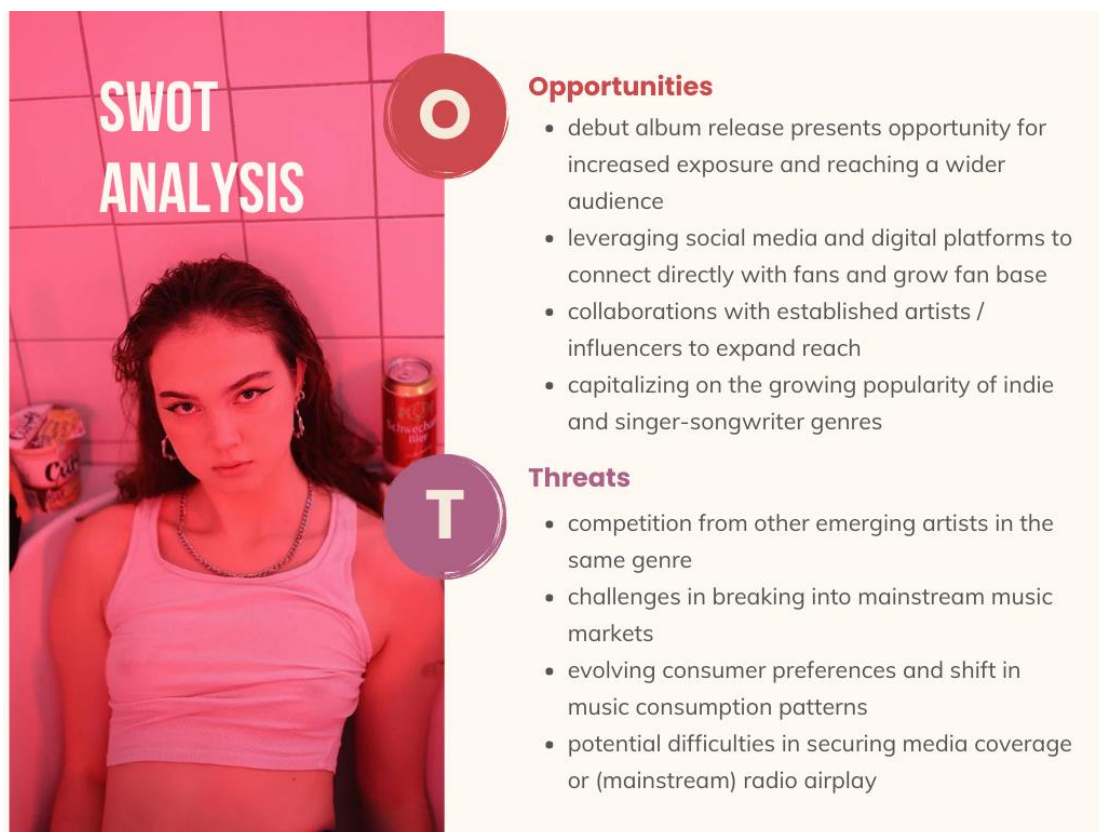


Figure 9: SWOT analysis for Sinikka Monte, part 2: opportunities and threats.

3.5. USP

The USP of the up-and-coming artist Sinikka Monte consists of various parts, which in their sum make her a promising musician.

1. Cultural background and authenticity: The fact that she uses her real name as her stage name shows that she stands by her roots and incorporates them into her musical work. This makes her authentic, which allows her to build genuine and raw connections with her fans, and they in turn with her and her music. Listeners can relate to the artist and connect with her on a personal level.
2. Captivating storytelling and vocal style: The singer's ability to craft meaningful stories through her lyrics and melodies makes her very unique. Her songs offer introspective narratives that delve into personal experiences, past relationships, and societal themes, providing a thought-provoking and relatable listening experience. In addition, Sinikka's distinctive voice and her overall appearance leave a lasting impression on her audience.
3. Artistic versatility: Her short excursion into the rock scene has already shown that the Austrian musician is very versatile. She'll be able to show a range of musical styles and influences, which enables her to attract a larger audience and cater to different moods.

