

IMPLEMENTING PROJECT
MANAGEMENT THEORIES IN
RELEASING A COMMERCIAL HIPHOP
ALBUM

Case: Herrasmiesliiga

LAHTI UNIVERSITY OF APPLIED SCIENCES
Degree Programme in International Business
Thesis
2007
Kari Härkönen

Lahden ammattikorkeakoulu
Liiketalouden Laitos

HÄRKÖNEN, KARI:

Projektinhallinnan soveltaminen
kaupallisen hiphop-albumin julkaisussa
Case: Herrasmiesliiga

Opinnäytetyö, Degree Programme in International Business, 62 sivua, joista 13
liitesivuja

Kevät 2007

TIIVISTELMÄ

Tämä opinnäytetyö käsittelee projektinhallintaa ja suomalaisen hiphop-albumin julkaisuprosessia. Case-tapaukseksi on valittu lahtelainen hiphop-ryhmä, Herrasmiesliiga, jota käytetään esimerkkinä ja projektinhallinnan teorioiden soveltamisessa.

Teoriaosassa selvennetään termin “projekti” merkitys ja pyritään esittelemään projektinhallinnan peruspilarit ja teorat. Teoriaosassa annetaan myös lukijan kurkistaa suomalaisen hiphop-albumin julkaisu- ja tuotantoprosessiin.

Projekti on ennalta määriteltyyn päämäärään tähtäävä, monimutkaisten ja toisiinsa liittyvien tehtävien muodostama ajallisesti, kustannuksiltaan ja laajuudeltaan rajattu ainutkertainen kokonaisuus. Projektinhallinta on dynaaminen prosessi joka käyttää hyväkseen organisaation asiaankuuluvia resursseja ohjatusti ja kontrolloidusti saavuttaakseen selkeästi määritellyjä tavoitteita, jotka voidaan katsoa strategisiksi tarpeiksi. Projektinhallinta tapahtuu aina tietyin rajoituksin.

Case-tapaus esittelee Herrasmiesliigan, lahtelaisen hiphop-yhtyeen, joka julkaisi kauan odotetun, virallisen debyyttilevynsä syksyllä 2006. Opinnäytetyön empiriaosuus koostuu projektinhallinnan teorioiden soveltamisesta Herrasmiesliigan tapaukseen. Tarkoitus oli selvittää, voidaanko projektinhallinnan teorioita soveltaa albumin julkaisuprosessiin ja voidaanko tulokset yleistää uusien nousevien hiphop-kykyjen avuksi ja hyödyksi.

Tulosten perusteella voidaan sanoa, että albumin julkaisuprosessia voidaan selkeästi katsoa projektinhallinnan kannalta, jopa niin, että projektinhallinnan pääkohtien mukaan toimiminen saattaa olla suureksi avuksi artisteille ja yhtyeille, jotka haluavat kehittää toimintaansa ja päästä seuraavalle tasolle urallaan.

Avainsanat: projekti, projektinhallinta, albumin julkaisuprosessi, Herrasmiesliiga

Lahti University of Applied Sciences
Degree Programme in International Business

HÄRKÖNEN, KARI:

Implementing project management theories in releasing a commercial hiphop album

Case: Herrasmiesliiga

Thesis, Degree Programme in International Business, 62 pages, 13 pages of appendices

Spring 2007

ABSTRACT

This thesis deals with project management and the release process of a Finnish hiphop album. A case band, Herrasmiesliiga, is used as an example and for implementation of the theories.

The theoretical part introduces the term “project” and aims at clarifying the basic theories and guidelines of project management. There is also given an inside look at a release- and production process of a hiphop album in Finland.

A project is a unique entity that aims at a before defined goal, constitutes of complex, interrelated tasks and is limited by time, costs and its scope. Project management is a dynamic process that utilizes the appropriate resources of an organization in a controlled and structured manner to achieve some clearly defined objectives identified as strategic needs. It is always conducted within a defined set of constraints.

The case presents Herrasmiesliiga, a Lahti -based hiphop act that released their long-awaited, official debut album in the fall 2006. The empirical part consists of implementing the project management theories in Herrasmiesliiga’s case. The intent was to find out if the project management theories can be implemented in a record release process and can the results be generalized for the help of other up- and coming hiphop acts.

The results showed that a record release process can definitely be treated as a project and acting along the project management guidelines can be of big help for artists and bands that are trying to develop their operations and get to the next level of their careers.

Keywords: project, project management, album release process, Herrasmiesliiga

TABLE OF CONTENTS

1 INTRODUCTION	1
1.1 Background	1
1.2 Objectives	2
1.3 Research methods	3
2 PROJECT MANAGEMENT	4
2.1 Definition of a project	4
2.2 Theories of project management	6
2.2.1 Definition of project management	6
2.2.2 The performance/cost/time triangle	7
2.2.3 Project organization	8
2.2.4 Project life cycle	13
2.3 Project management by Lanning <i>et al.</i>	16
2.3.1 The starting points of developing	16
2.3.2 The keys to a successful development project	17
3 THE ALBUM PRODUCTION PROCESS	19
3.1 The demo stage	19
3.2 The record deal	24
4 CASE (HERRASMIESLIIGA)	27
4.1 Band profile	27
4.2 SWOT analysis	28
4.3 Risk analysis	35
5 IMPLEMENTING	39
5.1 The four stages	39
5.2 Project timeline	42
5.3 Conclusion	44
6 SUMMARY	46
SOURCES	47
APPENDICES	49

1 INTRODUCTION

1.1 Background

Hiphop, started in 1970's Bronx, New York, USA, is a relatively young, but very powerful and influential worldwide subculture. The hiphop bug bit me in 1988, when I was nine years old. My Godmother brought me my first hiphop tape from the United States and I have been hooked ever since.

I have been an active member of the Finnish hiphop scene for the last ten years, first as a devoted fan and later on as an artist, a concert promoter, etc. Business-wise, hiphop music in Finland is still at its early stages, even though there was a boom in the beginning of 2000's, when a lot of Finnish hiphop artists got signed for the sake of the boom, just for most of them to get dropped as the boom died down and the record labels did not know what to do with them anymore, as only a handful of acts were able to achieve commercial success. Hip hop music in Finland is left fighting for its recognition as a legitimate genre among rock, pop, metal, etc. and not just as a passing fad.

The genre's heart in Finland beats in the underground. There are a lot of talented acts operating independently, building their fan bases and waiting for their chance to shine. I am a part of such an act. My band, Herrasmiesliiga, worked its way up from the underground during the year 2006. In this thesis, I guide the reader through Herrasmiesliiga's process to get signed and their record to get released, while implementing project management theories in the process. I also let the "Average Joes" know a little bit about hiphop music as a genre, its history and its makers then and now.

1.2 Objectives

The main objective of this thesis was to view the whole process of releasing a Finnish hiphop album as a project, from the project management's point of view. I examined whether the theories of project management can be implemented in the process of releasing a commercial hiphop album, how project management's tools fit in Herrasmiesliiga's situation and whether this can be generalized for the help of other up-and coming Finnish hiphop artists in a similar situation.

This thesis is structured in six main chapters. After the introduction, terms as projects and project management theories are clarified and why Matkaopas Muutokseen by Lanning *et al.* was chosen for my main guideline for implementing the theories in the case. Before introducing the case band, Herrasmiesliiga, it is explained what the album production process includes. After presenting the case, it is time to see how the theories could be implemented in the case and whether the results can be generalized. The sixth chapter summarizes the thesis.

It is very likely that the reader does not know anything about hiphop music as a genre/culture beforehand, so a thorough report on hiphop's history, milestones and its most influential people is crafted (see APPENDIX 1.) for letting everybody know what this phenomenon is about. In appendices, one also finds e.g. actual promotional photos and album cover art from the case band.

1.3 Research methods

When it comes to the research strategy of this thesis, a case study has to be the closest to the truth. Robson (2002:178) defines case study as “a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence”. The case study strategy is good when one wishes to gain a rich understanding of the context of the research and the processes being enacted. The data collection methods employed may be various. They may include questionnaires, interviews, observation, documentary analysis and questionnaires. (Saunders, Lewis & Thornhill, 2003.)

The theoretical information for this thesis was collected from various books concerning project management and two experts were additionally interviewed for an inside look into an album release/production process in chapter 3. I chose to interview Lariola and Tiihonen because I knew them personally and knew that they have the experience and knowledge needed to help me. Interviews are also often considered the best data collection methods (Ghauri & Gronhaug 2002, 100).

The “data collection method” for the case and the implementing part can be seen as field observation. In field observation, the observer is a natural part of the situation or event. The researcher is a part of a company or organization and decides to study the same organization in one way or another (Ghauri & Gronhaug 2002, 90). The main advantage of this method is that one can collect first-hand information in a natural setting. Moreover, one can interpret and understand the observed situation more accurately, and capture the dynamics of social behaviour in a way that is not possible through questionnaires and interviews.

The author is a member of the case band and has been strongly involved during the whole process, having the best of chances to observe. Because of the author’s years of expertise in the field of hiphop, pretty much the same applies to this the-

sis' various references to the genre's state in Finland and the hiphop timeline found in the appendices.

2 PROJECT MANAGEMENT

2.1 Definition of a project

What is a project? In our society of today, the term "project" has several meanings, some even conflicting with each other. A project may mean a one time task common to many parties; on the other hand, it may mean a temporary organization or a limited series of tasks or problems scheduled to be solved. For some, a project may mean a leading environment established for delivering one or more results along a certain business plan. Some definitions stress that a project is a unique assignment regarding certain demands, e.g. goals, time, costs and quality. Some definitions point out that the projects differ from the other assignments because of the fact that a project has a specially defined organization. According to many, the differing point is that a project has a beginning and an end – a project does not last forever.

In their book, *Projektiliiketoiminta*, Artto, Martinsuo & Kujala (2006.) used the following definition, which I chose to use here, as an example:

A *project* is a unique entity that:

- aims at a previously defined goal
- constitutes of complex, interrelated tasks
- is limited by time, costs and its scope

And what do the points above mean? A project has a previously defined *goal*. It is a state in the future one aims at with carrying out the project. Usually, it means creating a *change* in the situation at hand. The goal binds the project's supplier and the customer to business and strategic targets. In the beginning, the goal can be very general and even vague, but it will sharpen as the project goes on.

