

**HOCHSCHULE
MITTWEIDA**
UNIVERSITY OF
APPLIED SCIENCES



Medien Management

MICHAEL NEGELE

NEW METHODS OF CROSSMEDIA-BASED MARKETING IN THE MUSIC INDUSTRY.
HOW CAN FREE DOWNLOADABLE MUSICAL WORK BE MARKETED USING MULTIPLE
CROSSMEDIA CHANNELS?

*Neue Methoden von Crossmedia - Marketing in der Musikindustrie
Wie kann kostenlose Musik mit Hilfe crossmedialer Kanäle vermarktet werden?*

BACHELOR THESIS

HOCHSCHULE MITTWEIDA
UNIVERSITY OF APPLIED SCIENCES (FH)

Mittweida, 2010

**HOCHSCHULE
MITTWEIDA**
UNIVERSITY OF
APPLIED SCIENCES



Medien Management

MICHAEL NEGELE

NEW METHODS OF CROSSMEDIA-BASED MARKETING IN THE MUSIC INDUSTRY.
HOW CAN FREE DOWNLOADABLE MUSICAL WORK BE MARKETED USING MULTIPLE
CROSSMEDIA CHANNELS?

Neue Methoden von Crossmedia - Marketing in der Musikindustrie
Wie kann kostenlose Musik mit Hilfe crossmedialer Kanäle vermarktet werden?

EINGEREICHT ALS BACHELORARBEIT

HOCHSCHULE MITTWEIDA
UNIVERSITY OF APPLIED SCIENCES (FH)

Erstprüfer: Prof. Dr.-Ing. Robert J. Wierzbicki

Zweitprüfer: Prof. Dr.-Ing. Michael Hösel

Mittweida, 2010

„NEGELE, MICHAEL

New methods of crossmedia-based marketing in the music industry
How can free downloadable musical work be marketed using multiple
cross-media channels?”

Neue Methoden von Crossmedia-Marketing in der Musikindustrie.

*Wie kann kostenlose Musik mit Hilfe crossmedialer Kanäle vermarktet
werden?*

- 2010 - 64 S. Mittweida, Hochschule Mittweida (FH), Fachbereich
Medien, Diplomarbeit“

„ABSTRACT

The thesis presents a new way to market free downloadable music based on the „Born in the Land of a Thousand Hills” album by Mishoo The Drumkit. The research goal is to present the results of the crossmedia-based marketing strategy which was used to distribute the album internationally.

Three media channels were chosen to distribute the music. The thesis explains why online, print and mobile media were chosen to reach the goal and which strategy was chosen for each medium.

Especially the marketing campaigns in co-operation with Mercedes Benz Tv and the German BEAT magazine are specifically described. At the end of the thesis the possible costs and the download statistics are shown to show how effective the strategy was.

CONTENT

ABBREVIATIONS.....	6
LIST OF FIGURES.....	7
1 INTRODUCTION	8
2 RESEARCH GOAL.....	10
3 REVIEW OF THE LITERATURE	10
3.1 A transition to mobile and a web of things.....	11
3.2 Subscriptions & flatrates.....	11
3.3 The music evolution revolution.....	13
3.4 Equal Rights under Internet law	14
4 MATERIALS & METHODS	15
4.1 Planning & conception of BITLOATH	15
4.2 Management and organization.....	17
4.3 Quality as a key figure.....	17
4.4 Possible costs	20
4.5 Creative Commons license	23
5 RESEARCH.....	26
5.1 Target Group.....	26
5.2 Crossmedia-based marketing for BITLOATH.....	27
5.2.1 Online marketing for BITLOATH	29

5.2.2 Website.....	30
5.2.3 Social Media	31
6.3 Print media.....	33
6.4 Mobile.....	35
6.5 Revenues from digital downloads	36
7 RESULTS	38
7.1 Downloads and statistics of www.mishoothedrumkit.com	38
7.2 Downloads and statistics from other sources	42
8 CONCLUSION.....	43
REFERENCES.....	45
APPENDICES	51

ABBREVIATIONS

Adwords	A form of text advertisement by Google
BITLOATH	“Born in the Land of a Thousand Hills” Album
CC	Creative Commons License
CC-BY-NC-ND	Creative Commons by Attribution Non Commercial & Non Derivatives
EP	Extended player
IFPI	International Federation of the Phonographic Industry
STI	Semantic Technology International
My Space	A social network on the internet which allows its users to upload their own content, in this case their own music, and to share it with thousands and millions of other users worldwide
UMG	Universal Music Group
VEVO	UMGs Premium Music Service Powered By YouTube
Web 2.0	Marketing term for describing the internet as the internet of user generated content
Web 3.0	Marketing term for Semantic Web

LIST OF FIGURES

Figure 1: Mobile subscriptions. Source: ITU World Telecommunication 2010. ICT Indicator database.	12
Figure 2 Software and Hardware used for the production of BITLOATH.....	19
Figure 3: Front and Back cover of Born in the Land of A Thousand Hills	20
Figure 4: Implicit costs of production source: Appendix 3 Impliciit costs for BITLOATH	21
Figure 5: Possible costs of marketing source: Appendix 3	22
Figure 6: Target Group of Born in the Land of a Thousand Hills	26
Figure 7: Marketing Goals for BITLOATH	28
Figure 8: Design of www.mishoothedrumkit.com	30
Figure 9: Tasks for Social Media Sites	32
Figure 10: Downloads & Hits from www.mishoothedrumkit.com 2009	39
Figure 11: Downloads & Hits from www.mishoothedrumkit.com 2010	41
Figure 12: Total downloads and hits from www.mishoothedrumkit.com	42

1 INTRODUCTION

In 2009, “more than one quarter of the record companies’ revenues came from digital downloads”.¹ The music industry began to embrace the internet with its advanced technology and adapted their marketing strategies. However, the internet also is a platform for thousands of artists without record deal. Therefore both, record labels and unsigned artists without a record deal, have the same goal: get as much media presence as possible to create and maximize a fan base and generate sales in the longer run.

This thesis will mainly focus on the use of crossmedia-based marketing for free downloadable music. The channels used are online media, print media and to some extent the mobile media. Music artists who choose the path of self-publication will benefit from this thesis in the first place. However, also labels can benefit from this project since the objectives are basically the same. Additionally, music agencies or corporate businesses which are interested in sponsoring artists and making endorsement deals can benefit from this thesis.

The thesis is based on a project titled “*Born in the Land of a Thousand Hills*”² by me the author of the thesis with artist name *Mishoo The Drumkit*. It was released for free download on January 5th 2009. The release includes the

¹ C.f. Ifpi.org, Kennedy, 2010, 3, ifpi Digital Music Report 2010, PDF

² Negele Michael, 2009, Born in the Land of a Thousand Hills, www.mishoothedrumkit.com

official online release on the website³, a CD release in the German print magazine titled "BEAT Magazin"⁴ including a half page interview and fourth page album review⁵, various blog coverage, a release of a free downloadable single in cooperation with Mercedes Benz, along with the presentation of the artist *Mishoo The Drumkit* on the Mercedes-Benz Mixed Tape website⁶ for 10 weeks, and the production of a music video in cooperation with the North Karelia University of Applied Sciences in Finland. This to be said this was *Mishoo The Drumkit's* first official album release. I, *Mishoo The Drumkit* had previously released some musical work on My Space but I did not have a fan base which gave me the opportunity to reach out to hundreds or thousands of potential listeners.

My task was to produce, manage and organize the production of the album with musicians from Germany, the USA, Canada and the UK and to market the album using crossmedia-based marketing tools. One and a half years after release of the project I have been able to gather enough information and statistics to write the thesis and to present my results.

³ Negele Michael, 2009, Born in the Land of a Thousand Hills, www.mishoothedrumkit.com

⁴ Falkemedia e.K. 2009, BEAT Magazine 04/2009, DVD inlay

⁵ Fischer, Tobias/Raukamp, Thomas, Beat Magazine 04/2009, 90

⁶ Mercedes Benz, 2009, Mercedes Benz Mixed Tape 25, www.mercedes-benz.tv/mixedtape

2 RESEARCH GOAL

The main goal of this thesis is to present a new way of marketing for free downloadable music based on the album titled "*Born in the Land of a Thousand Hills*" (BITLOATH). In my thesis I mainly focus on the use of the following three media channels: Online media, print media and mobile media. Unfortunately, the use of mobile media is not thoroughly discussed since I have had difficulties to obtain enough sources for the project.

Furthermore, I want to present examples for each media channel. These examples are based on primary and secondary research material and are not part of the "*Born in the Land of a Thousand Hills*" project. Whether these examples could have led to the same results or even to better results is subject to discussion and requires tests on the market.

3 REVIEW OF THE LITERATURE

The internet has revolutionized the way the music industry operates on the market. Since the internet started to play an important role in our everyday lives, drastic changes took place. At the end of the 20th century and the beginning of the 21st century there were about 360 Million people worldwide who started to use the internet as a way of communication. Nowadays over 1.8 Billion⁷ people use the internet daily and the number is growing everyday, especially with the emerging markets in Asia, Africa and the Americas. The internet nowadays is

⁷ Miniwatts Marketing Group, 2010, www.internetworldstats.com

known as the *Web 2.0*. The *Web 2.0* describes the internet not only as a source of information, but also as a platform with mainly user generated content. User generated content means that the user can interact privately and publicly with other users of the internet worldwide for example by sharing files, writing reviews, uploading songs, or posting blogs or comments. All these forms of communication play an important role in our daily lives.⁸

3.1 A transition to mobile and a web of things

We are currently undergoing another significant change in the use of the internet. The so-called *Semantic Web* or *Web 3.0* will not only connect people but also connect electronic devices with people and other electronic devices. “We are preparing a web of things. All electronic devices will be active participants in the future internet”.⁹ According to Sti2.org “user generated content will grow significantly and will be a driving force in the future internet.” The future web will include the internet of services, the internet of mobile and the internet of things.¹⁰

3.2 Subscriptions & flatrates

Additionally, the development on the mobile market opens new ways of marketing for the music industry. According to the ITU World Communication,

⁸ Berners-Lee Tim (World Wide Web Consortium), 2009, Web 2.0 Summit 2009, Video

⁹ The Future Internet, Service Web 3.0, <http://www.sti2.org>

¹⁰ Dr. Da Silva Joao, 2008, Towards an EU Policy for the Future Internet , European Commission, PDF

“the Information and Communication Technology services such as mobile and the internet, continues to grow worldwide.”¹¹

