

# **Transitioning to Full-time With Your Art/Music Business**

**Toolbox Teleclass Transcription**

**By Debra Russell**



**Foundation Program**

**Track 3: Nuts & Bolts: The Fundamentals of  
Business**



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### Nuts & Bolts: The Fundamentals of Business

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## INTRODUCTION

Welcome to the April 2010 Toolbox Teleclass. Tonight we're going to be talking about How to Transition to Full Time in Your Art or Music Business. And has anyone else join since I went off to turn on the recording? Okay.

We just have a couple people, and they're muted. So great! I'm going to be talking about transitioning to full time in your business. Now I do want to just differentiate between what I mean when I say full time and what some people you know, who are giving classes or teaching or doing kind of other things that involves their art skills but are not actually about making their art for income.

So I'm really talking about transitioning to full time with your art and your art alone. Whether it's music or visual art or, you know, writing or whatever it is that is your art. Doing that as your full-time endeavor.

In my experience and I've worked with a lot of people over the years who have decided, "Okay that's it! I'm diving in full time." And in my experience, the people who do it that way don't tend to stay full time.

## THE ENTREPRENEURIAL SEIZURE

They end up having to back pedal in one way or another, whether it's getting a part time job or like I said, you know, taking on students or whatever.

In my experience and actually that's in the E-Myth Revisited, Michael Gerber calls that the Entrepreneurial Seizure and I love that. This is how he describes it:

"So one day for apparently no reason, you were suddenly stricken with an entrepreneurial seizure and from that day on your life was never to be the same. Inside your mind it sounded something like this:

"What am I doing this for? Why am I working for this guy? How I know as much about this business as he does? If it weren't for me he wouldn't have a business. Any dummy can run a business. I'm working for one."

And the moment you pay attention to what you were saying and really took it to heart your fate was sealed. The excitement of cutting the cord became your constant companion. The thought of independence followed you everywhere.

The idea of being your own boss doing your own thing, singing your own song became obsessively irresistible. Once you were stricken with an entrepreneurial seizure there was no relief. You couldn't get rid of it. You had to start your own business."



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I love that because that is so what I've seen people go through. And not just in the art and entertainment industry, but almost all small business owners started out by one day saying, "This is crazy! Why am I working for this guy? I should be working for myself."

#### **THE NUMBER 1 REASON BUSINESS FAIL IS BECAUSE OF INSUFFICIENT CAPITALIZATION AND POOR CASH FLOW MANAGEMENT**

And then with no further thought or development, they quit and dive in. In my experience, that rarely works. There are exceptions, but that rarely works. The number 1 reason businesses fail is because of insufficient capitalization and poor cash flow management.

#### **THE NUMBER 2 REASON IS BECAUSE OF POOR PLANNING**

The number 2 reason is because of poor planning. And it's my intention in tonight's class to actually give you a bit of both. Now if you're starting a retail business or a manufacturing business or any one of those kind of traditional businesses, very often your next step would be to go get a loan.

Now as an artist getting a loan is next to impossible. Sometimes you can get a grant. Sometimes you can get sponsorship, and I know quite a few artists/musician who are sponsored by you know Martin Guitar, Taylor Guitar or Hammond Organ.

I met one guy at the Arts Northwest Booking conference last year who's sponsored...he's an accordion player, and he's sponsored by, you know, Moog Accordions. So you know like that, right? You can have a sponsorship. You can have grants, but rarely do artist get loans from regular straight up banks. And so it's really important to have a plan.

### **THE 3 BIGGEST MISTAKES**

#### **JUMPING IN WITHOUT A PLAN**

So the 3 biggest mistakes that I've seen is first, Number 1: Jumping in without a plan. Just quitting and jumping in or very often getting laid off and using your severance pay, instead of making a plan.

#### **USING YOUR CREDIT CARD(S) TO FILL THE GAPS**

The second biggest mistake is using your credit cards to fill the gaps. The problem with that is multi-layered. The first is that it may take a year to two years to be profitable, and if you're living on your credit card, you can rack up serious debt really quickly.



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Much less credit is available than was available two or three years ago. In fact, I've worked with clients who ended up having to go get a job because their credit card company basically cut off their line.