Artto *et al.* (2006, 26) state that the most important thing that separates a project from other activities is the *uniqueness* of the entity of tasks that is the project. An absolutely similar project has never before been carried out. The uniqueness can be caused by several different factors:

- The goal of the project and the resulting product differs from the goals and products of the previous projects.
- The realization, the mode of operation or the organization of the project differs from the previous projects.
- A corresponding project has not been carried out in similar conditions.
- The product resulting from the project is produced along the special demands of the customer or the project has to be planned and carried out with the customer, so that the demands and needs of the customer are constantly cared for as the project moves forward.
- New subcontractors are being used in the project.

The *complexity* of the project's tasks is caused by the fact that they rarely are anticipated or frequent. Repeating simple tasks is characteristic for mass production. Complex tasks are often new. They require special skills, creativity, constant evaluation and decision making.

Interrelation of the tasks in this entity means that the tasks in the project have to be carried out in a certain order. The tasks can be arranged as a logical whole by

predecessor – successor relations. The dependency and the relations between the tasks build an essential part of the complexity of the project.

A project is *limited by time*. A project has a previously defined schedule including a date for its beginning and its end – the time when the end product of the project has to be ready and in use of the customer.

A project is always *limited by costs*. It means that the possibilities of using resources like labour, money or time are limited. The project has to be carried out along a before defined *budget*.

A project is an entity *limited by its scope*. The scope indicates that the project is producing a *product*. The product can be defined so that it is what brings forth the *change* that was needed in order to get to the *goal*. The product produced in a project has to fill the *requirements* set for it. These requirements are founded on the needs and expectations directed at the project and they have been agreed on at least with the customer.

Overall, it is good to remember that - as stated in the beginning of this part - there are basically as many definitions as there are project types. There are many variables that may change, but in general, the main idea of what is written above, is common for all projects.

2.2 Theories of project management

2.2.1 Definition of project management

Project management is a dynamic process that utilizes the appropriate resources of an organization in a controlled and structured manner to achieve some clearly defined objectives identified as strategic needs. It is always conducted within a defined set of constraints. (Young 2006, 13.)

Project management has evolved in order to plan, coordinate and control the complex and diverse activities of modern industrial and commercial projects. All projects share one common characteristic – the projection of ideas and activities into new endeavours. The ever-present element of risk and uncertainty means that the events and tasks leading to completion can never be foretold with absolute accuracy. For some very complex or advanced projects even the possibility of successful completion might be in serious doubt.

The purpose of project management is to foresee or predict as many of the dangers and problems as possible and to plan, organize and control activities so that the project is completed as successfully as possible in spite of all the risks. The aim is for the final result to satisfy the project sponsor or purchaser, within the promised timescale and without using more money and other resources that were originally set aside or budgeted. (Lock 1996, 3.)

2.2.2 The performance/cost/time triangle

The obvious aim of a good project manager is to achieve success in all aspects of the project. But sometimes it is necessary to give special importance to one of the three primary objectives, which are *performance*, *cost* and *time*. This will affect the priority given to the usage of scarce resources and the way in which the management attention should be concentrated. It might also influence the choice of project organization structure.

A project for a charitable organization with limited funds would, for example, have to be controlled paying much attention to the costs. Some companies stress their reputation for quality, even if this means running over costs and time. If the project is to set up a trade exhibition that already has the dates decided and the venue booked, the project clearly is dependent on the meeting the time objective, so it might need the establishment of a task force which is given first claim on any common services or other resources. This has been illustrated as a triangle of objectives (see Figure 1.). Litke & Kunow (2004, 16) call it “the magic triangle of

project management” that visualizes the three objectives that the project manager should monitor all the time. If one is jeopardized, it will affect the two other objectives.

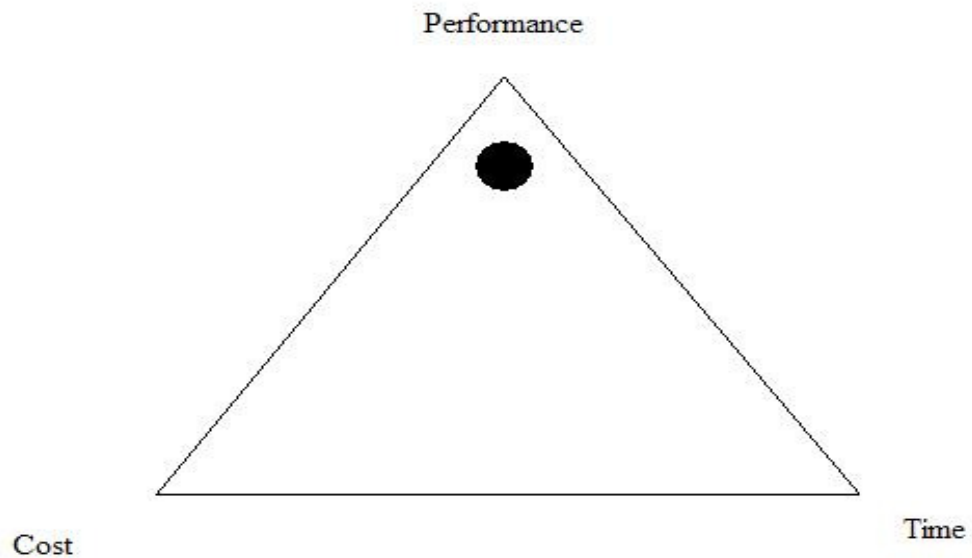


Figure 1. Triangle of project objectives

This diagram illustrates that the three principal project objectives of performance, cost and time are interrelated. In some cases conflicting priorities may lead to the client giving particular weight to one of these objectives when the project is defined and planned. The performance objective is indicated as paramount in this example. (Lock 1996, 9.)

2.2.3 Project organization

The project manager

Project management is not something which can be done by anyone. Too often there is an assumption that if a person can manage a department then that same person can manage a project. The role of the project manager is an important one and fundamental to the success of any project. Organizations make huge invest-

ments in projects and should make corresponding investments in the people they call upon to manage those projects.

The role of a manager, any manager, is well understood as follows:

- To plan
- To organize
- To coordinate
- To control
- To lead

The above list is equally applicable to a project manager. The distinction, however, is that he/she is fulfilling these roles in order to bring about change and not to preserve the status quo. (Brown 1998, 13.)

The project manager for any project should be appointed as early as possible in the life of the project, ideally in the conception phase. This is not always possible, so that the project manager, when appointed, may find he/she is committed to decisions with which he/she is not in agreement. This always creates problems and the manager must formally record the problem as early as possible with a view to possible modification of the decisions. The early commitments which have to be made in many projects will also have significant effects and the project manager, on appointment, should carry out an audit and assessment of the project for reassurance that it is feasible within the given terms of reference.

Project management is first of all team management. If the project is a consortium project, the team members may come from different cultures and speak different languages so that the acceptance of the team as the driving force by all its members is very important. Successful project managers must possess capabilities

which can not be learnt. They must be true leaders, and those who are being led must respect their honesty, integrity and vision. They will need to demonstrate drive, enthusiasm, dedication and humor, and a willingness to back their staff when things go wrong. It has been said that:

To win a battle it is essential to inspire the army with confidence in itself and its general.

Additionally the project manager must be an eternal optimist! (Lockyer & Gordon 1996, 17.)

Desirable skills of the project manager:

- Technological understanding
- Understanding of project economics
- Knowledge of man management
- Competence in systems design and maintenance
- A competence in planning and control
- Financial competence
- Competence in procurement
- Good personal communication skills

The project team

The size of the project team will be related to the size of the project so that in a small project it may only have one full-time member, the project manager, who draws on others for specialist assistance when required. When the project grows in size, so does the team. This continues until a complete team structure emerges. If the project gets larger, it is the numbers in the team that change, not the structure. A normal, full project team will be formed as in figure 2.

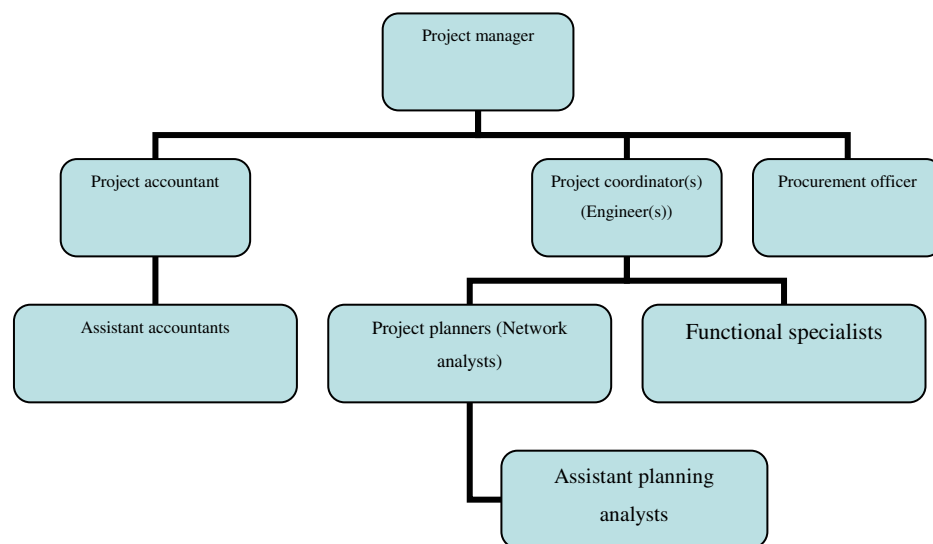


Figure 2. Structure of a full project team.

Even with a full project team, assistance from the functional specialists may be needed for many aspects of the project. As a project of any size progresses, the project team membership changes as the functional specialists enter and leave team according to the changing technical demands of the project. Some people stay with the project throughout its life while others will be concerned only with a particular phase and will return to their functional group in the parent company or transfer to another project when the current one is completed. It is an important part of the project manager's job to make sure that the integration of these people into the project team is smooth, to progress the work harmoniously.

