

THE BAID TOOLBOX -SO FAR



Malmö – Nov 2021
Kyiv – Feb 2022
Tallinn – April 2022
Krakow – Aug 2022

**BALTIC
ARTISTS
2.0**

in Development

CONCEPT

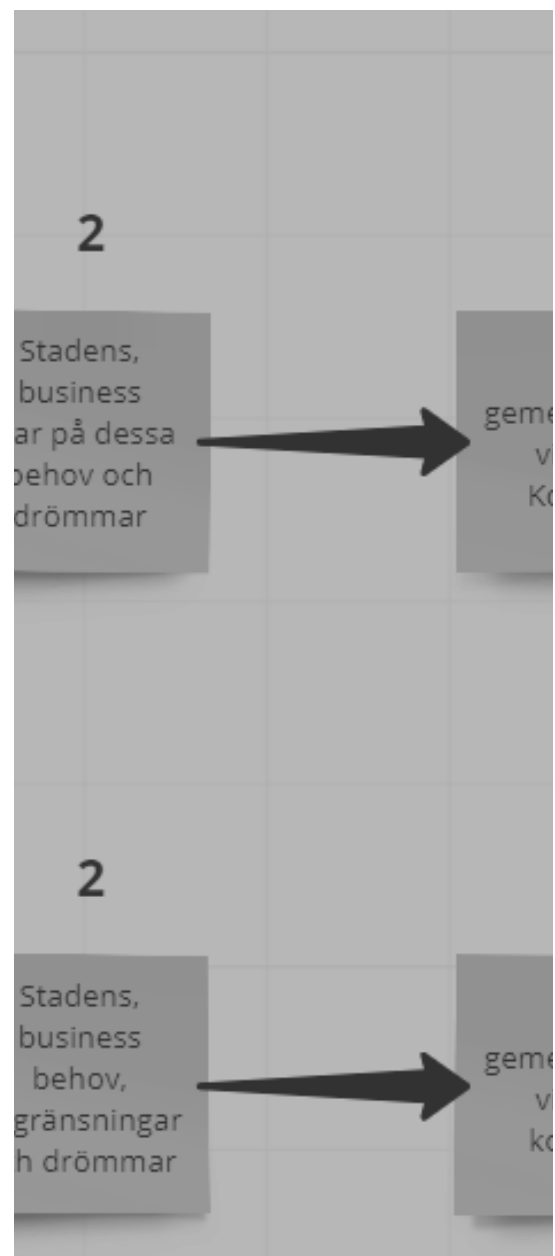
The Baltic Artists in development is a multilayered process with many different perspectives that is constantly open for new inputs, and seeks to find, innovate, produce and share community knowledge. Not only by its final product but perhaps mainly from the collaborative process it self. In this concept we focus mainly on two perspectives, the participant perspective and the organisation perspective. Both include a perpetual learning process aiming for sustainable innovation by educating change agents that creates change in a business that rests on traditional structures.

For the **participants**, musicians and D.Y.I managers it is to learn from the community , experiment and create new visions for the individual and for the community, broaden their network, implementing a strategic work process and participating in a collaborative creative process.



