

EPISODE 921

[INTRODUCTION]

[0:00:00.3] JM: Scott Belsky founded Behance in 2006. Behance is a social platform where designers and creators share their work. Scott was motivated to create Behance due to his desire to combine his love for creativity with his desire to start a business. After six years of work, Behance was acquired by Adobe for more than a 150 million dollars.

Today, Scott works as a Chief Product Officer at Adobe. Behance's journey from idea to acquisition is chronicled by Scott in his book, *The Messy Middle*. His book chronicles the difficult, winding journey that an entrepreneur must take in order to succeed. It contains some harrowing stories. Scott has a gritty personality, which was required to endure the ups and downs of Behance. Scott joins the show to discuss the story of Behance and the lessons of his life as an entrepreneur.

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[0:01:18.0] JM: As a company grows, the software infrastructure becomes a large, complex distributed system. Without standardized applications or security policies, it can become difficult to oversee all the vulnerabilities that might exist across all of your physical machines, virtual machines, containers and cloud services.

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[INTERVIEW]

[0:02:52.7] JM: Scott Belsky, welcome to Software Engineering Daily.

[0:02:55.1] SB: Thanks, Jeff. Good to be here.

[0:02:56.6] JM: Your book, *The Messy Middle*, is about making it through the middle of a project. This book is partly a memoir. It's partly a strategy book. When you were writing *The Messy Middle*, how did you strike the right balance between those two formats?

[0:03:14.4] SB: Well, I think that in order for people to really relate to information story has always helped. I tried to capture as many stories from other founders that I had worked with, boards that I had been on, and issue as, and situations that I gone through to make some of these insights come alive.

The other thing I was trying to emulate with the book was the tendency among a lot of leaders that I know and have worked with to have quick 15-minute conversations with each other to just get some different perspective and some actionable advice when they're facing a particular challenge. That is how I feel a lot of great leaders operate, because at the end of the day, they don't have time to spend all day thinking about something, or read tons of books, or get – they just have to make decisions.

Those quick 10-15 minute conversations are typically enriched with a piece of advice, a story to back it up, some practical and maybe counterintuitive tips to take with you. I just wanted to have a journey guide for every leader of any bold project with hundreds of those. That's what *The Messy Middle* begin.

[0:04:25.3] JM: You founded Behance. Describe the middle of Behance.

[0:04:30.4] SB: Yeah. The middle of Behance was characteristically messy. Behance was bootstrapped for five years, venture-backed for two years. It started in 2006 or so. We went through 2008, which was a very difficult time in the economy. We had a few years where we had to rewrite our entire platform, rearchitect things over and over again. There were a lot of periods of sideways motion in the journey of Behance. In retrospect, made us into the team we needed to be. At the time, just felt wasted energy.

The funny thing is that whenever anyone asks me about Behance it's like, "Oh, yeah. Down in this company with this bold mission. Organize a creative world. Bootstrap for five years. Venture it for two years. Acquired by Adobe 2012." Then we became this, then we became that. In a few sentences, it seems like this pithy story, but it says nothing about the actual endurance and optimization that had to occur to keep us alive.

[0:05:28.9] JM: Indeed. Speaking of endurance, you had to rebuild Behance's technology three times?

[0:05:35.9] SB: Yeah. I always prescribe to this idea of hiring people based on their initiative, as opposed to their experience. I actually feel if we hired very experienced engineers who had built stacks, like we had to build to scale Behance as a product, I don't know if those folks would have ever joined us, or stuck around long enough for us to figure it out.

Instead, we hired people who were extremely smart and smart, but just didn't have a lot of experience doing what we were doing. Those folks were very – they had an incredible initiative in learning. The consequence of that strategy is that you oftentimes have to build things again. It happened a number of times, where we had a proof of concept of Behance; it was live and up and running and then we realized, "Oh, my goodness. This is not scalable. This is not secure.

This is not a foundation we can build upon for the roadmap we envisioned down the road.” That resulted in major steps back and otherwise, sideways to rectify. Those lessons learned the hard way were very enriching for our team and brought us together as a culture. Oh, my goodness was it messy.

[0:06:50.5] JM: You founded Behance in 2005. In many ways, starting a company has become much easier. A lot of the low-hanging fruit is getting picked, but the tools are getting better and new platforms, new opportunities are opening up. Is it easier or harder to start a company today?

[0:07:11.9] SB: I think it's a lot easier to start a business today. A lot of the necessities of a business are now available for one low monthly fee as SaaS products. You no longer have the barrier sentry of having servers and having customer service products you have to build internally. I mean, anything you would have had to build internally to get up and running before is essentially available as an API and you can piece your business together.