As with the project manager, in addition to their technical skills, the personal skills of the team members are of a great importance. Often the projects can be very demanding and if the team is lacking harmony the results can be disastrous. For this, the project manager should be involved in selection and appointment of at least the two top levels of the team. The team should be assembled from people that:

- are innovative when needed and generally adopt a problem-solving approach
- openly discuss ideas before they are adopted
- communicate freely between functions
- sell the ideas and work of the team
- obtain cooperation from people outside the team
- ensure that work is progressed at an acceptable level
- assess their own and other people's work pragmatically
- remain cohesive as a group even when things go wrong

The team must be aware of the need for good communications both within the group and with others. Communication is a two-way process – the project does not just require information but it also has to supply it. The formal reporting systems and regular meetings are only a part of the communication network. The user/customer and other possible stakeholders, suppliers of goods and services, etc. should be encouraged to mention problems and concerns right when they appear. Discussions and, if necessary, actions can be taken to resolve the difficulties. Commercial and Official Secrecy requirements must be respected and the dangers of dual reporting well understood and avoided.

2.2.4 Project life cycle

To help apply some form of structure to a project, it is useful to think of all projects as having the same basic underlying structure. Whatever the project, it will run through a number of distinct phases. The nature of these phases will vary depending on the type of project and so will the time spent to finish them.

In most cases, a project will start as a result of a report or a feasibility study. The feasibility study will have defined the problem which is being addressed. It may have investigated what the real requirements are. It will have evaluated alternative solutions and recommended a course of action. (Brown 1998, 10.)

The remaining phases of the project can well be listed as follows:

Typical project phases

- Initiation

The most important phase of any project. Unless it is carried out properly, the project stands little chance of success. Initiation covers such areas as defining the terms of reference, setting objectives, agreeing budgets and gaining approval for the project. The initiation represents the project's very foundation. How it is conducted will set the tone for the remainder of the project.

- Specification

Specification is the phase, where the detailed requirements are defined. In this phase, one is in close contact with the ultimate users of the project's end product, whatever it may be. The project team will be analyzing the users' requirements in detail and these will be documented by a Requirements Specification, which will be signed by the user. This will form the definitive scope of the remainder of the project.

At this point, the user tells the project team in precise terms what one wants them to deliver. The team is still concerned with the “what” and not with the “how”. If the customer needs to get a container from London to Paris in four hours, one does not talk about tunnels, bridges, trucks and trains until the next phase, Design. Because one has a clearer idea of what the project involves, one will also have a better idea of what the costs and time requirements will be. Often, one will return to the project sponsor (if there is one) - with more detailed information and more detailed plans, to seek approval to proceed.

- Design

The design phase is where the “whats” are exchanged for “hows”. Bit by bit, the end product will start to take shape. This is where the experts (architects, system analysts, engineers, physicists etc.) will join forces to create a solution for the problem which has been expressed. This design forms the blueprint for the next phase. It may come in many forms; diagrammatic plans, a prototype, a working model, or a detailed specification. As above, the design is agreed with the user/customer and more detailed plans are developed for the next phase.

- Build

This phase is where something concrete has taken place. The tunnel is dug, the building erected, or the system built. This is the time which usually is waited with impatience. There is a temptation to skip through the first phases quickly, just to get to producing. The experts like Brown (1998, 12) stress that this is a temptation to be resisted.

- Installation/implementation

Here, the product has been designed and built and the team is almost ready to put it into operation. While building, it has to continuously be verified

by the customer, that what is being built is exactly what has been asked for. A final acceptance process takes place during this phase.

Project management is about managing *change*. Thus, this is where any transition procedures which need to be carried out, will be applied. It is all very well developing lead-free gasoline, but cars have to be modified, customers educated and prices set (Brown 1998, 12).

- Operation and review

Some often overlook this phase as not being part of the project itself, but it should not be neglected by any means. Once the team is satisfied that the product really works and the ship did not sink when the bottle of champagne struck it, then the project can be considered being over. As in all the previous phases something is delivered, here it is a final report which details the findings of a post implementation review.

Once the new product has been in use for some time, it is more than likely that new problems and requirements will appear, and the whole cycle will begin again as a new project to be managed.

2.3 Project management by Lanning *et al.*

For this thesis, it was necessary to become familiar with several different books about project management, but there was one book that really stuck out and helped. In their book, *Projektinhallinta* (1999, Kauppakaari), Harri Lanning, Mikko Roiha and Antti Salminen combine managing people and business development projects in an easily understandable, practical way. Of course, the core ideas are pretty similar to the theories presented earlier, but in my opinion, the process has been depicted so well that using this book as my major guide for the implementing part of this thesis seemed very appropriate. The basic views of the book are presented below.

2.3.1 The starting points of developing

Developing something towards a certain goal requires not only project-like, planned action, but also creating the right circumstances so that the project would have a healthy foundation to start from. The foundation for a successful development project has three factors that all are associated with the personnel. They are: *will* to develop, *ability* to develop and *possibility* to develop. All three are essential in order to succeed. For example, if in the beginning of the project the company creates a strong will to develop for its personnel, but does not provide concrete training and give resources, the development does not happen.

The personnel's will to develop and be developed means that everybody is motivated and committed to the development process. In addition to will, the project personnel have to have the ability to develop and achieve the set goals. The ability includes the required skill level and knowing the direction where to develop. In order to participate, the people have to have information on the project's vision and goals. The ability also includes understanding of business activities and the basics of project-like development.

The third element of successful development is the genuine possibility to develop and be developed. Even if the personnel had a strong will and even the ability to develop the company, it is not enough. Also the operating environment has to support achieving the goals. The operation environment includes essentially e.g. the used resources, structures and systems of the organization, reporting relationships, power- and responsibility issues and the rules of the game. If the development is not supported from the above, the progress lacks the basic prerequisites. Will, ability and possibility are dependent on each other. For example, knowledge of possibilities and ability can increase the will, whereas lacking them will decrease it.

Because developing business activities is largely about projects, the will, ability and possibility to develop still are not enough. One also needs *discipline* to push the development forward during the hard times and to keep the development process on the right track. This dimension in carrying out development projects is largely formed by traditional project management and its methods. Even the most motivated and skilled football team needs a coach to plan and direct the team's season. Without disciplined training and playing by the tactics the team will certainly not achieve its goals.

2.3.2 The keys to a successful development project

A development project for business purposes can be thought to begin with a *preparing* stage that maps out the current state of the organization being developed. Analysis are being performed to look for problems, to spot targets for development and to clarify the needs for change. Before starting the actual planning, one has to make sure that the project has the support of the management and map out the key personnel of the project. The decision, whether to start the actual project or not, is made after the preparing stage.

The next stage of the process is *planning*. The first task is to clarify the development vision and to define the goals for the project. When the goals are clear, one

can start planning the means to reach them. At this stage, the project plan is created, the project organization is established and the foundation for successful implementation is set up overall.

The *implementing* stage includes the practical implementation of changes in e.g. production system, information system and organization. Also training for the mentioned is provided here. The relevance of motivation and communication is emphasized here too. This is the stage, where the project managing and directing abilities are seriously weighed.

When the needed measures for development are taken, it is time to finish the project and *stabilize* the achieved changes as a part of everyday action. Considering the future projects, the finished project pays to be evaluated. This prevents from doing the same mistakes over and over again and one can of course learn from the things that were done well. The aforementioned will, ability and possibility to develop, plus disciplined actions are the foundation for all of this. (Lanning *et al.* 1999.) The whole process is visualized in Figure 3.

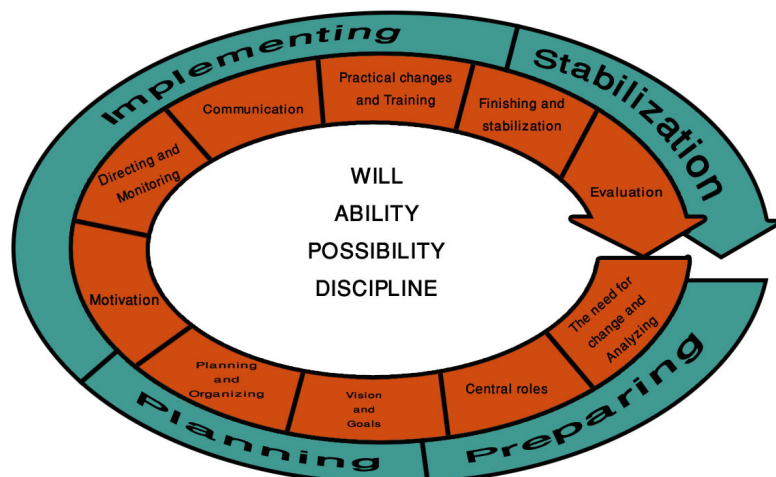


Figure 3. The project can be divided in four temporal phases that each stress different issues.

3 THE ALBUM PRODUCTION PROCESS

For the reader to understand this thesis better, it is useful to present a model on what kinds of actions are taken to produce a hiphop album. The steps in this model are basically commonly used in music business, but as hiphop has its own distinct characteristics, the model is also modified along my own experiences gained while operating in the Finnish hiphop music -scene during the last ten years or so. To back my words up, I have interviewed a couple of experts; Jukka Lariola, an experienced artist and co-owner/marketing manager of hiphop record label Löyly-Viihde Oy and former Sony/BMG recording artist, Cheek (www.cheekki.com), for a valuable insiders' look.

Hiphop is a genre in which it is extremely important to be original, to write one's own lyrics and to have certain "street credibility". Nevertheless, this model is planned in a strictly commercial way, as if one was a producer who would like to put together as commercially attractive a line-up of rappers as possible and view them and the produced album purely as a product to be marketed and sold – without thinking about any credibility issues. The model is divided simply in two parts, of which the first explains what happens in the demo stage of an unsigned band/artist and what kind of steps have to be taken after the record deal, in order to get to the actual album release.

