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CHARACTERISTICS OF A SUCCESSFUL MUSIC ENTREPRENEUR

"If we did all we were capable of doing, we would literally astonish ourselves."
– Thomas Edison

A true definition of an entrepreneur comes closer to: A poet, visionary, or packager of social change.
– Robert Schwartz

Many successful entrepreneurs share characteristics that set them apart from most other business owners – for example, creative resourcefulness and a relentless concern for customer service. Most of them also have a strong desire to be their own bosses. Many express a need to “gain control over my life” or “build for the family” and believe that creating successful businesses will help them do it. They also have a knack for dealing well with uncertainty, risk and ambiguity.

We’ll explore the inner regions of the entrepreneurial mind in this chapter.

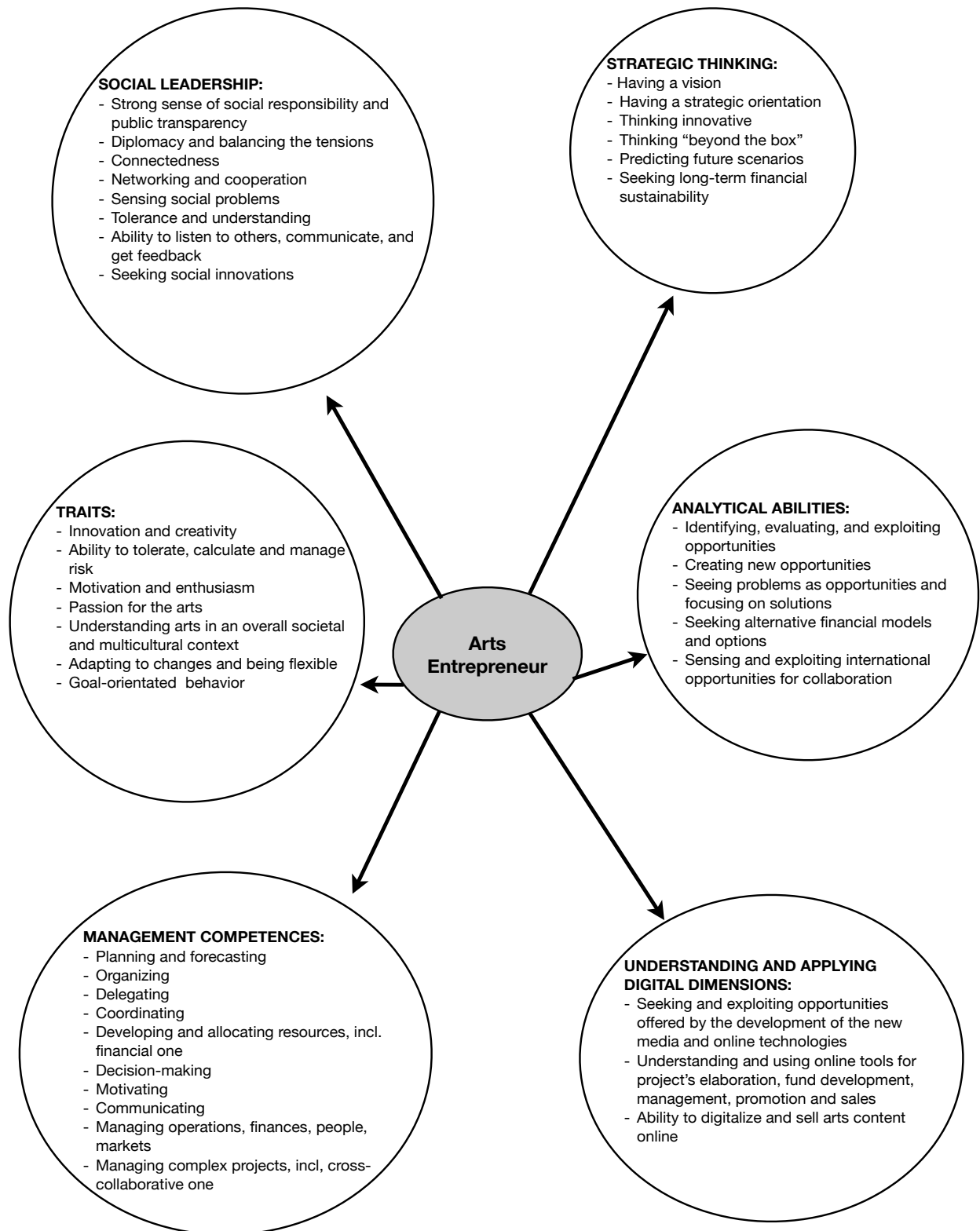
Entrepreneurial Traits

If you are going to risk your time, money and energy in your own business you must have a strong feeling that you will be successful. Entrepreneurs typically have an abundance of confidence in their ability to succeed. This high level of optimism may explain why some of the most successful entrepreneurs have failed in business – often more than once – before finally succeeding.

Some have suggested that just being a small business *owner* doesn’t necessarily mean that person is an *entrepreneur*. Entrepreneurs are people who assume the risk of business ownership with a primary goal of growth and expansion. Many small business owners have no plans for dramatic growth, seeking only a secure and comfortable income. Entrepreneurs, on the other hand, tend to be motivated to grow, expand, and build – that is, to risk.