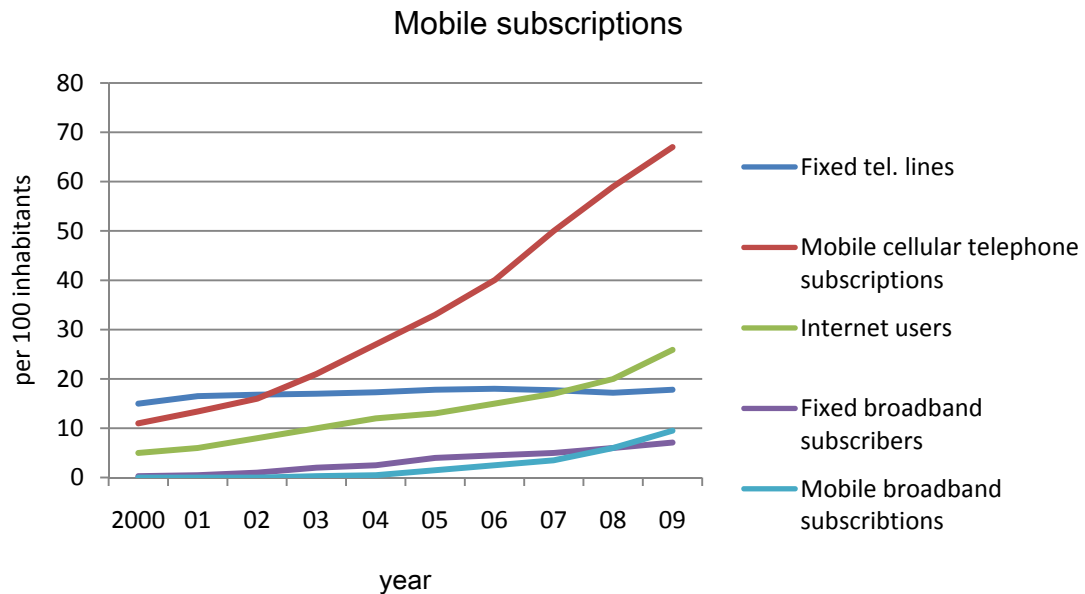


Figure 1: Mobile subscriptions. Source: ITU World Telecommunication 2010. ICT Indicator database.

Especially the mobile subscriptions have more than doubled. Research shows an increase of 44% from 23% in 2005 to 67% at the end of 2009. An estimated number of 4.9 billion mobile cellular phone subscriptions worldwide in December 2009. Especially in developing countries such as China, the market for mobile subscriptions is constantly growing. Interesting is also the Nielsen Mobile Video Report 2009 for the USA market which shows the category “Music” on the 2nd rank after “Comedy” and before categories such as

¹¹International Telecommunication Union 2010, 2010, The Measuring Information System, PDF

“Weather”, “News and Entertainment” and “Reality TV”.¹² According to the same report, the video sharing website *YouTube* was ranked number one on the list of top channels. *YouTube* has the highest share of mobile viewers with 33.9%, in the 3rd Quarter of 2009. *YouTube* plays an important role in the marketing of today’s music videos. It is said to be “the world’s most popular online video community allowing millions of people to discover, watch and share originally-created video”.

3.3 The music evolution revolution

The music industry has started to take advantage of the internet and tries numerous ways to market their products. As a result one of the world’s leading music companies, *Universal Music Group (UMG)*, and the video sharing website *YouTube*, a subsidiary of one of the world’s most renowned search engines called *Google*, launched a music and video entertainment service named *VEVO* that features “*UMG*’s premium video content”.¹³ This content is currently only available in few countries. *YouTube* has also “renewed and extended its successful partnership with *UMG* that allows users to continue creating and watching user-generated videos containing *UMG* sound recordings and Universal Music Publishing Group’s compositions on *YouTube*”. Furthermore, it says that “the two companies will also share advertising revenue

¹² Nielsen, 2010, Mobile Video Report Q3 2009, US

¹³ YouTube 2009, Universal Music Group and YouTube to launch revolutionary premium music and video service, press release

on *YouTube* and *VEVO*.” *UMG*'s channel is also the most viewed on *YouTube* with about 3.5 billion views. Further co-operations between music companies and “ad-supported services such as Spotify, Deezer, MySpace Music and We7, Internet service Providers such as TDC in Denmark, Terra in Brazil and Sky in the UK, mobile operators such as Vodafone, handset makers such as Nokia and Sony Ericsson, and online video channels such as Hulu and *VEVO*” can be seen worldwide says John Kennedy, Chairman & Chief Executive, *International Federation of the Phonographic Industry (IFPI)*.¹⁴

3.4 Equal Rights under Internet law

“The balance between artists, record companies, promoters, retail music-stores and the consumer has changed” The times when an artist used to have a record deal and focused on writing and recording musical work is over since sales of physical records dropped by 30% between 2004 – 2009.¹⁵ Nowadays artists receive most revenues from live performances and selling merchandising rather than selling CDs or mp3s. However, overall sales from digital channels are promising. They made a quarter of the recorded music industry's revenues¹⁶.

¹⁴ Kennedy John, Ifpi.org, 2010, 3, ifpi Digital Music Report 2010, PDF

¹⁵ Kennedy John, Ifpi.org, 2010, 3, ifpi Digital Music Report 2010, PDF

¹⁶ Kennedy John, Ifpi.org, 2010, 3, ifpi Digital Music Report 2010, PDF

4 MATERIALS & METHODS

4.1 Planning & conception of BITLOATH

As mentioned in the introduction, this thesis is based on an album/project titled "*Born in the Land of a Thousand Hills*" (BITLOATH). This project was executively produced by me, Michael Negele, also referred to as the author of this thesis. I own the rights for the musical work of "*Born in the Land of a Thousand Hills*". I have full creative control over the musical work and I was able to try and test new ways of marketing without any permission of third parties besides of the featured artists.

The production of BITLOATH¹⁷ album was launched in January 2008. In the beginning, a deadline was first set on the 15th of May 2008. The album was planned to be written and recorded in only five months. However due to personal issues and due to my studies, I've had to postpone the deadline to the beginning of 2009.

During the conception period, eight different producers were contacted by me and assigned to create instrumentals which would perfectly fit into the conception of the album. I met most of the producers on a Social Media Platform called *My Space* one or two three years ago. *My Space* allows its

¹⁷ Negele Michael, 2009, „Born in The Land of A Thousand Hills“ album by Mishoo The Drumkit; Release on the 5th of January 2009

users to upload their own music, photos and videos, and to personalize their profiles, and to share it with 122 million MySpace user and non-MySpace user worldwide.¹⁸

The producers who took part at the project were up-and-coming music producers from the European and American music scene including Elaquent (Think Loud Records / Canada)¹⁹, Comfort Fit (Tokyo Dawn Records / Germany)²⁰, Portformat²¹ (Tokyo Dawn Records / Germany)²², Drumatic (Germany)²³, Hubert Daviz (Up My Alley Records / Germany)²⁴, Duktus (indie / Germany)²⁵ and 2010 Red Bull Music Academy participant Swede:art (Tokyo Dawn Records / Germany)²⁶. The singing parts in the chorus were sung by a singer from the London, UK named Shuanise²⁷ (Up My Alley Records²⁸) and a singer from Berlin named Mr. Nnaji²⁹ (Emi records)³⁰. Furthermore, US artist

¹⁸ MySpace, 2010, Press Room

¹⁹ Elango Sona, Elaquent

²⁰ Mezga Boris, 2010, Comfort Fit, Tokyo Dawn Records

²¹ Mbodji Ibrahim, 2010, Portformat, Tokyo Dawn Records

²² Tokyo Dawn Records, 2010

²³ Müller Mario, 2010, Drumatic

²⁴ Rodrigez Roberto, 2010, Hub Daviz, Up My Alley Records

²⁵ Lange Stefan, 2010, Duktus

²⁶ Joachim Prügl, 2010, Swede:art

²⁷ Odunaiya Shuanise, 2010, Shuanise, Up My Alley Records

²⁸ Up My Alley Records, 2010

²⁹ Nnaji Fred, 2010, Mr. Nnaji

³⁰ Emi Records, 2010

Dutchmassive³¹ (Rawkus 50) collaborated with me to do a feature on one of the songs.

4.2 Management and organization

I tried to be as professional as I could during the production of the album.

Here are the main rules which I kept in mind during the whole project and which helped me to keep the team focused:

- Information – I kept all artists with any kind of important news informed by sending e-mails once in a week. Irrelevant information was not sent. Personal e-mails were only sent to the addressee.
- Communication – I tried to call every artist by phone once in a while and talked to them in order to keep them motivated and interested.³²
- Goals – I set goals for the project such as release dates, marketing goals, and production goals.³³
- Benefit – A very important part was to explain the crossmedia-based marketing strategy since most artists had to understand the meaning of crossmedia marketing to value their input.

4.3 Quality as a key figure

Quality played an important role during the project. It was difficult for a non budget project such as BITLOATH to keep the quality standard comparable to a

³¹ Ziegler Dutch, 2010, Dutchmassive

³² Appendice: 2 MTDK basic concept

³³ Appendice: 1 Schedule for the Born in The Land of a Thousand Hills album

production with a budget of 5.000 - 10 000€. Let me explain the aspect of quality from the creative and technical point of view:

As from the creative point of view I tried to focus on the musical process. I spent many hours searching for the right instrumentals, setting up a concept for all songs and working on a golden thread. There is much music which can be found on the internet. What makes it difficult for up-and-coming artists is to be heard if they haven't established a fan base, yet. Therefore, the main focus from the creative point of view was to produce "creatively original music"³⁴ with artists who fit into the concept of the album and who already have established a trustful fan base on the internet. Artists such as Comfort Fit³⁵ or Portformat³⁶, and Swede:art³⁷ are signed on a leading net label in Europe named Tokyo Dawn Records³⁸ and enjoy worldwide respect in the electronic and hip hop music scene. Putting these unique individuals together on one album and focusing on a golden thread resulted in an album with a certain artistic value for the end consumer.

On the other hand there was the technical aspect. The album was recorded in my home studio. However, I tried to keep the quality standard as high as

³⁴ Kujundzic Peter, 2010, "Bridging Digital and Vinyl: Peanut Butter wolf", www.hypebeast.com

³⁵ Mezga Boris, Tokyo Dawn Records, 2010

³⁶ Mbodji Ibrahima, Tokyo Dawn Records, 2010

³⁷ Prügl Joachim, Tokyo Dawn Records, 2010

³⁸ Tokyo Dawn Records, 2010

possible. The recording equipment which I used met the requirements of a small sized studio using professional hard- and software.

Basic Software & Hardware

Hardware	PC Intel 4; 4 gig ram
	Thomann active Studio speakers
	MXL 2003 Large Gold diaphragm Condenser Microphone
	Software
	Cubase SX Studio

Figure 2 Software and Hardware used for the production of BITLOATH

The songs were also arranged in my studio. Arrangement³⁹ is a process during the production in which the structure of a song is set. It includes different parts and functions within a song. The parts include an Intro, a chorus, 2 – 3 verses, variations and an outro. During the arrangement, important breaks and additional sounds such as Dj scratches were also added.