They reduced their credit line down to \$200 above what their current credit was or whatever it was. The other problem with using your credit card to fill the gaps is that, even when you're making money, it takes a lot to repay that money and god-forbid you hit a dry spell.

If you've got a huge pile of credit card, unsecured debt with no cushion, you hit a dry period, and that's it you're bankrupt, because there's just very little leeway there.

#### **MANY ARTISTS THINK, I'LL JUST WORK FREELANCE OR AS A TEACHER IN MY CRAFT – THAT'S LIKE OPENING 2 NEW BUSINESSES, NOT ONE.**

The third mistake is many artists think, "I'll just work freelance or as a teacher in my craft," and unless you've really established that as a business, it's like actually opening two businesses at once, and it is hard enough to make a single business go from scratch. It's twice as hard to make two businesses go from scratch.

So unless you've already got a pretty well-established clientele, it's very hard to do that and work your music business full time.

#### **BONUS - WAITING TO START YOUR BUSINESS UNTIL YOU AREN'T WORKING**

And here's the bonus mistake, because I really actually had four biggest mistakes, but three sounds so much catchier.

One of the other biggest mistakes I've seen is people will wait until they leave their current job before really starting their music business. Which means they're starting from ground zero with no income, and that's a really tough position to be in. So those are the 3 biggest mistakes that I've seen. Any questions about that before I move on?

Ron: I have a question, Ron Potter.

Debra: Sure.

Ron: Entrepreneurial Seizure by whom? What's the name of the author?

Debra: It's by Michael Gerber from the E-Myth Revisited, and the link to that will be up on the call post once the recording is posted.

Ron: Thank you.



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Debra: Yeah, absolutely. It's actually highly recommended reading for everybody, the E-Myth Revisited and E-Myth Mastery.

Okay, so now I want to talk about the 3 things that in my opinion. Now you have to remember all of this stuff is in my opinion and in my experience--having worked with a lot of entrepreneurs and artists over the years and running my own business in one form or another.

## **THE 3 THINGS YOU MUST HAVE IN PLACE BEFORE SHIFTING TO FULL TIME:**

### **KNOW THE MINIMUM YOU NEED EACH MONTH TO COVER EXPENSES (INCLUDING THE UNPLANNED ONES) – OTHERWISE KNOWN AS A BUDGET**

The 3 things you must have in place before shifting to full time. The first is that you need to know the minimum you will need each month to cover your basic living expenses and the basic expenses for running your business.

And you want to include in that amount some savings for unplanned events. So for example, you're not going to be paying to have your car, you know, to have upkeep on your car every month, but you want to budget something so that when, you know, the water pump goes, you got something in the bank to pay it, and it won't cripple you because you have a, you know, you need \$300 with work on your car or whatever, but that you have a real budget.

### **MINIMUM 6 MONTHS WORTH OF MINIMUM IN A SAVINGS ACCOUNT (IF IT COSTS YOU \$3K/MONTH, THEN THAT NUMBER IS \$18K) AND BE DEBT FREE – OR CLOSE**

And you know what is your minimum break-even survival number, which leads me to the second thing you must have in place, and that is 6 months' worth of that minimum in an accessible savings account.

Now I used to say 3 months, and I'm saying a minimum of 6 months because in this environment--at this time--it could take you up to 9 months or a year to find a replacement job if you need to go back to work.

So you want to have enough in a rainy day fund. In an interest bearing, but easily accessible, safe, rainy day fund to, you know, to cover short falls and to cover however long it takes you to get to really be profitable in your business.

And what I mean by that, so if it costs you \$3,000 to live, then you need \$18,000 in your savings account. Now that may come from a severance package, you know, if you



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get laid off or whatever. But what you don't want to be doing is using that money to live on. That's your savings, that's, you know, emergency fund, okay? The other part of this second thing is to be as close to debt-free as possible. Now I'm not talking about your mortgage, and I'm not talking even talking necessarily about your student loan, because you can get referrals for student loans to some degree.

And you might be able to refinance the student loan or whatever. But I'm talking credit card debt. You want to walk into your business without that hanging over your head.

#### **CURRENTLY MAKING AT LEAST 40% OF YOUR MINIMUM IN YOUR NEW BUSINESS**

The third thing is that you want to actually already be making about 40% of your minimum in your new business. So I don't know that you need to get to be at 100% before you leave your full time job and I'm going to talk about that in a minute.