The following chart illustrates the different kinds of traits and competencies arts entrepreneurs often display.

Traits and Competences of Arts Entrepreneurs



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Besides risk, entrepreneurs often share the following attitudes as well.

If you want to start your own business you may have *mixed feelings about authority*. You know a manager must have authority to get things done, but you're not comfortable working under someone. This may also have been your attitude in an academic, family or other authority structure. You like to be your own boss, prefer to be in control of your own resources, and use those resources to achieve self-determined goals.

This doesn't necessarily mean going at it alone. Today's entrepreneur is seen more often as an open-minded leader who relies on networks of relationships, collaboration, and consensus to get things done.

Entrepreneurs also are likely to have *a strong need for achievement*. One of the most common misconceptions about entrepreneurs is that they are driven wholly by the desire to make money. On the contrary, *achievement* seems to be entrepreneurs' primary motivating force; money is simply a way of "keeping score" of accomplishments – a symbol of achievement. "Successful entrepreneurship requires an 'all in' way of executing," says artist manager Ralph Jaccodine. "Success comes to those who work harder, have the talent, vision, focus to execute a plan, and wrap that in a blanket of Karma/luck."

This need for achievement is a psychologist's term for motivation and is usually measured by tests. It can be an important factor in success. The person who wouldn't think of starting a business, might call an entrepreneur a maverick, a gambler, a high risk taker. Yet entrepreneurs tend not to feel that about themselves. They sense an opportunity and are driven to pursue it.

Studies have shown that very often the small business owner doesn't differ from anyone else in risk avoidance or aversion when measured on tests. At first thought this may seem wrong since logic tells us that it *is* risky to open your own business. A management expert once explained this apparent contradiction very simply. "When a person starts and manages his own business he doesn't see risks; he sees only factors that he can control to his advantage."

Successful entrepreneurs find a way to *balance their passions with business smarts*. After being laid off from her job at a concert promotion company, Ariel Hyatt (Cyber PR Music) started her music publicity service at the start of the new millennium. She quickly learned, however, that passion alone won't make a business succeed and she adapted as best she could by putting herself through a crash course she calls "Business 101". "Understand that music is a passion but business is learnable," she advises. "When you lead only with your heart, you can get yourself into a lot of trouble. No matter how much you like the music, at the end of the day, you still need to have basic business skills too."

Entrepreneurs also tend to have *a high tolerance for ambiguous, ever-changing situations*. This is the environment in which they most often operate. The ability to handle uncertainty is critical because these business builders constantly make decisions using new, incomplete, or even conflicting information gleaned from a variety of unfamiliar sources. "Entrepreneurship is also getting out of your comfort zone and pushing the boundaries," says Sean Hagon of Music Media Solutions. "Life begins at the end of that comfort zone."

Related to a tolerance for ambiguity is the entrepreneur's *ability to adapt to the changing demands* of their customers and their businesses. They must be willing to change plans and go in a different direction when needed. Co-founder of Apple Computer, Steve Wozniak said: "Entrepreneurs have to keep adjusting...everything's changing, everything's dynamic,

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and you get this idea and you get another idea and this doesn't work out and you have to replace it with something else. Time is always critical because somebody might beat you to the punch."

Today's music entrepreneur is often a composite of various skill sets and these allow one to take on a great variety of work on the front end of one's career. "For example, being a video producer, a photographer and graphic designer next to Berklee musicians made me a very helpful resource for professors, staff and students," writes Jandro Cisneros. "And combining those skills with also being an expert musician, film composer and audio engineer, brought our company [The Pillar Productions] to where we are today."

Entrepreneurs are not of one mold – no one set of characteristics can predict who will become entrepreneurs and whether or not they will succeed. Entrepreneurship is not a mystery; it is a practical discipline. Entrepreneurship is not a genetic trait; it is a skill that most people can learn. The editors of small business magazine, *Inc.* confess, "Entrepreneurship is more mundane than it's sometimes portrayed...You don't need to be a person of mythical proportions to be very, very successful in building a company."

Behaviors	Attitudes	Skills
Taking the initiative	Achievement orientation and ambition	Creative problem solving
Solving problems creatively	Self-confidence and self-esteem	Negotiating
Managing autonomously	Tolerance for ambiguity	Management
Networking effectively to manage independence	Preference for learning by doing	Strategic thinking
Putting things together creatively	Adaptability / Flexibility	Intuitive decision making in uncertainty
Using judgment to take calculated risk	Creativity / Innovation	Social networking
ENTREPRENEURIAL BEHAVIORS, ATTITUDES & SKILLS		

The Innovation Attitude

"Thus, the task is not so much to see what no one yet has seen, but to think what nobody yet has thought about that which everybody sees." –Schopenhauer

That Schopenhauer quote underlines a key aspect of creativity – the ability to see something new within the familiar – and sometimes the not-so-familiar. Remember:

- Light bulbs weren't invented by exploring candles
- Iron ships weren't made by exploring wood boats
- Skyscrapers weren't designed by exploring bungalows
- Walkmans weren't invented by exploring turntables
- Cell phones weren't conceived by exploring land lines

A recent study by the Small Business Administration found that small firms produce more economically and technically important innovations than larger firms. Small firms and

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individuals invented the Mac and the PC, the stainless-steel razor, the transistor radio, the jet engine, and the self-developing photograph (remember those Polaroids?).