3.6. Key marketing strategies

As mentioned above, the big goal of the entire campaign is to increase the brand awareness of Sinikka Monte as an already awarded artist both in her home country Austria, as well as in the neighbouring country Germany and in the UK as the first English-speaking region. To, in the best-case scenario, also build up new revenue streams as a result, one possible measure after the other must be strategically addressed.

3.6.1. DSP: Playlists and tastemakers

Before moving on to other channels such as her website, social media, or other marketing strategies, it should be ensured that Sinikka's music is accessible to as many potential fans as possible and that she is paid accordingly. A digital music distributor can help make ready-made music available for streaming or download on as many digital service providers (DSPs) as possible. Such platforms often offer additional services, such as collecting royalties or expanding their reach. For Sinikka Monte, DistroKid could be a good choice for the beginning, because she keeps all royalties herself, the provider is priced well, and allows distribution of the royalties to all contributing creators (Sayana, 2022).

Once this is set up, it is recommended to start looking for suitable playlists and playlist curators for Sinikka Monte on Spotify and possibly also Apple Music. According to Zimmermann (2019, cited in Kärkinen, 2021, p.23), numerous playlist curators include their contact information in the descriptions of their playlists specifically for the submission of songs. Especially for upcoming artist Sinikka, it might be valuable to take the extra step of reaching out to those curators, introducing herself, and tailoring her track pitches to each curator individually. When this is implemented, the search should keep in mind the appropriate genre and, if applicable, similar female artists to increase the likelihood of reaching potential new fans (ibid.). This tactic should be especially helpful for the two singles to get good rankings and thus drive up the number of album pre-saves. The goal would be to recruit at least one or at best two tastemakers or influencers for Sinikka in each of the three targeted countries.

High rankings in the following curated Spotify playlists, for example, would be a good target for Sinikka's singles:

Playlist name	Category	Number of likes	Curator
"pop acoustics"	Global	41,904	Renforshort
"Indie Pop 🦋"	Global	16,326	tracktribe.co
"Pop Music 2023"	Global	14,898	Supreme Playlists
"Space trip- An Indie/Pop/Folk/Hip-hop/Rock Playlist"	Global	4,803	Mmur music
"Chill Pop Hits"	Global	2,211	daydream
"Indie Pop / New & Undiscovered"	Global	1,004	PlaylistSubs
"Global Hits"	Global	177,810	Embassy Music
"Chill Pop Songs 2023"	Global	1,572	ORYL
"Fresh Finds Pop"	Global	1,886	Sonic Light Music
"Soundportal Charts"	Austria	1,358	rleitz
"A List – Great New Music from Austria"	Austria	1,094	inkmusic
"austrosound. Made in Austria"	Austria	1,026	Peter Schreiber
Deutschlandfunk Nova Playlist	Germany	18,101	Deutschlandfunk Nova
New Music Friday Germany	Germany	186	Sören Bramke

Figure 10: Relevant Spotify playlists for Sinikka Monte's singles including categorization by region, current number of likes, and the curator responsible.

In addition to playlist placements, as mentioned earlier, it would also be essential for Sinikka to win over trusted tastemakers to stand out among all the up-and-coming artists. Especially the direct relationship with certain tastemakers as well as their usually quite engaged following can help the artist to be perceived as credible and build a sustainable reputation (Music Gateway, 2023). The following tastemakers as well as the mentioned media would be possible targets for Sinikka Monte in the three target markets:

Blogs and other media:

Country	Name of medium/blog	Specific bloggers/journalists
Austria	The Gap	Stefan Niederwieser Christoph Sepin Stephan Rehm Natalie Brunner Lisa Schneider
Austria	FM4	Christoph Kobza Elisabeth Scharang Katharina Seidler Nina Hochrainer
Austria	Musikexpress	Max Gösche Anne Bonkowski Ina Simone Mautz
Germany	Musikblog.de	Fabian Soethof Lisa Bülow Julia Lorenz
Germany	Spex	Max Dax Jan Kedves
UK	DIY Magazine	Jamie Milton Lisa Wright Elly Watson Jenessa Williams
UK	The Line of Best Fit	Kemi Alemoru Hannah Mylrea
UK	Clash Magazine	Robin Murray Grant Brydon Lauren Down Emma Finamore
UK	Gigwise	Sarah Lay Shannon Cotton Daisy Summerfield

Figure 11: Listing of relevant media in the three target markets as well as journalists/bloggers of the respective medium who could potentially cover Sinikka Monte and her new music.

