

# *Succeed as a creative entrepreneur*



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The book is part of the EU project 3C4Incubators, the aim of which was to develop cultural entrepreneurship and culture incubators. In Sweden, the project was run by Regionförbundet Östsam and focused on around 20 entrepreneurs in The Creative Hub Hallarna in Norrköping. This book primarily contains their experiences, together with those of the seminar leaders involved in the project. We also interviewed a number of successful entrepreneurs, asking them how they had accomplished their achievements and to share their top tips.

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# *An uphill slope*

You're not a business person. Not a guy with a tie, not a woman in a suit. You create. You live for art, for culture. You're almost a caricature of yourself. A wine-drinking poet, or a composer who suffers for their art. The person who buys second-hand clothes, votes for the left and would ideally like to live in a collective. The artist who wants to support themselves by creating cutting-edge art, but who can't sell anything because that would kill their inspiration. If you have to think of earning money, you can't be creative. It's impossible. An equation that can never be solved.

When you work in the creative sector, you're living in a state of emergency. It's OK to live on grants and subsidies because there are so few people who understand and buy what you're offering. You aren't subject to the normal requirements for companies and profitability, or expressions like "profit or death".

Prejudices and lies. Preconceptions and ideological deadlocks. That's what we have described above.

There is no clear limit between being creative and doing business. There are no sharp boundaries between companies within the cultural and creative industries and other entrepreneurs. You don't need to see yourself or behave in a particular way to belong to one of these groups. But one thing is certain. To succeed, you must overcome preconceptions – both your own and those of other people.

This book is intended to give you a different image of what entrepreneurship can entail. So we want to replace *entrepreneur* with *enterprising*. When you take responsibility for your own life, you are enterprising, regardless of whether you are an employee or entrepreneur. Enterprising people do something. They stand up for things and move against the current if necessary. They believe in ideas and implement them. And because you're reading this, you're probably someone who creates – and therefore already someone who is enterprising.

Cultural and creative entrepreneurship –  
regardless of industry –  
isn't about selling your  
soul or changing what  
you create.



It's about finding the opportunities and the buyers for what you're already creating. About understanding customers and creating value for them. Investigating new business models, markets and collaborations.

This book won't transform you into a fully-fledged business person overnight. The idea is to give you something more long-term. A toolbox full of ideas, inspiration and solid tips for how you can succeed as an entrepreneur. Because it is possible to make a living from your passion – despite being creative.

You don't need to accept working for free, despite the customer asking you to "because the assignment will give you such great marketing". And just because you have fun when you're working doesn't mean that you shouldn't send an invoice after each assignment.

It's time to think again. This book was written for people who have done their share of not-for-profit work and want to start earning money.



# The cultural and creative industries

What do you think of when you read that heading? Probably you think of things like museums, handicrafts, dance, theatre, newspapers, literature and music. Maybe even fashion and design. But did you know that advertising, architecture, film, radio, computer programs, games, toys and amusement parks also count as the creative sector?

Approximately 5 per cent of Sweden's working population are employed within the creative sector\*. This means that more than 200,000 people in Sweden have a creative or cultural job. Of course there are creative people and creativity in all industries,



but in this book we are using the explanation of the expression *cultural and creative industries* provided by Tillväxtverket (the Swedish Agency for Economic and Regional Growth). This includes companies which have culture and creativity as substantial aspects of their business

\* Final report for KKN II, En snöboll satt i rullning (A snowball set in motion) (Region Dalarna et al., Falun 2013)

concept or as a raw material. We are also including companies that support, contribute to or are dependent on culture – for example distributors, subcontractors, event organisers, agents and trainers.

### **Commercial, but without selling your soul**

Some words give rise to powerful feelings and are more emotionally charged than others. Some people stop listening when words such as *business concept*, *business plan* and *business model* are used. While working on this book, we have heard from a variety of people that the word *commercial* is like a red rag to a bull in artistic circles, even though it is perfectly natural to entrepreneurs. But what do these words really mean? Are they really so emotionally charged, and what happens if we start talking about them?

We feel that you can become enterprising and earn money without having to sell your soul and change your own means of expression.

Gert Kindgren – who over the last 20 years has helped and developed everything from small companies within the cultural sector to major medical firms – says that you should instead be careful about changing yourself. Otherwise you risk destroying what it is that makes you unique, which means that you become merely one in a crowd, making it even more difficult to support yourself. At the same time, to become profitable you need to create products and services that people want.

"You must dare to step outside your own role, stop thinking as an artist and instead think commercially", says Gert Kindgren, explaining that as a creative entrepreneur you have two roles. One as creator, and one as business person. The key lies in separating them; in looking objectively at what you have created and asking yourself how you can transform this into money.

Within this project, we encountered several examples where these roles came into conflict with each other.

One potter only sold locally, because the items she sculpted couldn't be shipped elsewhere as they might get broken. She was focusing only on the problem, and not considering that the business concept of a large shipping company is to transport anything, to anyone, anywhere in the world.

One artist preferred to meet all of his customers and to sell works of art to them personally as he didn't feel that the Internet did justice to the colours involved. This was his idea, not the customers' wish. In order to justify all of his meetings with customers and to make the business add up financially, he would have to enormously increase the prices of his paintings. Perhaps if he had acted commercially, instead of artistically, he would have outsourced his sales to galleries. And the solution to inaccurate website colours might have been to send samples in the form of professional photographs of the paintings to dubious buyers.

Instead of seeing problems and limitations, think about how you can turn them into challenges worthy of being solved.

If you are serious about supporting yourself from what you create – regardless of whether this is CAD drawings, toys, films, radio programmes, design, newspapers, computer games, art or something else – you need to look outside yourself. You need to learn to separate the creative part from the businesslike part.

## Welcome to uncertainty

When you are starting a company, most things follow a template and have a clear direction. You have all the time in the world to think about what you want to do. But immediately

you become an entrepreneur, you're standing alone on the stage while the curtain goes up and the spotlights are upon you.

You have gone from having all the answers to knowing nothing. Time goes by and you need to earn money.

You're the show, the organiser, the salesperson and the person who takes the ticket. It's your job to package the performance, set the right price and find the audience. Now is the time. It's you against the world.

"Being an entrepreneur isn't a straight road, it's a process", says Ann-Sofie Bergort, who over the last three years has worked with sustainability, primarily in the fashion industry, in her own company Etendu Consulting. She says that life



**"All entrepreneurs seem to struggle with roughly the same things. Despite the fact that we do different things, we still share a lot of problem areas. That's why it makes things much easier if you talk to others to bring your thoughts into focus."**



From the project evaluation

as an entrepreneur sometimes means driving into a ditch and then having to get back out again. "Sometimes I have a feeling that I don't have all the answers, that I'm not prepared, that I don't have everything ready. But you've got to carry on all the same. It's OK not to know everything. You've got to find your own way to make it work."

Your everyday life will consist of the job you really want to do, but it will contain a great deal more. You need to keep your accounts and deal with administration, seek out customers, evaluate what is working and what you need to change, think about what you can take as a salary and whether you will ever achieve a 40-hour working week.



As a self-employed person, you will become accustomed to doing things you've never previously done and that you know nothing about. But instead of panicking at this insight, see it as security. It's just like this for all entrepreneurs, at least to begin with. And if your life as an entrepreneur continues in the same unpredictable way, year after year, you will at least learn to relax

while surrounded by all this uncertainty.

# The right business model reshapes the world

"It requires more than a good product to create a successful company – it requires a strong business model." This is how the book *Business Model Generation* starts, and we will come back to it again soon.