One individual came up with the graphical interface that launched the World Wide Web.

What is the entrepreneurial "secret" for creating innovative value in the marketplace? In reality, the "secret" is no secret at all: it is applying creativity and innovation to solve problems and to exploit opportunities that people face every day. **Creativity** is the ability to develop new ideas and to discover new ways of looking at problems and opportunities. **Innovation** is the ability to *apply* creative solutions to those problems and opportunities to enhance or enrich peoples' lives.

There's definitely an idea out there. Maybe you'll spot it by seeing how others tackle problems and find solutions. In the 1950s, fast-food restaurants added drive-through lanes to serve car-loving customers. Banks and dry-cleaners soon borrowed the same idea. Today, all types of businesses use drive-throughs. The Little White Wedding Chapel in Las Vegas offers drive-through ceremonies. Loma Linda Medical Center gives flu shots while patients sit in cars. Seigl's Lumber Yard has drive-through lanes for tools and materials.

The hypercarbon now used in tennis rackets was first developed to stabilize satellites. Home smoke detectors and scratch-resistant lenses also stemmed from space-industry applications.

In his book *Get Back in the Box*, Douglas Rushkoff views *open collaboration* as an important strategy that creates a tie to innovation. He believes this approach will lead to revolutionizing industries worldwide. It "requires willingness to challenge and even rewrite the most accepted tenets underlying our industries, and to invite our employees and even our customers to engage in that process with us. This is the real meaning of open source and the surest path to a sustained 'culture of innovation'."

Often, a genuinely successful solution can be discovered by entertaining non-traditional ideas. But not just because the idea was non-traditional. When Linux group was considering how to keep from being swallowed up in the Microsoft world, someone suggested, "Let's make it free." A crazy idea, but they did it. 3M made a new adhesive that didn't stick very well. Instead of discarding it, they built a whole industry on it. And the Post-it Note was born.

Shawn Fanning saw the Internet and his vast music collection and figured out a way to share his music with others around the world (Napster); Panos Panay sought for a way to bring music performers together with talent buyers and Sonic Bids was born; Derek Sivers needed a way to distribute his band's CD when every major distribution company refused to do it, and CDBaby was launched.

So why does one creative person succeeds while another struggles? Some reasons favoring success include:

- A keen understanding of the marketplace
- Abundant self-knowledge
- The right combination of integrity and cooperation
- Willingness of others to work with you (based on track record industry reputation, personality, quality of the opportunity)
- The ability to raise necessary resources and /or support

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Some think you have to be a maverick in order to innovate. After all, there have been geniuses that have not gone the standard educational route and not only succeeded, but turned their respective disciplines on their ears, right?

Take Albert Einstein. Didn't he fail mathematics in high school? Actually, no – that 's a myth. Albert not only did well in math, but taught himself Euclidean plane geometry by using a booklet from school. He also taught himself calculus. The myth about his having failed math or algebra in high school is a misinterpretation of grading system numbers from his school records. This Einstein myth is perpetuated because it supports our desire to believe that "gifted" individuals don't have to learn the rules, much less follow them.

What about Mozart? Didn't he write his first concerto at four, a symphony at seven and an opera at twelve? Yes, but that didn't mean he did it without learning the basics of music. He was born into a family of musicians; his father tutored him relentlessly from the age of three and trained him in organ, harpsichord and violin. And he still wasn't "successful" during his lifetime, by most professional, financial or personal standards. But he didn't do his great music just from his personal genius without education; he simply didn't get musical education in school.

What about Leonard da Vinci? He was the original Renaissance man, a multi-faceted genius: painter, inventor, engineer and scientist. Many of those pursuits were self-taught, to be sure. But to become a painter he was apprenticed to Verrocchio, a prominent master painter of Florence. You had better believe that he was not exempted from doing all the drudgery and work that apprentices normally did.

Too bad! Three perfectly good myths gone up in a puff of facts! One of the sad truths of life that any aspiring artist must face is that EVERY creative field requires learning. Masters of the arts often make them look easy, but they aren't. These achievers are often ten year "overnight success stories." Everyone has to learn the basics thoroughly. Quite often that fundamental learning is not fun or exciting. But it is a necessary foundation on which any creative career must be built.

Related to this is the need to "pay your dues". "Get competent on your own projects, well before you start charging others for your services," advises Randy Tobin, owner of Theta Media Group. "I spent hundreds of hours writing, playing, recording, mixing, reading, listening, playing live, etc., before ever charging a cent!" Preparation precedes paycheck.

Entrepreneurial Self-Quiz

Entrepreneurship isn't for everyone, but is it for you? Here's a "Would-Be Entrepreneur" Self Quiz to help you discern your own entrepreneurial readiness. See how you do. Under each question, check the answer that says what you feel, or comes closest to it. There are no right or wrong answers, but honesty is key.

Circle the answer that best represents how you feel. Here we go –

1. *You are at a party and a friend tells you that the guy in the expensive-looking suit recently invested in another friend's business. What do you do?*
 - a. Race over to him, introduce yourself, and tell him every detail of your business idea while asking if he would be interested in investing in it.