Another aspect was the sound quality of the album. All songs were recorded in CD (WAV) quality which corresponds to 44.1 kHz⁴⁰ and 16 bits, stereo sound quality. All songs were mastered professionally by Philip Kannicht at Hard Drive

³⁹ Arrangement is the adaptation of a composition to fit a medium other than that for which it was originally written, while at the same time retaining the general character of the original, www.britannica.com, 2010

⁴⁰ The Compact Disc (CD) technology was developed by Philips and Sony. It has a sampling rate of 44.056kHz, 2010

Studios in Stuttgart, Germany.⁴¹ The album was finalized and compressed in Mp3 quality with 44.1 kHz and 312Kbps use and packaged in a ZIP folder for internet use. The ZIP folder also included the album cover, the back cover with the song titles, press pictures and a press release.

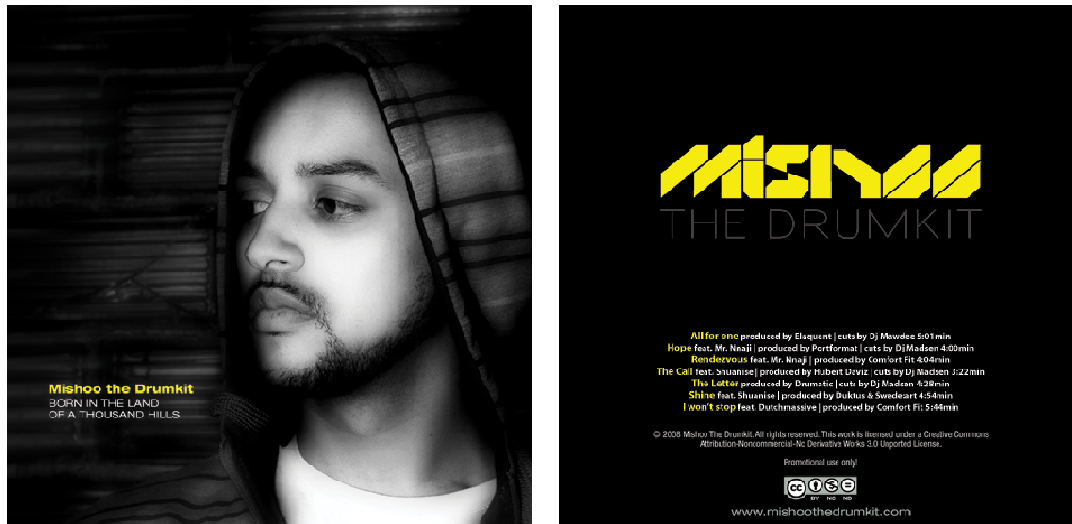


Figure 3: Front and Back cover of Born in the Land of A Thousand Hills

4.4 Possible costs

Here are the possible costs which I would have paid if I had produced the entire project in a commercial context. A “No budget” production such as BITLOATH could cost up to 9.000€ in production and additionally 5.000€ in Marketing and 3.000€ - 4.000€ in wages. I have calculated the possible costs and have found out that the whole project is worth between 18.000€ and 19.000€. The possible costs of production include the studio costs for recording the songs and mixing

⁴¹ Kannicht Philip, Hard drive Sounds studio Stuttgart, 2008

the songs during a period of one week. They also include the costs for the instrumentals, artist features, artwork, photo shootings and the production of one music video. I have calculated the costs based on the pricing which all participants would charge.

Possible Costs of Production for BITLOATH

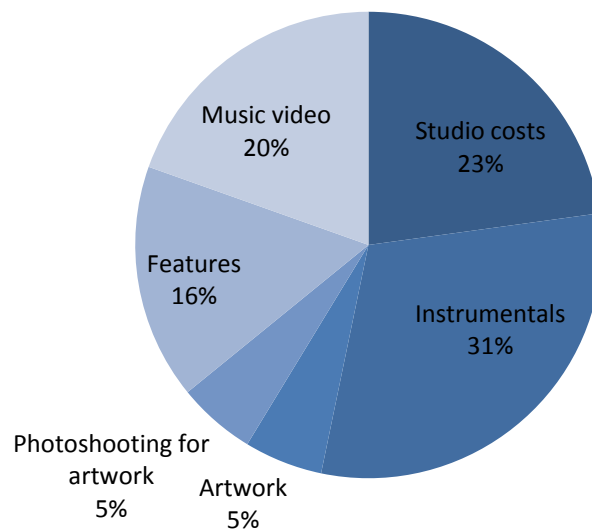


Figure 4: Implicit costs of production source: Appendix 3 Implicit costs for BITLOATH

I have divided the costs for marketing in two groups. In the first group I have added the costs for Distribution and Promotion including the costs for the website, press pictures and *public relations*. The prices for such work are based on primary sources. In the second group you find the costs for distribution and for advertising. The costs for the website, the press photos and press releases are part of the costs for distribution & advertising. These figures are based on primary resources also.

Possible Costs of Marketing for BITLOATH

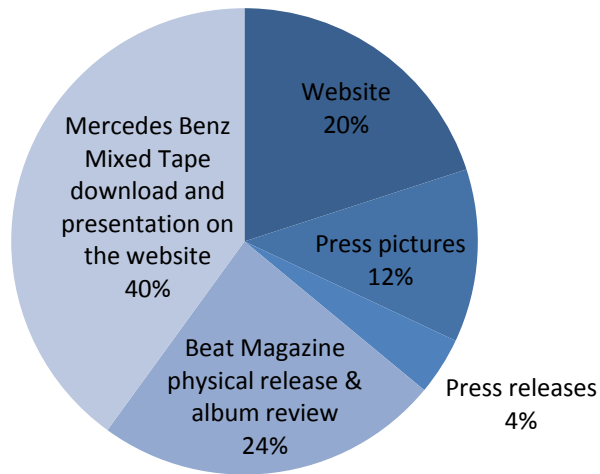


Figure 5: Possible costs of marketing source: Appendix 3

The prices may differ from agency to agency, from artists to artist and from country to country which is why I cannot ensure that the figures provided by me are applicable for other projects.

4.5 Creative Commons license



During the project of BITLOATH, it was possible to save almost all production costs because all participants accepted to work with me based on a creative commons license. The license with the attribution Non-commercial and No derivatives (cc-by-nc-nd) allowed me to copy, distribute and transmit the project under the following conditions:⁴²



Attribution by

Allows people to copy, distribute, display and perform BITLOATH and derivative works based upon it. Credit must be given the way it is requested.



Non-commercial nc

Allows people to copy, distribute, display and perform BITLOATH and derivative works based upon it but for non-commercial purposes only.



No derivative works nd

Allows people to copy, distribute, display and perform only verbatim copies of *"Born in the Land of a Thousand Hills"* (BITLOATH), not derivative works based upon it.

Basically, by making it a free downloadable musical work and adding the license, there were no discussions concerning distribution agreements and revenues⁴³ for artists. We agreed not to not sell the project as a whole on a physical record and on the internet. Exceptions were made for single songs.

⁴² Creative Commons license, 2010

⁴³ income that a company or artist receives from its normal business activities, Wikipedia, 2010

Secondly, I was not only able to save almost all production costs but also all advertising costs by using the Creative Commons License.

A co-operation with the Beat magazine⁴⁴ and Mercedes Benz⁴⁵ was only possible because the project was released under CC⁴⁶ license. I was asked by both companies beforehand whether my work was released under Creative Commons. I was also told that this would simplify a co operation since both companies do not have to make registrations of the music at the GEMA⁴⁷ (German society for musical performing and mechanical reproduction rights).

You can measure the value by the reach of both marketing campaigns. The Beat magazine has a reach of 15.000 copies⁴⁸. The copies are distributed in Germany, Switzerland, Austria and Italy. If you compare the prices for advertisement in magazines with the same reach and of the same high polished paper quality in Germany, the costs are between 1500 – 3000 Euros for a 3/4th page of advertisement.

The Mercedes Benz Mixed Tape Magazine has 2.5 Million users and 28 Million downloads. It was launched in 2004 and has become one of the world's leading music download centers for legal music. Every Mixed Tape is attached to

⁴⁴ Fischer, Tobias/Raukamp, Thomas 2009, 90, Beat Magazine

⁴⁵ Mercedes Benz 2009, www.mercedes-benz.tv/mixedtape

⁴⁶ CC, Creative Commons License, 2010

⁴⁷ GEMA, www.gema.de, 2010

⁴⁸ Falkemedia e.K., 2010

newsletters and sent with Mercedes Benz press releases.⁴⁹ Mercedes Benz chose the song titled *“All for one”* featuring Dj Mawdee for the *Mercedes Benz Mixed Tape Vol. 25*. Every artist featured on the Mixed Tape is also featured on Mercedes Benz Tv. The Mixed Tape Music Magazine is 30 minutes long and shows video clips, album reviews and portraits of the artists featured on the Mercedes Benz Mixed Tapes. I was featured for 8 weeks during the period of 17.03.2009 – 28.04.2009 and from the 28.04.2009 – 26.05.2009.⁵⁰

The arguments which helped me to convince the participants were mainly the following two: Testing a new crossmedia-based marketing strategy and offering free promotion. A fact that might have also helped me to convince all participants was that I carefully chose artists who I knew would harmonize on the same record. I believe that this might have even been the most important fact.

⁴⁹ Seibert David, Developherr, Mercedes-Benz Mixed Tape, 2005

⁵⁰ Neuland & Herzer, Lizenzierung von Nutzungsrechten für „All for One“, 2009

5 RESEARCH

5.1 Target Group

The “*Born in the Land of a Thousand Hills*”⁵¹ album was targeted at a target group with the age between 14 – 35 years old. Most listeners had listened to my music online. Before the release of the album I promoted my music on the internet, specifically on my MySpace account.⁵² During the period of 2006 – 2009, I’ve had gained many so called “friends” on MySpace.

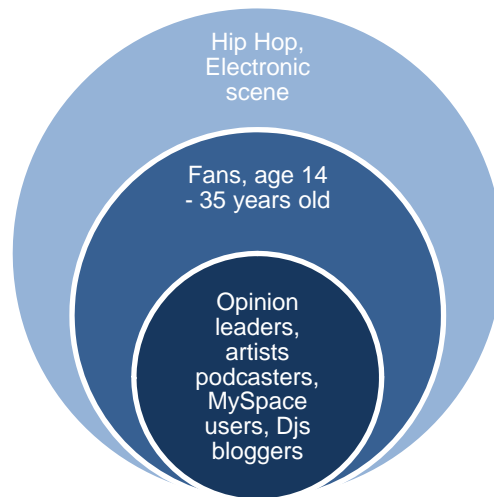


Figure 6: Target Group of Born in the Land of a Thousand Hills

Many of my 2800 “friends” on MySpace were active in the Hip Hop, electronic and urban arts scene and either made music, played music for events, worked for podcasts and internet radios, were active in the print media, or were fans of

⁵¹ Negele Michael, 2009, BITLOATH, Born in The Land of a Thousand Hills

⁵² MySpace, 2006 – 2010, <http://www.myspace.com/mishoothedrumkit> (deactivated in 2010)

my music. I had roughly about 72.000 plays at that time when the album was released. I also was on spot number 18 in the MySpace Charts for German Neo Soul artists for several weeks.