A business model can be compared to a formula or a diagram that describes how you intend to run your company. Among other things, it describes where the revenue will come from, the costs involved, who the customer is and the customer value that you create.

Spotify turned the record industry upside-down by using a different business model. Instead of selling physical discs in a traditional shop, they allowed people to listen to their favourite music free of charge on the Internet. The revenues instead came from the advertisements that were played between the tracks and via advertising-free subscriptions.

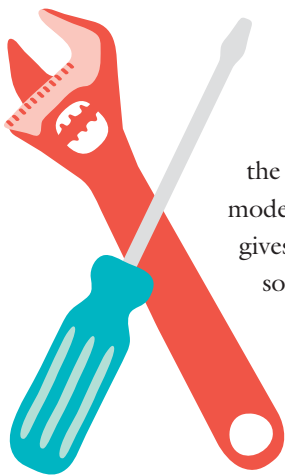
In the same way, Google changed the way that advertising on the Internet works. By allowing companies to advertise on certain search words, and then displaying the

advertisements when someone searched for those words, they linked buyers and sellers more closely than anyone had previously done. Car pools mean that you can rent a car for a few hours instead of buying your own. Skype gives us the possibility of making cheap telephone calls across the world without having to own a telephone or have a telephone contract.

### **Shared language and tools**

The book *Business Model Generation* describes itself as a practical, inspirational handbook for everyone who wants to improve or design a new business model. And the book practices what it preaches. It was written by 470 people in 45 countries, financed and published without support from the traditional publishing industry and has become a global best-seller.

The book is built on what is called the Business Model Canvas. The canvas model is a tool that in a predictable way gives you a framework and a structure so that you can quickly evaluate your business model and see if it is worth investing in. By adding or removing content, you can discover entirely new ways of making your company profitable.





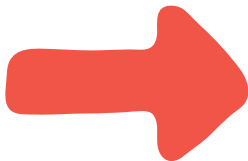
The tool also gives you a shared language with entrepreneurs across the whole world, and you can exchange tips and experiences via the discussion forum on the Internet. A company's business model is not a secret. This means that you can look at how other companies are constructed and be inspired by them.

Gert Kindgren says that he has met many people who have had a major "Aha-moment" by using the tool.

- **"One woman got back in touch a few weeks**
- **after a training session and said that she had**
- **found the canvas to be enormously useful. By**
- **removing one business area and focusing on**
- **another, she would earn thousands of kronor**
- **more per month. What she removed was the**
- **thing she thought the whole company was**
- **built on."**

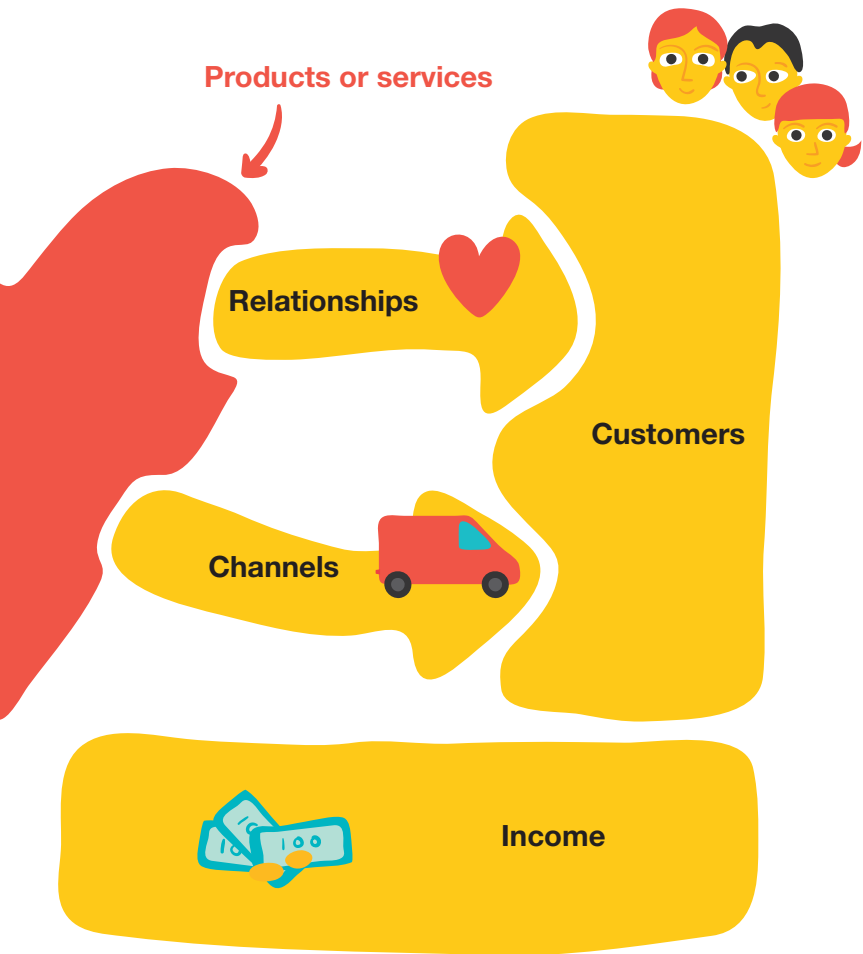
*Gert Kindgren*

On the next page, you can see an outline diagram of the canvas. On the Internet you will find many examples of different companies' business models.



# Business Model Canvas





For more information about setting up the Canvas model, see [businessmodelgeneration.com](https://businessmodelgeneration.com).

- **Products or services.** What value are we giving the customer? What customer problems are we solving? What needs are we satisfying? What products and services are we offering?
- **Customers.** Who are we creating value for? Which are the most important customer groups?
- **Distribution channels.** Through which channels do the customers want to be contacted? How do we currently reach them? What channels sell best? What channels are the most cost-effective?
- **Customer relationships.** What type of relationship do the customers expect us to have with them? What relationship do we currently have? Are the relationships cost-effective?
- **Income.** How do the customers currently pay? Unit price, subscription, rental? How would they like to pay?
- **Resources.** What resources are required in order to be able to run the company? Staff, premises, IT systems etc.
- **Activities.** What activities are required in order to be able to run the company?
- **Partners.** Who are our key partners? Who are the main suppliers? What other suppliers do we have?
- **Costs.** Where are our costs? What assets cost the most? What activities cost the most?

## **Finding new opportunities**

The major advantage with the Business Model Canvas is that it is a visual tool in which small changes can produce major effects. The most interesting things take place when you use it with a touch of madness and remove what you thought was irreplaceable: your distribution channels, your assets, your products and even yourself. What happens then?

A museum without premises can present exhibitions on the Internet. A hotel without staff can instead offer customers a kind of self-catering system in which they collect and cook their own food. An artist who removes her products from the business model can instead lecture and educate.

The results of using the Canvas model are hopefully that you will find new ways of earning money. You can perhaps offer additional services, obtain additional sales and create customer relationships that reach significantly further than a one-off sale.

Perhaps you can sell advertising financed art and publish books free of charge because they are sponsored by companies? Business incubators want to provide creative environments in which people can meet and grow, both as people and as entrepreneurs. What could be better than letting them hire your works of art with a contract that means you visit every three months and exchange them?

You could even take away the price tag on some aspects of what you offer and still earn money. For example, have you tried inviting your customers – and dream customers – to a free lecture in which you share the top five tips that will enable them to do the job themselves, without hiring you? Of course some of them will take the information away with them and never be seen again. It's equally likely that you will be seen as generous, knowledgeable and a person they want to hire in the future. Five tips can never replace you, the knowledge you have and the value you can deliver.