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- b. Ask your friend to introduce you. Once introduced, you hand the potential investor your business card and politely ask whether you might be able to call on him sometime to present your business plan.
 - c. Decided that it is probably not a good idea to bother the man at a party. After all, he is here to relax. Maybe you will run into him again somewhere else.
2. *Your boss asks you to take charge of researching office supply stores and choosing the one that you think would be best for the company to use. What is your response?*
 - a. Yes! Finally, a chance to show the boss what you are made of-plus, you will be able to spirit a few of the supplies away for your own business.
 - b. You are terrified; this is more responsibility than you really want. What if you make a mistake and cost the company money? You do not want to look bad.
 - c. You are excited. This is a good opportunity to impress your boss and also learn how to compare and negotiate suppliers...something you will need to do for your own business.
3. *You are already going to school full time when you are offered a part-time job that is in the same field as the business you want to start when you graduate next year. What do you do?*
 - a. Take the job, after talking with your student advisor about how to juggle your schedule so it will fit, because you believe the experience and the contacts you will develop will be invaluable when you start your business.
 - b. Take the job. In fact, you ask for extra hours so you can finally start making some real money. Who needs sleep?
 - c. Turn down the job. School is hard enough without working, too. You don't want your grades to suffer.
4. *You are offered a job as a survey-taker for a marketing firm. The job pays really well but will require you to talk to a great many people. What do you do?*
 - a. Take the job. You like people and the job will be a good way to practice getting to know what consumers want.
 - b. Turn down the job. Just the thought of approaching strangers makes you queasy.
 - c. Take the job so you can conduct some market research of your own by also asking the people you survey what they think about your business idea.
5. *Your last job paid well and was interesting, but it required you to put in long hours and sometimes work on the weekends. What was your response?*
 - a. You put in the extra hours without complaint, but mainly because you felt that the rewards were worth it.

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- b. You went a little overboard and worked yourself into a state of exhaustion: moderation is not your strong suit.
 - c. You quit. You are strictly a nine-to-five person. Work is definitely not your life!
6. *You are such a good guitar player that friends keep offering to pay for you to give them lessons. What is your response?*
 - a. You spend some money to run a six-week advertisement in the local paper, announcing that you are now available to teach at the same rate that established teachers in the area charge.
 - b. You start teaching a few friends to see how it goes. You ask them what they are willing to pay and what they want to learn.
 - c. You give a few friends some lessons but refuse to take any money.
7. *Your best friend has started a business designing Web sites. He needs help because the business is really growing. He offers to make you a partner in the business even though you are computer-illiterate. What is your response?*
 - a. You jump in, figuring that you will learn the ropes soon enough.
 - b. You ask your friend to keep the partnership offer open but first to recommend a class you can take to get your skills up to speed.
 - c. You pass. You do not see how you can work in a business you know nothing about.

**Analysis of the "Do You Have What It Takes?" Quiz
Scoring**

1. a = 2	b = 1	c = 0
2. a = 2	b = 0	c = 1
3. a = 1	b = 2	c = 0
4. a = 1	b = 0	c = 2
5. a = 1	b = 2	c = 0
6. a = 2	b = 1	c = 0
7. a = 2	b = 1	c = 0

12 Points or More: You are a natural risk-taker and can handle a lot of stress. These are important characteristics for an entrepreneur to have to be successful. You are willing to work hard but have a tendency to throw caution to the wind a little too easily. In your enthusiasm, do not forget to look at the opportunity costs of any decision you make.

6 to 12 Points: You strike an excellent balance between being a risk-taker and someone who carefully evaluates decisions. An entrepreneur needs to be both. You are also not overly motivated by the desire to make money. You understand that a successful business requires hard work and sacrifice before you can reap the rewards.

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6 Points or Fewer: You are a little too cautious for an entrepreneur, but that will probably change as you learn more about how to run a business. You are concerned with financial security and may not be eager to put in the long hours required to get a business off the ground. This does not mean that you cannot succeed as an entrepreneur; just make sure that whatever business you decide to start is the business of your dreams, so that you will be motivated to make it a success. Choose a business that you believe has the best shot at providing you with both financial security and the motivation you require.

By the way, don't think you have to jump into an entrepreneurial venture 100% from the start. In his book *Originals: How Non-Conformists Move the World*, Adam Grant relates a fascinating study by management researchers Joseph Raffie and Jie Feng, who asked a simple question: *When people start a business, are they better off keeping or quitting their day jobs?* From 1994 until 2008, they tracked a nationally representative group of over five thousand Americans in their twenties, thirties, forties, and fifties who became entrepreneurs. Whether these founders kept or left their day jobs wasn't influenced by financial need; individuals with high family income or high salaries weren't any more less likely to quit and become full-time entrepreneurs. A survey showed that the ones who took the full plunge were risk takers and spades of confidence. The entrepreneurs who hedged their bets by starting their companies while still working were far more risk averse and unsure of themselves.