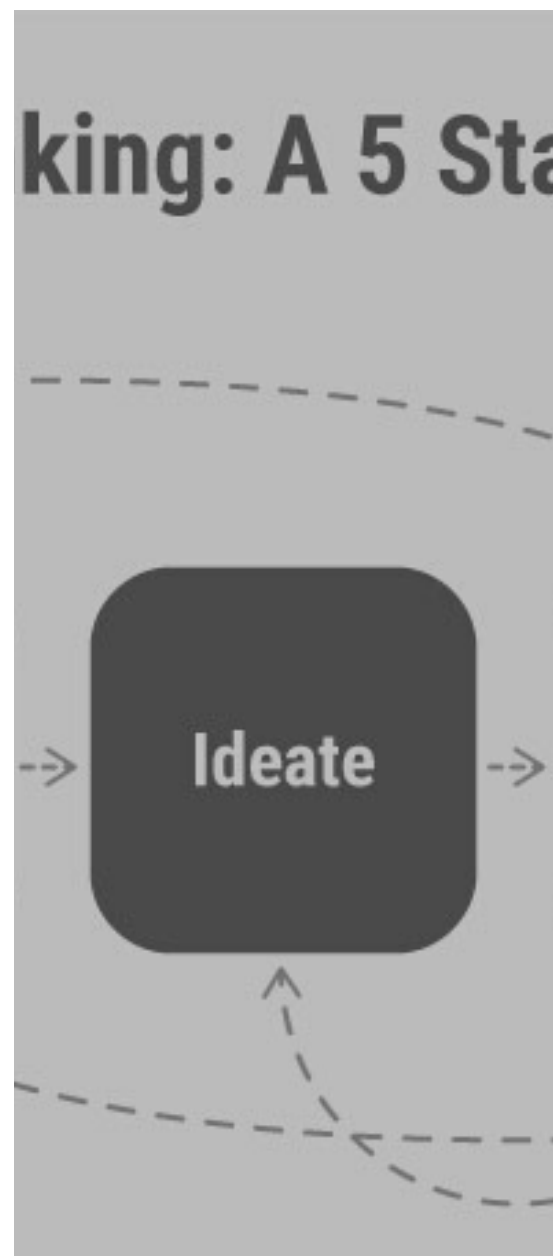
CONCEPT

For the **organisation** it is about having a bifocal lense on the grassroots of music business and the emancipation of its stakeholders, as well as growing a stronger organisation that are open for change and also to have an international outlook that rests on “Design thinking” and constant innovation. This can only happen if there is an on going research process that aims to understand the needs and dreams of all stakeholders involved in the process. It needs to be fed, in this case, by a constant dialogue between music business grassroots, governmental organisations, the industry and in the next step higher education.



CONCEPT

Musikcentrum Syd have been implementing design thinking as a go to method for the development of the organisation and the projects within. By inviting international partners and guiding them into a new kind of mindset and strategic development through **participatory design** has not only changed the mindset of people in the organisations, but the organisation it self have been taking steps towards a transformation in the direction of a participatory design process with all involved stakeholders. This is especially the case with the governmental organisations that most often have a top down driven organisation that moves slowly towards transformation, where as NGO ´s tend to be more flexible in adapting and implementing new methods and tools.



METHODS

- **A community experimental zone of bottom-up driven innovation**

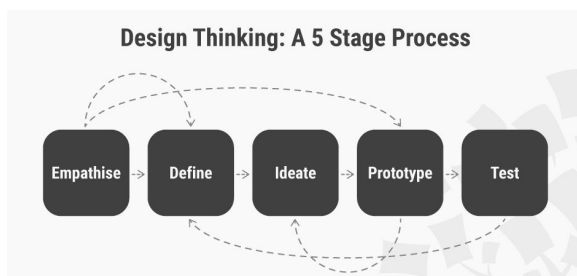
A first step is to set up a creative experimental zone with a variety of stakeholders from the music business, including the participating organisations, together with the participants i.e, managers and musicians, and facilitate a multi-stakeholder collaborative process with innovation driven methods and tools . In order to create innovation the participants need to build an understanding of the context. So for the participants,the organisation and other stakeholders, i.e industry, the first phase is exploring, learning and sharing to create a common understanding. This is where we are right now!

- **Music business Hub - Digital platforms and physical meeting places**

The second step is to establish the organisational structure and bring in more participants and other stakeholders. Then consolidate the community and deepen individual relations. This relation building can help find mediators outside and within the community. Individuals that can function as mediators who can explore and give access to new partner domains and open doors for both participants and organisations. This is where we want to go.

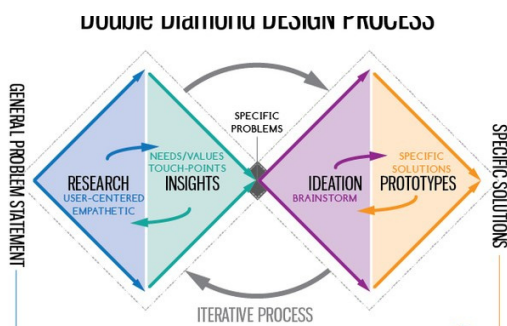
METHODS

Innovation driven methods and thinking frameworks



Design thinking

Design thinking is inspired by design processes in order to create sustainable innovative solutions to complex problems. Design thinking is particularly suitable as an approach to solving complex problems where it is necessary to integrate knowledge from many disciplines to interpret and solve the problem.