5.2 Crossmedia-based marketing for BITLOATH

My strategy was to address the target group by setting a crossmedia-based marketing plan for the *Born in the Land of a Thousand Hills* (BITLOATH). My primary goal was to combine the release of the album with the release of the website on the same day.⁵³ My second goal was to attract new listeners with the physical release in the BEAT magazine issue April 2009 which included an interview and which was nominated as “Album of the month”. The release in the Beat magazine attracted especially an older clientele between 25 – 39 years of age. My third goal was to promote the album and the website with the release of “All for one” on the Mercedes Benz Mixed Tape vol. 25. My fourth goal was to guide those who downloaded the album from the website to my MySpace and other social network pages. At last but not least, a fifth goal was to keep the newly arrived visitors and current listeners aware of my other interests by launching the *Mishoo’s Universe*⁵⁴ blog and by generating content which I feel could be interesting for the consumer.⁵⁵

⁵³ Negele Michael, *Born in The Land of a Thousand Hills*, January 5th 2009

⁵⁴ Negele Michael, 2010, <http://www.mishoosuniverse.blogspot.com>

⁵⁵ Appendix 6: Crossmedia-based marketing plan for *Born in the Land of a Thousand Hills*

Marketing goals for BITLOATH			
	Date	Media	Description
Goal 1	05.01.2009	Online / Website	Release of the website Release of BITLOATH
Goal 2	01.04.2009	Offline / Print	Release of the album on the DVD Inlay of the BEAT Magazine 04/2009
Goal 3	17.03 – 26.05.2009	Online Special	Single “All for one” Released on Mercedes Benz Mixed Tape 25
Goal 4	05.01.2009 - present	Social Networks	MySpace, <i>Facebook</i> , Twitter, Last FM, Soundcloud, Imeem,
Goal 5	01.2009 - present	Online / Offline	Blog marketing, MISHOO’S UNIVERSE, Gigs, live performances

Figure 7: Marketing Goals for BITLOATH

5.2.1 Online marketing for BITLOATH

The album "*Born in the Land of a Thousand Hills*" (BITLOATH) was intended to be released online. Based on my research I decided my website to become my primary tool of communication. The reasons were based on the research results which I will be presented in the following chapters.

Online media has become the most important platform for independent artists. The internet or *Web 2.0*, allows you to distribute your music independently and free of charge. It gives you the possibility to reach to an international audience without being restricted by geographical, linguistic and cultural barriers.

More than 425.1 Million users in Europe, 266.2 Million users in the US and even 825.1 Million users in Asia⁵⁶ use the internet as a source for information. According to a MSN⁵⁷ opinion Poll which was made in Europe, the internet is the most important source of information before friends, family members and Newspapers. Another reason why I consider online marketing as the most important tool for my strategy is that one fourth of all the time spent by Europeans on the internet are consumers who are between 14 and 25 years old, who are also part of my target group of 14 – 35 years old.

⁵⁶ Internet World Stats, <http://www.internetworldstats.com>, 2010, Miniwatts Marketing Group

⁵⁷ MSN Microsoft corporation, 2010

5.2.2 Website

The strategy was based on the fact that revenues were not a primary goal. The fact that I've had agreed with all participants of the project that I would not use the album for commercial purpose made it simpler for me to decide which Online strategy was suitable.

What I did first, was to decide that the website was meant to replace the function of a CD. The website included the album cover, a music sample of "All for one" which starts to play immediately when the website opens, a biography, the credits, the download link for the album, and a link to my

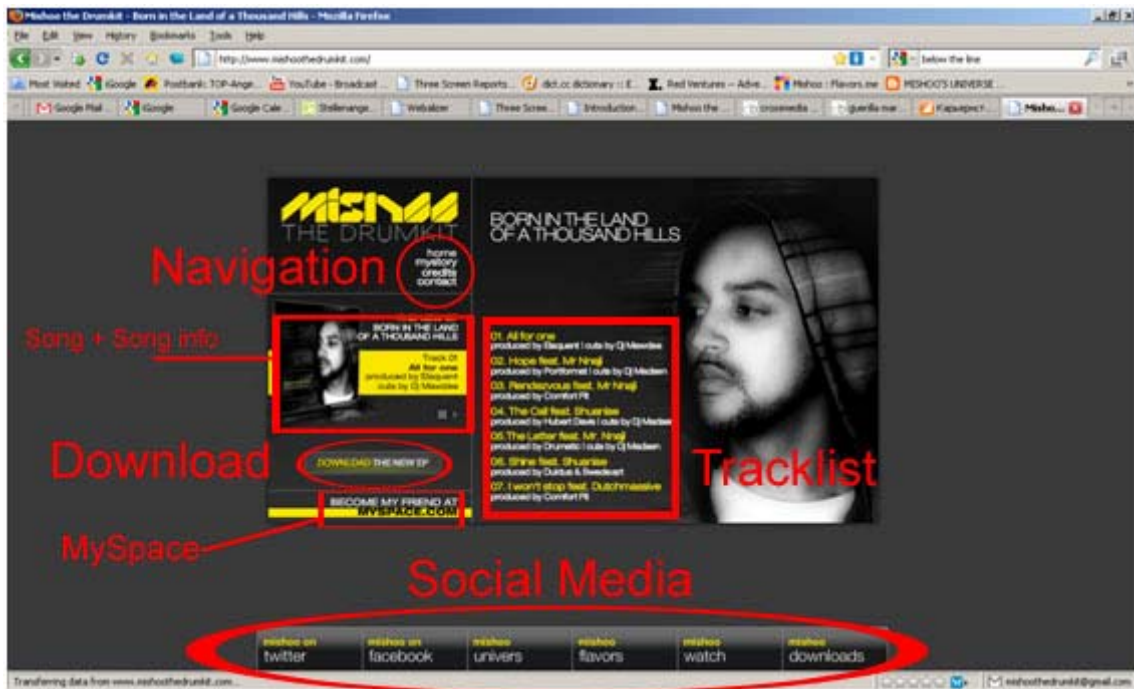


Figure 8: Design of www.mishootherdrumkit.com

MySpace⁵⁸ page. Links to the most important social media pages such as to my *Facebook* page⁵⁹, the video hosting site Vimeo⁶⁰, my Bandcamp page where remixes and other music is available⁶¹, my blog⁶², my twitter account and to flavors⁶³ were also added. The function of the website was to strictly focus on the album and to make it easy for the user to download the album.

5.2.3 Social Media

Social media has become one of the most important ways to market products on the internet. Classic advertising, so called “Above the line” marketing such as banners, *Google* adwords⁶⁴ or newsletters is not enough to market a product on the internet. For example, an important part of the strategy, was to create a *Facebook* group to promote my blog MISHOO’S UNIVERSE. *Facebook* is one of the most important social media sites on the internet. They have more than 400 Million users in 70 countries.

According to the *Facebook* statistics, an average *Facebook* user spends 55mins on *Facebook*⁶⁵ per day.⁶⁶ Another reason is that mobile users are 50% more active on *Facebook* which makes it a great tool to reach mobile users with

⁵⁸ Negele Michael, 2009, MySpace, <http://www.myspace.com/mishoothedrumkit> (account deactivated)

⁵⁹ Negele Michael, 2010, MISHOO’S UNIVERSE, facebook

⁶⁰ Negele Michael, 2010, Vimeo

⁶¹ Negele Michael, 2010, Bandacamp

⁶² Negele Michael, 2010, MISHOO’S UNIVERSE

⁶³ Negele Michael, 2010, Flavors

⁶⁴ A form of text advertisements by Google Inc. Google, 2010

⁶⁵ Facebook Statistics, 2010

⁶⁶ Saleem Mohammed, Facebook Factlook, 2009, JPG

Here are the main tasks to market BITLOATH by using social media sites:

Social Media Sites	Tasks
1. Website	Album, original download,
2. MySpace	Promote album and website, inform fan base, generate downloads, Target group 14 – 25 years old
3. <i>YouTube & Vimeo</i>	Promote Music video for “Hope” and other video clips, promote album and website,
4. Bandcamp	Promote music, remix downloads, sell music.
5. MISHOO’S UNIVERSE (Blog)	Long term brand value, promote music, expand fan base, and generate other valuable content in the field of music, arts, sports, entertainment, marketing and fashion.
6. Facebook	Communicate with mobile phone users. Communicate with fan base, promote MISHOO’S UNIVERSE, and promote music.
7. Twitter	Communicate with fan base, promote music, connect with opinion leaders, target group 25 – 35 years old. Communicate with mobile phone users

Figure 9: Tasks for Social Media Sites

crossmedia-based marketing. I also created an account (@mishoosuniverse) on another social media site named Twitter.

5.3 Print media

Over the past ten years, many changes have been faced by the print media. Reports of stagnating sales, but more importantly of a drastic fall in advertising revenues worries the market. While some world renowned newspapers such as the “Neue Zuercher Zeitung”, a renowned Swiss newspaper, has failed to adapt to the market situation,⁶⁷ professional journals such as for music, cars, and sports report constant sales.

The print media plays an important role in this strategy. The main idea here was to combine the official album release on the website with an official release on the CD / DVD inlay of the BEAT Magazine 04/2009 including an album review and an interview.

The release of the CD / DVD was meant to be time shifted. The importance of time shifting both releases is of a high. I was able to use the time between both releases (01/2009 – 04/2009) to promote the physical release in the Beat Magazine using online media and social networks.

⁶⁷ Muscionico Daniele, 07.04.2010, “Neue Zuercher Zeitung”, Die Zeit

The reason why a combination of both was interesting was because of the following facts:

- Those who had heard about the album were able to buy it on CD if they preferred a physical release.
- Those who had downloaded the album on the internet already were able to buy it on CD in CD quality.
- Those who I was not able to reach online with online marketing, I was able to reach them with the feature. Mostly people between 25 – 35 years old.
- Many were interested in getting to know the artists and bought the issue because of the interview and album review.

The BEAT Magazine, has a reach of 15.000 units sold in Germany, Italy, Switzerland and Austria. Further similar co-operations in other countries would have affected the number of downloads. Other than the World Wide Web, print media does have geographical, linguistic and cultural barriers. To overcome these barriers, adjustments in a European or worldwide print strategy must be made.

5.4 Mobile

I would consider the mobile medium as being the most innovative sector. However, I was unable to fully research the opportunities which are given to a free downloadable musical work such as “*Born in the Land of a Thousand Hills*” (BITLOATH).

The future of the internet will expand onto the mobile sector. The number of mobile cellular phone subscriptions is growing and up to 400 million users worldwide are expected in 2012.⁶⁸ For example in the US, the number of mobile user has increased from 8.8 million users in 2008 up to 13.4 million users in 2009.⁶⁹

My strategy to reach for mobile users was to create an artist page on *Facebook* and *Twitter*. Most cellular phones operators sells *Facebook* and *Twitter* applications which allow the user to easily communicate with friends and family members. There are currently 150 Million users accessing *Facebook* with their mobile devices. Furthermore, “people who use their mobiles are twice more active on *Facebook* than non-mobile users.” At last but not least, more than 200 mobile operators in 60 countries deploy and promote *Facebook* mobile products.⁷⁰

⁶⁸ Da Silva Joao, 8, 2009, Towards an EU policy for the future internet, PDF

⁶⁹ Television, Internet, and Mobile usage in the US, A2 / M2 Three Screens Report, 2009, PDF

⁷⁰ Press Room, Facebook, 2010, <http://www.facebook.com/#!/press/info.php?statistics>

5.5 Revenues from digital downloads

Most importantly is the fact that revenues from digital downloads on the internet have increased. However while over one fourth of record companies' revenues worldwide came from digital downloads in 2009, the problem of illegal downloads still exists.⁷¹ Therefore, new business models also for free downloadable music should be taken into account.