If you think like most people, you'll predict a clear advantage for the risk takers. Yet the study showed the exact opposite: Entrepreneurs who kept their day jobs had 33 percent lower odds of failure than those who quit. Grant shares the lesson in all this: "If you're risk averse and have some doubts about the feasibility of your ideas, it's likely that your business will be built to last. If you're a freewheeling gambler, your startup is far more fragile."

The 21st-Century Skill Set

You are...

- A critical thinker
- An innovator
- An effective collaborator
- Globally aware
- Civically engaged
- A problem-solver
- An effective communicator
- A self-directed learner
- Information and media literate
- Financially and economically literate

Clearing Obstacles

I often run into entrepreneurs who suffer from insecurities of various kinds. They reach plateaus in their work life because they don't believe they can accomplish the tasks necessary to move forward. Usually, it is not a real barrier that holds a person back, but a *psychological* one. The poet Robert Frost once observed: "Something we were withholding made us weak, until we found out that it was ourselves."

Common insecurities I hear about from people who run their own music businesses include: 'I can't sell', 'I'm not a good promoter', 'I am not technically oriented', 'I can't "schmooze",' and 'I'm a lousy organizer'.

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Most of these worries can be reduced to common anxieties such as:

- *Fear of rejection*
- *Fear of being laughed at*
- *Fear of the unfamiliar*

Working for yourself demands expanding your breadth of skills so that you can wear many hats. This doesn't mean that you should master *everything* and avoid relying on experts or staff to complement your skills. It does mean you should hone skills in core areas, rather than allowing a lack of confidence to hold you back. The following steps can help you clear real or imagined barriers that are keeping your skills or business from moving forward.

HOW TO BURN OUT AND STAY STRESSED

- Set impossibly high personal standards
- Don't exercise
- Eat anything, anytime you want
- Stay over weight
- Take plenty of stimulants
- Avoid all meditation, yoga, relaxation
- Eliminate your support systems
- Get rid of your sense of humor
- Take all criticism personally
- Never ask for help
- Become a workaholic
- Eliminate all time management practices
- Avoid fun
- Worry about things you cannot control

❑ **Act.** When fear or doubt hits, take action. Doing something is better than doing nothing. Even if the action isn't the right one, it moves you away from a state of immobility. Also, action changes the circumstances and, therefore, presents an opportunity to attack from a new position. This new perspective may help you find a different approach toward something that makes you ill at ease.

❑ **Prepare for the worst.** Mentally rehearse the worst possible outcomes that might result from attempting the thing that you dread. Chances are, you will be left with a better scenario. Knowing that you'll be able to control the situation – no matter what the outcome – will reduce the fear factor.

❑ **Get inspired by reading books about successful people.** One of the benefits of reading biographies and autobiographies about successful people is learning about their fears and how they overcame them. The benefit: You learn that fears do not have to squash success.

❑ **Speak positively.** Surround yourself with positive people, those who see the glass as half full. Speaking positively about yourself aloud will strengthen it too.

❑ **Mark your course.** When you're in the middle of climbing a mountain, it's hard to determine how far you are from the top or the bottom. Keep track of your progress toward overcoming fears. Claire Chase, creative director of the International Contemporary Ensemble, relates the importance of marking your course: "My first year, I wrote 13 proposals to private foundations; 13 were rejected. The second year, I wrote 15; 2 were funded. The third year, I wrote 17; and 5 were funded. Now I write around 35-40 a year, and around 20 of them are funded. You just keep keeping on, and you remind yourself that you learn much more from failures than you do from successes".

❑ **Reduce risk.** Contrary to what most people think, successful business people aren't risk-takers. They're bet-hedgers. They risk new trails, but not without the right insights and supplies. Reduce the risk of trying the unknown or the unpleasant by setting up a scenario for success along with "what-if?" scenarios. Mentally anticipating your obstacles and opportunities provides advanced preparation. This is what writing out a plan for your business does and we'll look at this process more closely in chapter 6, "Plan to Succeed".

Improving the Creative Process

"Companies are increasingly falling into two categories - those that are innovative and those who go out of business." – Dan Branda, CEO HP Canada

Nothing speaks louder than something creative. While no one can adequately define "creative", we all know it when it's present. Unfortunately, most of us traffic with societies demanding little in the way of creativity. We can get by, and even be very "successful" with partial participation, recycling culture and conversation *ad nauseum*. Studies show that a child's creativity plummets at around age 5. What activity usually begins at that age? Correct – formal education.

Though the word "education" comes from the Latin 'educare' (meaning, 'to draw out'), our systems betray a fear of human nature and instead *pour in* reams of information that a committee somewhere decided we should know.

In the process, the multidimensional child-artist is flattened and "de-programmed". To make room for all this "formal education" art, music and drama are pushed to the margins of and are often the first casualties during budget reviews.

Few of us, therefore, get any training in how to tap our inner creative. The last few centuries were outward-oriented to the extreme and much of the ancient knowledge about human power went underground. As a result, we hear that humans use only 10% of their inner potential.

There are two responses to this: accept it as the "expert opinion," or *push on to the other 90%!*

Beginning in the 1950s a more inclusive consciousness began to spread, and people experimented more readily with new ways of thinking and acting. These "new ways" were, of course, often old ways rediscovered and renamed. They included a more appreciative attitude about the body, the environment, and different lifestyles and cultures. Another was a "turning inward" and a renewed emphasis on the power of thinking to affect reality. In its most basic form, it says, 'you are what you think you are' – a powerful idea we'll explore more deeply in chapter 12.