Influencers:

Austria	Germany	UK
Michael Buchinger Heider Vanessa Mai	Mirella Precek Rezo Nilam	Jack Maynard Dodie Lucy Moon

Figure 12: Listing of influencers in each target market who could potentially talk about Sinikka Monte and her new music.

3.6.2. Website: E-Mail lists and newsletter

Once these basics are completed and existing as well as potential future fans can get to Sinikka Monte's music, the next step should be to prepare the website in such a way that all information about the singer, a teaser for the single and album release as well as the accompanying tour and extensive press materials can be found there.

In the next step, it would be essential to create an email list and send out regular newsletters with Mailchimp or a similar program at the start of the campaign. Email or newsletter marketing is also especially suitable for up-and-coming artists like Sinikka Monte to build a direct communication channel with their fans that goes beyond the content-flooded social media channels (New Artist Model, 2017). Not only should it be as easy as possible to subscribe to the newsletter, but subscribers should also get true added value. For Sinikka Monte, this could look like this:

- Personal insights into Sinikka's world: In an interview, the singer admitted that despite her self-confident appearance as an artist, she is often very insecure. Accordingly, she could allow particularly personal insights via personal notes in the manner of diary entries. Here she can give insights into the time when the album was created, her experiences on tour, and also talk about the time after the tour with any glimpses of subsequent projects.
- Exclusive acoustics versions of her singles: Sinikka's stage presence sets her apart. Therefore, she could send early acoustically performed versions of her singles or her favorite songs from the album to be released to her closest fans via the newsletter.
- Early access to the exclusive album release events in Vienna, Frankfurt, and London: new newsletter subscribers will receive an access code during the album promotion phase and can thus get tickets to Sinikka's strictly limited live performances before everyone else. Details of the mini-tour will follow in a later chapter.

3.6.3. Socials: Building Anticipation by Teasing

Since Sinikka is currently very irregularly active on social media apart from Instagram Stories, it is imperative to start here to slowly build momentum and excitement with regular posts in a coherent style appropriate to her brand. Especially here it is again about interaction with the own followers and bringing out the personal character of the artist. However, a good middle ground should be found between personal insights and the promotion of the singles or the album (Kärkinen, 2021, p.24). Even a longer time before the release day of the album, it is advisable to start sponsored social media campaigns, on the one hand, to precisely target the right target group and, on the other hand, to find out with the help of A/B tests which content and, above all, which CTA works best for Sinikka Monte's audience. Thus, the closer the album release gets, the more the ad campaigns can be optimized and, depending on the resources, more financially supported. This should allow her to increase the reach, the number of album pre-saves, the number of newsletter subscribers, and the ticket sales for the three tour dates.

The following content ideas might work particularly well for Instagram and/or TikTok:

- Behind the scenes at the album creation and tour rehearsals
- Tease excerpts of the singles to be released and show more parts of the related album artwork (from the beginning of the promotional campaign onwards, the individual album track titles could be incorporated in the descriptions of Sinikka's Instagram posts)
- Tour insights (a sort of travel diary and one or two live Q&A sessions in between)
- Milestones or notable achievements such as mentions by relevant tastemakers, in music industry-related publications, or playlist placements (the latter in particular helps show gratitude and increases the likelihood of being included again on the next single release, as it also provides playlist owners with content they just have to repost)
- In between jumping on music-related trends on TikTok or Instagram Reels (e.g. dances or vocal challenges such as harmonizing, difficult riffs, etc.)
- If nothing exciting happens, clips from old music videos could be recycled from YouTube and published on other platforms.