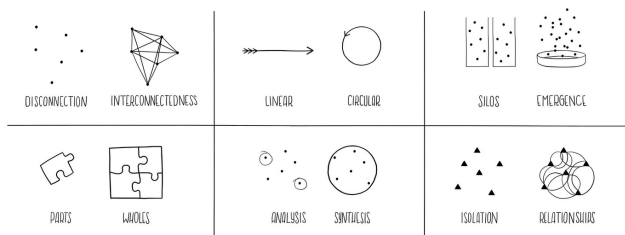
The double diamond

The model is particularly suitable for structuring a creative collaborative process and the development of future suggestions or solutions.

METHODS

Thinking frameworks to prototype in the next step

TOOLS OF A SYSTEM THINKER



System thinking - Sustainability

System thinking is related to the above mentioned methods but focuses more on the sustainable aspects of developing systems. "Systems thinking is a sensitivity to the circular nature of the world we live in; an awareness of the role of structure in creating the conditions we face; a recognition that there are powerful laws of systems operating that we are unaware of



Bird-in-hand (START WITH YOUR MEANS)

When expert entrepreneurs set out to build a new venture, they start with their means: who I am, what I know, and whom I know. Then, the entrepreneurs imagine possibilities that originate from their means.



Affordable Loss (FOCUS ON THE DOWNSIDE RISK)

Expert entrepreneurs limit risk by understanding what they can afford to lose at each step, instead of seeking large all-or-nothing opportunities. They choose goals and actions where there is upside even if the downside ends up happening.



Lemonade (LEVERAGE CONTINGENCIES)

Expert entrepreneurs invite the surprise factor. Instead of making "what-if" scenarios to deal with worst-case scenarios, experts interpret "bad" news and surprises as potential clues to create new markets.



Patchwork Quilt (FORM PARTNERSHIPS)

Expert entrepreneurs build partnerships with self-selecting stakeholders. By obtaining pre-commitments from these key partners early on in the venture, experts reduce uncertainty and co-create the new market with its interested participants.



Pilot-in-the-plane (CONTROL V. PREDICT)

By focusing on activities within their control, expert entrepreneurs know their actions will result in the desired outcomes. An effectual worldview is rooted in the belief that the future is neither found nor predicted, but rather made.

Effectuation

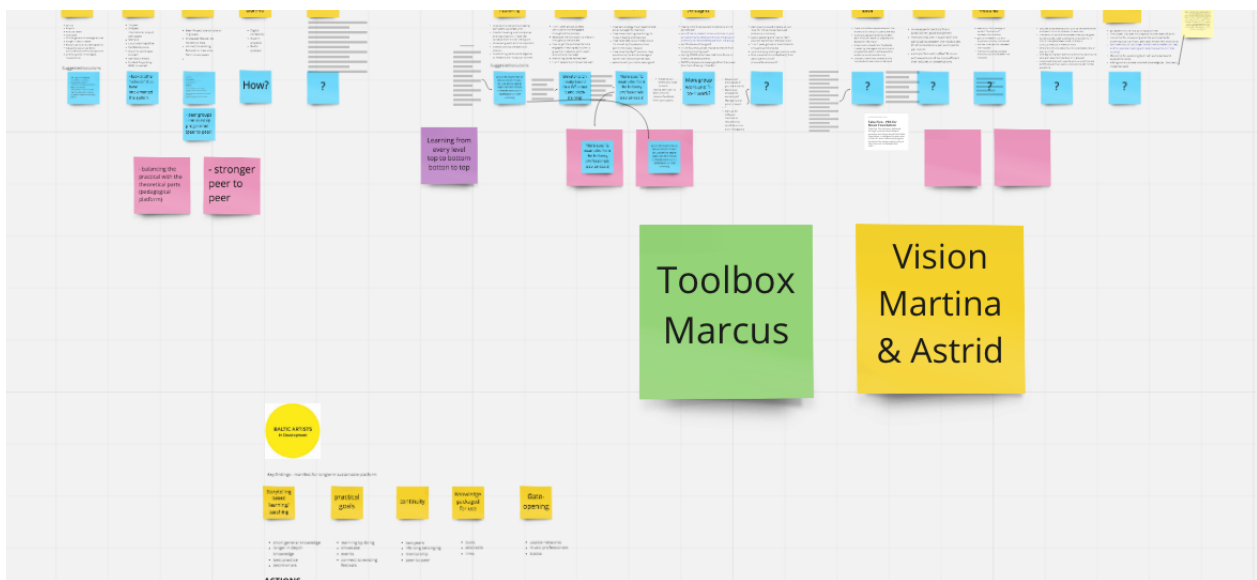
A logic of thinking that uniquely serves entrepreneurs in starting businesses. Provides a way to control a future that is inherently unpredictable.