Today we all have the chance to compose our own lives. It's a liberating prospect, but also daunting, because it requires a high degree of self-knowledge. If we don't start at the core – if we instead accept reflexive, inherited, or half-thought-out definitions of who we are and what we have to contribute – we run the risk of being overwhelmed by the possibilities that we face.

To break through to those other parts of ourselves that sit submerged beneath our everyday consciousness demands courage. In the words of psychologist Rollo May, it is the "courage to create."

There is nothing more brave than filtering out the chatter that tells you to be someone you're not. There is nothing more genuine than breaking away from the chorus to learn the sound of your own voice.

A creative world might not look much different from what came before. But as with the skateboarders who took the architecture of the city and saw in it the potential for speed and style, *creativity is about repurposing, subverting, and improving what is already there.*

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While there are many tools available for helping us think “outside the box”, here is a simple technique I find helpful for boosting creativity. It was developed by George Torok and is helpful for discovering unusual solutions to common problems. Called SCAMPER, each letter stands for a creative activity that can be applied to any business idea:

❑ **Substitute:** Substitute one of the components for some other material or value. For example, auto manufacturers substituted plastic for metal to reduce weight to improve mileage. They are now substituting with lighter stronger steel. Look at the construction industry where materials have been substituted for cement, metal, wood and plastic.

❑ **Combine:** Combine two or more concepts that do not normally go together. The Earl of Sandwich slapped a piece of meat on a slice of bread centuries ago and created the sandwich. Gutenberg changed the world when he combined a wine press with a coin stamp creating the first printing press which spawned the first information age. Walk down the soup aisle at the grocery store to see some unusual combinations.

❑ **Adapt:** Zenon Environmental adapted nature's principle of osmosis to create a water purification system which is sold around the world. A Swiss inventor discovered the principle of hooks and loops by observing how burs clung to clothing, then adapted that to create Velcro.

❑ **Modify - Minimize/Maximize:** Chrysler launched the successful mini-van by making vans a little smaller. Retail was revitalized by making stores bigger with the big box store (Best Buy, Staples). Radio maximizes news content to become a 24/7 news station.

❑ **Put to another use:** After SPAR Aerospace sold NASA all the Canadarms that were needed, they looked around for another market. They put their robotic arm to another use by selling it as a backhoe for use by the US military in cleaning up old missile silo sites. I remember watching the TV show McIver to see what new use he would create for duct tape.

❑ **Erase - Eliminate:** Take out the parts that don't add value. Food companies do this with Caffeine-free, no-salt, and sugarless product. Eliminate excess packing to reduce costs and environmental waste. Remove steps in the process that annoys customers. A buyer for a medium sized institution told me they achieved a better price than a much larger buyer because they eliminated unnecessary paperwork in the transaction.

❑ **Reverse - Rearrange:** Which came first - the microscope or the telescope? One is just the reverse of the other. Try reversing perceptions. If people hate going to the dentist, then reverse the perception by making it an enjoyable experience. My dentist introduced himself by his first name and showed me the underwater photos he took scuba diving.

We humans are not godlike; we cannot create out of nothing. Creativity for us is an act of synthesis, and in order to create and synthesize, we need to stimuli – bits and pieces to put together in new and unfamiliar ways, existing frameworks to deconstruct and transcend. I also feels it is inherent to the creative mindset to want to maximize choices and options, to always be looking for new ones, because in the game that Einstein called combinatorial play, this increases your chances of coming up with novel combinations.

If you recognize some of these traits in yourself and desire to tap your deeper potential, then welcome to the brave new world of 21st century music entrepreneurship.

Social Entrepreneurship

For the first two thirds of the 20th century, a powerful tide bore Americans into ever-deeper engagement in the life of their communities, but a few decades ago – silently, without warning – that tide reversed and we were overtaken by a treacherous rip current. Without at first noticing, we have been pulled apart from one another and from our communities over the last third of the century. American corporate business has certainly played its part in this fissure.

The spate of corporate scandals and incredible revelations in the last few years may revive negative attitudes and skepticism toward business, the same attitudes that marked U.S. society during the 1930s when the “robber barons” were finally brought down. In Washington, critics and government officials alike are already calling for tighter standards for business practices and increased control on accounting procedures. And to the extent that society begins to see economic problems as stemming from irresponsible business activities and unethical executive conduct, there may indeed be a return to the mind-set of the 1930s. Such a shift could result in business being seen as less capable of controlling itself and thus requiring increased control and constraint by government.

This is all the more reason to explore what kind of “social” dimension your business idea may have in the world. Entrepreneurs can use their abilities and opportunities to be self-serving, or they can use their skills and good fortune to improve their communities and help others achieve their goals. Entrepreneurs are, therefore, in a great position to impact society on so many levels and “social entrepreneurship” is a term that has developed to describe this business/society dynamic. “A social entrepreneur,” according to Wikipedia, “is someone who recognizes a social problem and uses entrepreneurial principles to organize, create, and manage a venture to make social change”.