Gert Kindgren says that a heart surgeon can't operate on himself, no matter how good he is. It's the same thing with the Business Model Canvas.

- **"When I have product ideas, I always talk with**
- **other people and ask about their opinions. So**
- **be open and brave. Use the tool and accept**
- **help from others; ask them to look at your**
- **business model. It will give you many valuable**
- **insights."**

*Gert Kindgren*

Eva Mattson, who took part in the project and trained herself in the packaging of products and services, says that the biggest problem with the Canvas model is that it begins after Step 1. The tool lacks the actual reason why you want to find a functioning business model, and it is easy to forget

that. Eva Mattson worked for many years as a CEO, technical manager and head of development for a variety of companies before she made a career change, took a PhD in art science and now works as a self-employed actress and guide.

"The first step is finding out what you want to work with in terms of entrepreneurship; the actual idea. What is it that you want to do with your company now that you're not an employee? For me, it has always been the idea that has been at the heart of my leadership. That's what gives the staff the energy to do other things. So you should use the Canvas model, but remember the idea that started the whole thing."

- **Talk to other people about your business concept.** Get your ideas out of your head, speak them aloud, listen to how they sound and accept comments from other people.

- Use the Canvas model and **remove what you thought was irreplaceable.**  
What happens?

- **Study other** companies' business models and draw inspiration from them.

# Why should the customer care?

The majority of companies are built on the basis of a single idea. The idea is so obvious that it can initially be difficult to understand how important it is. Profitable companies sell something that other people or companies buy.

Now you too want to be profitable by selling us something. While you are talking about how good the product is, its characteristics, about your previous customers and about how good you are at what you do, we are thinking about a single thing. What will we get from buying your products or services? What is the value for us?

## **Understanding the customer**

According to Gert Kindgren, there is one thing you must think about consistently in order to be successful: understanding the customer. Instead of looking only at what you create, you should also learn to understand the *benefit* and *value* that it creates for the customer. Promote the values – without compromising your artistic integrity.

Value can only arise in two different ways. Either you



solve an existing problem or you create new opportunities.

In the first variant, the customer knows about the problem and understands the benefit of solving it, or you help them to see and understand the problem. In the best case, you offer a solution that few other people offer. You make tailor-made wedding dresses for women who become increasingly frustrated and stressed about not finding anything suitable in the standard shops.

You can even create value for the customer by demonstrating the opportunities and benefits resulting from hiring you.



If you are a singing teacher, the value for the customer can be that they will feel better from singing for you, because studies have demonstrated that singing has a positive effect on well-being.

If you are a blacksmith, the customer value for shops and shopping centres can be that you help to attract visitors, because your metal sculptures always create curiosity and newspaper articles.

If you are a designer, you can improve the signage at a football stadium. If the signs are clearer, it becomes quicker for visitors to park their cars and to find the right entrance, stand and seat. The customer value is more satisfied customers who perhaps return more often and spend more money each time they visit.

## **The value curve**

A toy manufacturer competes as much with children who have inherited toys from their siblings as they do with other toy manufacturers. Advertising agencies compete with other advertising agencies, but also with entrepreneurs who think they can do as good a job themselves. And instead of buying a book, you can just as easily loan it from a library or from a friend.

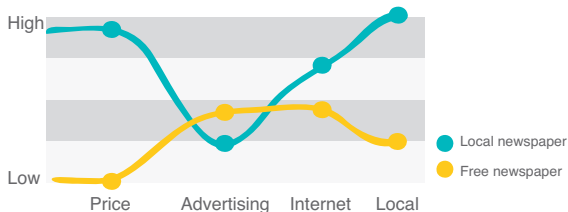
Your success as an entrepreneur depends to a large extent on the value the customer considers that you, your services and products have added – and how that value stands up to the competition.

Think about your favourite musician. The artiste probably sells recordings and does concerts. You have probably heard the tracks before you come to the concert, but the feeling you get from being in an audience means that you are happy to pay to hear them live. The value you get from the concert is therefore something other than what you get from listening to the tracks at home. Record sales and concerts supplement each other and mean that the artiste can sell the same basic products twice. There are also many examples of artistes who gain a great deal of their revenues from sales of things like t-shirts, mobile phone shells and posters. Some professional musicians give their music away free and instead sell special versions of the tracks\* or training in music production.

The artiste is no longer simply competing with other artistes. You perhaps prefer to go to the cinema or theatre instead of going to a concert. Or to save money for a trip with your family. You can even choose the zero alternative – not to spend your money on anything at all.

The issues quickly become complex. Does the value of what you are offering exceed everything else that the potential customer needs and wants just now? If you don't know what value you are providing – or what value the customer feels that you represent – how will you then compete for the customer's time, attention and money?

#### Value curve, newspapers



*Examples of value curves for two different types of newspaper*

### Benefit without value

Imagine that an inventor produces an entirely new method for helping Swedish healthcare centres and hospitals. Instead of having to wait for an hour for test results, with the new method it takes only half an hour. Everyone agrees about the *benefit* of the new method. But because the laboratory

staff never actively wait for an hour for the result, but instead have other tasks to occupy them during that time, what is the *value* of the new method? Who is willing to pay for it?

### **Value without benefit**

Of course there are examples of the reverse. *Garbage of New York City*\* is a project by the artist Justin Gignac. To demonstrate the importance of the right packaging design, he wanted to sell something that nobody would normally buy – in this case rubbish. In his book *The Fortune Cookie Principle*\*\* , Justin explains how buyers thought it was all a joke when he only wanted 10 dollars for a product. When he increased the price to 25 dollars, the rubbish cubes instead became a fun souvenir from New York. And when the price tag was 50 dollars, the buyers suddenly felt that they were buying art.

Over the last ten years, Magnus Johansson has lectured about and trained thousands of entrepreneurs in sales techniques. He says that there are three questions you must be able to answer to find value for the customer.

- **Why should the customer meet me?**
- **Why does the customer need what I am offering?**
- **Why should the customer buy now?**

# *It's all about people*

Pål Burman has previously held positions as a marketing manager, CEO of several companies and has worked with political advocacy. Now he is the CEO of games company Proactive Gaming, with customers across the whole world. He says that it is never enough simply to make a good product, because many of your competitors will be good at the technical part, the actual creation. To be successful, you need to listen to your customers and their needs and create a close relationship with them.

"The majority of employees and customers you have are people", says Pål Burman. "It's not often that you sell something to a computer or a piece of paper."

So you need to go beyond merely relying on statistics and customer surveys. Don't be satisfied with reading newspapers and Internet articles about what people like and think. Meet them. Talk to them. Get a feeling for what they want. You can only do this if you meet them eye to eye.

Pål says that all people have essentially the same desires and problems. We want to be seen, to have someone listen

to us, to develop and to do something good. The question is how closely you can work with your customers, how much you can listen to what they say and don't say, and whether you can give them what nobody else can offer – you.

### **But not all people are your customers**

You will never be able to sell to everyone on earth. That's a natural law. Ask any successful company.

Regardless of which product or service you offer, not everyone will like it, and not everyone will need it. You like certain types of films and books while your friends like something else. In the same way, you are different when it comes to things you buy, experiences you are interested in and hobbies.

### **And not everyone works like you**

The DISC model is a way of understanding and explaining how people work. It is a tool that gives a rough explanation of how you and other people function and think – and not least of why contacts with other people sometimes don't work.