But I would say you want to be at about 40%, because, you know, if you're going from a job to working full time in your music business, you are going to be making money. You are going to be making more than what you are making working that evenings and weekends on your music business, ideally.

So, I don't think you necessarily need to be at full, but that's also partly why you want to have that \$18,000 or whatever it is for you in the bank to cover that short fall. Any questions about that?

## **SUGGESTIONS**

Okay, so I want to move on and talk a bit about my suggestions. I have a bunch of suggestions for how to make this work for you.

#### **MAKE THE TRANSITION IN STAGES**

The first one is to make the transition in stages--if at all humanly possible. Now you can do this in a couple of different ways.

#### **FULL TIME JOB WORKING YOUR BUSINESS 10-15 HRS/WEEK**

So for example, you might be working your full time job and then work your art business in the evenings and weekends for maybe 10-15 hours a week. So maybe 3 nights for, you know, 2 hours and 1 weekend day or something like that.

#### **30 HOUR/WEEK JOB WORKING YOUR BUSINESS 20-30 HRS/WEEK**

And then maybe you transition to a 30 hour per week job and be working your business 20-30 hours in addition. Now yes, this means that you're working 50-60 hours a week, and that's, you know, I didn't say that this would be easy. It's hard work transitioning, but





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you're building something, and you're building something that's going to create you living the life of your dreams, so isn't that worth it?

So first stage is working your business in the evenings and weekends. Second stage is dropping down your day job to about 30 hours a week and increasing your art business to 20 to 30 hours a week.

#### **10 HOUR/WEEK JOB WORKING YOUR BUSINESS 40 HRS/WEEK**

And then dropping down to may be a 10 or 15 hour per week job while working your business 40 hours per week. And then when you're ready you drop the, you know, backup job altogether. Now you might even do this in a different way. For example, if you decide, "Well, the way I want it work my business, I want to leave my corporate job, but I'm going to replace that income with students and with, you know, workshops and whatever."

That maybe instead of working your music business 10-15 hours a week, maybe you work your business hours--music business or art business--7 hours a week, and you start taking on students. And then so what you're doing is you're starting to build your alternative day job while you're also building your music business.

#### **CLEARLY SEE WHERE THE MONEY IS FOR THE NEXT LEVEL BEFORE YOU MOVE THERE.**

And then you can actually transition to the alternative day job of being a teacher or whatever, you know, as part of the transition as well. So that's another way to think about it, but either way the idea is not to quit cold turkey, unless you've got some serious backing.

You know, if you're on American Idol and you get a record deal and they're promoting you and they're paying you, then great! But you know, for most of us, that's not the case and I recommend doing this in this way.

How do you know when to transition to the next level? Well, you want to clearly see where the money is going to be for the next level before you move there. So you've got more demand for students than you have time to do the math for example.

Or you've got, you know, you're starting to get those checks in from ASCAP and from your composition, so that which will then support your going out on tour, that kind of thing.

You want to be seeing the income that will help make the difference before you make that leap to the next level.



## **USE A PORTION OF YOUR TIME IN EACH STAGE TO SET UP FOR THE NEXT STAGE**

### **INCLUDING:**

The next thing that I want to suggest is that you use a portion of your time in each stage to actually set up for the next stage.

### ***GETTING EDUCATED IN THE SKILLS YOU'RE LACKING IN SUCH AS TIME MANAGEMENT, MARKETING, FINANCES, PROJECT MANAGEMENT***

What I mean by that is that if you're working your music business in the evenings and on the weekends for 10-15 hours a week, I would recommend a chunk of that, maybe 30% of that time, actually be devoted to getting education in the skills that you're lacking, such as time management, marketing, running your finances, project management, craft, skills, improving your craft skills, so maybe taking classes in composition or vocal classes or whatever.

### ***SETTING UP SYSTEMS SUCH AS CRM, FULFILLMENT, SOCIAL MEDIA AND MARKETING***

So really invest in your growth as a business owner. And spend some time setting up the systems that will help you run at each level, such as your contact management systems, your fulfillment systems, whether you're doing self-fulfillment or you're fulfilling through like Amazon or CD Baby or, you know, iTunes or whatever you're using for your fulfillment, getting all that stuff set up.