Social entrepreneurship has traditionally been associated with the non-profit sector but this is changing today. Nonprofits are realizing that they are businesses as well as causes, and for-profits are realizing they can play powerful roles in causes as well as in traditional business. Some see this hybrid as the wave of the future for both profit and nonprofit companies.

The following chart is designed to help you explore what role you would ideally have your own company (and, by extension, your career) play as you consider the social dimensions of business ideas.

Social Responsibility Activities/Projects for Entrepreneurs

What are your business goals?

<input type="checkbox"/> Visibility in community <input type="checkbox"/> Visibility in industry <input type="checkbox"/> Aid in recruiting employees	<input type="checkbox"/> Enhancing employee morale/employee involvement <input type="checkbox"/> Developing contacts with other companies <input type="checkbox"/> Other: _____
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In what ways will you participate?

<input type="checkbox"/> Donate money from operating budget <input type="checkbox"/> Donate a set percentage of profits/sales <input type="checkbox"/> Allow employees to be active in projects on paid time <input type="checkbox"/> Encourage employees to be active on a volunteer basis/after-hours <input type="checkbox"/> Donate company facilities for use by community groups <input type="checkbox"/> Donate product overruns	<input type="checkbox"/> Participate as a company in community events <input type="checkbox"/> Donate in kind products or services <input type="checkbox"/> Formulate socially responsible operations practices (e.g. waste disposal management) <input type="checkbox"/> Encourage company personnel/mngmt. to serve on agency boards <input type="checkbox"/> Formulate socially responsible purchasing practices (e.g., environ-friendly only products or type of vendor) <input type="checkbox"/> Other: _____
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What types of concerns do you want to be involved with?

<input type="checkbox"/> Animal Welfare <input type="checkbox"/> The Arts <input type="checkbox"/> Children <input type="checkbox"/> Community Enhance. & Improvement <input type="checkbox"/> Economic empowerment <input type="checkbox"/> Education	<input type="checkbox"/> Environment <input type="checkbox"/> Gender Equality/Issues <input type="checkbox"/> Health Issues <input type="checkbox"/> Recreation/Athletics <input type="checkbox"/> Safety <input type="checkbox"/> Other: _____
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Lifelong Learning & The Entrepreneur

Teachers go to college for four years to train for their profession. Doctors go to university, then medical school for an additional four years. But there has never been such a tidy map to becoming an entrepreneur.

There is no one school, no one skill, no one way into entrepreneurship – just ask the millions of business owners out there. Some people start with no formal training, while others spend years in prestigious MBA programs. But is a formal entrepreneurial education

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the inside track to business success? Can you learn to be an entrepreneur? Or are you better off jumping in feet-first and learning as you go? Or is it even possible to answer that question?

The consensus seems to be, yes, you *can* learn the art and science of entrepreneurship. In fact, it would almost seem necessary, as hardly anyone knows instinctively what to do from the start.

Education of a practical nature is most helpful in this line of work – supervising workers, working with spreadsheets, organizing a work project, producing events, delegating tasks, building databases. The majority of music entrepreneurs often have one or more college degrees in areas like business, music or music production. If you're fortunate enough to go to college you will have rich resources available to you as well as time to conceive and develop your business idea. Of course, writing and communication skills are a must today. Clear and effective communication can make the difference between success and failure in the unforgiving world of business.

The last decade has certainly seen a rapid growth of university-level entrepreneurial training, as the above chart illustrates. The next decade will see the continuation of this trend, but also see the growth of entrepreneurial training aimed at youth, mid-career professionals, artists and musicians, as well as trades people of all kinds. These training programs will, hopefully, lead to an increase in the formation and success of small businesses around the world – the true source of innovation and employment. But entrepreneurship education doesn't have to come only from a schoolhouse. Online resources continue to improve daily, both online and offline. The best of these are included in this book's Resource Directory. Drink deeply and thrive.

CHAPTER SUMMARY

CHARACTERISTICS OF SUCCESSFUL MUSIC ENTREPRENEURS

- **Entrepreneurial Traits**

Entrepreneurs typically have an abundance of confidence in their ability to succeed. Entrepreneurship is not a mystery, it is a skill that most people can learn. Some of the traits that most entrepreneurship should have are confidence, a comfort level with uncertainty, a strong need of achievement, adaptability and creativity.

- **The Innovation Attitude**

The secret for creating innovative value in the marketplace is applying creativity and innovation to solve problems and to exploit opportunities that people face every day. Creativity is the ability to develop new ideas and to discover new ways of looking at problems and opportunities. Innovation is the ability to apply creative solutions to those problems and opportunities to enhance or enrich people's lives. Some reasons favoring success include a keen understanding of the marketplace, abundant self-knowledge, the right combination of integrity and cooperation, willingness of others to work with you, the ability to find and use necessary resources and/or support.

- **Entrepreneurial Self-Quiz**

Some questions that is useful for discerning your own entrepreneurial instincts; Are you a self starter? How do you feel about other people? Can you lead others? Can you take responsibility? How good of an organizer are you? How good of a worker are you? Can you

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make a decisions? Can people trust what you say? Can you stick with it? How good is your health? Should you jump in 100% right from the get-go, or maintain a "day job" and build your business on the side?