3.1 The demo stage

- Monitoring the scene

In the beginning of the demo stage it is very important to monitor what is the current commercial situation and the trends in the genre. It is necessary to know what is "hot" at the moment, but the best situation would be that one was a step ahead and has an idea of what is the next big thing commercially. One has to think of

what is selling and why.

- Image

Even this early in the project, it is useful to plan the image for the artist/band. In the ideal situation, the image would be something along what is selling at the moment, accompanied with an interesting story to back the artist up. Most of the biggest stars in hiphop have their own "niche" and a back-up story that is irresistible and/or easy to relate to.

- The Producer

Every recording project needs a producer to watch over the project and to take responsibility. Usually, in music business, the producer is responsible for e.g. composing the songs, song lyrics and all the important timetables. In hiphop, the producer rarely writes the artists' lyrics as that would be extremely embarrassing for the artists if that was to come out in public, but in pop music overall, it is not rare for the artist to get the whole package done by the producer, ready to be performed.

- The contents of the demo

When putting together a demo to be sent to the record companies, it is good to keep it simple. There is no use to give out all of one's material, just three, four songs maximum. To show range, they should be as different from each other as possible. The songs on the demo should also have the biggest commercial potential out of the artists' work. The record companies get millions of demos and only skip through them. It is important to put the best cut first, because it is very likely that the rest of the demo is not even listened to.

- Crafting the songs (song writing, recording, mixing, mastering etc.)

In addition to the actual song-making as composing/producing, writing lyrics etc. there is a lot more to getting it all together. One needs a studio to record the songs in and a studio engineer to do the recording. Some aspiring artists may be independent enough to have their own facilities and the know-how to record by themselves, but usually studio time has to be booked from elsewhere. The good studios are really booked and the process costs money, so one should prepare for that.

When the songs are recorded they have to be mixed. In mixing, the recorded sounds get balanced in order to make the final recording sound better. Before the songs are officially done, they are mastered. Mastering is the process of preparing and transferring recorded audio to a medium that will be used in the production of copies. The specific medium varies, depending on the intended release format of the final product. For digital audio releases, there is more than one possible master medium, chosen based on replication factory requirements and/or record label security concerns. The chosen medium is then used as the source from which all copies will be made. Mastering is done by engineers in particular companies and it is also a quite expensive procedure and a lot of times demos are left without mastering, especially if the songs are mixed well enough.

At this point, a good idea is to arrange a test listening session among a group of people who understand music. When one listens to the same songs hundreds of times, it gets very difficult to spot anything out of them anymore. Outsiders' opinions may be very fruitful at this point. One has to ponder if the songs work or not - and why so. If it appears so that some changes have to be made, this is the time to do them. After the possible changes have been made, it is time to select the best songs of the pack for the demo.

- Own promotion

It is very usual for hiphop acts to do all kinds of promotion independently. Even signed artists do a lot of extra in addition to the record company's promotion activities. For an unsigned act, it is good to show the record companies that one has the "whole package" that one already operates steadily and on one's own, without any major company backing one up. Here is a short list of examples about different promotional actions:

- When still unsigned, it is essential to try and perform all around as much as possible. The record companies value acts' live-experience and whether one already has been able to establish a following of fans.
- In addition to shows, Internet is a great way to put out the act's name. A good website is necessary nowadays. On the website one can put various kinds of song "teasers" and "snippets" for the fans to listen and download, along with photos, biography etc.
- Promotional t-shirts. In hiphop, an oversized t-shirt is an everlasting classic and also a widely used advertising space. One can print band logos, slogans, album/song titles and so on and sell them, wear them in shows and get all the fans to wear them in a minute.
- Mixtapes are another good way of "street promotion". Mixtapes usually consist of sort of unofficial material from the artist, such as teasers, snippets and "streetstyle"-type of songs. The mixtapes are usually very cheap or are even distributed free in concerts, festivals and of course in the streets. The purpose of a mixtape is to evoke interest as it is basically an advertisement of an upcoming artist and one's album.

- Record label selection

The field of popular music is very broad and not every label is ready to sign artists from any genre. In Finland, hiphop is still commercially pretty much marginal music and to avoid loss of time and energy, it pays to map out which record label would be suitable. Here are a couple of points that need to be considered:

- It is good to monitor the overall atmosphere in the music business and see if the time is right to push a hiphop album. When times are bad for hiphop, the major labels will look elsewhere and there is a bigger chance for one to score with smaller and hungrier independent labels.
- One also needs to run a background check on the labels to find out which labels have a good history working with hiphop artists. If the label has previously put out successful hiphop albums, they are obviously doing things right and are more than likely to keep up that work.
- Another important point is the record companies' readiness for marketing. There is no use to be on a label that has no resources to push one's project. One has to find out, whether the label has what it takes to get needed visibility for this project.

Overall, one could say that when picking out the suitable label, the major idea is to find out, which record company is ready to jump on this particular project and really concentrate on pushing it forward.

3.2 The record deal

After one has succeeded in securing a recording deal, there is a long list of actions needed to be taken before the album is ready to hit the stores. From this point on, the steps are taken in cooperation with the record label.

- Definition of target group/segmenting

One of the first things after signing is defining the artists' target group. Market segmentation is also carried out at this point. This is usually done by the record company's A&R (artist and repertoire) person and the producer.

- Booking agent

For a performing artist, a booking agent is basically a necessity. A booking agent is a very important part of the operation, since what is an artist without shows? It is even said that the artist, the booking agent and the record company form a "Holy Trinity". The bigger record labels may have deals with booking agencies and they sign their artists to those companies' lists. Basically, finding the right agent is the record company's responsibility. Nevertheless, one does not have to accept the agent offered or one may negotiate that one is entitled to sell shows by oneself, in addition to the official agent's shows. Sometimes, if one is not a priority for an agent of a big label, one might have to be very active in order to get shows as bigger bands get the biggest slice of the pie.

- Marketing plan

At this stage, it is time for the producer and the record label's marketing department to craft a marketing plan for the artist and the upcoming album. The decided strategies are implemented right away, but they can not be very strict, because they will be revised and updated constantly as the project moves on.

- The single

Before any singles or such are released, one pretty much has to know what the album's form and theme will be. Here, the A&R is once again heavily involved. When that is decided, it is finally time to select the right first single to be released. Usually, the purpose of the first single is to evoke interest in the new artist and it is very important that the single gets played by the DJ's in the clubs and a lot of airplay in the radio. That is why even the most hardcore of rappers release their most commercial and radio-friendly track as the first single. When the single is selected, the label can release it. The release is followed by promotional actions for the single. The artist is involved in the promotion wherever needed while recording the rest of the upcoming album.

New marketing decisions will be made based on the single's success. Usually, especially the bigger labels proceed with a follow-up single, but sometimes, if the first single proves to be an exceptionally huge hit, it might be a good move to take advantage of the hype and release the album right after that hit single.

- The role of the A&R

Above, I've mentioned artist and repertoire (A&R) a couple of times. A&R refers to the division of a record label that is responsible for scouting and developing talent. In general, the A&R department is the link between the artist and the record label that helps with the artistic and commercial development of the label's artists. An A&R person is often required to handle contractual negotiations, find songwriters and record producers for the act, and schedule recording sessions. The A&R also takes care of the production of the promotion material (promotional photos, album covers, websites etc.), handles matters concerning the pressing of the album and decides on mixing and mastering – who does them and where. As one can see, the A&R is a major player in releasing an album.

- The role of the record company's sales manager

The sales manager of the record company cooperates closely with the A&R department in making the sales plan for the album. The sales plan consists mainly of planning where to sell, cooperation with the record stores and taking care of the distribution channels. The sales manager also makes sure that the promotional material finds its way to the record stores.

- The album release

After the aforementioned steps the album is finally ready to be released. Naturally, there is still a lot of work to do – both for the artist and the record company. The artist starts performing and doing promotion along the promotion plan as the record company starts to carry out the marketing plan made earlier. The real journey begins...

4 CASE (HERRASMIESLIIGA)

4.1 Band profile

Hiphop-group Herrasmiesliiga hails from Lahti, Finland. The band consists of three MC's (rappers), TS, Brädi and Cheek, all in their mid-20s. Both on records and in live-shows, DJ Komet takes care of DJ's responsibilities, and thus is the group's extended member, so to say. Musically, Herrasmiesliiga is influenced by "New York" type of hiphop, relying on hard-hitting production and witty lyrics. The band puts strong emphasis on MC skills, using a lot of complex, multi-syllabic rhyming, clever punchlines and metaphors. The band defines their end-product as "sincere, attitude-rich hiphop music from the heart".

The roots of Herrasmiesliiga run deep in their hometown's hiphop. Every member of the band has earlier made music in a Lahti-based group, pioneering hiphop-collective 5th Element, which single-handedly built the scene in Lahti from the ground up in the latter part of the 90s. 5th Element has released three compilation albums and organized tens of concerts and hiphop-related events in Lahti – all independently. Group member Cheek also has a very successful solo career in Finnish scale, he has released two independent albums and two albums under a major record label, Sony/BMG Finland.

Cheek's solo success has spawned an impressive list of shows around the country and he has, in fact, been one of the most sought after Finnish rap performers during recent years. TS and Brädi have been performing with Cheek all along the way and it did not take long for the three rappers to notice that along with their friendship, the chemistry, likings and musical goals matched – Herrasmiesliiga was born. The first song, "Pelihelvetti", saw daylight in 2004, first on a 5th Element compilation and later on Cheek's Sony/BMG debut album, "Avaimet Mun Kulmille", during the same year. Herrasmiesliiga was heard again on Cheek's next

album, “Käännän Sivuu” (Sony/BMG, 2005), this time on two songs and on a remix for the album’s first single.

On 11.10.2006 a brand new independent Finnish hiphop-record label Löyly-Viihde released Herrasmiesliiga’s debut album. In this thesis, I observe the group’s history from the demo stages to them having their album on the shelves of the record stores - while finding out, if the process of releasing an album can be viewed as a project and carried out implementing the theories of project management.