Getting your website set up, getting your social media systems set up, getting your marketing plans set up. Really understanding your multiple streams business and having a plan for that. All of those things take time to develop, and so I would recommend that at each stage of your transition that you devote time, as Michael Gerber talks about, working ON your business as well IN your business.

### **RESEARCH WHAT IT WILL TAKE TO GET TO THE NEXT LEVEL – INTERVIEW PEOPLE WHO'RE THERE:**

My next suggestion is to research what it's going to take to actually get to the next level, and one of the best ways that I know to do that research, in addition to what I just talked about as far as getting continuing education, is to talk to people who are already there.

Now you can find those people in a lot of different places. You could find them by becoming fans and asking questions via like their fan pages or their Twitter account. You can find people on forums. One of my favorite places to hangout on my lunch hour is at the Taxi forum, which is for composers and songwriters for film and television and libraries.



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And the reason I like hanging out there, besides the fact that I answer a lot of questions and weigh in on the discussions, is there is so much amazing support and information for people. Now it's really important when you find someone who is at the level that you want to get to next.

So I'm not talking about someone who is five times past the level that you're at. I'm talking about the guy who's at just the next level up. You want to be asking them questions that are more about how they got there than about what being there is like.

And I'm going to talk about this in a minute, but maintaining a level is a very different process than getting to that level. And what you want to find out about is getting to that level.

In addition, you want to be asking for information from people who are relatively recently at that level, because what it took people to get to that level 30 years ago is a very different animal than what it takes to get there now.

It's just a different business than it was 30 years ago. And I think that that's not--I mean--that's hugely true for the music business, but I think that's true for every business. I think that's true for the film and television business, for the writing business, you know with all the self-publishing that's out there. It's just true for every level.

Things in the last 3 or 4 years have changed so drastically that you really want talk to someone who's fairly recently at this new level, okay? And here are some questions, some ideas for questions you might ask them.

You might ask them how'd they get there. What do they credit their success to? What was it that they did that got them where they are?

#### **WHAT WAS THEIR BIGGEST MISUNDERSTANDING ABOUT HOW TO BE SUCCESSFUL?**

You might ask them what was their biggest misunderstanding about how to be successful? Like what did they think it would take and what did they discover that it would actually take? What was their biggest misconception about what it would take to get to the level that they're at now?

#### **What would they do differently if they could?**

And you might also ask them what would they do different? Knowing what they know now, what would they have done differently if they'd known it, you know, before? I'm sure you can come up with other great questions, but those are just a couple to start you off with.



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So I'm going to take a break here and ask and open it up if Ron if you have any questions?

Ron: You said one reason most businesses fail was poor cash flow management and what else? There was a second part to that.

Debra: Insufficient capitalization. Meaning they didn't have enough money in the bank, Right? Because there are two aspects to that cash flow. There is managing on a day-to-day basis and knowing when you're making an investment how you're going to recoup that investment. And they're just having that fund for, you know, while you're getting up and running, but also for dry periods.

You know, a lot of businesses in the arts and entertainment industry are really cyclical. I work with a lot of touring bands, and spring, summer, early fall, they're flush. Money's coming in. November, December, January, they are broke because they're not touring.

So you know. Knowing and understanding that cyclical nature to your business and having is cash flow. That's cash flow. Managing cyclical, but having enough money to get you through those low times, and some of those low times aren't planned, you know, but getting yourself through those low times, that's capitalization, yeah?

Ron: Yes, thank you!

Debra: Yeah, any other questions?

Ron: Not right now.

Debra: Cool, so okay.

### **ONE OF THE BIGGEST CHALLENGES TO BEING A BUSINESS OWNER IS BEING SELF-MOTIVATED AND CREATE AND HONOR SELF-IMPOSED DEADLINES**

In my experience one of the biggest challenges to being a business owner, and I say this from my own personal experience because I've been a business owner for a really long time, but also in working with clients who are all business owners. One of the biggest challenges is being self-motivated and learning how to create and honour self-imposed deadlines.