- **Clearing Obstacles**

Working for yourself demands expanding your breadth of skills so you can "wear many hats." You should hone skills in core areas, rather than allowing a lack of confidence to hold you back. These steps can help your skills or business moving forward:

- Act; When fear or doubt hits, take action. Doing something is better than doing nothing.
- Plan for the best; prepare for the worst.
- Get inspired by reading books about successful people.
- Speak positively. Surround yourself with positive people, those who see the glass as half full.
- Mark your course; keep track of your progress toward overcoming fears.
- Reduce Risks by setting up scenarios for success along with "what-if?" scenarios.

- **Improving the Creative Process**

While there are many tools available for helping us think "outside the box", here is a simple technique for discovering unusual solutions to common problems. Called SCAMPER, each letter stands for a creative activity that can be applied to any business idea:

- Substitute: Substitute one of the components for some other material or value.
- Combine: Combine two or more concepts that do not normally go together.
- Adapt
- Modify: Minimize/Maximize.
- Put to another use
- Erase: Take out the parts that don't add value.
- Reverse: Try reversing perceptions by turning your idea inside out.

- **Social Entrepreneurship**

Entrepreneurs can use their abilities and opportunities to be self-serving, or they can use their skills and good fortune to improve their communities and help others achieve their goals. Entrepreneurs are, therefore, in a great position to impact society on so many levels and "social entrepreneurship" is a term that has developed to describe this business/society dynamic. "A social entrepreneur," according to Wikipedia, "is someone who recognizes a social problem and uses entrepreneurial principles to organize, create, and manage a venture to make social change".

- **Lifelong Learning & the Entrepreneur**

Education of a practical nature is most helpful in this line of work supervising workers, working with spreadsheets, organizing a work project, producing events, delegating tasks, building databases. The majority of music entrepreneurs often have one or more college degrees in areas like business, music or music production. If you're fortunate enough to go to college you will have rich resources available to you as well as time to conceive and develop your business idea.

FURTHER RESOURCES

ONLINE RESOURCES

Business Owner's Toolkit

www.toolkit.cch.com

From business, legal and tax information publisher and software provider CCH Inc., this is an essential bookmark for entrepreneurs. Get templates, advice, business credit reports and more.

CEO Express

www.ceoexpress.com

A "Grand Central Station" of business information.

Entrepreneur

<http://entrepreneur.com>

The online home of Entrepreneur magazine is an invaluable resource for growing a business.

The Global Entrepreneurship Monitor

<http://www.gemconsortium.org>

Research program that annually assesses the national level of entrepreneurial activity.

Idea Café

www.businessownersideacafe.com

The lighter side of running small and home-based businesses.

National Federation of Independent Business

<http://nfib.org>

The National Federation of Independent Business is an advocacy organization that also offers its members business insurance coverage and health plans. Visit their site to find out about affordable coverage for you and your employees.

Springwise

<http://www.springwise.com>

Scans the globe for smart new business ideas, delivering instant inspiration to entrepreneurial minds from San Francisco to Singapore.

Zero Million

www.zeromillion.com

A rich and resourceful site for entrepreneurs.

BOOKS

Courage to Create by Rollo May (W.W. Norton).

A classic meditation on creativity and its constriction in Western civilization.

Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration by Ed Catmull (2014, Random House).

The E-Myth Revisited: Why Most Small Businesses Don't Work and What to Do About It by Michael E. Gerber (2004, HarperCollins).

Grit: The Power of Passion and Perseverance by Angela Duckworth (2016, Scribner).

The Illusions of Entrepreneurship by Scott Shane (2008, Yale University Press).

Jamming: The Art & Discipline of Business Creativity by John Kao (Harper/Business). *Designed to give business people the precision of the artist and the artist the passion of the business-minded entrepreneur. Modern business as jazz.*

The Knack: How Street-Smart Entrepreneurs Learn to Handle Whatever Comes Up by Norm Brodsky & Bo Burlingham (2008, Portfolio).

Outliers: The Story of Success by Malcolm Gladwell (2011, Back Bay Books).

Reality Check: The Irreverent Guide to Outsmarting, Outmanaging, and Outmarketing Your Competition by Guy Kawasaki (2008, Portfolio).

Re-imagine! Business Excellence in a Disruptive Age by Tom Peters (2003).

Small Business, Big Life: Five Steps to Creating a Great Life with Your Own Small Business by Louis Barajas (2007, Thomas Nelson).

The Creator's Code by Amy Wilkinson (2015, Simon & Schuster).

Originals: How Non-Conformists Move the World by Adam Grant (2016, Viking).

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Zen & the Art of Making a Living: A Practical Guide to Creative Career Design
by Laurence Boldt (2009, Penguin Books).

MAGAZINES

Entrepreneur, www.entrepreneur.com
Fast Company, www.fastcompany.com
Fortune, www.fortune.com
Forbes, www.forbes.com
Wired, www.wired.com

ASSOCIATIONS

The Edward Lowe Foundation
(800) 232-LOWE
www.lowe.org

**Ewing Marion Kauffman Foundation
For Entrepreneurship and Education**
(816) 932-1000
www.kauffman.com

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