Since Sinikka's music videos have been well received on YouTube so far, one might create a special storyline for the platform. For example, Leigh-Anne from the girl band Little Mix recently released her first single as a solo artist, and in the corresponding music video at the very end, she already hinted that the story she was telling has a sequel.

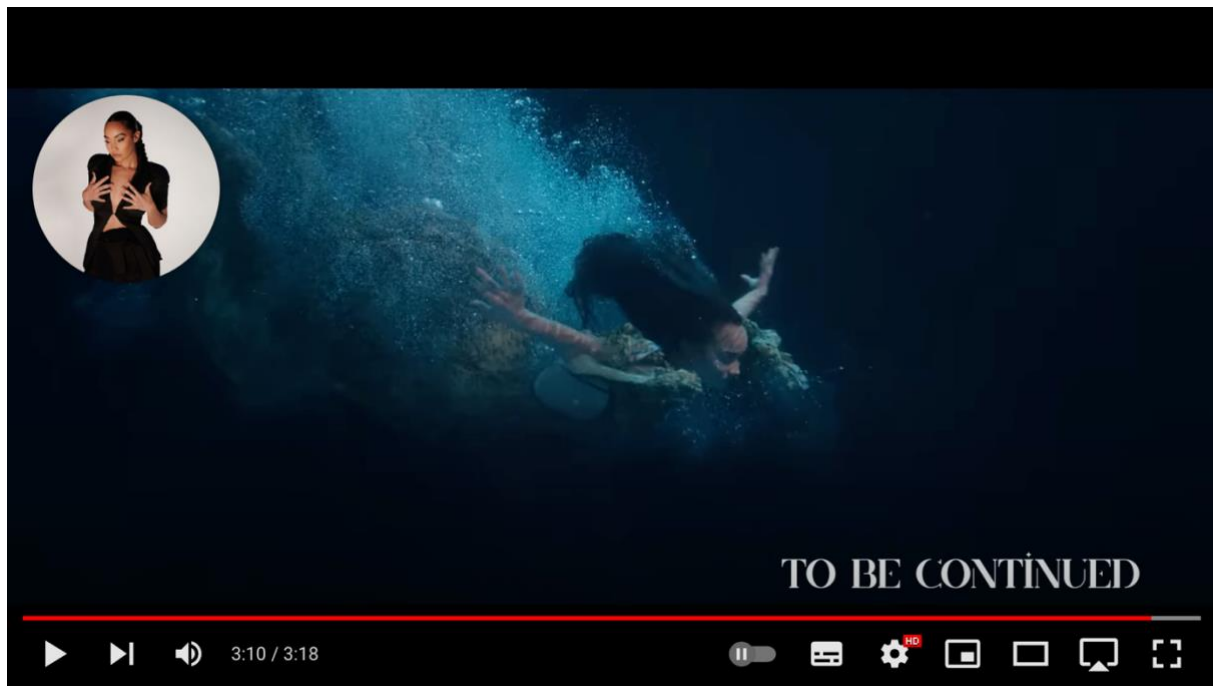


Figure 13: Snippet of Leigh-Anne's music video to her debut solo single "Don't Say Love" on YouTube. Source: Leigh-Anne (2023) Leigh-Anne: 'Don't Say Love' [Official Video] [video]. Available at: <https://www.youtube.com/watch?v=hNSJWpULrJA> (Accessed: 14 July 2023).

Assuming that Sinikka Monte continues to deal with very personal issues and also doubts or fears as a young adult in her debut album, one could pick up for the storyline, for example, her appearance in the RTL TV show "I can see your voice", where she or a juror made headlines. Since she was assigned the role of "fitness model" there, and this very term is also used in publications about her performance, this role could just be played on, since her appearance on the show was a big deal for the aspiring artist after all. More precisely, the path to finding one's purpose often feels like a marathon, and especially at Sinikka's age and developmental stage, one likes to feel like running away from difficult situations, feelings, or problems. Therefore, she could, for example, depict a topic that concerns her in Lead Single and, at the end of the video, simply start running away in an unspecified direction, with the overlay "to be continued." This theme could be integrated into the beginning of the subsequent music video for the second single to be released – adapted depending on what the song is then about. This theme of running (away) could be particularly exciting for the tour and potential partnerships, which will be explained in more detail in the next chapter.