PROCESS

NETWORKS & INTRAMATERIAL FLOW

We seek to research and define the interfaces between the music markets with the aim to look ahead to an expansion of the network. A network that can achieve a natural flow of communication, knowledge sharing. Finding a way to use each other's knowledge expertise when coaching our musicians and managers.

Collaborating together, three organisations with both similar and different conditions, has opened our eyes for new paths to take. Our main learnings that we would like to address in a second term is. Working more closely with the structure of the network. Networks are always relationships between persons, and people on a regular basis need to get to interact and renew discussions, actions and thoughts. That means that if a person leaves the network or a new comes in it might weaken the network. We need to set the foundation in the organisations, which are the stable pillars, while musicians and managers will come and go.



- MIRO

Before the pandemic we did have to make use of digital tools for meetings and real time collaboration but it did even more so serve as a catalyst when we had to cancel the whole physical part of the Poland session. By using MIRO we could work together and visualize our on line workshops. MIRO also served as a new way to explore how to collaborate in a digital environment. So, when all goes back to "normal" we will continue to work with digital tools such as MIRO.

PROCESS

COMMUNITY & ARTISTRY

"We seek to build from the strong foundation of these organisations and their solid community of artists, music business networks and knowledge. And also to:

"Come closer to an established and accessible development platform for professional independent musicians and managers, that can follow musicians throughout their work life."

The artist participants have a wide range of formal education and informal education and the knowledge they carry changes as times go by. We would like to build a formal network of participants that can learn, but also come back as consultants, seminar leaders, organizers, mentors and in other roles relevant for the music business. In order to do that we need to create visualize a template structure for this community together with all of the stakeholders involved. It is their SHARED VISION that builds the future of our joint organisations and its members.

PROCESS

The scenario below describes how the participants can draw support from their local organisations and that we as a collaborating facilitators can share a common understanding of the music business in the Baltic sea area. This builds a close companionship between organisations that is beneficial for our community in a way that we speak the same language and can guide our community to our local networks and resources but also on a national basis as well as an inter regional basis.



In Tallin you have access to all the expertise of **MUSIC ESTONIA**.



The Malmö crew can help you with coaching, web, video and photography, initiate and/or co-own projects.



In Poland the **Tak Brzmi Miasto** can give you access to their incubator, academy and conferences.



Music export Ukraine is an NGO that knows a lot about artist support, cross-sector collaborations, international exchange programs, educational events, along with the only one export-oriented music conference and showcase MCU in Kyiv.

PROCESS

PROCESS INTERFACE BETWEEN EAST AND WEST

The different cultures and languages meet new challenges and new possibilities arises. We aim to research these common challenges and create a structure for a process interface between the involved countries. New, work descriptions, new policy's, new ways that can be integrated in our common structure. We discover, we learn and we map out a blueprint for the whole of the Baltic Artists organisation. A common understanding is built over time and it is a process that creates a common mindset built on human and cultural diversity.

NETWORK IN TIMES OF CRISIS

In this day, with multiple crisis scenarios around the Baltic sea area, this network has proven to have several factors that are highly beneficial for both the organisation and for the participants from Ukraine that are in the midst of a war zone.

- Emotional support - human to human resources
- Infrastructure support for organisations and its employees
- Infrastructure support for participants
- Economical support for organisations and participants - Through each organisations national support systems

PROCESS

Organisation development process - new role of organisation

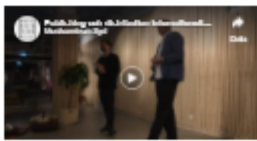
The process also included a learning process for the three stakeholder organisations. Through reflective and idea generative workshops with participants we developed a base structure of service, both physical and digital aspects, that created a new role for the Baltic organisation, the coworkers and for Musikcentrum Syd. These new roles and strategies took the form of:

- Intermediator of knowledge relating to the music business discourse
- Producer of knowledge relating to the music business discourse
- Develop knowledge bank platform and manage content
- Research, interpret and communicate the latest cutting edge innovation relating to music industry
- Looking for new partners - Briefing new partners



CONTENT

Knowledge-bank library from the process



PUBLISHING AND INTERNATIONAL DISTRIBUTION

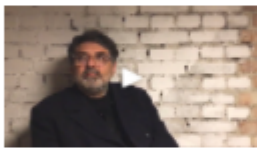
Why do independent artists need labels? How do you succeed on Spotify? When is there no need to sell publishing rights and international distribution?