The tool is divided into four colours according to the initials of the DISC model (Dominance, Influence, Steadiness and Compliance). Red for driving, forceful and goal-oriented. Yellow for inspirational, self-confident and optimistic. Green for sociable, careful and a good listener. Blue for structured, fact-seeking and diplomatic. Each category also has a num-

ber of negative characteristics. Red people are dominant and impatient. Yellow people are talkative egoists. Green people can be passive and repetitive, while blue people are pedantic and cold.

Magnus Johansson says that all people have characteristic strengths and weaknesses in their personalities to varying extents. The parts complement each other and are good in different situations. Seen from a wider perspective, people in groups, organisations and companies also complement each other.

The more you know about yourself – and how different people think and behave – the greater are the chances that you will get on well with those you meet. The DISC model prepares you for having to act in different ways when encountering customers depending on who you are meeting. A red person generally likes quick decisions, while a blue person requires facts in order to take a well-founded decision. With yellow people, the meeting will perhaps take slightly longer than expected because they become side tracked. And if you meet a green person, you may need to wait for a little longer before you get an answer to



**"The exciting thing about the four personality types is that you can think about the kind of person you are yourself and about how you react when you meet one of the other four colours. That not everyone is or thinks like me."**



From the project evaluation



your quote because they need to consult with other people so that everyone is in agreement and nobody feels left out.

Explanatory models like the DISC model never give all the answers. However, they will give you greater understanding of the different approaches people have, which can increase your chances of being able to get your own way.

## **Encountering the customer**

Inexperienced sales people believe that customer meetings are all about describing what they offer and getting the customer to say "Yes". Clever sales people know that the opposite is the case. Instead, you must let the customer tell you about their background, needs and problems. What you then offer must be the answer to what the customer has described – your *Yes* that will solve the customer's needs.

To get more information from the customer, learn to ask open questions. An open question gives the customer the opportunity to say what they think and to talk in their own words. Open questions often begin with the words What, Why, How, When, Where, Which or Who. What do you do when...? What do you think of...? What do you want to achieve? What is important for you when you are buying? What level would this assignment be? Then you can follow up with detailed questions and conclude with a summary to confirm what has been said.

Before meeting the customer, make sure you know

the purpose of the meeting and what you want to achieve. Magnus Johansson says that a meeting can only end in four possible ways. *Deal*: the customer has purchased something from you. *Proposition*: the customer is interested and wants you to give them a quote. *Clear next step*: the customer requires more information and you therefore decide together what the next step in the collaboration should be. And of course also a *No thank you*.



## *Structure for customer meetings*

- **Introduction** You explain a possible structure and framework for the meeting: that the customer should present themselves and that you will then talk about yourself. You should also explain that you want to have agreed the next step before the end of the meeting. Also say how long the meeting is planned to take.
- **Presentation** The customer and you present yourselves to each other. Keep it short, come straight to the point and emphasise what may be relevant for this particular customer.
- **Needs analysis** What are the customer's needs? What problems exist that you can solve?
- **Next step** What is the next step? Delivery, quote, that you provide more information? If you need to see each other again, book the next meeting straight away.
- **Summary** Summarise what you have talked about. Confirm what you will do, what the customer will do, what the next step is and when it will take place.

# *It requires activity*

In order to sell something, you need to do things. It requires activity. If you meet or speak to sufficient numbers of people, someone will buy something from you. So in the future you will still meet people selling false Rolex watches

on foreign beaches and you will still receive phone calls from telephone sales people.

Sooner or later someone buys a false watch or

accepts an offer from a telephone sales

person. The question is merely how

many people must pass the beach

seller before he sells a watch, and

how many phone calls the tel-

ephone sales person must make

before they make a sale.

Do you need to ring a few people to get a "Yes"? Or a few dozen? Or a few hundred? Sales is always about figures, and not just when it comes to the price. Remember this, and keep doing things.

## Patience

Patience is a good factor for success, regardless of what you do. So says Kerstin Gunnarsson, inventor and founder of the company Hooked On Nature, which now sells outdoor products via 300 shops in 9 countries.

- **"Every day, do something small that moves**
- **your company forwards. Every journey starts**
- **with a single step. Throw lots of balls into the**
- **air. The majority will fall straight back down,**
- **but every now and then I catch one, and over**
- **time that generates business."**

*Kerstin Gunnarsson*

A lot of what you do as an entrepreneur will be invisible. You work backstage, without getting praise for what you're creating, aiming for a long-term reward that sometimes only you can see on the horizon. So hang on to your driving force. Keep an eye on the goal and where you're heading. The goal and your driving force will keep you alive and increase your chances of success.

If you sell something to a customer or via a reseller, perhaps you can sell more products in the same way. Instead of seeking out more customers and resellers, you can focus on the ones you already have and how you can sell more to them.

## Time

Kerstin Gunnarsson describes how, after six years of entrepreneurship, she was still struggling to find enough time for everything. "Remember that things take time. What you're thinking of doing may take twice as long as you think. As an entrepreneur, you believe that you're the exception to this rule, but you aren't."

You will have to handle the marketing, contact bloggers to get them to write about you, ring suppliers, find customers, remind people that you exist, network, create contacts among journalists and chase publicity in order to get into newspapers and on the TV and radio. And in addition to this, you also have to create.

You're short of time, regardless of what you do. So what about turning the problem inside-out and creating an opportunity from it? Even if you want to fully complete everything, perhaps you can tone down on the creativity a little and deprioritise certain aspects to get the whole thing to work, so that you can move forwards more quickly.

Write a list of everything you believe you need to do. Then order them according to the time they demand and the results you think they will give back. Do you become more profitable by going through your website and looking for spelling mistakes or by ringing a potential customer? Is it more important to sort out the paperwork on your desk or to invite a possible collaboration partner to lunch?



# Packaging

It's difficult to do something alone. There will always be others in your industry, others with the same profession, others who sell similar products and provide almost identical services. You aren't unique. And it doesn't really matter. Your opportunities to stick out in the crowd can be found in the packaging – how you put together what you are offering and present it to the customer.

The right packaging makes it easier for you to describe what you are offering. In the same way, it makes it easier for your customers to understand what you do and the value you can give them. It quite simply becomes easier for them to make a decision to buy. The right packaging means that you sell more and have more satisfied customers.

Some advertising agencies focus on offering service agreements rather than freestanding services. Instead of helping the customer when they ask for help, the agency and the customer meet regularly. As a result, the advertising agency can better understand the customer and is able to present solutions based on what the customer actually



needs, not what they are asking for. In addition it becomes easier to predict the future, both in terms of employment and finances.

Travel agencies put together packages of travel, accommodation and food. The advantage for the customers is that they don't have to take chances. They buy a guarantee and avoid feeling unsure about which hotels and restaurants are good and the sights that they mustn't miss.

In certain cases, the trip is focused on the actual experience, for example a theatre performance. The trip, any overnight stays and restaurant visits become services added to the theatre performance package, together creating greater value for the customer.

Galleries can offer picture framing, value works of art and even hire out their premises for parties and conferences.

### **Many types of packaging**

When we talk about packaging, we really mean something other than present wrapping or product packaging, but you can definitely think of your products or services as a box. The aim of all packaging is to earn more money and at the same time to create higher value for the customer by filling the box with more products, services and sometimes even emotions. The idea is to make the experienced value exceed what the customer actually pays.



There are a variety of examples of packaging. Instead of merely selling the product, there are many shops on the Internet that also offer home delivery, free postage and packing and 24-hour customer service.