3.6.4. Promotional tour: exclusivity and brand partnerships

As already indicated, for an upcoming artist like Sinikka Monte with limited financial resources, it would be advisable to keep the first tour quite small – especially if dates are planned in more than just one country.

If the fitness/running storyline is followed through, the tour could be staged as if Sinikka was running from one concert location to the next. For example, one could make it look like she's running from the first concert location in Vienna – an exclusive event on the day of the album release – to the train station, taking the train to the second concert location in Germany, getting off there and running again. This strategy could garner some media attention and headlines like “Youngster Sinikka Monte is unstoppable and runs from one tour stop to the next!”. According to the classic PESO model from PR, such headlines and mentions would fall under “earned media,” which could certainly go a long way for her as an aspiring artist on a shoestring budget. In addition, the corresponding content would also have the potential to go viral on TikTok.

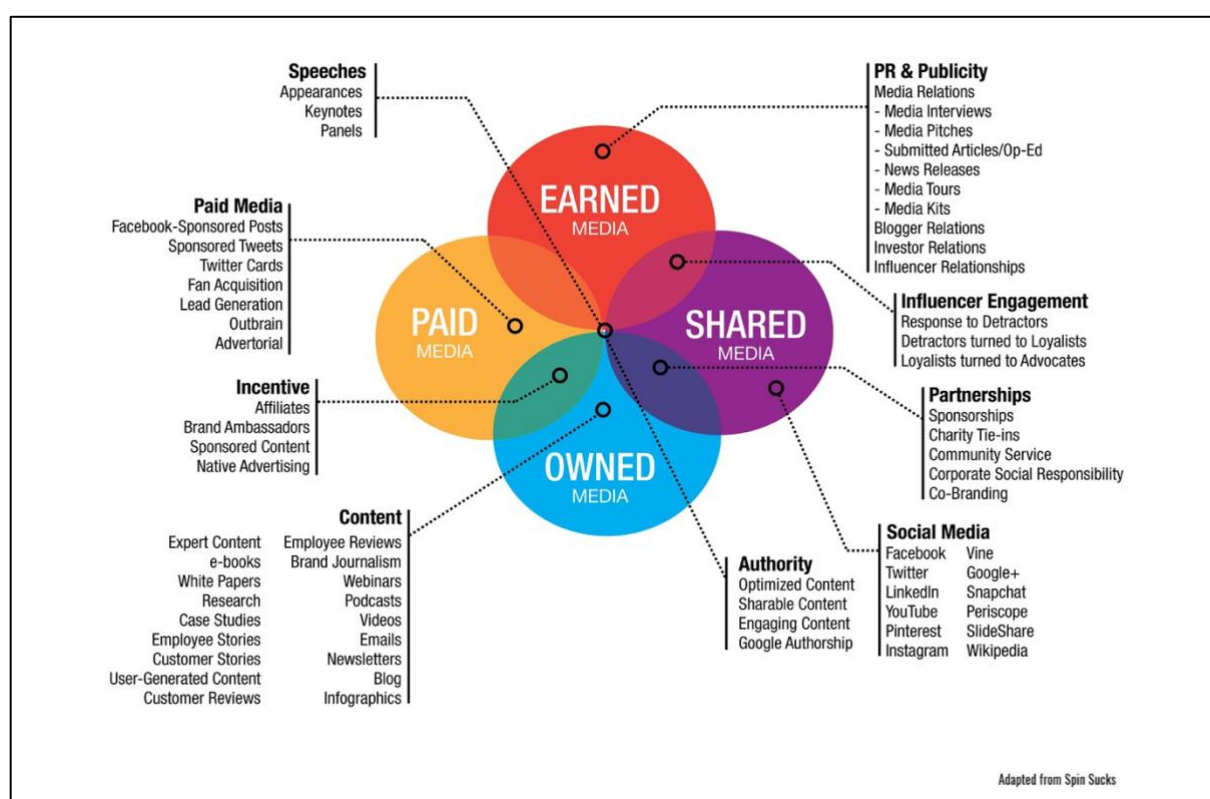


Figure 14: Representation of the PESO model from classical PR theory. Source: Ochieng, N. (2018) 'What the PESO model got wrong', *axiapr.com* [blog]. 20 March. Available at: <https://www.axiapr.com/blog/what-the-peso-model-got-wrong> (Accessed: 14 July 2023).