A conversation between Fin music manager Naima Laitinen and Kalle Mägrusén from Akassa Helsinki Festivals, Malmö, Nov 2019.



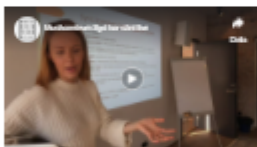
WORKING WITH INTERNATIONAL COLLABORATIONS

Interview with Yogi Bhanu, Muta Saema, Mahal Hekku, Adam Malinowski, Inho and Anna Saling, Musikemum Syd. What are the benefits as an organizer of using international collaborations? What have you learned? What is the future for Baltic Artists in Development? Interview released in Tallinn, Feb 2020.



TIPS AND TRICKS IN THE MUSIC INDUSTRY FROM A LABEL PERSPECTIVE

Interview with Nils Trent, from independent label Salt, Helsinki. Nils Trent also works with promoter and A&R for Playground Music Finland. In his video he shares his experience about independent artists, managers, signing contracts and the future of the music industry from a label manager's perspective.



THEA ZAITZEV ON MUSIC PUBLISHING

There has a long tradition working in the British music industry and is currently representing a small selection of her music publishers, providing management and publishing services for artists, producers and writers.

She is also a manager for arrangements for Sweden and NOCP.



ARTIST TALK NOCP

Management focus in an artist talk with Thea Zaitzev and NOCP in conversation with NOCP is an award-winning label from Tallinn, who is signed to Sany Svensson. The Sweden manager and arranger/producer Anders Cooper, has already released quite a successful album in home country and an international one.



HOW TO WORK WITH INDIE LABELS, DISTRIBUTORS AND PR – PART 1

Session lead by Nils Trent from Salt, lead and Playground Music Finland.



PODCAST LIBRARY & RADIO, TEXT

An audio collection of all the seminars.



CONTACTS

This is a list of all the people that have been involved in the BAID process. People from all.



Templates, checklists and guides. Successfully manage your album release etc.

The Crowdfunding blueprint

Román Winkowski is a public prosecutor turned journalist and composer as well as a visual artist. In these two workshops he explains how he created his Crowdfunding campaign and the dos and don'ts that comes with the process.

Román is part of the Baltic artists in development network.

In the workshop:

- Plan your campaign with planning tools
- Credits list of posts
- Credits list of events

Part 1

Román Winkowski talks about his successful Crowdfunding project and its possibilities and limitations. He also gives practical based advice on how to:

- Plan your campaign with planning tools

Part 2

Román Winkowski talks about his successful Crowdfunding project and its possibilities and limitations. He also gives practical based advice on how to:

- Plan your campaign with planning tools

Crowdfunding workshops

08.06.2022

Malmö

You must be logged in to your own Google account to watch this. So sign with Chrome

Crowdfunding Blueprint by Román Winkowski and Musikemum Syd

Download PDF 2022

Check Resource

Review website

Review Crowdfunding Campaign

Additional contributions to content

Statistics

Detailed Business Model Canvas

Download PDF from Musikemum Syd



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OUTCOME

It is important to understand that to create innovation one has to enable the base organisations to understand the creative methods and tools and to induce a mindset that the process is sustainable and beneficial for the individuals and for the organisations in a long term. This mindset should be the basis of further collaborative processes and help the organisations to find new partners and to really design their organization in such a way that the members feel included in the process.

- Implementing methods and tools that serve as a basis for sustainable innovation
- Establishing an “Experimental zone” i.e a lab for innovation in the music business by its participants and its participating stakeholders
- Developing a community learning process for both participants and organisations
- Producing and managing content for future knowledge sharing
- Building a website platform that serves as a digital base for the community participants and organisations
-



KEYWORDS:
WEB3 infrastructure, NFTs, multidisciplinary collaboration, Open value network communities, Co-design, System thinking, empathy building, diversity, business disruption, Speculative future vision statements, foresight collaboration, embodied knowledge through practice.

PARTNERS & LINKS

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READ MORE

Our Vision

 Musikcentrum Syd

Malmö – Nov 2021
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BALTIC ARTISTS 2.0

in Development