4.2 SWOT analysis

Scanning of the internal and external environment is an important part of the strategic planning process. Environmental factors internal to the company (in this case, the band) are usually classified as strengths (**S**) or weaknesses (**W**), and those external to the firm are classified as opportunities (**O**) or threats (**T**). Analysing the environment on this basis is called the **SWOT analysis**. (Bradford, Duncan & Tarcy 1999.)

While wondering how to improve their status and overall operations in Finnish hiphop, mainly aiming at getting a record deal and distribution for their debut album, Herrasmiesliiga also used the SWOT analysis to clarify their situation, risks and means. The SWOT analysis provides information that is helpful in matching the band's resources and capabilities to the competitive environment in which it operates. As such, it proved to be very helpful in Herrasmiesliiga’s strategy formulation and selection. The following SWOT was put together in the beginning of the album project, as the band was still unsigned:

TABLE 1. SWOT analysis - Herrasmiesliiga

<p><u>STRENGTHS:</u></p> <ul style="list-style-type: none"> - Friendship - One established “star” member - Already existing core audience - Experience - Independence and know-how - Skilled members, no weak links - Similar tastes and goals - Relationships - Will to work, “hunger” 	<p><u>WEAKNESSES:</u></p> <ul style="list-style-type: none"> - No record deal/ distribution - Location - New band name - Lack of resources - Scheduling - No clear identities
<p><u>OPPORTUNITIES:</u></p> <ul style="list-style-type: none"> - A void in the market to be filled - Potentially wide audience - Easily marketable trio 	<p><u>THREATS:</u></p> <ul style="list-style-type: none"> - Slumping hiphop record sales - New trends - Surprise success of a competitor/competitors

STRENGTHS:

- Friendship

Herrasmiesliiga was built on friendship. The band members share a strong bond from far before they even started to make music together. It helps them to get along in the studio and on the road. If things get bad, the friendship is there and helps the band to stick together through the possible bumps on the road.

- One established “star” member

Band member Cheek already has a successful solo career under his belt and it naturally helps. It is easier to get record companies’ and media’s attention with an already established, successful artist on board.

- Already existing core audience

Herrasmiesliiga has a huge supporting cast in their hometown alone, plus they automatically get Cheek’s fans’ on their side. Every member of the band has a long history in Finnish underground hip-hop and a promising following is already established there.

- Experience

With reference to the upper two strengths, the band already has “paid their dues” independently in the underground and even in the mainstream, since the trio has already toured together because of Cheek’s solo shows for years. The band knows how the machine works and their stage show experience is superior to the competing “new” hip-hop groups in Finland.

- Independence and know-how

The band members have been able to operate in the field of Finnish hip-hop since the late 90’s without anybody backing them up. The band has the ability and the facilities to do the album by themselves if needed and just give the ready-made package to the record company to be marketed and distributed. Not too many new artists can do that.

- Skilled members, no weak links

The group emphasizes that certain skill level has to be there to operate effectively and to stand out from the competition. The trio feels that said level has been established and each and every member brings quality to the table.

- Similar tastes and goals

The band members share the same musical tastes and goals. It makes the music making process easier, since the band does not have to compromise all that much. The goals have been set and there are no artistic disputes among the group.

- Relationships

Herrasmiesliiga has been able to develop quite of a network during their years in the business. They have excellent relationships with their colleagues all around the country and that helps with acquiring quality production and interesting featuring artists for Herrasmiesliiga. For example, one of the country's finest producers, MGI of the group A04, has been produced 5th Element's artists for so long that he is almost an "in-house" producer for the group. That alone is a huge asset.

- Will to work, "hunger"

Referring to the band members' similar goals, every member of the group is extremely motivated and willing to work hard in order to succeed. In hiphop, one often talks about "hunger" and these guys are certainly very hungry.

WEAKNESSES:

- No record deal/distribution

As an independent underground act, the group has major problems with getting their music out as widely as they would like to. A record deal with good distribution would help the band a lot and take a lot of pressure from them. This is their main problem that they are trying to fix.

- Location

Residing in Lahti, Finland, the band is a bit off the radar business wise. In Finnish music business, the most action is in the Helsinki-area and in Herrasmiesliiga's case the saying "out of sight, out of mind" is right to the point. Helsinki-based acts tend to get a lot more promotion and gigs as they are visible to the Helsinki-based promoters etc.

- New band name

Even though all of the members have been active in Finnish hiphop for years and Cheek has his solo success, Herrasmiesliiga is relatively new name in the business, especially for the mainstream audience. A lot of promotion would be needed to break out a new band.

- Lack of resources

As an independent band, Herrasmiesliiga does not have a lot of resources to push their projects forward. Every penny comes out of the members' pockets, so thus far it has been difficult to promote hard and to hire expensive studios and engineers. The lack of resources is also mental. Every member studies

and/or has a day job, so it is sometimes very hard to concentrate to music 100%, while one has to study and/or make money for funding one's music.

- Scheduling

As mentioned above, every band member has a day job or studies to take care of in addition to music. It is sometimes very difficult to agree on studio time and such, when there are three different persons involved with three different schedules. Add a studio engineer with another different schedule – matching all four is often impossible. This eats the groups' productivity in a major way.

- No clear identities

Even though it is also listed as strength to have similar musical tastes among the group, Herrasmiesliiga suffers a little from too much similarity in the members' voices and rapping styles. For a new band, it is important to establish clear identities among the members so the fans can identify their favourites. Herrasmiesliiga has to work with this and make every member stand out as individuals.

OPPORTUNITIES:

- A void in the market to be filled

During the last couple of years, Finland has been lacking a successful hip-hop group as e.g. Fintelligens has been put on hold for quite a while and another commercially reliable act, Kapasiteettiyksikkö, announced their (at least part-time) retirement in 2006. Herrasmiesliiga comes out with experience and armed with a highly touted live show, really having what it takes to fill the void.

- Potentially wide audience

As experience has shown to the band already, they appeal to an extremely wide range of people. Something in their music makes it listenable for different people in different genres, not in hiphop circles only. Herrasmiesliiga seems to be making music that “everyday people” find easy to listen and to relate to. This is a major opportunity for example marketing wise.

- Easily marketable trio

Herrasmiesliiga has three members who are all very outspoken and social young men. The band is collectively known as stylish and smart guys, plus there are no big egos involved and every member is ready, willing and able to cooperate with media, possible sponsors etc.

THREATS:

- Slumping hiphop record sales

After the Finnish hiphop boom of the early years of the 2000’s, the sales of domestic hiphop records have been selling less and less during the recent years. The record companies do not see hiphop acts very profitable at the moment, thus it is hard to get signed, at least to a major record label. This situation is a major obstacle for Herrasmiesliiga that aims at climbing up from the underground.

- New trends

Hiphop is the type of a culture, where it is very windy at the top. Yearly, there are new names at the top of the lists along what seems to be “hot” that year. Only a few artists achieve longevity of 10 or more successful albums. For ex-

ample, heavy and slow southern rap has been the thing in the USA recently, ruling the album sales and radio play, leaving once so mighty New Yorkers way behind. It is always possible that Herrasmiesliiga's way of making music gets run over by some new hiphop trend wave. Overall, in Finland, the trend of the day is way more towards rock and so called love metal, instead of hiphop. That is a threat for every hiphop musician in Finland.

- Surprise success of a competitor/competitors

It is possible that some other Finnish hiphop artist or group suddenly strikes gold and gets a huge hit or starts a big movement or a trend that takes every listener by storm. That could cause every potential listener and album buyer to concentrate on riding that wave and every other artist of the genre gets badly overlooked for a while. In that situation it is extremely hard to get the record companies, the media and the listeners to look one's way.

4.3 Risk analysis

The essential first step in risk management is the systematic identification of as many of the possible risks of problems popping up during the project and of uncertainty which may develop into risks. Only when this has been done can the risks be ranked in order of seriousness and plans prepared to mitigate or eliminate them. (Lockyer & Gordon 1996, 52.)

Risk analysis should attempt to answer to the following three main questions:

- 1) What could go wrong?
- 2) How likely is it?
- 3) How will it affect the project?

Once the risks have been identified, each should be assessed for the nature and extent of the damage it could cause to the project if it occurs. These primary risks should then be quantified by assessing the probability of the problem occurring, and simply ranking them as “*high*”, “*medium*” or “*low*” will do much to indicate the size of the problem. More complex techniques may be developed when it is necessary to be more accurate.

When thinking of Herrasmiesliiga’s case, six primary risks are presented here. They are:

- Deepening of the commercial depression of Finnish hiphop

If the sales of Finnish hiphop music keep on slumping, the record labels will not be interested in signing new acts and Herrasmiesliiga may end up not reaching their main goal, the record deal.

- The risk of making an album as music is moving to the internet

Nowadays it is already a risk to even start making an album as the trend is that music is moving to the internet. Illegal downloads are hurting music business in a major way, and legal downloading seems to push the customers to buy only the hit singles, not the whole album. Increasingly, the records are not tangible, but digital (mp3’s etc.). This can easily be seen from the immense popularity of iPods and other mp3 players.

- Releasing the album at a wrong time

It is a risk to release an album at a wrong time. For example, during the Christmas season, an album from a new band can very easily be overlooked.

- System breakdown in the studio

Recording an album is highly dependent on technical equipment. If a breakdown occurs in the studio's computer, in the worst case it may result as losing everything that is recorded.

- Not staying on schedules

In music business, it is very typical that the schedules may stretch and the artist misses the best moment of releasing the album. For example, if the artist has had a hit single, it is important to put the record out when there still is "hype" surrounding the single. If one can not meet the schedules, the advantage is lost.

- Internal disagreements

Where there is a band, there is always a possibility of disagreement. Her-rasmiesliiga relies on strong friendship, but even the strengths have their risks. If a disagreement occurs, the project is interrupted - and in the worst case - stopped.

The following table presents the above mentioned risks, their effects, ranking (low, medium and high), how they are being prepared for and what are the actions if the risk becomes reality.