What also speaks for the implementation of the running storyline is that exciting opportunities for brand partnerships, for example with sports brands, could arise. JD Sports, for example, would be represented in all three target countries and has already implemented a joint release event with a musician from the German-speaking region in early 2023 (JD Sports, 2023). However, if Sinikka Monte is not yet established enough for a brand of this size, a partnership with a smaller, Austrian brand could also be attempted. With a provider like Montreet, one could also bring in the environmental aspect, which often also has great importance for

Sinikka's target group (Montreet, 2023). In a best-case scenario, a partnership with a sportswear outfitter could even allow for the artist's exclusive merchandise line for the three live performances. Even if Sinikka might not generate any additional revenue with a brand partnership or sponsorship, it would allow her to offer her early fans a special goodie – such as branded sports bras or something simple like sweatbands or gym bags.



Figure 15: Insight into the visuals of the collaboration between German musician Elif and JD Sports earlier this year. Source: JD Sports (2023) 'Gewinne Tickets: Elif Album Release Party', *blog.jdsports.de [blog]*. 30 January. Available at: <https://blog.jdsports.de/gewinne-tickets-elif-album-release-party/> (Accessed: 14 July).

Details of the individual tour stops are as follows:

- First appearance: Vienna, Austria
 - exclusive event for maximum of 200 visitors
 - potential special guest: DJ Duo MÖWE (including a first live performance of the joint song)
 - **Possible locations:**

Name of the venue	Details	Approximate capacity
Rhiz	Intimate venue known for its alternative music scene	150 attendees
Haus der Musik (Seilerstätte)	Smaller concert venue	200 attendees
Replugged	Cozy music club for intimate performances	100 attendees

Chelsea Bar	Suitable for smaller acoustic performances	100 attendees
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Figure 16: Possible venues for Sinikka Monte's live performance in Vienna including a brief description and estimated capacity.

- Second appearance: Germany
 - **Option 1: Cologne**
 - Possible stopover at RTL Studios, where a potential “reconciliation” could be planned with the comedian, who made a few questionable comments on the TV show in 2021 (Even if it is a well-known personality in the German-speaking area, it remains questionable whether one wants to take up this discussion again.)
 - A mid-sized venue of around 300 (or maybe more) people should be fillable due to the vibrant music scene.
 - **Possible locations:**

Name of the venue	Details	Approximate capacity
Luxor	Mid-sized club renowned for hosting diverse music acts	500 attendees
Blue Shell	Cozy venue known for its indie and alternative music scene	200 attendees
Sonic Ballroom	Lively venue focusing on punk, rock, and alternative music	200 attendees
Gebäude 9	Intimate venue suitable for up-and-coming artists	300 attendees

Figure 17: Possible venues for Sinikka Monte's live performance in Cologne including a brief description and estimated capacity.

- **Option 2: Frankfurt am Main**
 - Even though the listener numbers are not too meaningful because they are so low, according to Spotify, there are at least a few monthly listeners in that city.
 - If the running storyline would be implemented, one could at least consider pretending to run from Vienna to Cologne, past the RTL studios, and then to Frankfurt, to deepen the connection to the TV appearance.

- With the right marketing and promotion, a 300-person venue should be fillable.
- **Possible locations:**

Name of the venue	Details	Approximate capacity
Nachtleben	Versatile venue suitable for intimate performances	400 attendees
Ponyhof	Trendy venue hosting indie and alternative music acts	200 attendees
Café Hahn	Versatile venue with different room sizes (including a smaller stage area)	200 attendees
Zoom Club (Studio 672)	Smaller studio space within the club provides an intimate setting	200 attendees

Figure 18: Possible venues for Sinikka Monte's live performance in Frankfurt including a brief description and estimated capacity.