Then otherwise you end up just getting to what's urgent, what's screaming, and other people's urgent deadlines, and you don't tend to get to your important things and then you wonder, "Oh boy! It's been 5 weeks and I haven't written a song, why is that?" or you know, whatever, right? That it just doesn't seem to happen. So here's a couple of suggestions for how to make that work:



### **GET SUPPORT – EITHER WORKING WITH A COACH OR ACCOUNTABILITY PARTNERS**

One is to get support -- either by getting with a coach or finding accountability partners. Very often, you can get support at, you know, meet-ups or local groups of people if you're in the music industry, song writing associations or whatever.

### **FIND THINGS THAT CREATE DEADLINES FOR YOU (SUCH AS CONTESTS OR CONFERENCES)**

And finding people who were basically working the way you are and create some accountability partnerships, which means that you set goals, you make commitments, you set deadlines, and then you report back to that person, "I did this, this, and this."

I have a lot of suggestions about how to do that kind of thing under in the [Time Management class](#) and in the [Project Management class](#), and also a lot of them you know in the Ask Coach Debra calls because that stuff just came up a lot, but still comes up in just about every call, you know, working with time management issues, because that really is what that is. It's a time management issue.

And of course, I have the [Time Management intensive program](#) that's, you know, all about that. But I think the other part of being self-motivated and creating and honouring self-imposed deadlines is to actually seek out deadlines for yourself.

So for example, I have a client who found a contest that required him to write a song about a particular topic, and so he used that as a deadline. I have another client who does a lot of the fall booking conferences and he tours nationally and internationally and he uses those booking conferences as deadlines for getting out a new CD or for you know developing new marketing materials or whatever because it's...there it is. There's the deadline, you know.

So, it's not self-imposed. It's externally imposed, and yet it is really self-imposed, because you finding that deadline outside of yourself.

And finally in that area of creating self-motivation is creating specific, concrete, short-term goals that you really work through, and the process for working through is available in the Get Started section, you know, the [Goals That Get Results](#) and [Road Map to Success](#) and the [5-Year Plan](#). All of those are meant to help you create some foundational goals and targets that will help you get and stay motivated.

## **HOW TO SUSTAIN THE NEW LEVEL ONCE YOU'VE MADE THE LEAP**

And the last thing that I want to talk about with this is how to sustain the new level once you've made the leap. So I've talked about kind of doing this incrementally, but one of the things that I've seen happen for people is that they get to a new level, but they are unable to maintain it, and so instead of their business course looking like an incline on a



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graph, where they're getting larger and larger and larger on fairly steady incline, their business looks like a roller coaster, but the high points are always at about the same level and they don't maintain them for very long.

And so I want to talk about some ways to think about how to maintain a level once you're there, because that's going to be critical for you to work through your plan, right? If you can't maintain a level of income, then you're not going to be able to transition to the next level.

#### **KNOW THAT IT TAKES DIFFERENT SKILLS TO MAINTAIN A LEVEL THAN IT TAKES TO ACHIEVE IT IN THE FIRST PLACE.**

First of all, you have to understand it takes different skills to maintain a level than it takes to achieve it in the first place. And a lot of times, it's much less romantic or exciting. Those initiation skills: getting started, starting a new project...it's always exciting and invigorating and there's a lot of adrenaline to that.

Maintaining takes different characteristics. It takes discipline. It takes perseverance, meaning getting back up when you get knocked down, getting back up when someone says "no" to you. It takes emotional intelligence, being able to manage your emotions around rejection and around the humdrum everyday nature of what it takes to market your business.

You know, making call after call, after call, after call and just you know, "Okay what's the next call?" and "Okay what's the next call?" That actually takes a fair amount of emotional intelligence, because it can be really discouraging and frustrating, and the worst thing you can do is take out that discouragement and frustration on the next person who actually answers the phone after you've left 14 messages! It's really a good way to burn bridges.

So, those kinds of skills are less romantic, and it's really where the grit comes in, you know. So you want to build your will power around this.

#### **YOU CANNOT MAINTAIN YOUR LEVEL WITHOUT THE SYSTEMS IN PLACE – AND YOU WON'T HAVE TIME TO BUILD THEM ONCE YOU'RE THERE - SO PUT THEM IN PLACE BEFORE YOU GET THERE.**

The next thing I want to talk about with this is that you cannot maintain your level without the systems in place -- and you won't have time to build those systems once you're there. So you've got to put them in place before you get there, and that's a little challenging because you really all about getting there!