Some people say that you can visualise your packaging by drawing a flower, with the principal product or service that you offer in the centre. Each petal is then an additional service or a further reason to buy from you.

For online shops, the extra petals are often things like home delivery, free postage and packing, 24-hour customer service, price guarantees and quick service. You don't need to know the whole range offered by the online shop, but you still use it next time you want to buy something. Because even if they don't have exactly what you're looking for, you at least know that they are quick, friendly and offer free postage and packing. And perhaps that's worth more.

There are many examples of packaging. Libraries across the country are currently evaluating a concept that they call "more open"\*. During the "more open" periods, the library has no staff, but visitors can still read and borrow books as usual. Daily newspapers offer subscription models that combine digital newspapers on weekdays with paper newspapers at the weekend, when readers have more time.

Architects are increasingly competing with photographers and companies who produce animations and films. They offer customers models of properties printed on 3D printers, produce photorealistic still images and allow the customer to take a computer-generated walk around the building before it is built.

\* <http://bit.ly/1yvsGiU> (in Swedish)

## **Finding benefits for you and the customer**

The question is which benefit you can provide to the customer that in turn benefits you.

- Do you know what happens within the customer's organisation before and after your delivery?
- Why have they chosen you, and what was the thought process that led up to the decision?
- If they chose you over someone else, why?
- What do they think after your delivery?
- Would they have preferred some aspect, from first contact to invoicing, to take place differently? If yes, how?
- If the customer has already bought something from you, what else can you offer them?
- Can you help the customer by offering more puzzle pieces or a complete solution, instead of an individual piece?
- How far can you tailor-make your products or services to individual customers' needs and at the same time create greater customer value and earn more money?

# Dare to dare

Of course you can fail. You can become bankrupt. Other people may laugh at you. What you struggled so hard to achieve didn't pay and now you are forced to acknowledge that you were wrong.

Failure can even mean that you have learned something. That you have come out on the other side stronger, and that you know what to avoid. That you are seen as someone who dares to fight for what they believe in, an inspiration and a guiding star.

Entrepreneurship is all about taking risks and daring to do things. Daring to dream. Believing in yourself and that you can make a difference in the world.

"My only obstacle is myself", says Ulrika Hederberg, who has worked for the last 7 years as a purchasing consultant and with jewellery in her own company, Curima. "The most difficult thing has been overcoming my own blockages and preconceptions and daring to do more. So it's really



important to surround yourself with people who believe in you and encourage you."

Ulrika says that her biggest challenge has been hanging on to the feeling of daring and being brave.

● **"I permanently have the feeling that I've not found  
● the best way to do things in my company. I kid my-  
● self that when I get there I'll be able to stand straight  
● and proud. But the truth is that entrepreneurship,  
● for me, is a constantly ongoing process. So I just  
● have to get on with it, to dare to continue to develop  
● the company and myself. Because what's the worst  
● thing that can happen?"**

*Ulrika Hederberg*

Sometimes even the actual failure can be a requirement for achieving success. Pelle Filipsson, who is involved in the perfume industry, says that failure is a natural part of manufacturing. "Failed blends are a normal part of the process. Failure is nothing to get hung up on, despite the fact that sometimes extremely expensive ingredients are involved. It's just part of the process on the way to making something that is right, successful and profitable."

## **Open and vulnerable**

For those who create services online, the expression *Release early, release often* is a mantra for success. The earlier they present their product, the earlier they get feedback from the

users about how they can improve it. Instead of a major product, they often start on a small scale, with a minimal version of the service. Then they expand the service when the users request new functions. The idea is to become profitable more quickly by working with the users to create a product or service that they – and not the company – want.

This also means that the company must open itself up to criticism. That it must dare to discard things that don't work. That it must dare to acknowledge that its original vision didn't match up to what the users expected.

That being perfect is an obstacle you set up for yourself. Dare to make mistakes. Dare to be human. Because you love your friends for their faults too, particularly when they dare to acknowledge them.

Dare to discard customers by occupying a niche. Give at least one group of people and companies a feeling for you, instead of addressing yourself to the entire world with a product or service that still doesn't suit everyone.

Dare to acknowledge your strengths and weaknesses. Use what you're good at. Dare to get help. You don't need to know everything. Find someone to collaborate with. See it as an investment, not a cost or a shortcoming in yourself.

Dare to charge money. Say what you are offering and what the value is for the customer. Say what it costs and stand up for it. Make sure that you sign the quote. You're doing the customer a favour with your range of products and services, not the other way around.

**"My 'Aha moment'  
came when I realised I  
needed to occupy more  
of a niche. To dare to  
accept that instead of  
fragmenting myself."**



From the project evaluation



# Positioning

You have perhaps heard the word positioning before. It sounds like something to do with orienteering. And in some ways, it is. In short, positioning is about finding your place in your customers' consciousness. Your place on the map.

What restaurants do you think of when you hear *cheap fast food*? What do you think of when you hear the words *budget furniture*? Do the companies you thought of market themselves by saying that they sell cheap fast food or budget furniture, or is that your perception of them?

All brands and companies you know of have a place in your consciousness, regardless of whether or not that is the result of a conscious strategy by the company. The position is your overall view of the company, what it has promised and how it has followed up its promises. The position



also involves all products, services and employees.

### **Stop being a hobbyist**

Why employ a photographer when you can take photos yourself with your smartphone? Why buy unique artwork to hang on the walls of the hospital when you can just buy cheap posters and frame them? Why engage a professional writer when you can write a newsletter for your customers yourself? Why should you pay the band at your party when there are hundreds of other musicians who would be happy to play for free?

- **Positioning is the answer to how you compete**
- **with people who offer their products and**
- **services for a low cost or entirely free; how**
- **you stand out and differentiate yourself from**
- **everything else that customers want and need**
- **to spend their money on.**

20 years ago, you needed to rent or build an expensive music studio if you wanted to create the music that now requires only a laptop computer. As technology becomes cheaper and more accessible, you need to find other arguments in order to compete.

There will always be people who sit at home and create, regardless of whether it involves painting pictures or producing computer games. They don't want or need to sell.

The only thing they want to do is to share their creativity. They do things because they can, because it's possible.

Instead of changing what has always existed, choose another way.

Professional photographers take high-resolution images that suit press releases and newspaper articles, understand how to light a picture and get people to relax in front of the lens. It's not just chance that photographers succeed in taking good photographs. It's their job to produce perfect photographs, every day, for every customer and assignment. And they do this regardless of environment and light conditions. This is how they position themselves in relation to amateur photographers.

Selling art to a hospital doesn't involve the same things as setting out paintings at a gallery or shopping centre. An artist understands this. One of the reasons why hospitals buy works of art is to brighten up life for visitors and patients. To help them feel hope and to think about something other than illness.

A writer who supports themselves from writing has greater insight into what readers need and how you get them to read the whole text. A professional writer can lay out and write texts that are easy to read.

A musician who charges for playing is there to do a job. So you know that the person will come on time, will be sober and will focus on the task of satisfying you and the other

people in the audience. Otherwise they risk being without payment in the short term. The long-term risk is a poor reputation, which leads to fewer bookings and to the musician no longer being able to support themselves.

### **Find your place on the map**

Look at your company like a person, a being. How would you describe it? How would other people describe it? Will the description still work in one, two or ten years? If someone else was to read the description of the company without the name, would the reader understand which company the text was describing and be able to name it?