Now that being said, the flip side of that is that there are too many businesses starting in every category. Everything is extraordinarily competitive. The consumer has tons of noise for every decision that they make. The large platforms have made it extraordinarily hard to reach new customers. You have to pay a lot of money to reach new customers.

That is where if you don't have to spend money on building your own servers and whatever else, you have to spend money on acquiring new customers now. There's a flipside to that. For entrepreneurship and innovation, it's wonderful, because anyone can have something in their mind's eye and essentially get something up and running easier than ever before.

[0:08:16.6] JM: It's clear that you're driven by creative energy. That comes out in the book. You need creative energy to succeed in a business, but you also need ruthless discipline. Was it harder for you to develop the creative side, or the discipline side?

[0:08:36.5] SB: I value both. My mantra has always been to be extraordinarily optimistic about the future, which really fuels creativity and innovation, but also be extraordinarily pessimistic

about the present and paranoid about the present. I think that those are the energy wells that I feed off of in everything that I do.

Every meeting, I try to end with that tone. "Oh, my goodness. Look at what we are positioned to do. Look how amazing this opportunity is. Look how great our ideas are." Also, "Whoa, we are behind. We are not making enough progress. There are competitors at our heels." I'm not sure that we are executing the tasks fast enough to be able to pursue this opportunity. I think that message is what enables a team to do great things. Now I think a lot of leaders are only one or the other and I don't think that works.

[0:09:37.3] JM: Entrepreneurship can be very fun and validating. It's become easier, as you said. For many people, this can be such a more gratifying path than toiling away at a job that they're unhappy with. Evangelism of entrepreneurship can backfire, because sometimes people will respond negatively to that evangelism, because it can be so discordant with how they are living their lives. What's the best way to evangelize entrepreneurship?

[0:10:21.5] SB: Well, I like to boil things down to primary elements when it comes to words like entrepreneurship. What does it mean? It means having ideas and acting upon them. It means finding better ways of doing old things and also new things that people never knew they wanted to do. It means to me more than having a passion for a problem to solve. It means empathy with the people suffering the problem. I do think that there's too much entrepreneurship for the sake of it.

If you just want to be independent and have no constraints and no people you're responsible to, don't be an entrepreneur. Starting and leading a team is all about being responsible to your team, responsible to your customers, responsible to your board. I mean, you have more bosses than you may have ever had. It's not an individual sport either. I think that that's – there's a misnomer of what entrepreneurship actually ends up meaning.

I think that people need to just center themselves on the problem they're trying to solve and the empathy with those suffering. Then if this pursuit brings you to have to build something new, as opposed to joining that other team solving it, then that's a consequence of what has to happen.

[0:11:35.1] JM: If I gave you two years today to build a successful business, you have two free extra years attached to your life. What would you start and what would the domain be?

[0:11:47.8] SB: I think I'd probably challenge myself to do something very different and out of my comfort zone. For example, build a toy company. I think that toys really had a hard time bridging the divide between the physical and the digital. They're either physical, or digital. A lot of the old school physical toy companies don't get digital and vice-versa. I also think that there's things that kids would benefit from, like being – connecting with others and social networking and everything else that inherently, will not work in the paradigm we think about them today, because no one wants our children's identity online. No one wants them to be sharing personal information about themselves with others.

Sometimes I think, “Wow, could there be an entirely different approach to a hybrid physical, digital toy-like experience for kids that could really enrich their development and be fun to do something completely out of my zone.” I think to answer your question, two years, I would force myself to not do two more years of anything I've ever done before, but rather scratch another niche and try to empathize with a different type of customer.

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[0:12:57.9] JM: Cox Automotive is the technology company behind Kelley Blue Book, autotrader.com and many other car sales and information platforms. Cox Automotive transforms the way that the world buys, sells and owns cars. They have the data and the user base to understand the future of car purchasing and ownership.

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[INTERVIEW CONTINUED]

[0:14:15.2] JM: You've seen Adobe make the shift to a modern SaaS company. It reminds me of there's an interview that we did with Intuit. I think Intuit is – I don't know the timeline actually of the two companies. I don't have it in front of me, but it seems like they're in the same vintage. That evolution was really interesting. What lessons have you taken away from seeing how Adobe has successfully matured into a SaaS company?

[0:14:47.5] SB: Well, this has been another major journey that's been honored to be a part of. It's amazing to – it's one thing to build a SaaS business, but to turn a business that was a perpetual downloaded software business, or box software business into a real, true enterprise-grade SaaS offering, maybe the easiest part was making the business model transformation, although that was very hard. To get the product teams to think differently about how we deliver value on a daily basis and weekly basis, as opposed to every 18 months and we launched a new version with new features.