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"Oh let me just make a bunch of booking calls." Forget having the follow-up systems in place or let alone having the systems in place to promote the gig once I get it. And that's really the biggest reason for the up and down roller coaster that I see, because what happens is you market, market, market, market, market, get busy, get busy, get busy, stop marketing, get busy, stop marketing, get busy, stop marketing, stop being busy, stop being busy, stop being busy. Market, market, market, market, market, market, market, market, get busy, get busy, stop marketing, stop marketing, stop being busy.

So it's like because you haven't created marketing systems for marketing when you're busy, you stop marketing, and you stop being busy. Is that made sense?

Ron: Yes.

Debra: And so you must set up your systems before you get busy or you won't stay busy. And very often I hear people complain, "Oh, I'm too busy!" and you know what that does to the universe? That says, "Send me fewer opportunities. Can't handle it. I'm not ready for this much. Slow me down, please. I'm overwhelmed."

And so you slow down and then you wonder "Wait a minute! Where'd all those opportunities go? Why are things drying up?" And then you might even start believing that if you don't accept every opportunity, they'll stop showing up, which is not the case. It's that you haven't set yourself up to manage that new level.

So, you've got to set up your systems in advance. And I talk a lot about that in the [Create Systems class](#) and also again in the [Project Management class](#). But everything that I talk about has systems at its roots, whether it's the [Multiple Streams of Art Income](#). That entire process is one giant, honking system for how to market yourself.

It's also a huge system for how to run your business. You know, I'm trying to think of a single class that I've taught that isn't--in one way or another--built on a system, whether it's an internal system or an external system. So systems are really critical.

#### **MAKE NEW GOALS AS SOON AS YOU COMPLETED A GOAL.**

You want to make a new goal as soon as you complete a goal. But before you do that you need to acknowledge and celebrate every single little victory. Every gig you book, every piece of feedback that you're fabulous, every piece of evidence that you're on the right track. You want to celebrate it and focus on it and enjoy it, and make a new goal and go after it. Both of those things are key and I'll tell you why.

If all you ever do is focus on what you haven't got yet, then all you'll ever have is what you haven't got yet, because what you focus on expands. So you have to celebrate every result and every win and even every damn good effort.



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You know, even if you write a song for a contest, and it's a fabulous song but you don't win a contest, you still accomplished something. You wrote a fabulous song. How awesome is that? If all you ever focus on is what you don't have, that's all you'll ever have--what you don't have. So, you need to celebrate.

On the other side of that, it's not a good idea to rest on your laurels. In any way, shape or form, which means that you always want to be improving, expanding. You always want to be learning. You always want to be building and practicing your craft, and you always want to be building and practicing your business skills and your internal success skills.

And the way you do that is by setting new goals. Set new goals because that's what's going to keep you excited, that's what's going to keep you going forward, that's what's going to get you from this level to the next level.

And remember, and this is so critical. This is a huge mistake I see people make. What you did to successfully get yourself to this level, if you keep doing will keep getting you to this level. If you want to get to the next level you got to do something different. That may look like more, but it more likely looks like different.

You know Einstein's definition of insanity is doing the same thing over and over again and expecting a different result. I've worked with a lot of clients who've been working their art for years. I mean 20, 30 years, and they wonder, "Why am I stuck here?"

Now, one answer to that question might be that that's as good as they are. They've reached the level that their level of talent and sophistication takes them too.

Which means that they're going to have to expand their talent and sophistication--their skills at their art and their skill at their craft--in order to get to the next level. If they're capable of that, and you know, who knows, right?

Ron: Right.

Debra: But it also is more likely in my experience that they keep doing the same things. They keep booking the same gig. They keep talking to the same people. They keep not promoting their gigs. In a way, they've not promoted their gigs all along or they keep promoting their gigs, but they're only promoting them in X, Y, and Z, and they don't expand out of that box.

In order to get to the next level, you're going to have to do something different. Sorry. I hope that's not too hard of a truth to hear. It's also a lot of times why people start working with a coach, because you don't know what you don't know.





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You know it's very hard to see the box that you're living in 'cause it's your box—it's wallpaper. It's just what's true. So, you're going to have to think differently. You're going to have to do things differently.