Buying music online from download stores has become popular. Fans have the opportunity to either download music illegally on the internet or to purchase music in over 400 official download stores such as iTunes and Amazon worldwide.⁷² There are many different ways of buying music such as by "buying tracks or albums from download stores, using subscription services, using music services that are bundled with devices, buying mobile applications for music, and listening to music through streaming services for free."⁷³

All in all, the music industry has to diversify its revenue streams. Revenues from licensing music services such as with MySpace or *YouTube* and performance royalties from internet radios are becoming increasingly important.⁷⁴ Business models such as the crossmedia – media based marketing strategy for free

⁷¹ Kennedy John, 03ff, 2010, Digital Music Report 2010

⁷² Kennedy John, 04ff, 2010, Digital Music Report 2010

⁷³ Kennedy John, 03ff, 2010, Digital Music Report 2010

⁷⁴ Gandhi Sonal, US Music Forecast, 2009 – 2014, 2010

downloadable music can help to create and improve further business models in for both, free downloadable music and selling digital music.

There are many sites on the internet which give you the opportunity to sell your music. Most of the sites work with business models in which a certain amount of the revenues have to be paid to the company.

I chose the services of Bandcamp to sell remixes of the songs from the BITLOATH album. Bandcamp allows me to upload songs and artwork to promote your music. Bandcamp does not charge any costs for their services, yet. They also allow the artists to have full control over the design of the page, the information used for the page and the revenues. "The money flows directly from the fan to you"⁷⁵ The only way of payment, however is with paypal. The buyer of the songs pays the transaction fees.

⁷⁵ Bandcamp, 2010, FAQ

6 RESULTS

6.1 Downloads and statistics of www.mishoothedrumkit.com

The official downloads of the “*Born in the Land of a Thousand Hills*” album are partly measurable, partly not. The following statistics only show the actual downloads which have been made from the www.mishoothedrumkit.com website starting from the release date of the website until now. All other downloads which have been made from various blogs, websites and face to face communication do not count for the statistics. These numbers are not measurable by me and need to be examined using primary research tools such as interviews and surveys.

The statistics of the webhosting company ALL-INKL.COM⁷⁶ show that the album was downloaded 3.038 times in the period between the 05th of January 2009 and the 31st of July 2010. The numbers show that most downloads were made in January 2009 with about 988 direct downloads from the website. Interesting to see is also the overall average number of downloads. The average number of downloads per month is 160 downloads / month⁷⁷. The average number of downloads in 2009 was much higher and shows 211 downloads per month⁷⁸.

⁷⁶All-inkl.com, 2009 - 2010

⁷⁷ 3.038 downloads / 19 Months = 160 downloads

⁷⁸ 2.529 downloads / 12 Months = 211 downloads

Downloads & Hits from www.mishoothedrumkit.com			
Month	Marketing Goals	Downloads (75,9MB)	Hits
January	Album release and release of the website	75.043,76 MB 988	11799
February		24.691,71 MB 325	4697
March	Mercedes Benz Mixed Tape	16.312,85 MB 214	4797
April	Mercedes Benz Mixed Tape BEAT Magazine physical release + interview and album review /	12.849,56 MB 169	4421
May	Mercedes Benz Mixed Tape Release of the Music Video for "Hope"	16.473,27 MB 217	5830
June		8.870,11 MB 116	3179
July		12.871,35 MB 169	3677
August		6.154,01 MB 81	2746
September		3.944,78 MB 51	4038
October		5.024,11 MB 66	4619
November		5.128,56 MB 67	3061
December	Release of the Music Video for "Home Sweet Home", a Bandcamp special	5.203,81 MB 76	2234
TOTAL 2009		2539 downloads	55098 hits

Figure 10: Downloads & Hits from www.mishoothedrumkit.com 2009

Most downloads were made in the first five months. During this period of time almost 2918 downloads were made from the website. It proves that the online marketing was the most effective during this time. Almost 95% of the online and offline marketing activities began in this time frame between January 2009 and May 2009.

I have had the chance to gain firsthand experience and statistics by applying a crossmedia-based marketing method for the "*Born in the Land of a Thousand Hills*" (BITLOATH) album which was release as a free downloadable album in January 2010. I have been able reach the marketing goals for both, the print and online medium. However, due to a lack of time and research material, I was not able to gain enough information within the mobile sector to explore the use of classic mobile marketing tools such as ringtones and ringback tones, mobile games and SMS advertisement. I was however able to market the product using social media pages which applications are widely used in the mobile sector.

Downloads & Hits from www.mishoothedrumkit.com 2010		
Month	Downloads (75,9MB)	Hits
January	10.142,67 MB 133	2587
February	7.306,88 MB 96	2357
March	4.217,29 MB 55	2161
April	3.557,83 MB 46	3371
May	7.325,43 MB 96	3151
June	2.779,79 MB 36	1904
July	2.841,21 MB 37	2014
Total 2010	499 downloads	17545 hits

Figure 11: Downloads & Hits from www.mishoothedrumkit.com 2010

Total downloads and hits from www.mishoothedrumkit.com		
	Downloads	Hits
2009	2.539 downloads	55.098 hits
2010	499 downloads	17.545 hits
Total	3.038 downloads	72.643 hits

Figure 12: Total downloads and hits from www.mishoothedrumkit.com

6.2 Downloads and statistics from other sources

Interesting to know are the numbers of downloads which were made from other sources such as blogs, website and forwarded e-mail links. Unfortunately it is not possible for me to find out an exact number of these downloads since I didn't have the tools or the technology to track the files on the internet and to analyze such kind of information.

There have been various blogs on the internet such as Apple Juice Break⁷⁹, Vinyl Meltdown⁸⁰ or New Jersey based Free Music Archive (FMA)⁸¹ which used their own download links. Also many podcasts and radio shows have promoted the album such as Laid Back Radio⁸² which is based in Brussels. It would need further time investment and resources to find out about the download numbers from these sources.

⁷⁹ Apple Juice Break, 2010

⁸⁰ Vinyl Meltdown, 2010

⁸¹ Free Music Archive, 2010

⁸² Laid Back Radio, 2010

7 CONCLUSION

The project "*Born in the Land of a Thousand Hills*" (BITLOATH) was a success for me as an artist. It has shown me that there is a way to market free musical work by using online and print media and to some extent the mobile medium. It has shown me that there are ways to plan a crossmedia-based marketing strategy based on a creative commons license and without the need of huge amount of money. However, it has also shown that the possible costs of such a project could cost up to 18.000 – 19.000 Euros. Whether a financial investment of this size would result in the same or other download numbers as presented in the thesis is subject to discussion. Yet, a total of 3.038 official downloads for a non budget production, with additionally 15.000 physical copies⁸³ distributed in Germany, Switzerland, Austria and Italy are a positive result. Also important to mention are the 2.5 Million downloads of the single "All for one"⁸⁴ and the 2.664 views of the music video for "Hope".

The "*Born in the Land of a Thousand Hills*" (BITLOATH) project has also showed me that "creatively original music" which "touches the pulse of our era"⁸⁵ can be successful.

The question whether this project was economically efficient is open to discussion. In my opinion the strategy was successful because it has reached

⁸³ Falkemedia e.K. 2009, 90, BEAT Magazine 04/2009, DVD inlay

⁸⁴ Mercedes Benz 2009, Mercedes Benz Mixed Tape 25, www.mercedes-benz.tv/mixedtape

⁸⁵ Kujundzic Peter, 2010, "Bridging Digital and Vinyl: Peanut Butter wolf", www.hypebeast.com

the main goal which is to get as many downloads as possible with a no budget and to build a positive image on the music scene.

REFERENCES

- International Telecommunication Union. (2010). Measuring the Information Society 2010. http://www.itu.int/ITU-D/ict/publications/idi/2010/Material/MIS_2010_Summary_E.pdf: International Telecommunication Union.
- Kennedy, J. (2010). Retrieved Juli 2, 2010, from www.ifpi.org.
- Mercedes Benz. (2009). www.mercedes-benz.tv/mixedtape. Retrieved from www.mercedes-benz.tv/mixedtape: www.mercedes-benz.tv/mixedtape
- Miniwatts Marketing Group. (2010). www.internetworldstats.com. Retrieved July 4, 2010, from INTERNET USAGE STATISTICS: <http://www.internetworldstats.com>
- Negele, M. (Composer). (2009). Born in the Land of a Thousand Hills. [M. The Drumkit, Performer] www.mishoothedrumkit.com / Beat Magazine 04 2009.
- Philips Electronics. (2010). <http://www.philips.com>. Abgerufen am 24. 03 2009 von <http://www.research.philips.com>: <http://www.research.philips.com>
- Raukamp, Thomas. (2009). Beat Magazin. In Falkemedia, Beat 05 (p. 90). Germany, Switzerland, Austria, Italy: falkemedia e.K.
- schwarz Da Silva, Joao. (2008, September 9). European Commission. Retrieved July 4, 2010, from Towards an EU Policy for the Future Internet PDF: http://ec.europa.eu/information_society/eeurope/i2010/docs/events/french_i2010_conference/internet_du_futur/joao_da_silva_commission.pdf
- Seibert, D. (31. 07 2005). Developherr. Abgerufen am 2010 von <http://blog.developherr.com/2005/07/mercedes-benz-mixed-tape/>
- The Nielsen Company. (2009). The Nielsen Company. Q3 2009 Mobile Video Report. Retrieved April 3, 2010, from http://en-us.nielsen.com/content/nielsen/en_us/insights/rankings/mobile.html
- YouTube. (2009, April 9). YouTube Press Room. Retrieved October 23, 2009, from Universal Music Group and YouTube to launch revolutionary premium music and video service: http://www.YouTube.com/press_room_entry?entry=Ae9WmtO6LF4

All-Inkl. (2010). *Website: All-Inkl*. Abgerufen am 14. February 2010 von www.kas.all-inkl.com:
<https://kas.all-inkl.com/index.php>

Apple Juice Break. (2010). *Blog: Apple Juice Break*. Abgerufen am 26. June 2010 von
www.applejuicebreak.blogspot.com: <http://www.applejuicebreak.blogspot.com/>

Berners-Lee, T. &. (2009). *Video: "A Conversation with Tim Berners-Lee"* . Abgerufen am 23.
February 2009 von "A Conversation with Tim Berners-Lee" :
<http://www.youtube.com/watch?v=KY5skobffk0&feature=channel>