TABLE 2. Risk analysis for Herrasmiesliiga

The risk	Effect	Rank	Preparation	Action
Deepening of the commercial depression hi-phop	Bad sales, a possibility of not getting a record deal.	medium	Minimizing the costs in case the times get bad. Avoiding high expectations.	Thinking, whether it pays to make another album. There is not much left to do if the albums just do not sell.
Music moving to the internet	Suffering sales, the trend of buying singles instead of albums.	high	Making sure that one has visibility in the internet.	One has to try and keep up with the industry. To stay updated.
Releasing the album at a wrong time	Getting overshadowed.	low	The product has to be readied in time and with care. Map out and calculate the favourable moment to eliminate possible delays etc.	If it is possible, increase the promotion and try to save what is lost. Fight for the visibility with the cards one has been dealt.
System breakdown in the studio	Losing a session or possibly everything recorded.	low	Taking back-up copies after each recording session.	The plans have to be delayed, the wrecked nerves collected and one has to start everything over, if there are resources. Studio time is expensive.
Not staying on schedules	The favourable time of the album release can be lost.	high	The band has to do its own part of being ready and on time by reserving extra time in the beginning. The band can set the recording schedules loose enough to endure little delays.	Giving feedback to the ones causing the delays and arranging meetings to discuss things over.
Internal disagreements	The project is interrupted and possibly stopped.	low	Unselfishness, listening to one another, an open atmosphere and everything that is cherishing a friendship.	The band has to sit down and negotiate over what is done – will the project be stopped, will somebody be replaced or will the band continue with less members.

5 IMPLEMENTING

In this chapter, the project management theories of the previous chapters and the case band, Herrasmiesliiga, are brought together. This analysis' structure is closely based on the Figure 3. (Lanning *et al.* 1999.) presented earlier in Chapter 2. Of course, a hiphop band differs quite a lot from a traditional business organization and the band did not know anything about project management during their album production process. But, when looking into the process, it is easy to see that the main guidelines of the book, *Projektinhallinta*, by Lanning *et al.* can well be implemented here. Thus, Herrasmiesliiga's album production process story is here, divided in four stages:

5.1 The four stages

- Preparing

If we look at the Figure 3. by Lanning *et al.*, we see that the cycle starts with the preparing stage that is mapping out the current state of an organization. The organization, at this point, was just the band, Herrasmiesliiga, itself. There was no specific project manager, because the band members make every important decision as a group. Of course, deeper into the project, the whole band can be viewed as a four-headed project manager.

The need of change was clearly the fact that the band was still operating without a record deal and distribution. At this point, the band had carefully analyzed their situation and what they want to do with their future as a band. The decision was unanimous, the band needed to develop their operations up from the underground.

- Planning

The first task in the planning stage is to clarify the vision and the goals for the project. Herrasmiesliiga's vision was to make sincere and hard hiphop music and fill the existing void of a successful hiphop group in Finland. The ultimate goal for this project was to get a record deal for the band and release an album during the year 2006.

Herrasmiesliiga had a plan. The band was to find a studio and an engineer for the project and record a demo of three songs and push it to the labels while recording the rest of the album. Herrasmiesliiga wanted to sell the whole package ready, so they needed everything done starting from the promotional photos, album covers etc; so they were to find the photographers too.

The band recruited their old friend and collaborator, Jukka Keränen, to record and engineer the album in his studio. The photography for the promotion and the album covers came from up-and coming photo geniuses, Eiler Forsius and Lauri Kataja of FORKA Photography. (See APPENDICES 2. and 3. and www.forkaphoto.com) The project organization got some new blood as Keränen was thrown into the mix. The gentlemen at FORKA can easily be viewed as functional specialists. The foundation for the project was now set.

- Implementing

As told earlier, the *implementing* stage includes the practical implementation of changes in e.g. production system, information system and organization. Also training for the mentioned is provided here. The relevance of motivation and communication is emphasized here too. This is the stage, where the project managing and directing abilities are seriously weighed. Of course, this is where a band differs considerably from for example an industrial company with production lines etc; but the theories can still be implemented here. The training part can be skipped, since the band already had years of experience from the field and did not change anything on the fundamental, music making level. The actions taken here did not require any training.

Nevertheless, earlier, when working independently, the band did not even have own homepages. A webmaster, Sami Salminen (www.espees.net), was added to the organization and as a result, the website (www.herrasmiesliiga.com) was one of the first actual moves towards better operation. It can well be viewed as development of the band's information system.

With the help of Jukka Keränen, Herrasmiesliiga finished the demo and arranged meetings with several record companies interested in Finnish hiphop music. After countless meetings and careful pondering of possibilities, the mutual friendship of Herrasmiesliiga and the owners of the freshly established, new record label, Löyly-Viihde (www.loyly.fi), proved to be fruitful as the band signed an album deal as the company's first act. The organization kept on growing, as the band now had the record company to back up the project. The releases of Löyly-Viihde are distributed by Supersounds Music (www.supersounds.fi). From there, the organization got a new, important branch. At this point, the main goals of the project, a record deal and distribution, were achieved. This can be seen as definite development of the production system and the organization.

When it comes to the relevance of motivation and communication, the band's motivation was truly tested at times when looking for the deal. But as already told in the band's SWOT-analysis, the hunger for developing was immense and the band was able to stick together and keep themselves motivated through the trying times. As the project rolled on, the relevance of communication got bigger and bigger. The project organization's branches reached already in so many directions after the deal and distribution that it was very important to take care that the communication really works in all directions and every branch knows what is happening.

- Stabilization

When the needed measures for development are taken, it is time to finish the project and *stabilize* the done changes as a part of everyday action. Considering the

future projects, the finished project pays to be evaluated. This prevents from doing the same mistakes over and over again and one can of course learn from the things that were done well.

Herrasmiesliiga was finally signed to a record deal and was left to record the rest of the album. (One can look deeper into what happens in the process in chapter 3. of this thesis.) So, we could say that the change was stabilized, as the record company took the reins and the album was finally released on October 11. 2006. Now the band did not have to worry about marketing themselves, the costs of making the album and distributing it, since everything was now in the hands of the record company.

The band has not really sat down and evaluated the process, at least not before the writing of this thesis, but a lot has been learned. There are a lot of pitfalls for a new band and a new record label and many of them could have been avoided by changing relatively small pieces of the puzzle. It has to be said that knowing about the theories of project management would have been a big help along the way.

5.2 Project timeline

As stated earlier, a project is *limited by time*. A project has a previously defined schedule including a date for its beginning and its end – the time when the end product of the project has to be ready and in use of the customer. For Herrasmiesliiga, the used time spanned from February 2005 to October 2006. The following table presents the timeline in the form of the most important milestones and actions of Herrasmiesliiga's album project.

TABLE 3. The project timeline of Herrasmiesliiga

Date:	Actions:
February 2005	The first brainstorming session and ideas. The decision to start making an album together.
March 2005	The ideas/titles for the songs, designing the album's "skeleton". The actual songwriting begins.
April 2005	Planning the recording schedules. Songwriting continues.
May, June, July 2005	Writing and more writing. Preparing for the studio. (Bookings etc.)
August 2005	Finally in the studio! The recordings start with Jukka Keränen.
September, October and November 2005	Several recording sessions.
December 2005	The selection of the best songs for the demo. More recording sessions and a Christmas break until the New Year.
January 2006	Photoshoots with FORKA Photography for the promotional photos and the album covers. More recording.
February 2006	Selection of the photos and finishing the demo package (including three songs and promotional photos). More recording.
March 2006	First contacts with the suitable record labels. Recording.
April 2006	The album is recorded and left for mixing.
May 2006	The first official Herrasmiesliiga -shows, with the new material. Designing of the album covers. The hunt for the record deal continues.
June/July 2006	Contract negotiations with Löyly-Viihde Oy. The deal is confirmed in the beginning of July 2006. More shows and promotion. In the end of July, the album is mastered, the covers finished and the whole package is ready.

August 2006	More and more shows. The selection of the first single (“112”) and designing its cover.
September 2006	Releasing of the single. The single makes it to the Finnish Top 10 list. Promotion for the single, several interviews (for example YleX, local radio stations, Suosikki, Mix, Etelä-Suomen Sanomat, Syvällä Pelissä DVD Magazine, etc.). A lot of shows. Constant communication with the record company and the distributor.
October 2006	October 11. 2006, the album release! Planning of the record release party, invitations etc. Observing the sales and making marketing decisions based on them. Touring to promote the album. Continuous promotion and communication with the label.

5.3 Conclusion

In the introduction part of this thesis, I told that I would examine whether the theories of project management can be implemented in the process of releasing a commercial hiphop album, how project management tools fit in Herrasmiesliiga’s situation and whether this can be generalized for the help of other up-and-coming Finnish hiphop artists in a similar situation. When it comes to implementing the theories in the case, the answer is a definite yes. It was surprising to see, how well the theories fit, even though most of the examples in the studied books were from big business organizations, industrial projects etc. The basic guidelines of project management can well be implemented in a record releasing process; they just need a little bit of adjusting to a smaller scale.

As one could read from the previous subchapter, in Herrasmiesliiga’s situation, it was really easy to find which phases of the process were the counterparts for the tools of project management. I myself, being a member of the case band and having been through the whole process, wish that the band would have known more about project management beforehand. After writing this thesis, I have found a totally new point of view in releasing an album. Even though it happened so, that the band actually did many things “right” in the eyes of project management even without knowing it, a more detailed plan, more specified aims and goals, better

division of roles and responsibilities, better communication with the record label etc. would all have been extremely welcome. At present stage, it is not too late to evaluate the process and gather the pluses and minuses. A lot can be learned still. It is for certain that for the next album I am involved with, I will most definitely treat the process as a project and proceed along what I have learned during the making of this thesis.

I see no reason why the findings from Herrasmiesliiga's case could not be generalized and theories and guidelines of project management not be used by other Finnish up-and-coming hip-hop acts. As a matter of fact, it would be advisable for every young artist on the verge of moving on with their careers to learn about project management before throwing themselves into the process. It is safe to claim that just knowing the contents of the four basic phases alone would most likely help them to organize their album-making process better. Like we learned earlier - if there is only *will*, *ability*, *possibility* and *discipline*, they already have a nice foundation for development.