What position, if any, do you and your company currently occupy? You will obtain the answer by asking your current and potential customers – not yourself. If their answers don't agree with your own perception, what do you do then? Is it easier to adapt the company to their image, or for you to shout louder and try to force what you actually represent into their heads?

Challenge your competitors, but avoid trying to take their place. 7 Up became the third most popular soft drink in the USA through clear positioning. Instead of trying to take first and second place from Coca-Cola and Papsi, 7 Up marketed itself as *uncola* – the direct opposite of the major actors. Suddenly it had created a brand that stood for something different, just by saying what the drink *wasn't*.

- Perhaps you create clothes that are the direct
- opposite to what H&M stands for, or make
- radio programmes that dare to play everything
- except the top 20 hits. Sometimes it's easier
- to clarify your position by comparing yourself
- with something else, by playing off what is
- already going on in the customer's head.

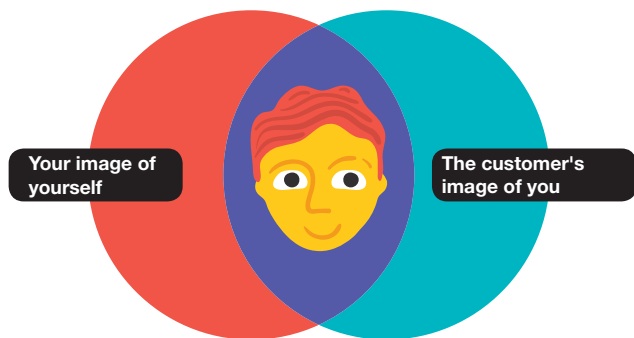
To attract a larger audience, perhaps art galleries can become more inviting by saying that visitors needn't have any knowledge at all about art before their visit. And if an introduction to a work of art is required, by putting this on a label alongside. Fashion companies can question the image of the industry and separate themselves from other companies by using unmanipulated advertising photos, models of all ages and sizes, and fashion that everyone can afford to buy. Museums could break away from the image of them as dusty institutions by holding exhibitions in unexpected places.

Positioning can even work as it did for the designer who created a popular pattern. Instead of trying to create more patterns, she invested in presenting what was already popular on even more products: trays, wallpaper, tea towels, jewellery and handbags. The pattern became her position and place on the map, and the way in which the customers recognised her.

Think about what other companies and brands represent in your view. Go through the products and services you use

on a daily basis and those you use at certain times of the year or in certain places. What do you associate with these things and what differentiates them from each other? Is it price, quality, expression, speed, staff, premises, their charm factor or something entirely different?

And when you have found your position, are you willing to stick to it? There is a great risk that you will try something new if you yourself tire of what you represent. As a result you will have confused your customers. They previously thought that your position was brilliant, even if they would never use the word. That was why they bought from you. They haven't tired of you, your company or what you represent because they don't live with the company in the same way that you do.



**... and the truth is in the middle where they intersect.**

# *Who are you?*

If you have five seconds to say what you work with, what do you say? Start with that. Make a real impression with the first paragraph. If you've done it right, the customer will go along with listening to you for a further five seconds.

You probably think that this is taking things too far, and that it's impossible to say everything in a few seconds. You're right. It is taking things too far, and it is impossible to say everything.

Your customers and potential customers function just like you. They are busy with their own lives and families. They have screaming children, irritating bosses who want them to work overtime and dogs that need walking. They have telephones that ring and soon it will be time to buy food. Or they just want to be out in the sun eating ice cream, or sitting at home watching TV.

People in general have neither the energy, time or desire to learn new information. They know that there's really only one reason why you're talking about yourself and your company. You want them to reassess what they already know and are comfortable with. You want them to change the supplier

they're currently using, reprioritise their budget and learn new habits.

In some cases, the person you're talking to, or who is visiting your website, has asked for this information. They want to know more about you. Then you have a bit more room to manoeuvre. But in other cases, you turn up out of nowhere, make a lot of noise and want them to prioritise you over everything else in their life.

So make sure that what you say is clear and relevant to the person you are talking or writing to.

### **Keep it short**

Skip the small talk. Come straight to the point. And when you have said everything you have to say – be quiet.

### **Let me love you**

To be visible and stand out, you only need to do a single thing. Give your customers one really good reason to love you – not a hundred reasons why you're quite a decent person who runs a mediocre company that produces things they will shrug their shoulders about.

It's impossible to write texts and make presentations that suit everyone. But the more you adapt yourself and take away the cutting-edge, exciting things, the greyer and flatter the result is. You will melt into the background instead of being unique.



If you love to create paintings of owls, use that love. Occupy a niche. Make yourself into the person who creates paintings of owls. People you meet are guaranteed to remember you when you explain who you are and what you do. Of course you paint other things too – in the same way that McDonald's sells much more than just hamburgers – but owls are your niche, part of your packaging and my reason for loving you.

Dare to be expansive when you present yourself and your company. Dare to be expansive when you write texts on your website. Dare to be expansive and to be honest and concrete.

Take the people who are listening to you as your starting point. Tell them what they might be interested in rather than what you want to say.

Use simple words that everyone understands and explain what exactly it is that makes you you.

Talk about value. Instead of talking about your products and services, focus on explaining the value they provide.



## Kill your darlings

You've no doubt heard the expression. It's all about doing away with the things that mean a lot to you, but which convey nothing to the customer.

In your newsletter, you perhaps want to emphasise the reasons why someone should buy your consultancy services. Right down to the smallest detail – including the fact that you invoice on ecolabelled paper and make a Christmas donation to the Red Cross every year. When you send off a quote or a grant application, you even attach a couple of extra pages that explain your life story instead of focusing on why someone should approve the quote or award the grant.



Over the years, you have refined the phrases that you like to use. The question is whether it suits what you want to say.

To kill your darlings, you need to listen to your gut feeling and ask other people for feedback. Other people don't have the same emotional connection to you, your company and how you express yourself, and can more easily determine what is important to the big picture and what needs to be discarded.

Ask yourself what the content of your text or presentation is actually about and what the aim of it is. This is your answer. Then compare the text or presentation with the answer. Anything that doesn't lead towards the goal and move the story onwards may be a darling that you need to kill.

## Elevator pitch

An elevator pitch is a very short presentation of yourself. It explains who you are, what you do and what benefit you create. In the best case, it makes the listeners emit a delighted *Ooooooh* and want to hear the whole story. And everything is over in 30 seconds.

An elevator pitch is your chance to quickly get other people interested. It's you and your company boiled down to the essentials. It's your innermost being, if you like, and is equally usable as an oral presentation during customer meetings and at trade fairs as written down on your website.

The elevator pitch for this book would sound like this:

"Many people believe that words like *cultural and creative entrepreneur* and *commercial* mean things that are complete opposites. This book wants to change that view. It is concrete, gives practical advice and shows how you can live on your passion – despite being creative".

- When you create an elevator pitch, **be concise**. It should arouse curiosity like the introduction to a newspaper article, not give the whole picture.
- **Don't brag**. Nobody wants to buy from a braggart.
- **Find a clear message** that conveys your benefit.

**"The thing that has  
actually given me the  
most is getting feedback  
about what I signalled in  
my presentation; in fact  
even more than what I  
actually said."**



From the project evaluation

# Networking

Say the word *networking* to a number of people and you will get wildly varying explanations of what it means. Everyone networks, and people have done so for thousands of years.

Your network consists of all of the people you have ever met. That means people you meet every day or sometimes, people you used to socialise with and even people you've only met once. You meet them during office hours and when you're on holiday, at customer meetings and trade fairs, at the nursery, in the supermarket queue and of course at networking events.