Conceptbakery. (2010). *Website: Conceptbakery*. Abgerufen am 12. March 2010 von
www.conceptbakery.com:
http://www.conceptbakery.com/agentur/online_marketing_studien.php

Conceptbakery. (2010). *Website: Conceptbakery*. Abgerufen am 7. March 2010 von
www.conceptbakery.com:
http://www.conceptbakery.com/agentur/online_marketing_studien.php

David Seibert. (31. Junly 2005). *Website: Developherr*. Abgerufen am 9. March 2010 von
www.blog.developherr.com: <http://blog.developherr.com/2005/07/mercedes-benz-mixed-tape/>

Die Zeit. (04. Februar 2010). *Website: www.zeit.de*. Abgerufen am 15. March 2010 von
<http://www.zeit.de/2010/15/CH-NZZ>

Elango, S. (2010). *Website: Elaquent, Think Loud Records*. Abgerufen am 16. March 2010 von
[Elaquent-www.myspace.com/elaquenthiphop](http://www.myspace.com/elaquenthiphop): <http://www.myspace.com/elaquenthiphop>

Emi Records. (2010). *Website: Emi Music*. Abgerufen am 15. February 2010 von
www.emimusic.de: <http://www.emimusic.de/>

Facebook. (2010). *Website: Facebook Statistics*. Abgerufen am March. 4 2010 von
www.facebook.com: <http://www.facebook.com/#!/press/info.php?statistics>

Fischer, T., & Raukamp, T. . (5. May 2009). *Magazine: Im Gespräch mit: Michael Rugamba Negele & Release-Tipp des Monats (2009, Mai Beat 05)*. Von BEAT 05 2009 , p. 90.:
www.beat.de abgerufen

Flavors. (2010). *Website: Flavors*. Abgerufen am 8. March 2010 von www.flavors.me/mishoo:
<http://flavors.me/mishoo>

Free Music Archive. (2009). *Website: Free Music Archive*. Abgerufen am 25. June 2009 von www.freemusicarchive.org: <http://www.freemusicarchive.org>

future-of-music.com. (2010). *Website: future-of-music.com(Propellerhead)*. Abgerufen am 9. February 2010 von <http://future-of-music.com/>

GEMA. (2010). *Website: GEMA*. Abgerufen am 9. February 2010 von www.gema.de: <http://www.gema.de/>

Ghandi, S. (2010). *Blog: Forrester Research*. Abgerufen am 23. March 2010 von www.blogs.forrester.com: http://blogs.forrester.com/consumer_product_strategy/2010/01/introducing-our-first-digital-music-licensing-forecast-for-the-us.html

<http://creativecommons.org/about/licenses>. (2010). *Website: Creative Commons*. Abgerufen am 25. March 2010 von <http://creativecommons.org/about/licenses>: <http://creativecommons.org/about/licenses>

Infosat. (2005). *Website: Infosat*. Abgerufen am 12. 03 2010 von Infosat: <http://www.infosat.de/>

International, S. (2010). *Video: The Future Internet: Service Web 3.0*. Abgerufen am 24. March 2010 von www.sti2.org: http://www.youtube.com/watch?v=off08As3siM&feature=player_embedded

Internet World Statistics . (2010). *Website: Internet World Statistics*. Abgerufen am 9. February 2010 von www.internetworldstats.com: <http://www.internetworldstats.com>

Laid Back Radio. (2010). *Radio: Laid Back Radio*. Abgerufen am 20. June 2010 von www.laid-back.be: <http://www.laid-back.be/>

Lange, S. (2010). *Website: Duktus*. Abgerufen am 9. March 2010 von www.myspace.com/duktus: <http://www.myspace.com/duktus>

Mbodji, I. (2010). *Website: Portformat*. Abgerufen am 3. March 2010 von www.myspace.com/portformat: <http://www.myspace.com/portformat>

Meltdown, V. (2009). *Website: Vinyl Meltdown*. Abgerufen am 17. March 2009 von [www.vinylmeltdown.com](http://vinylmeltdown.com): <http://vinylmeltdown.com/>

Mezga, B. (2010). *Website: Comfort Fit, Tokyo Dawn Records*. Abgerufen am 3. March 2010 von www.comfortfit.de: <http://www.comfortfit.de>

Microsoft Corporation MSN. (2010). *Website: Microsoft Corporation* www.microsoft.com. Abgerufen am 8. March 2010 von www.microsoft.com: <http://www.microsoft.com/germany/presseservice/default.aspx>

Mohammed, S. (2009). *JPG: Facebook Factlook*. Abgerufen am 14. February 2009 von [facebook-viz-big.jpg](http://cdn.mashable.com/wp-content/uploads/2010/02/facebook-viz-big.jpg) : <http://cdn.mashable.com/wp-content/uploads/2010/02/facebook-viz-big.jpg>

Mueller, M. (2010). *Website: Drumatic*. Abgerufen am 9. March 2010 von www.myspace.com/dromaticdrums: <http://www.myspace.com/dromaticdrums>

Muscionico, D. (2010). *Article: "Neue Zuercher Zeitung"*. Abgerufen am 9. February 2010 von www.zeit.de: <http://www.zeit.de/2010/15/CH-NZZ>

Music Download Review. (2010). *Website: Music Download Review*. Abgerufen am 12. February 2010 von [www.music-download-review.com](http://music-download-review.toptenreviews.com/): <http://music-download-review.toptenreviews.com/>

MySpace Press. (2010). *Website: MySpace.com*. Abgerufen am 12. March 2010 von Press Room: <http://www.myspace.com/pressroom?url=/fact+sheet/>

Negele, M. (2009). *Website: Mishoo's Universe*. Abgerufen am 9. March 2009 von www.mishoosuniverse.blogspot.com: <http://www.mishoosuniverse.blogspot.com>

Nielsen Mobile. (2009). *Website: Nielsen*. Abgerufen am 16. February 2009 von [www.nielsen.com](http://en-us.nielsen.com/content/dam/nielsen/en_us/documents/pdf/Three%20Screen%20Reports/Three%20Screen%20Reports%20Q1-2009.pdf): http://en-us.nielsen.com/content/dam/nielsen/en_us/documents/pdf/Three%20Screen%20Reports/Three%20Screen%20Reports%20Q1-2009.pdf

Nnaji, F. (2010). *Website: Mr. Nnaji*. Abgerufen am 10. February 2010 von www.soundcloud.com/mr-nnaji/tracks: <http://www.soundcloud.com/mr-nnaji/tracks>

Odunaiya, S. (2010). *Website: Shuanise, Up My Alley Records*. Abgerufen am 9. February 2010 von <http://www.myspace.com/shuanise>: <http://www.myspace.com/shuanise>

Prügl, J. (2010). *Website: swede:art, Tokyo Dawn Records*. Abgerufen am 9. February 2010 von www.myspace.com/hrschwede: <http://www.myspace.com/hrschwede>

Public relations. (2009). *Website: Public Relations*. Abgerufen am 3. December 2009 von http://en.wikipedia.org/wiki/Public_relations: http://en.wikipedia.org/wiki/Public_relations

Rodriguez, R. (2010). *Website: Hub Daviz, Up My Alley Records*. Abgerufen am 8. February 2010 von www.myspace.com/hubertdaviz: <http://www.myspace.com/hubertdaviz>

Sounds, H. D. (2010). *Website: Hard Drive Sounds*. Abgerufen am 9. March 2010 von <http://www.hdsounds.de>

Tokyo Dawn Records. (2010). *Website: www.tokyodawn.net*. Abgerufen am 16. March 2010 von <http://www.tokyodawn.net/>

Twitter. (2009). *Website: Twitter*. Abgerufen am 9. March 2009 von www.twitter.com/mishoosuniverse: <http://twitter.com/mishoosuniverse>

Up My Alley Records. (2010). *Website: Up My Alley Records*. Abgerufen am 12. February 2010 von www.upmyalley.net: <http://www.upmyalley.net/>

Vimeo. (2010). *Website: Vimeo*. Abgerufen am 9. February 2010 von www.vimeo.com: <http://vimeo.com/mishoothedrumkit>

Wikipedia. (2010). *Website: Wikipedia*. Abgerufen am 9. March 2010 von www.wikipedia.org: http://en.wikipedia.org/wiki/Public_relations

Ziegler, D. (2010). *Website: Dutchmassive*. Abgerufen am 9. February 2010 von www.myspace.com/dutchmassive: <http://www.myspace.com/dutchmassive>

APPENDICES

APPENDICES

Appendix 1: Schedule for the Born in the Land of a Thousand Hills project

Appendix 2: MTDK Basic Conception

Appendix 3: Possible costs of BITLOATH

Appendix 4: License agreement with Mercedes Benz / Renommee

Appendix 5: Appendix 5 Lizenzierung von Nutzungsrechte Mercedes Benz

Appendix 6: Crossmedia-based marketing plan for BITLOATH

Appendix 7: Back story of the Roles & description of the scenes

Appendix 8: Press Release / Biography

Appendix 1: Schedule for the Born In The Land of A Thousand Hills album

Time Period	January – February 2008	March – October 2008	October - November 2008	December 2008	January 2009
Phase	Planning & Conception	Production	Production & Promotion	Production & Promotion	Album Release, Marketing
Tasks	<ul style="list-style-type: none"> Album conception Contacting artists 	<ul style="list-style-type: none"> writing & recording songs 2. writing of the script & organizing the shooting for the music video for “Hope” 3. First meeting with website designer Tom Finzel Live Video Recording of the Song Titled “Hope” at the Mittweida Studios, Germany 	<ul style="list-style-type: none"> Recording of the last Song in the “Tiedepuisto” studios in Finland 2. shooting of the music Video for “Hope” in Finland 	<ul style="list-style-type: none"> Mastering by Philipp Kannicht (Hard drive sounds Stuttgart) Cover Design by Juegern Lange First contact to print media, blogs, podcasts etc. Live performances 	<ul style="list-style-type: none"> Official Album Release & website release Online & website release on the 5th of January 2009 Marketing focus: music blogs, podcasters, online radios First contact to print media and Mercedes Benz agency Renomme
Location	Germany	Germany, UK, USA, Canada,	Finland	Germany, Finland	WWW, Finland

Time Period	February – March 2009	April 2009	May 2009	June 2009 – December 2009	January 2010 - until now
Phase	Marketing & Promotion	Physical Release & Marketing	Video Release & Marketing	Marketing	Remixes & Home Made Videos
Tasks	<ul style="list-style-type: none"> The single “All For One” was release on the Mercedes Benz Mixed Tape Compilation for 10 weeks on the 17th of February Marketing focus: music blogs, podcasters, online radios contacts to print media and Mercedes Benz Live performances 	<ul style="list-style-type: none"> Print release in the BEAT magazine 04/2009 DVD inlay Crossmedia-based Markeing Interview with the BEAT magazine 04/2009 Live performances 	<ul style="list-style-type: none"> The Music Video for “Hope” was release in May 09th 2009 		<ul style="list-style-type: none"> Remix of a Song titled “The Call” by Stevo. Production of a Home music video for the remix
Location	WWW, Germany, Finland	WWW, Germany, Switzerland, Austria, Netherlands, Belgium, Finland	WWW, Germany, Finland	WWW, Finland	

Michael Rugamba Negele
Mishoo the Drumkit
Bahnhofstr. 32 Mittweida
GERMANY
Phone: 01784616000
Email: mishoothedrumkit@gmail.com

Mishoo the Drumkit
„Born In the Land of a Thousand Hills“
Basic Concept

Hey everybody,

First of all, I thank each one of you for working with me on my very first EP. It's an honor and pleasure for me to have you in my team. Here is some general information about the project:

The EP **„Born In the Land of a Thousand Hills“** is supposed to be a free download EP with six to seven tracks. It'll include productions from [EQ](#), [Comfort Fit](#), [Hub Daviz](#), [Portformat](#) and [Drumatic](#).