6 SUMMARY

This thesis dealt with project management and the release/production process of a hiphop album in Finland. The information was gathered from several project management books, a couple of interviews and with field observation - the author being a member of the used case band, Herrasmiesliiga, a Lahti -based hiphop act that released their long-awaited, official debut album in the fall of 2006.

The theoretical part clarified “project” as a term and explained the basic theories and guidelines of project management. The book by Lanning *et al.*, *Projektinhallinta*, was highlighted and its theories were found to be the most applicable for this thesis. Chapter 3. gave an inside look to the process of releasing a hiphop album in Finland.

The empirical part consisted of implementing the project management theories in Herrasmiesliiga’s case. The main intent of this thesis was to find out if the project management theories could be implemented in a record release process and whether the results could be generalized for the help of other up-and-coming hiphop acts.

The results showed that even if hiphop is a musical subculture and at first glance differs greatly from the industrial, big-business examples of the project management literature, the record release process can definitely be treated as a project, if one bothers to dig into its foundations. The results are not applicable for the case band only, I would strongly recommend acting along the project management guidelines for every up-and-coming Finnish artist and band that is trying to develop their operations and get to the next level of their careers. I would dare to state that acquiring even the basic knowledge of project management might be of great help when planning and structuring their albums and their release processes.

SOURCES

1. Published sources:

Artto, K., Martinsuo, M., Kujala, J. 2006. Projektiliiketoiminta. WSOY Oppimateriaalit Oy, Helsinki, Finland.

Bradford, R., Duncan, J., Tarcy, B. 1999. Simplified Strategic Planning: A No-Nonsense Guide for Busy People Who Want Results Fast!. Chandler House Press, USA.

Brown, M. 1998. Successful Project Management in a Week. Hodder & Stoughton, London, Great Britain.

Ghuri, P. & Gronhaug, K. 2002. Research Methods in Business Studies – a Practical Guide. Prentice Hall, Great Britain.

Hilamaa, H. & Varjus, S. 2000. Musta Syke – Funkin, Diskon & Hiphopin Historia. Like, Finland.

Lanning, H., Roiha, M. & Salminen, A. 1999. Matkaopas Muutokseen. Kauppakaari Oyj, Helsinki.

Litke, H. & Kunow, I. 2004. Projektinhallinta. Oy Rastor AB, Helsinki, Finland.

Lock, D. 1996. Project Management – 6th edition. University Press, Cambridge, Great Britain.

Lockyer, K. & Gordon, J. 1996. Project Management and Project Network Techniques – 6th Edition. Prentice Hall, Great Britain.

Mikkonen, J. 2004. Riimi Riimistä. Kustannusosakeyhtiö Otava, Helsinki, Finland.

Saunders, M; Lewis, P. & Thornhill, A. 2003. Research Methods for Business Students – Third Edition. Prentice Hall, Great Britain.

The Source – The Magazine of Hiphop Music, Culture & Politics (a magazine, back volumes since 1994). Source Publications, Inc. USA.

XXL Worldwide – Hiphop on a Higher Level (a magazine, back volumes since 1995). Harris Publications, Inc. USA.

Young, T. 2006. Successful Project Management – Second edition. Kogan Page Limited, Great Britain.

2. Interviews

Lariola, Jukka. 2006. Marketing manager/co-owner of Löyly-Viihde Oy. Interview Dec. 20. 2006.

Tiihonen, Jare. 2006. Hiphop artist Cheek/entrepreneur. Interview Dec. 20. 2006.

APPENDICES

APPENDIX 1. The history of hiphop

In this thesis, I talk about releasing a “hiphop album”. Since hiphop (and rap) as a genre is very special and differs in many ways from other styles of music – and may even be totally in the dark for a common reader – I saw a great importance in shedding a little light on the history of this phenomenon called “hiphop”. Besides by own expertise, I have used the back volumes of two of the biggest and the most popular hiphop magazines in the world, XXL Magazine and The Source, plus books as *Musta Syke* by Heikki Hilamaa & Seppo Varjus and *Riimi Riimistä* by Jani Mikkonen.

Simply put, hiphop is a culture consisting of four elements:

- 1) DJ'ing (DJ is the starting point. Without DJ's, there would be no hiphop.)
- 2) MC'ing (rapping)
- 3) B-boying (breakdancing)
- 4) Graffiti arts

Aforementioned in mind, we can say that hiphop is the whole culture and rap is the music of its people. Nowadays the two terms tend to mix a lot and even in this thesis I talk about a “hiphop album”, not a “rap album”. Basically, the evolvement and the milestones of the culture from South Bronx to the mainstream are common knowledge, but I chose to bring it forth in a bit more detailed form, concentrating on the music and its makers.

“The grassroots”

Rap's forefathers, including Kool Herc, D.J. Hollywood, and Afrika Bambaataa- were either first- or second-generation Americans of Caribbean ancestry. So, rap

got its start as a cross-cultural product. Herc and Hollywood are both credited with introducing the Jamaican style of cutting and mixing into the musical culture of the South Bronx. By most accounts Herc was the first DJ to buy two copies of the same record for just a 15-second break (a rhythmic instrumental segment) in the middle. By mixing back and forth between the two copies he was able to double, triple, or indefinitely extend the break. Doing so, Herc effectively deconstructed and reconstructed so-called found sound, using the turntable as a musical instrument.

While he was cutting with two turntables, Herc would also perform with the microphone in Jamaican toasting style-joking, boasting, and using various in-group references. Herc's musical parties eventually gained notoriety and were often documented on cassette tapes that were recorded with the relatively new boom-box, or blaster, technology. Tapes of these parties quickly made their way through the Bronx, Brooklyn, and uptown Manhattan, and a bunch of DJ's followed. Among the new breed of DJs was Afrika Bambaataa, the first important Black Muslim in rap. (The Muslim presence would become very influential in the late 1980s.) Bambaataa often engaged in sound-system battles with Herc, similar to the so-called cutting contests in jazz a generation earlier. The sound system competitions were held at city parks, where wired street lamps supplied electricity, or at local clubs. Bambaataa sometimes mixed sounds from rock-music and television shows into the standard funk and disco that Herc and most of his followers used. By using rock records, Bambaataa extended rap beyond the reference points of black youth culture. By the 1990s any sound source was considered fair game and rap artists borrowed sounds from surprising sources as folk music, bebop jazz records, and television news broadcasts.

In 1979 the first two rap records appeared: "King Tim III (Personality Jock)," recorded by the Fatback Band, and "Rapper's Delight," by Sugarhill Gang. A series of verses recited by the three members of Sugarhill Gang, "Rapper's Delight" became a national hit, reaching number 36 on the Billboard magazine popular music charts. The spoken content, mostly bragging spiced with fantasy, was evolved largely from material used by most of the earlier rappers. The backing track for "Rapper's Delight" was supplied by hired studio musicians, who replicated the

basic groove of the hit song "Good Times" (1979) by the American disco group Chic. Perceived as novel by many white Americans, "Rapper's Delight" quickly inspired "Rapture" (1980) by the new-wave band Blondie, as well as a number of other popular records. In 1982 Afrika Bambaataa's "Planet Rock" became the first rap record to use synthesizers and an electronic drum machine. With this re-cording, rap artists began to create their own backing tracks rather than simply offering the work of others in a new context. A year later Bambaataa introduced the sampling capabilities of synthesizers on "Looking for the Perfect Beat" (1983). Soon after, Grandmaster Flash developed "quick mixing", in which sound bites as short as one or two seconds are combined for a collage effect. Quick mixing paralleled the rapid-editing style of television advertising used at the time. Shortly after Flash introduced quick mixing, his partner Grandmaster Melle Mel composed the first extended stories in rhymed rap. Up to this point, most of the words heard over the work of disc jockeys such as Herc, Bambaataa, and Flash had been improvised phrases and expressions. The DJ's and "turntablists" of today owe the art of scratch to DJ Grand Wizard Theodore who in 1978 introduced the technique of scratching to produce rhythmic patterns.

Sampling brought into question the ownership of sound. Some artists claimed that by sampling recordings of a prominent black artist, such as late great James Brown, they were challenging white corporate America and the recording industry's right to own black cultural expression. More problematic was the fact that rap artists were also challenging Brown's and other musicians' right to own, control, and be compensated for the use of their creations. By the early 1990s a system had come about where most artists requested permission and negotiated some form of compensation for the use of samples. Some commonly sampled performers, such as funk musician George Clinton, released CDs containing dozens of sound bites specifically to help sampling. One effect of sampling was a newfound sense of musical history among black youth. Earlier artists such as Brown and Clinton were celebrated as cultural heroes and their older recordings were reissued.

"The Golden Age"

During the mid-1980s, rap moved to the mainstream of the American music industry as white musicians began to embrace the new style. In 1986 rap reached the top ten on the Billboard pop charts with "(You Gotta) Fight for Your Right (To Party!)" by the Beastie Boys and "Walk This Way" by Run-DMC and Aerosmith. Known for blending rock music into its raps, Run-DMC became one of the first rap groups to be featured regularly on MTV. Also during the mid-1980s, the first female rap group of consequence, Salt-N-Pepa, released the singles "The Show Stoppa" (1985) and "Push It" (1987); "Push It" reached the top 20 on Billboard's pop charts. In the late 1980s a large part of rap became highly political, resulting in the most overt social agenda in popular music since the urban folk movement of the 1960s. The groups Public Enemy and Boogie Down Productions were the most known faces of this political style of rap. Public Enemy scored big with their second album, *It Takes a Nation of Millions to Hold Us Back* (1988), and the theme song "Fight the Power" from the motion picture *Do the Right Thing* (1989), by American filmmaker Spike Lee. Proclaiming the importance of rap in black American culture, Public Enemy's lead singer, Chuck D, referred to it as the African American CNN.