Your network includes everyone from old classmates and colleagues to friends and family. People in the hockey team, people at your table at a wedding reception and your dentist. It also includes your customers, suppliers and competitors.

Ulla-Karin Hellsten at Östergötlands Ullspinneri has exported wool products to Japan since the 1990s. She says that collaboration and networking are the keys for success, not least in order to be able to sell products in other countries.

"As an entrepreneur, you need people around you. You need to meet them to get support and to discuss new ideas. If you're going to work internationally, you need to meet people physically and immerse yourself in their customs in advance. As simple a thing as a business card works completely differently in Japan. There, your business card can state that you are the manager, so that the person you give it to knows that you make the decisions and can do so here and now."

She says that she has made many mistakes over the years, but that it is by making mistakes that you learn.

- **"All entrepreneurs are so engrossed in their own**
- **affairs and they all believe that they are right. So**
- **it's good to open up and talk to other people. I**
- **obtain new ideas and get a helping hand during**
- **those conversations. So you must cultivate your**
- **contacts and network because you never know**
- **what's waiting around the corner."**
- 

*Ulla-Karin Hellsten*

## **Make business contacts**

Networking is about making friends in the business world and helping each other. Your network contains people you already know and trust. Some more than others. You have met or at least had contact with them. You know what they do, what they know, how they function. These are the peo-

ple you think of when you want advice or a collaboration partner. Hopefully they in turn think of you when they need help.

Naturally you network to make a good impression and to make sales. Just by appearing more among other people and cultivating your contact network, you spread information about yourself. You equally meet other people to have fun, be inspired and learn new knowledge.

### **Simple networking tips**

Simon Hansson and Helene Engström have for many years successfully run everything from small free networks to professional networks with high membership fees. They say that all networking is built on a few simple basics.

*Listen more than you speak.*  
Apart from appearing pleasant, you also show that you are interested in the person who is speaking. If, in addition, you really listen, you will also find out what this person needs and wants. You will also find opportunities where you least expect them.



*Find people who are unlike you.* The wider your contact network – and the greater the diversity it contains in terms of age, experience, gender and background – the better.

*Work with people you like.* Your private friends are probably your friends because you like each other, not because you try to benefit from them in every way you can. Think in the same way when you network and acquire business friends. Focus on people you like, not only on people you hope will bring you new business. With this attitude, you will be true to yourself, which in turn gives results on all levels – both professionally and in terms of friendship.

## **Be helpful**

Be there for your contacts. Tell them about potential customers, jobs and events. Is there something you can help them with? Don't just get in touch when you want something. Create long-term relationships before you need them – then they will be there when you need support.

Help people in your network without thinking about what you will get in exchange.

Invite your contacts to lunch or dinner. This adds value to your relationships with other people and makes you worth more as their friend. You will get your investment back sooner or later.



## Creative luck

Ewa Svensson owns and runs the company Crearum, which stimulates creativity and innovative processes in companies and organisations. She talks about the expression *creative luck*: being alert and conscious of what is going on around you and taking advantage of it.

In the interviews for this book, she and other entrepreneurs described how they listen to their gut feeling and allow it to steer their entrepreneurship. How they can't always say themselves why they choose one way over another, or explain their choices to other people. They say that gut feeling is about desire and about actually being interested – not merely in their own products and services, but in the people who will use them. Because if you are curious and really care about people, they say, you will choose the right way and become more profitable.

- "I listen very carefully to my gut feeling. It's
- much more than a feeling. It's built on facts
- and experience and functions in many ways
- like radar. It helps me to filter and sort things.
- Suddenly you see an opportunity and decide to
- risk it. But if you haven't been alert and open,
- perhaps you miss the gut feeling, the instant
- and the opportunity."

Ewa Svensson

Creative luck is about everything but luck. By networking and meeting other people, you make a space for yourself. You acquire priority in their consciousness and become someone they think about more often. And when you open yourself up to ideas and solutions and are a good listener, you increase the chances that someone will want to collaborate with you. Listen to what other people need, regardless of who they are. You never know who will become significant in your life and which roads will lead your company forwards.

### **Stronger together**

The skincare company Biotherm collaborated with Renault to develop an air conditioning system with a humidifying effect. The credit card company American Express collaborates with the Internet service Foursquare to provide offers in real time with the help of mobile telephones and GPS positioning. NASA uses Lego pieces to teach children about space and its work.

You don't need to have a turnover of billions or to work in space to collaborate with someone.

Collaboration can be smaller and more local.

A potter can make vases that a florist



fills with flowers. A gym can collaborate with dieticians to provide customers with long-term healthy lifestyles.

Apart from offering customers a more complete solution, a collaboration can provide you with access to the other company's customers. Instead of spending time and money on finding new customers, you can put your efforts into creating added value for customers that already exist.

Ingela Gullstrand, who has worked at Nyföretagar-Centrum for the last 15 years, and who runs several of her own companies, describes an unexpected collaboration.

"I was working with business development as a consultant in Stockholm. It was a large market, but I still had competitors. One day I ended up next to the biggest of them at a conference. Despite the fact that we were working with almost the same thing, we realised after that day that we could obtain greater benefits from working together. That was the start of a multi-year collaboration which continues to this day. So don't be afraid of your competitors. I'm an example of how it's possible to find the most unexpected collaboration partners.

- **Map and build up your network.**
- **Help your contacts.**
- **Be open and curious.**

# Structure and discipline

There is a perception that entrepreneurs within the creative sector differ from other entrepreneurs in terms of one particular point: structures, or the lack of them. Ingela Gullstrand says that this is the clear difference between creative entrepreneurs and other entrepreneurs.

"One of my jobs is to discourage people from becoming entrepreneurs", she says. "Asking them whether they've bitten off more than they can chew. Because if you're going to live on your entrepreneurship, you must be able to find a market. You need to draw up a plan and a framework that you can work to. And when it comes to entrepreneurs in the creative sector, it's easy to be structureless."

She says that even creative entrepreneurs can be profitable, if they are aware of and counter their limitations. "With the right structure and tools, it can be an excellent way of earning money and living a working life. You become one with your company."

Eva Mattsson agrees that the biggest difference can be structure issues. She says that being creative is both an

advantage and a disadvantage. "The majority of us think that it's easy to freely associate as a creative person. You turn everything upside-down and lack tunnel vision, which is good. The negative side of this is that you find it difficult to stay on track."

She says that this is why it is particularly important to thoroughly analyse your business concept and to know what you want to and should do.

- **"To obtain customers, you need to choose one**
- **direction and stick to it, sometimes for several**
- **years, so that they understand what you do."**

*Eva Mattsson*

### **Don't put the cart before the horse**

You perhaps think that it is more fun to think about the colour of your logo rather than do market research. Nicer to imagine your dream customers than look up figures and statistics. If you want to live on what you create, you need to reverse that preference and start with what comes first. Ingela Gullstrand says that it is important to first find out about the actual situation before starting a company and struggling to make your dreams reality.

Is there space for what you want to sell or has the market largely disappeared over recent years? Use research, facts and investigations to find out about the actual situation instead of guessing.

Think about your prices. Is it realistic that someone will pay what you want? Do a quick market survey and ask 10-20 people what they would pay. Draw up a budget. How much do you need to sell to live off your products?

Ingela Gullstrand says that it is extremely important to talk to people and to keep up with trends. "Listening to the radio, reading newspapers, watching TV and keeping up with Internet discussions is nothing other than continuous market research. What is the market like, where are the customers and are your competitors local or global? With tools like Google Trends and the business intelligence service Mention, you can keep yourself up-to-date with what is being said about you, what your competitors are doing and what is happening in the world."