The release date is set to the 15th of May 2008.

By that time www.mishoothedrumkit.com which is still under construction will be online. It'll provide the download function and further information about me and the artists featured on the EP.

We plan to produce a low budget music video for the EP, too. Thanks to a team of film makers put together by Andreas Lichtwald a friend of mine who studies media technique at the HTWM University of Applied Science in Mittweida, we might get all the equipment needed.

Furthermore Sebastian Heinisch, also known as [Emil](#), an Illustrator who currently lives in Tuebingen works on the artwork of the front and back cover.

In case you don't know, the "Land of a Thousand Hills" is a synonym for Rwanda, a small country in central Africa where I was born and raised till the age of 11.

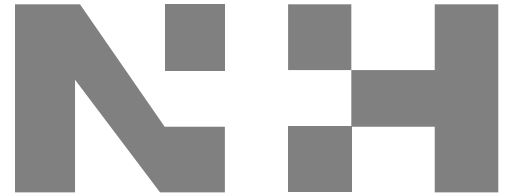
I keep you informed

Peece.mishoo

Possible Costs*

Cost type	Cost object	Amount
I. PRODUCTION	TOTAL	9.200€
	Studio costs (1 week/300€ per day)	2.100€ Including features
	Instrumentals (7 Songs/400€ per Instrumental)	2.800€
	Artwork (Cover)	500€
	Artwork Photo shooting	500€
	Features	500€ Mr. Nnaji 400€ Shuanise 300€ Dutchmassive 100€ Dj Mawdee 200€ Dj Madsen
	Music video (3 days shooting)	800€ rent for equipment 800€ Camera man 200€ Assistant
II. MARKETING	TOTAL	5.600€
a. Distribution & Public Relations	Total	2.400€
	Website	1.000€
	Press pictures	600€
	Press releases & contacts	200€
b. Advertising	Total	3.200€
	Beat magazine 3/4 th coverage with interview and album review and physical release on DVD inlay (15000 copies)	1.200€
	Mercedes Benz release 2,5 Million downloads	2.000€
III. WAGES	TOTAL	4.375€
	Wages of management for 450h (6hours per week during a period of 1,5 years) / 7,5€ per hour	3.375€
	Other costs such as food transportation, hotel, gas,	1.000€
TOTAL Possible COSTS		18.575€

*All figures are based on the level of artist to artist collaboration instead of working with intermediate agents etc. All figures represent an average pricing with numbers based on my experience. They may vary from situation to situation.



- a. LIZENZGEBER liefert unentgeltlich bei Vertragsunterzeichnung die bereits fertig produzierten Musikaufnahmen „**All For One**“ (Songtitel).

Die Musikaufnahmen sind nach Absprache zwischen den Parteien auf CD-ROM zu liefern oder körperlos als Datei per Email an eine von RENOMMEE benannte Email-Adresse in einem der folgenden Formate: .wav, .aiff oder CD-Audio mit einer Abtastrate (Sampling-Rate) von mindestens 44,100 kHz / 16 bit.

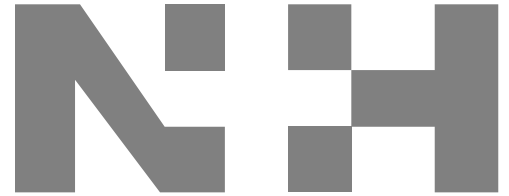
- b. LIZENZGEBER liefert des Weiteren im abzusprechenden Umfang unentgeltlich weiterführende Informationen und Texte über sich selbst und Mitwirkende, die Musik, die Werke, sowie Biographien und Bilder (im Folgenden „Informationsmaterialien“ genannt), die ebenfalls auf der Internet-Seite in Verbindung mit den Musikaufnahmen den Endverbrauchern zur Verfügung gestellt sowie zu werblichen Zwecken und PR-Zwecken für Mercedes Benz TV/Mixed Tape TV/Mixed Tape verwendet werden sollen, insbesondere für ein moderiertes Video-Feature mit Bildern, Musik und wichtigen Stationen des Künstlers (animierte Fotoserie oder Videobeiträge im Mixed Tape TV Music Magazine).
Des Weiteren werden für Mixed Tape TV Video-Trailer erstellt, die mit den vertragsgegenständlichen Musikaufnahmen vertont werden sollen. Die Parteien sind sich dabei einig, dass die Nutzung im Rahmen von Internet, Public Relations und BTL (Below-the-Line) grundsätzlich gestattet ist.

RENOMMEE ist nicht verpflichtet die von LIZENZGEBER gelieferten Musikaufnahmen oder Informationsmaterialien zu nutzen.

III. Rechteeinräumung

LIZENZGEBER überträgt RENOMMEE hinsichtlich der vorgenannten Nutzung im Rahmen dieses Vertrages ohne räumliche Beschränkung für die Vertragslaufzeit auf nicht exklusiver Basis sämtliche für die Bereitstellung, Vervielfältigung, Verbreitung und Bewerbung der vertragsgegenständlichen Musikaufnahmen sowie Informationsmaterialien nötigen Rechte an den Musikaufnahmen sowie Informationsmaterialien, einschließlich aller körperlichen und unkörperlichen analogen und digitalen Verbreitungsmethoden, sowie alle sonstigen für körperliche und unkörperliche Musik- sowie Informationsangebote notwendigen Rechte an den Musikaufnahmen sowie Informationsmaterialien sowie einschließlich aller betroffenen Leistungsschutz- und urheberrechtlichen Nutzungsrechte sowie ggf. weiteren erforderlichen geistigen Schutzrechte.

LIZENZGEBER garantiert, zur Vergabe der genannten Rechte autorisiert zu sein. LIZENZGEBER garantiert den Bestand der mit diesem Vertrag übertragenen Rechte und dass die mit diesem Vertrag auf RENOMMEE übertragenen Rechte keine Rechte Dritter verletzen oder berühren. Das bezieht sich auch, ohne sich darauf zu beschränken, auf Einholung und Abgeltung sämtlicher mit den vertragsgegenständlichen Musikaufnahmen und Informationsmaterialien verbundenen Leistungsschutzrechte des Künstlers und aller sonstigen an den Vertragsaufnahmen mitwirkenden Personen (z.B. Studiomusiker, künstlerische Produzenten) sowie Urheber-, Verlags-, Nutzungs- und sonstiger Rechte im Zusammenhang mit den an RENOMMEE



gelieferten Musikaufnahmen und Informationsmaterialien unter diesem Vertrag.

Insbesondere sichert LIZENZGEBER ausdrücklich zu und garantiert RENOMMEE, dass keine Rechte hinsichtlich der auf den Musikaufnahmen sowie Informationsmaterialien enthaltenen Werke durch eine Verwertungsgesellschaft wahrgenommen werden und insbesondere sogenannt GEMA-frei sind, da ansonsten das Projekt mit kostenloser Abgabe von Musik an die Endverbraucher nicht zu realisieren wäre.

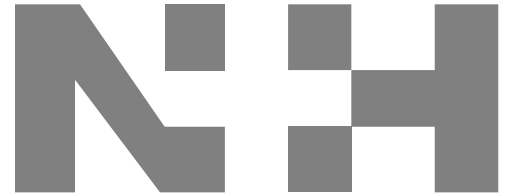
LIZENZGEBER stellt RENOMMEE von jedweden Ansprüchen Dritter, insbesondere von Verwertungsgesellschaften, frei und ersetzt jegliche RENOMMEE entstehenden Schäden und Aufwendungen.

RENOMMEE nimmt die Übertragung hiermit an.

RENOMMEE ist zur vollumfänglichen Auswertung berechtigt, aber nicht verpflichtet.

Insbesondere übertragen sind damit oder darüber hinaus die folgenden Rechte an den Musikaufnahmen sowie Informationsmaterialien:

- a. das Recht zur Auswertung zum Herunterladen sowie im Wege des Streaming, beides sowohl in voller Länge oder verkürzt in jeder Konfiguration, also z.B. als Einzeltitel oder (als sog. Bundle) gekoppelt, über die Internet-Seite, jeweils nach Absprache mit LIZENZGEBER auch über sonstige Seiten im Internet;
- b. das Recht zur Bearbeitung, Digitalisierung, Codierung, und sonstigen technischen Aufbereitung, zur Speicherung auf Internet-Servern und -Plattformen, sowie vergleichbaren Systemen wie beispielsweise Satelliten-, Kabel-, Datenbanksysteme oder ähnlichen Technologien einschließlich so genannter Kiosk-Systeme, insbesondere das Recht zur Einbindung oder Anpassen von Informationen (z.B. Text, Bild), zur Veränderung der Abtastrate und zur klanglichen Anpassung für eine Zusammenstellung (ein Mixed Tape) für die genannte Anwendung sowie zum Einbinden in die Gestaltungsrahmen sowie zum Koppeln mit Gestaltungselementen von Mercedes Benz TV/Mixed Tape TV/Mixed Tape sowie deren Promotions- und Präsentationsformen.
- c. das Recht für die Verwertung der Vertragsaufnahmen mit der Person von Künstler (allein und/oder gemeinsam mit anderen Personen) und dessen/deren Namen unter Einschluss der persönlichen Künstlernamen inkl. hiervon abgeleiteter Bezeichnungen, der jeweiligen persönlichen handschriftlichen Autogrammunterschrift, der Biographie, des Bildnisses (Recht am eigenen Bild), der Projektbezeichnung und der offiziellen Internet-Seite von Künstler Werbung in Wort und Bild zu machen. Dies beinhaltet auch Werbemaßnahmen durch (interaktive) Multimediaprodukte in digitalisierter Form auf jedem technisch möglichen Weg (z.B. UMTS, WAP-Portale, Breitbandnetze).
- d. das Recht zur öffentlichen Wiedergabe, Sendung, Aufführung. Zurverfügungstellung etc. im Internet sowie auf allen sonstigen hierin genannten Plattformen und Systemen.
- e. die Synchronisationsrechte für das Einbinden der Musikaufnahmen in die oben genannten Internet-Auftritt, Video-Feature, Mixed Tape TV Music



Magazine sowie Video-Trailer;

- f. RENOMMEE nimmt die Rechte- und Eigentumsübertragung gemäß Ziffer III.a. bis e. hiermit an.
- g. Über die Art und Weise sowie den Umfang der Verwertung der Vertragsaufnahmen entscheidet allein RENOMMEE. Hierzu gehört insbesondere im Rahmen des Vertrags die Entscheidung über Zeitpunkt, Ort, Art, Form und Dauer der Verwertung und die Gestaltung von mit den Musikaufnahmen sowie Informationsmaterialien verbundenen Abbildungen sowie Gestaltungsrahmen soweit nicht absolute Rechte des LIZENZGEBERS oder Künstlers entgegenstehen.