You're going to have to take some risks and try stuff out, and more than anything else you're going to have test, test, test, test, test. Try stuff out and see how it works. Do it a bit more. See how it works. Try something else. Do it a bit more, and see how it works. That's the only way to find out what's going to work for you, okay?

And my final words of wisdom, and then I'm going to open it up, because that's all of my content for tonight. I'm going to open up if you want some you know, hot-seat coaching. Think about that for a moment. I want to leave you with this one last piece:

### **REMEMBER — NO ONE OPPORTUNITY WILL MAKE OR BREAK YOUR CAREER. NO ONE OPPORTUNITY IS THE ONLY WAY TO GET TO THE NEXT LEVEL**

Remember, no one opportunity will make or break your career. No one opportunity is the only way to get to the next level. There are a lot of people who've done it a lot of different ways. That's the good news and the bad news, right?

You might use what they've done, and it might work for you and it might not, you know. So, there are lots of different ways to get—there's lots of different ways to skin a cat as it. So, no one opportunity, no one person saying “yes” or “no” to you will make or break your career unless you let it.

And I think the best representative of that concept is John Travolta. John Travolta, who's had more comebacks in his career! Like every five years, every ten years, he's had a comeback, breakout movie, you know, and it's really more that he's just discovered something else that he can do. You know, and he never stops doing it. He never stops working. He never stops trying something new, and that's, you know, he's a wonderful example of that. Okay, you're ready, Ron?

Ron: Yes.

Debra: Do you have any questions, first of all, about the material? About the content?

Ron: I'll come up with them after I hang up most likely, I have four pages of notes.



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Debra: Oh good! That's good. You know what you can do, and this also goes to everybody who listens to the recording as well. You can always submit questions as comments on the post. Once the recording is posted to the membership, you can actually go into that post, it's a post like a blog post, and leave a comment. So you can ask a question. You could, you know, ask for advice. You could ask for support. You know those comments are, you know, I've created those fields there for you guys to interact.

So, I will respond to those. Okay, so do you have anything that you've been struggling with or you'd like some coaching on?

Ron: Well, certainly I'd like to move into full time and create cash flow income, flowing from my music.

Debra: Okay.

Ron: I know one way to do that is through your royalties and ASCAP, and another way is through touring and sales and merchandise sales and that kind of thing. Am I missing something there?

Debra: Have you listened to the Multiple Streams of Art Income classes?

Ron: No, not yet.

Debra: Okay, you should go through that entire cycle. Because you're missing a lot.

Ron: Multiple Streams?

Debra: It's [Multiple Streams of Art Income](#). I also want to tell you that I'm in the process of designing, like I'm doing this [Time Management Intensive Program](#) right now which is a four-month program. I'm also going to be doing a [Multiple Streams of Music Income Intensive Program](#). Probably starting in a couple of weeks. I'm still designing it, and I want to have at least the outline of a design before I launch it.

Ron: Sure.

Debra: But yeah, so there will be also a next level of intensity around the [Multiple Streams Concept](#), but that's where I would look, Ron, because there's this whole concept of niche marketing. Which has to do with re-purposing your material for different market places, and that's really what the [Multiple Streams Concept](#) is about.

It's about taking a single product and re-purposing it in different formats, like you were talking about, right? You could take a song and come up with thirty cues, thirty you know, 5 seconds, 15 seconds cues out of it, right?



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Ron: Yes.

Debra: You could also take that same song and create sheet music for it. You could take that same song and make ringtones out of it. You could take that same song and orchestrate it for an orchestra. I have a client who's working on that right now--taking his band music and creating orchestrations for it, so that he can then stand in front of...with his band in front of an orchestra backing him up.

You could take and come up with five part harmony for choruses. I have another client who's done that with a lot of his music. So, there's a lot of different ways to think about it. That's one way. So, there's re-purposing of the product, but there's also re-focusing of your market--of who is listening to your music and how are you accessing them.

Ron: Right.

Debra: Okay. So, those are...all of that is basically kind of underlying the [Multiple Streams Concept](#), so I talk a lot about how exactly how to do that from both of those angles. So that's what I would suggest, and there's probably gosh 10-15 hours of downloadable classes in that [Multiple Streams Cycle](#), which you can get to it if you go to the syllabus. You can see it all laid out.

Ron: Okay, how about building systems?