- Third appearance: United Kingdom
 - Venue of around 500 people should be fillable due to the larger music scene and potential for a broader audience.
 - Run storyline can be continued via airports if necessary.
 - Optimally, one can bag a radio interview when she travels to London for her UK debut.
 - **Possible locations:**

Name of the venue	Details	Approximate capacity
The Garage	Versatile venue suitable for showcasing emerging talent	600 attendees
Bush Hall	Smaller, atmospheric venue offering an intimate setting	400 attendees
The Lexington	Cozy atmosphere, known for hosting emerging artists and indie acts	200 attendees
The Victoria	Features a diverse line-up of emerging artists; laid-back atmosphere	250 attendees

Figure 19: Possible venues for Sinikka Monte's live performance in London including a brief description and estimated capacity.

4. Marketing budget

When it comes to cost breakdown, it now depends on how much financial resources Sinikka Monte has available or how much she wants to invest in her debut album. The key question here is also how big her supporting team is. In the best case, this consists of the following people for this project:

Area	Role	Rough scope of tasks
Management	Artist manager	oversees the overall project and coordinates various aspects (strategic planning, budget management, team coordination, promoters etc.)
Music creation	Music producer	works closely with Sinikka in the studio, providing guidance and expertise in the production part of the singles and the album
	Songwriters	depending on Sinikka's involvement, external songwriters might be brought in to collaborate and make the most out of her stories
	Recording engineers	will handle the technical aspects of the recording process
Promotions / marketing	Publicist	responsible for securing media coverage, interviews, and other press opportunities
	Social Media Manager	in charge of Sinikka's Social Media accounts
	Digital marketer	handles online advertising campaigns, email marketing, other digital strategies to reach the target audience, and promote releases and tour
	PR Coordinator	manages relationships with media outlets, tastemakers, etc.
	Graphic Designer	creates visual assets such as album artwork, social media graphics, and other promotional materials
Touring	Booking agent / tour manager	responsible for securing performance opportunities, negotiating contracts, and managing logistics for the tour stops in Vienna, Frankfurt, and London

	Additional tour crew	may include a tour manager, sound engineer, lighting technician, etc.
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Figure 20: Roles to be covered in Sinikka Monte's debut album release team and their associated tasks.

If the musician's financial resources are not sufficient to fill all these positions, parts can either be outsourced or several tasks can be taken over by one person. For the following cost breakdown, it is assumed that the project will be implemented with the larger team, but still tend to look for options that are not too costly.

EXPENSES				
Cost Category	Subcategory	Details	Estimated cost range (in £)	Suggested KPIs
Distribution	DistroKid	Distribution fee for singles and album	£50 - £100	Number of platforms reached, streams, downloads
Recording, Mixing, Mastering	Studio time	Studio rental for recording singles and album tracks	£500 - £1,000	Sound quality, production value, listener engagement
	Engineer fees	Payment for engineers for recording / mixing sessions	£300 - £600	
	Mastering services	Professional mastering services for the final album	£200 - £400	
Songwriter collaborations (optional)	Co-writing fees	Collaboration fees for professional songwriters	£300 - £600	Quality of songwriting, creative input, listener response
Music video and photo shoots	Videography	Cost of hiring videographers for music video production	£300 - £600	Video views, engagement, visual aesthetics
	Editing	Video editing services for the final music videos	£100 - £200	
	Location fees	Rental fees for music video / photo shoot locations	£100 - £200	
Design / artwork	Album cover	Design and creation of album cover artwork	£200 - £400	Visual appeal, branding consistency
	Promotional materials	Design of promotional materials like posters, flyers etc.	£100 - £200	Visual appeal, message clarity
Events	Venue rental	Rental fees for venues for live performance events	£200 - £400	Attendance, audience engagement, ticket sales
	Travel expenses	Travel / accommodation costs for the promotional tour	£300 - £600	Travel efficiency, cost management
Website development / improvement	Web design	Development and design of the artist's website	£200 - £400	Website traffic, user engagement, conversions
	Domain and hosting	Purchase and hosting fees for the artist's website	£50 - £100	Website uptime, load time, user experience
Social Media Ads	Ad campaign budget	Budget allocation for paid social media advertising	£100 - £200	Reach, impressions, engagement, conversions
PR and Radio Contacts	Press release distribution	Distribution fees for press releases to media outlets	£50 - £100	Press mentions, article pickups, media engagement
	Radio promotion	Promotional costs for radio airplay and interviews	£150 - £300	Radio airplay, interviews, listener response
Other miscellaneous expenses	Promotional materials	Printing and production costs for additional materials	£100 - £200	Quantity, quality, distribution of materials
		Resources	£100 - £200	Expenses for additional resources or services
Total estimated cost range			£3,850 - £7,600	