IV. Zeitraum der Nutzung der Musikaufnahmen

Die auf die Musikaufnahmen bezogenen genannten Rechte, Ansprüche und Befugnisse werden vom LIZENZGEBER auf RENOMMEE für die Zeit vom **17.02.2009 bis zum 26.05.2009** übertragen.

V. Vergütung:

LIZENZGEBER erhält eine Aufwandsentschädigung in Höhe von EUR 50,00 (fünfzig Euro) zuzüglich gesetzlicher Umsatzsteuer. Eventuell unberechtigt in Rechnung gestellte oder von der betreffenden Finanzbehörde nicht anerkannte Umsatzsteuerbeträge sind, soweit sie von RENOMMEE bezahlt wurden, zurückzuerstatten.

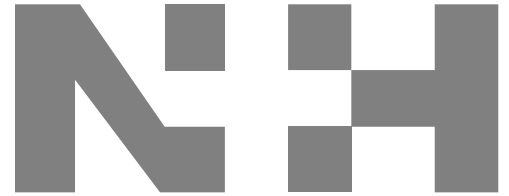
Eine weitere Vergütung in Geld wird für die Rechteübertragung von LIZENZGEBER auf RENOMMEE an den Musikaufnahmen und den sonstigen Materialien ausdrücklich nicht fällig. Die Parteien stimmen überein, dass über die Aufwandsentschädigung hinaus eine ausreichende Gegenleistung für die Rechteübertragung allein durch die kostenlose Bereitstellung der Musikaufnahmen an die Endverbraucher auf der Internet-Seite und der damit verbundenen Förderung der Bekanntheit des Künstlers und seiner Musikaufnahmen vorliegt.

VI. Sonstiges:

RENOMMEE ist berechtigt diesen Vertrag und die RENOMMEE übertragenen Rechte ganz oder teilweise, als einfache oder ausschließliche Rechte auf Daimler AG zu übertragen und Daimler AG die Weiterübertragung dieser Rechte zu gestatten.

Die Parteien nehmen davon Kenntnis und sind damit einverstanden, dass Daten aufgrund dieses Vertrages auf Datenträgern gespeichert und nach den Bestimmungen des Bundesdatenschutzgesetzes verarbeitet werden.

Eine fristlose Kündigung seitens LIZENZGEBERS setzt in jedem Einzelfall voraus, dass LIZENZGEBER RENOMMEE vor der Kündigung schriftlich berechtigt abmahnt und auffordert, den vermeintlichen Grund zur fristlosen Kündigung des Vertrages in angemessener Zeit zu beseitigen und dass



RENOMMEE dieser Aufforderung schuldhaft nicht nachkommt.

Änderungen oder Ergänzungen des Vertrages bedürfen der Schriftform, wobei Briefwechsel oder gegenbestätigtes Fax genügt. Dies gilt auch für die Aufhebung des ganzen Vertrages oder einzelner Bestimmungen dieses Vertrages. Die Vermutung des § 139 BGB gilt als abbedungen. Nebenabreden sind nicht getroffen.

Sollte eine Bestimmung dieses Vertrages unwirksam sein oder werden, berührt dies die Wirksamkeit des Vertrages im Übrigen nicht. Die ungültige Regelung wird durch eine Klausel ersetzt, die dem wirtschaftlich Gewollten am nächsten kommt. Die Parteien sind verpflichtet, an einer entsprechenden Klarstellung des Vertragstextes mitzuwirken. Entsprechendes gilt für etwaige Lücken, die dieser Vertrag enthält.

Es gilt Deutsches Recht. Erfüllungsort und Gerichtsstand ist Frankfurt am Main, soweit nicht ein anderer Gerichtsstand gesetzlich zwingend vorgeschrieben ist.

Datum:

RENOMMEE von
Neuland + Herzer GmbH

Datum:

04. Mai 2009

LIZENZGEBER

A handwritten signature in black ink, reading 'Michael Negele'. The signature is written in a cursive, flowing style.

Negele, Michael

Grabenstraße 13
72070 Tübingen

Neuland + Herzer GmbH
Clarissa Lach
Stiftstraße 8-10

60313 Frankfurt/Main

Rechnungsnummer: 2811

27.04.2009

Sehr geehrte Frau Lach,

hiermit berechne ich für die Lizenzierung von Nutzungsrechten von Mishoo The Drumkit, „All for one“ für das Projekt Mercedes-Benz Mixed Tape Vol. 19 :

Lizenz für Nutzungsrechte

50 €

Bitte überweisen Sie den Betrag von 50 Euro auf mein Konto bei

Michael Negele
Postbank München
BLZ: 70010080
KtNr.: 766153806

Mit freundlichen Grüßen

Michael Negele



Appendix 6: Crossmedia-based marketing plan for “Born In The Land of a Thousand Hills” album



BACK STORY

Jana and Tim is a young couple. They have been together for 8 years. Both are deeply in love. They have lately been talking about marriage, living and getting old together. Tim works as the manager of a local pub & club. He loves his Job. He mostly works in the evening and at night but also throughout the weekend. Jana doesn't like his job. In fact both have been facing this issue for many years. But now it seems to become a real problem.

Today is Tim's and Jana's anniversary. Jana comes back from work but Tim is not at home. Tim forgot their anniversary for the first time in 8 years. He has been working all weekends for the past six months and never took a day off for a private moment with Jana. She calls Tim and tells him that he forgot the anniversary and that she wants him to come home immediately. But Tim can't leave because there are too many customers and few helps in the club.

Overwhelmed by the situation, Jana tells him that he has to make a decision: "It's either the job or their relationship!" Jana hangs up the phone and bursts into tears while holding a picture of Tom and a letter he wrote to her before they got together. She grabs her jacket and goes for a walk along the river. The same walk they usually walk when it's their anniversary.

SCENE 1

Jana sits down on a bench nearby the river. She grabs inside her jacket and holds the Photo of Tim in her right hand. She looks sad and tearful at the picture.

SCENE 2

Sighing she looks across the river. It's cold and she is freezing. While holding the Photo in the right hand she plays with a ring on the left hand, a gift from Tim. She looks down at it. Lost in her thoughts, she looks up and remembers that this is the place where they had their first date in high school.

SCENE 3

Jana grabs again inside her pocket and holds Tim's letter in her hand. She lowers her head and opens it. She reads it with even more tearful eyes. The letter slides through her fingers and falls down on the ground.

SCENE 4

Meanwhile, Tim is on the search for her. He knows he has to search at this place, because they usually walk along the river at their anniversary. He is in a rush and searching for her. He sees her. Jana is about to stand up and leave. He hurries up. Jana walks away to continue the walk.

SCENE 5

Tim softly grabs her ankle and Jana stops walking. She turns around a bit afraid. Tim looks into her eyes. The time stops for a moment. He then hugs her. Jana's feeling of anger slowly turns to a feeling of ease and hope.

MISHOO THE DRUMKIT | BIOGRAPHIE

Rwanda, the land of the thousand hills is the birthplace of MC/Producer Mishoo the Drumkit who is releasing his first EP as a solo artist these days.



Born Michael Rugamba Negele, to a Rwandan mother and German father in Kigali, Mishoo was first exposed to African music by artists such as Pepe Kallé and Fela Kuti. It wasn't until his family moved to Tübingen, Germany that he got into hip-hop. He began writing poems at fourteen which turned into penning rap lyrics shortly after, influenced by the likes of Heavy D, Common and Wu Tang Clan's "Enter the 36 Chambers" LP.

Little time after that, in 1998 he founded the group A-Scholars with DJ Madsen and Producer JP aka Kutty Sark, which would eventually result in the production of the album "Mastermind" around 2002, a collection of soulful, jazzy beats and personal storytelling raps. The production allowed for Mishoo to develop his skills as both an MC and songwriter providing smooth vocals carried by his low voice. Around that time he also co-founded a weekly hip-hop event in his hometown Tübingen along DJ Sebastian Pohlmann thus providing a new forum for the local hip-hop scene and helping local artists to connect. One notable result is another project of Mishoo's – "The Sagitarians", a collaboration of his with producer Jewelz. In 2006 he realized an idea he'd long had, namely forming a live band to perform A-Scholars material with instruments being heavily influenced by the type of sound of the Soulquarians or Roy Hargrove.

When moving away from Tübingen for studies, Mishoo concentrated on beatmaking and production but stayed busy as an MC collaborating with plenty different producers from all over the world, some of whom he'd only connected with through MySpace and other music networks much like how "The Foreign Exchange" LP came together, logically one of Mishoo's favorite albums.

Coming back to his birthplace, "Born in the Land of a Thousand Hills", as the title of his new EP reads, is very much a documentary of the path Mishoo the Drumkit has traveled as an artist and a person as he mostly draws from his own life experiences, incorporating his growing up in both Africa and Europe, his travels or people close to him in his music.

"Born in the Land of a Thousand Hills" features an array of young artists that crossed Mishoo's path over the years, such as producers Comfort Fit, Portformat, Hubert Daviz, Elaquent, Duktus, Swede:art, Drumatic, and MCs/vocalists Dutchmassive, Mr. Nnaji and Shuanise with DJs Madsen and Mawdee contributing cuts and scratches.

The sound is truly soulful, yet with an often electronic approach inspired by the distinct Detroit sound of producers like J Dilla and Karriem Riggins; ...however every track has a certain abstract twist to it while never forgetting its Hip Hop roots – Mishoo calls it 'electro soul'.

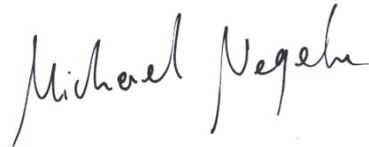
"Born in the Land of a Thousand Hills" will be available at www.mishoothedrumkit.com.
Release date is the 4th of January.

Written by Holger Jenss

Erklärung zur selbständigen Anfertigung

Hiermit erkläre ich, dass ich die vorliegende Arbeit ohne fremde Hilfe selbstständig und nur unter Verwendung der angegebenen Literatur und Hilfsmittel angefertigt habe. Alle Teile, die wörtlich oder sinngemäß einer Veröffentlichung entstammen, sind als solche kenntlich gemacht.

Die Arbeit wurde noch nicht veröffentlicht oder einer andere Prüfungsbehörde vorgelegt.

A handwritten signature in black ink that reads "Michael Negele". The script is cursive and fluid, with the first name and last name clearly distinguishable.

Tübingen, 07.08.2010

Michael Negele