### **Draw up goals, create a plan**

Regardless of what it involves – networking, customer meetings or sales – it's a good idea to draw up goals. This increases the chance that the task will be a success. Malin Boström works with developing individuals, groups and leaders and has written the book *Nå dina mål* (Achieve your goals)\*.

She says that good goals are clear, stimulating and time-specific. In other words, you know exactly when you have achieved the goal and that it should feel exciting to work towards it. You also need a deadline for when you should

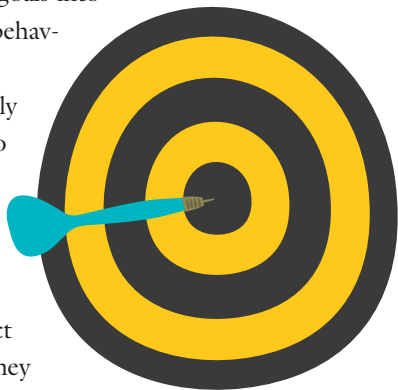
have achieved your goal. If the goal is large, it can be easier to break it down into sub-goals.

Malin Boström divides goals into two types: effect goals and behaviour goals.

Effect goals are directly measurable. You want to find 15 new customers in the forthcoming year, sell 50 products next quarter and increase your revenues by 25%. Effect goals are clear. However, they can easily create frustration if you fail to achieve them despite having been very active.

Behaviour goals are about carrying out activities. This can involve going to at least one networking meeting per week, ringing at least 10 potential customers per week or inviting a potential collaboration partner to lunch every other week. When you have carried out the activities, you have achieved your goal. Even if you can't control the effect of your activities, you have taken clear steps forwards with your company, and will perhaps achieve an effect goal.

Set goals that you can control, then it's easier to keep the spark alive.



## Bread-and-butter work

"Bread-and-butter work" is a phrase used for a job or activity that provides you with the money that you need to live. Bread and butter will keep you alive, but it's very monotonous as a constant diet. The expression is about doing something you don't want to so that you can ultimately do the things you love.

"When I started my company I had no money and couldn't design. I had an idea. That was about it", says Ann-Sofie Berggort. She says that the first two years were a financial challenge.

- **"There were quite a lot of sleepless nights due**
- **to worry. Shall I carry on or go back to security,**
- **where I know that I'll get my salary on the 25th**
- **of every month?"**

*Ann-Sofie Berggort*

To support herself and her family, she took on consultancy assignments within the retail sector, worked with business development, as an economist and as an interior decorator.

Helene Engström, one of the project organisers, describes an artist who created some of the works of art that she owns. "He had two styles of painting. One variant where he painted simple paintings to support himself and another where the paintings were in the same style but were consid-



erably more developed and advanced. He supported himself with the quickly-painted paintings and refused as long as he lived to sell the other type of paintings, if the customer didn't feel exactly right. I'm not actually sure whether he was entirely conscious of these two paths."

Other entrepreneurs explain that they remain part-time employees to make sure that part of their income is secure. Earning money is a major challenge for all new entrepreneurs, and there is no single answer. The question is rather what you are willing to do until you, the company and your brand are so well-established that you can live on what you believe in.

Go back to your vision and driving force again. It's there – in your business concept and what you're fighting for – that you will find the energy for bread-and-butter work, on the way towards the big ideas.

- **If you aren't structured, get help.**
- **Draw up goals and monitor them on a regular basis.**
- **Bread-and-butter work can lead to more fun assignments – and give you food on the table in the meantime.**

# *What is the government doing for creative entrepreneurs?*

The government promotes cultural and creative industries in a variety of ways. The ministries of Enterprise and Culture have been collaborating for several years over issues that affect culture, the cultural heritage, cultural and creative industries and the culture-tourism connection. The government's innovation strategy promotes cultural and creative industries as co-creators and facilitators of innovation processes. "Attraktionskraft Sverige" (Attractive Sweden) is another project to stimulate growth and development and which has cultural and creative industries on the agenda.

An action plan for cultural and creative industries was implemented during 2010-2012. Projects such as advice-giving, incubators, regional networks, entrepreneurship in artistic education etc. have been implemented and are now in many respects integrated into business-promotion strategies. The government also introduced an advisory committee for cultural and creative industries in 2010, which submitted its recommendations on 31 December 2012. The conclusions from the action plan and the committee's recommendations will form the basis for further

development. The Swedish Agency for Economic and Regional Growth and various culture authorities have been given the continuing task of encouraging the development of cultural and creative industries.

Work with cultural and creative industries is also central to the forthcoming EU programme, Creative Europe, which has a particular focus on the cultural and creative industries. Within the framework of the EU projects, the Swedish Agency for Economic and Regional Growth and the Swedish Arts Council are working together with the cultural and creative industries from a Swedish perspective.

The Swedish Institute, Business Sweden and Visit Sweden AB promote and communicate about companies and entrepreneurs within the cultural and creative industries overseas. Within the framework for Nämnden för Sverigefrämjande i utlandet (the Board for the Promotion of Sweden Overseas) (NSU), much of the work is aimed at cultural and creative industries.

The new Nordic collaboration programme for innovation and business policy 2014-2017 consists of four themed areas, all based on a number of identified challenges. One of the four theme areas is *Culture and creativity for growth*.

Active work is also taking place in many regions and all regions have now developed strategies or action plans for how they want to develop business/culture collaborations.



Inga Thoresson-Hallgren, Director  
Ministry of Enterprise  
Stockholm, 19 June 2014

# The EU and creativity

In the recent decades the world has been moving at a faster pace. For Europe and other parts of the world, the rapid roll-out of new technologies and increased globalisation has meant a striking shift away from traditional manufacturing towards services and innovation. Factory floors are progressively being replaced by creative communities whose raw material is their ability to imagine, create and innovate. If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture.

*Summary of the introduction to the EU's Green Paper -  
Unlocking the potential of cultural and creative industries  
(Brussels, 2010) \**

# *Further reading*

## **Business Model Canvas**

[www.businessmodelgeneration.com](http://www.businessmodelgeneration.com)

## **Statistics Sweden (SCB)**

[www.scb.se](http://www.scb.se)

## **HUI Research (HUI)**

[www.hui.se](http://www.hui.se)

## **Google Trender**

[www.google.se/trends](http://www.google.se/trends)

## **Mention business intelligence service**

[www.mention.net](http://www.mention.net)

## **Create an elevator pitch(in Swedish)**

[www.hisstal.se](http://www.hisstal.se)

## **Help and support for up to three years after starting your business**

[www.nyforetagarcentrum.se](http://www.nyforetagarcentrum.se)

**Information from the Swedish Tax Agency (Skatteverket),  
the Swedish Agency for Economic and Regional Growth  
(Tillväxtverket) and the Swedish Companies Registration Office  
(Bolagsverket)**

[www.verksam.se](http://www.verksam.se)

## **Advice, loans and risk capital**

[www.almi.se](http://www.almi.se)

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ullspinneriet.com

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ostsam.se





Many people believe that words like cultural and creative entrepreneur and commercial mean things that are complete opposites. This book aims to change that view, although it won't transform you into a fully-fledged business person overnight. The idea is to give you something more long-term. A toolbox full of ideas, inspiration and solid tips for how you can succeed as an entrepreneur. Because it is possible to make a living from your passion – despite being creative.

**This book was written for people who have done their share of not-for-profit work and want to start earning money.**