Figure 21: Listing of Sinikka Monte's estimated expenses for implementing the entire release process, application, and associated tour.

REVENUES	
Revenue source	Estimated revenue (in £)
Ticket sales	
Vienna tour stop	£1,500 - £3,000
Frankfurt/Cologne tour stop	£1,500 - £3,000
London tour stop	£1,800 - £3,600
Streaming revenue	
Spotify, Apple Music etc.	£300 - £600
Potential partnership/sponsorship	
Partnership/sponsorship sports outfitter	£500 - £1,000
Total estimated revenue range	
£5,600 - £11,200	

Figure 22: Listing of Sinikka Monte's estimated revenue through the implementation of the entire release process, promotion as well as the associated tour.

According to this cost and revenue breakdown, the largest possible loss would be approximately £2,000 and the largest possible profit approximately £7,350 – depending on how successful the campaign is, and which concrete options are chosen for the optional possibilities. However, as an aspiring and independent artist like Sinikka Monte can be expected to be able to outsource some tasks through her existing contacts or acquaintances, it can be assumed that the costs will not necessarily have to come into the higher estimated range.

5. Marketing project plan and timeline

The comprehensive release and marketing project plan for Sinikka Monte's debut album including timeline, specific tasks, necessary resources as well as responsibilities and dependencies can be accessed via the link below:

https://www.dropbox.com/s/ij0zaah429ko87d/Project-Plan_Sinikka-Monte_Debut-Album.xlsx?dl=0

Since, as mentioned at the beginning, it became a little quiet around the Austrian musician in recent weeks and months, the project plan assumes that she is already working on the album since mid-April and for this reason more inactive on social media. For a better overview, the most important milestones are shown here graphically:



Figure 23: Overview graphic depicting the most important key milestones during Sinikka Monte's album release campaign as an addendum to the detailed project plan.

6. Marketing asset deliverables

Content needed to implement Sinikka Monte's album release campaign would be the following:

- Promotional photos from previous releases
- EPK
- Album artwork
- Music videos for two singles
- Social media content
- Press releases
- Tour posters
- Email newsletter
- Online advertisements
- Radio promotions

The corresponding responsibilities as well as deadlines, dependencies, and targeted platforms have already been integrated into the timeline as well as the project plan from the previous chapter.

7. Conclusion

In summary, the marketing plan for Sinikka Monte's debut album release and promotional tour encompasses a comprehensive strategy to maximize visibility, engage her target audience and drive the success of her music career creatively by taking previously recorded successes and storylines and spinning them further. Key elements will include recording and production of high-quality music, creative album artwork, captivating music videos, and a strong and consistent online presence across various (social) media platforms. It will also be crucial to incorporate targeted PR efforts, radio promotion, and collaborations with tastemakers and brands to widen Sinikka's exposure. In addition, the promotional tour will allow her to connect with fans on a more personal level and expand her fanbase even further.

Even though certain challenges such as limited resources, intense competition, and maintaining audience management may arise, Sinikka Monte should be able to build her brand, cultivate a loyal fanbase, and achieve her marketing objectives by focusing on creativity, authenticity, and consistent communication.

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