"Gangsta rap" and "jazz rap"

Alongside the rise of political rap came the rise of gangsta rap, which largely portrays an outlaw lifestyle of sex, drugs, and violence in inner-city America. In 1988 the first major album of gangsta rap was released: *Straight Outta Compton* by the rap group NWA (Niggaz With Attitude). Songs from the album generated huge controversy for their violent attitudes and inspired protests from a number of organizations, including the FBI. However, attempts to censor gangsta rap only served to publicize the music and make it more attractive to both black and white youths. NWA became a platform for launching the solo careers of some of the most influential rappers and rap producers in the gangsta style, including Dr. Dre, Ice Cube, and Eazy-E.

In the 1990s rap became increasingly powerful, demonstrating a seemingly limitless capacity to draw samples from any and all musical forms. A number of rap artists have borrowed from jazz, using samples as well as live music. Some of the

most influential jazz-rap recordings include *Jazzmatazz* (1993), an album by Boston rapper Guru, and "Cantaloop (Flip Fantasia)" (1993), a single by the British group US3. In the United Kingdom, jazz-rap evolved into a genre known as trip-hop, the most prominent artists and groups being Tricky and Massive Attack. As rap became increasingly part of the American mainstream in the 1990s, political rap started losing steam while gangsta rap, by acts like the Geto Boys, Snoop Doggy Dogg, and the late Tupac Shakur, grew in popularity.

Since the mid-1980s rap music has greatly influenced both black and white culture in North America. Much of the slang of hip-hop culture have become huge parts of the vocabulary of a great number of young people of various ethnic origins. Many rap enthusiasts claim that rap is a voice for a community without access to the mainstream media. According to advocates, rap serves to build self-pride, self-help, and self-improvement, communicating a positive and fulfilling sense of black history that is largely missing from other American institutions. Political rap artists have grown interest in the Black Muslim movement as articulated by Minister Louis Farrakhan, generating much criticism from those who view Farrakhan as a racist. Gangsta rap has also been criticised for lyrics that many people interpret as glorifying the most violent and misogynistic woman-hating imagery in the history of popular music. Defenders of gangsta rap argue that no matter who is listening to the music, the raps are justified because they accurately portray life in inner-city America.

"Hardcore rap"

By the 1990s, the sound of New York and the East Coast had become harder and darker, with lyrical content to match. The shift seemed sudden, but was actually accomplished over several albums in a short timespan. Artists from the late 80s like EPMD and Eric B and Rakim offered a foundation of hard drums and lyricism. Public Enemy and their production team, The Bomb Squad, had also influenced a harder sound of hip-hop across America. Criminal elements had also started to become prevalent, taking influence from early gangster rapper pioneers as Boogie Down Productions, Ice T, and Schoolly D. While these early acts were

not considered as hard as what was to follow, they were clearly and consciously moving their sound away from successful contemporaries like MC Hammer and towards something tougher and nastier.

1993 was a year of rapid transformation. Wu-Tang Clan released their first album, *Enter the Wu-Tang (36 Chambers)*. This, Black Moon's *Enta Da Stage*, and Onyx's *Bacdafucup* spawned a gritty, stripped-down, dark and violent subgenre of hip hop that would influence acts such as Mobb Deep and The Notorious B.I.G., and would for a short time become the signature sound of New York City's rap scene; Wu-Tang's members dominated rap for the first half of the 1990s with acclaimed releases such as *Liquid Swords* and *Only Built 4 Cuban Linx*. By 1994, both Nas' debut *Illmatic* and B.I.G.'s debut *Ready to Die* were released, bringing much industry attention back to New York. Nas was hailed by many as the second coming of Rakim due to his poetic phrasing, style of flow, and his blend of street and philosophical topics; Biggie went a more "gangster" route, saying he and his sidekick Puff Daddy desired to bring the West Coast gangster rap sound of Ice T and Ice Cube to the East. These 1994 releases created a change in the industry, with less attention focused on groups and more on solo artists. This would become the blueprint for other solo "hardcore" personas, including the solo careers of Wu-Tang Clan members such as Raekwon (*Only Built 4 Cuban Linx...*), Ghostface Killah (*Ironman*), Method Man (*Tical*), GZA (*Liquid Swords*). As well as AZ and Smif-N-Wessun in 1995, Jay-Z in 1996, Big Pun and DMX in 1998. Lyricists began put their own spin on the themes of the subgenre, including guns, drugs, sex, and money, with the production sound getting closer to pop music as it found more mainstream appeal.

The re-emergence of New York as a growing entity in mainstream hip-hop soon birthed an inevitable confrontation between the East Coast and West Coast and their major hip-hop labels. This sales rivalry eventually turned into a personal rivalry, provoked in part by famous West Coast rapper Tupac Shakur's shooting, which Shakur blamed on The Notorious B.I.G. and his Bad Boy Entertainment label. As artists from Death Row sent "disses" towards various East Coast and some Southern and Chicago acts, the rap war heated up and culminated in the still-unsolved deaths of both rappers in 1996 (Shakur) and 1997 (Wallace).

When Tupac died, most of its important artists left Death Row, and the West Coast fell out of the mainstream spotlight. Previous icons such as Snoop Dogg signed to Southern labels and Dr. Dre founded his own Aftermath Entertainment and began working noticeably with East Coast natives Nas and The Firm. The success of Puff Daddy showed that the sound of hiphop production had moved away from hard street anthems to more danceable, club-friendly party jams. This was followed soon by other rappers, mainly for financial gain.

“The kings of bling”

In the latter half of the 1990s, the South would grow more popular among hiphop fans for wildly popular acts such as OutKast, No Limit and Cash Money Records. In the 1990s and into the following decade, elements of hip hop continued to be used in other genres of popular music. Neo soul, for example, combined hiphop and soul music and produced some major stars in the middle of the decade.

1998's emergence of gifted latin rapper Big Pun did miracles to mainstream interest in skill-oriented rap. Before the rapper died in 2000 of obesity, he garnered much attention as an extremely skilled MC without a "gimmick" or a marketing ploy that was becoming common by then. In that year, Yonkers, NY bred DMX also released his debut *It's Dark and Hell Is Hot*, a very dark and gritty-sounding album that stood out amongst the popular glamour lifestyle-oriented raps by e.g. Puff Daddy and Jay-Z.

In 1999, gangsta rap pioneer Dr. Dre released his second album *2001* that had been highly anticipated. Powered by the chart-topping single "Forgot About Dre" featuring Eminem, the album and the *Up in Smoke* Tour that accompanied it revitalized the status of Dre's label, Aftermath Entertainment. Eminem released his major label debut *The Slim Shady LP* in 1999 and, powered by his spot on the 2001 single, controversy over his crazy subject matter, and a mass of white suburban fans that identified with him, sold millions. This and his later albums would help to bring millions more white fans performers into the genre, after years of hiphop being dominated by minorities. In 2001, a feud between Nas and Jay-Z (by

then two of the most popular performers in the genre) came to a head; public slander flew back and forth between the two rappers and their camps, resulting in huge sales of both artists' 2001 releases (Stillmatic and The Blueprint respectively).

“This is now”

Eminem would further seal his status as a true pop icon in 2002, when he won the Academy Award for Best Song for his single Lose Yourself. His movie, 8 Mile, became a box office success and its soundtrack featured his protégé and signee 50 Cent's first hit single, "Wanksta." That protégé's one-time mentor, Jam Master Jay of RUN DMC fame was shot and killed that year served also to increase his popularity. In 2003, 50 Cent released his third album. A New York rapper with a touch for singing his choruses, he had essentially invented a now-popular craze of flooding the mixtape market with mixtapes to try to get one's music played everywhere and all the time. 50's debut sold several million copies, giving him and his G-Unit posse Eminem's audience of suburban teens and a powerful position as one of Interscope's top-selling artists.

In 2004, producer Kanye West released The College Dropout, a highly selling album that re-popularized the style of speeding up old soul music samples to create the melody for a beat. This album's success along with the retirement of Jay-Z and a feud between Beanie Sigel and Ruff Ryders artist Jadakiss brought attention back to Jay-Z's Roc-A-Fella Records; attention which birthed the "DipSet movement", which spelled mainstream popularity for (at the time) Roc-A-Fella signee Cam'ron's Harlem-based DipSet group.

2005 saw West Coast rapper The Game release his commercially successful album The Documentary, which brought the L.A. and even West Coast hip-hop scene back to the top after years of East Coast and Southern dominance. 2005 also saw the comeback of Chicago rapper Common, largely thanks to the production work of Kanye West, and saw improved popularity for producer Danger Mouse, who had produced an illicit Jay-Z/Beatles remix album the year before and currently tops the charts with Cee-Lo as the duo Gnarls Barkley. Wu-Tang Clan's

Raekwon also announced his upcoming sequel to *Only Built 4 Cuban Linx*, to be titled *Only Built 4 Cuban Linx II*, which is now highly anticipated. Also in the same year the Texas rapper Chamillionaire released his debut album *The Sound Of Revenge*, boosting the newly-found success of the Southern sound of hip-hop ruling the airwaves and clubs around the world as I write this. Nevertheless, it is expected that “New York hardcore” -type of hip-hop will join forces and strike back and take the genre’s reigns back to where it all started...

To conclude, Jani Mikkonen sums it up well in his book “*Riimi Riimistä*”: The run down blocks of South Bronx, NYC, in the 1970’s were inhabited mostly by ethnic minorities. Then frustrated and rebellious hip-hop has maintained a part of its nature of a counterculture up to these days. But at the latest in the 90’s, hip-hop was evolved into a common way of self-expression for the American youth. Like so many other branches of popular culture started as countercultures, hip-hop has blended into the mainstream as the marketing powers tend to take advantage of the underground movements. Started from synthetic disco music and r&b, hip-hop has found home in several cultures around the world, even though it has always been afroamerican youth culture in its purest form.

(Mikkonen, 2004,30,31.)

APPENDIX 2. Examples of Herrasmiesliiga's promotional photos







APPENDIX 3. Herrasmiesliiga's single/album covers



Herrasmiesliiga's first single, "112" (Löyly-Vihde, 2006)



The cover of Herrasmiesliiga's self-titled debut album (Löyly-Viihde, 2006.)