Debra: There's [Create Your Systems: Work Smarter and Not Harder](#). There's [Project Management: How to Get Stuff Done](#), [Time Management](#) because both of those things are actually systems, okay? And you might see some other things under the business skills, okay?

Ron: Alright.

Debra: Any other questions? We have a few more minutes.

Ron: Let's see. Um, you said here different skills to maintain where you're at then just start your new level. Talking about how those skills are less romantic, less exciting because it involves discipline, emotional intelligence, perseverance. Can you give me an example of maybe an instance where you're using a skill like that?

Debra: Um, I'll give you a really good example. The conversation I just had this morning actually. So, it takes one skill to write a song or one set of skills really-- a set of skills to write a song.

And then it takes another skill to perform that song at a recording studio to record it. But there's a whole other level of skills that it takes to really be prepared for that recording session and that might look like practicing every day. And it might look like creating the



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sheets--the cue sheets--for other musicians, and it might look like...it's not as romantic, is it?

It might look like really learning how to harmonize and how to sing in different places in your voice, in your head voice, in your chest voice, in your mid-range, right?

Ron: Right.

Debra: All of those are much more around you know, discipline and honing and really developing, so that you're really ready to walk in and record. And a lot of people spend a lot of money recording because they don't do that. And they do it in the studio, which is just crazy.

Ron: Yeah.

Debra: But it's much more exciting to do it in the studio than is to do it at home, every day for 6 weeks, leading up to getting into the studio. That's what I mean.

You know launching a CD, having your CD, and having a CD party, launching that new CD, that's really fun. It's exciting. But really promoting it over 6 months is day-to-day, making the phone calls, sending the emails, following up, keeping your word, writing articles, it's just... it's the grunt work, right?

Ron: Right.

Debra: But that's what it takes! It's just not as romantic.

Ron: No, it's not.

Debra: (Laughs)

Ron: Not as fun. (Laughs)

Debra: Well you know it can be as fun. It's just depends on how you define fun. You know, I have found that my clients who set up a real program of practicing every day, they're even practicing 4-times a week! And they set...they schedule the time, and it is the same time every day and they just show up and they play. Actually start to really love it.

You know, it can become very zen. You know, when I'm making calls to promote my coaching, I mean, it's just... I usually resisted, but then once I'm doing it I just keep on doing it. Once you start doing it, it becomes easier to do it.



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I just read a great article about willpower, which compared will power to like exercising a muscle and what they've found in willpower studies is that it almost doesn't matter where you're practicing your willpower muscle, because it translates.

And the people who were able to practice their willpower on something relatively simple and easy were then able to have more willpower when it came to the harder stuff, like quitting smoking or staying with a new way of eating or promoting their music. And so you really want to -- And that's what I've found also with my clients, for example, who just, you know, started practicing every day.

Their willpower expanded everywhere, not just around practicing. So there's something to be said for practicing willpower and exercising that muscle. Does that make sense?

Ron: Perfect.

Debra: Was that helpful?

Ron: Very! This whole session was very helpful. I'll have you know that that was very... writing down a whole bunch of plans on quitting my day job here within the next week or two, and I think I'm going to hold off on that. And then I saw your email this afternoon, I said, "I really got to take this one!"

Debra: You were in the middle? You mean I saved you for my Entrepreneurial Seizure?

Ron: Yes! You did!

Debra: Awesome! Awesome! Oh, I have to email Michael Gerber that!

Ron: You did, and my wife would probably thank you for it later.

Debra: Well, many of my clients just thank me on a regular basis.

Ron: I've gone through Entrepreneurial Seizure before. I've done it before and thought I have learned my lesson. I was probably about to do the sequel.

Debra: Ah yes. Well, you know, there's you don't learn from history are doomed to repeat it. Well then, I'm glad that this came at the perfect time for you.

Ron: Sure did!

Debra: And I'm glad you made it on to a call. Congratulations and welcome!

Ron: Thank you! And thank you for your time today.



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Debra: You're welcome. Have a great couple of weeks, and do you keep an eye out for the newsletter. You know, announcing that [Multiple Streams class](#) if that's something you think you'd be interested in.

Ron: Sure thing. And I'll be looking over my 4-pages of notes here.

Debra: Alright.

Ron: Alright. Thank you, Debra.

Debra: Bye.

Ron: Bye.