To build a new type of relationship with the customer, that requires an entirely new go-to market strategy and different messaging and different tactics. I mean, that's been a multi-year journey that we're still undergoing, I think as a company. One of the things that I'm thinking about is if the future of creative tools are collaborative, are cloud-based, worked across devices, are enriched with services that allow you to do things you can't even do on your own device, that is a true SaaS creative offering that we haven't fully delivered on yet.

There's more coming and in a few months and then there's more coming next year, but it's getting the teams to think and act differently, to function – to have different operating models of working together. I mean, if you think about the world of box software, every top had its own bottom and every team worked on their own and that as long as they delivered on the same date, they were fine.

Now it's the opposite. Everyone has to have a really focus on consistency of user experience, shared services that they're leveraging, they have shared technology, teams are building services that everyone needs. Of course, this API first with documentation mantra is now very

important to us. Again, these are some of the internal mechanics that are completely different from the way the company was prior.

[0:16:45.5] JM: These mature software companies are such a different animal than any mature business we've seen in the past, as far as I can tell. When you think about Microsoft plus github plus LinkedIn, if you are a startup founder and you had access to those distribution channels and those resources, you could do so much. Trying to marshal those resources in the correct way as a large organization is a totally different problem. Can you contrast the management challenges of building Behance, which you talked about in great detail in *The Messy Middle*, with the management challenges you have at Adobe?

[0:17:33.2] SB: They're vastly different in the sense that of course, Adobe is a 20,000 plus person organization. For me, my job is all about – it's a fight for alignment. I'm trying to get more and more people aligned. In a small organization like Behance, it was very easy because we were all in ambient vicinity. Everyone heard everything. I was able to hire every single person and interview them myself. It's easier to optimize for alignment.

When you have a very big organization, the most frequent way of solving misalignment where you have different teams with different backgrounds and different expertise and different ways of looking at the world is imposing process. Checkpoints, processes for the concept alignment, processes for the plan commits and end-reviews and everything else. Then you quickly learn that the more process you throw at the problem, the less engaged people become and the slower the organization moves. Then the question is well, how do you optimize for alignment in a huge organization without relying solely on process?

That is where leadership and to me, design comes in. It's this amazing thing that when you get an amazing, high-fidelity prototype and you get all the right people in the room, a prototype is worth a thousand meetings. One of the things I've done is I've empowered designers to really get upfront and center in the product experience, or the product building experience, so that we can have those prototypes sooner to force alignment across all the right people way upstream.

Another thing that I've done is I've spent a lot of time going around and trying to tell stories and articulate the vision for everyone. It's a lot of repeating myself, as some people would get tired

of doing that. I think a big part of my job is to just get folks aligned. Because what I have found is that when they are, magic happens. Even in a large organization, we defy all expectations. It's just extraordinarily hard to achieve.

[0:19:44.3] JM: The online creative economy is showing so much promise. You predicted this when you were working on Behance, the world in which Behance grew up looks so much less creative than today's Internet, where you have Patreon and YouTube and podcasts are blowing up and you have Fiverr. I don't know if you saw it, but Spotify just acquired a company called SoundBetter, which is a musician marketplace, which is a really interesting concept of a large distribution channel acquiring a marketplace. Do you have any predictions for what these new platforms will give birth to?

[0:20:31.0] SB: Predictions for marketplaces, like platforms that are marketplaces?

[0:20:35.2] JM: Well, I just mean generally speaking. I mean, this is a very new creative economy we're living in.

[0:20:41.5] SB: Yeah, I think see a few different things. First of all, I think we'll see a new breed of marketplaces that don't just rake a 15% to 30% take of everything that happens, but have a different business model. I've seen some that are blockchain token-driven. We're stewards of the marketplace. Artists and others that are selling their talents can also accumulate tokens for doing other things that contribute to the health of the marketplace and that those tokens go up in value over time and that that's actually the monetization path for the people who are building the marketplace.

They will see new structures that evolve this 15 to 30 percent take to a different direction. I think the statistic is that 40% of the American workforce by the end of 2020 will be independent professionals. These are all people who are constantly trying to get new customers. They use a lot of whether they're a massage therapists, or trainers, or I mean, any person who's in the services space, even a web developer, even a designer. Yes, there's lots of ways for them to acquire customers by marketing themselves, but if you ask any of them, the number one channel of their best, new customers or clients, they'll say it's referral.

Referral is very inefficient. It's all circumstantial. You have to be with the person, or think of the right person to ask and get a referral at the right time to get to – to actually make magic there. I think that there will be also a new breed of platform that is driving referrals in new ways and that's something that I've spent a lot of time thinking about. I also think that we'll see platforms of labor evolve in such a way where they're not lowest-common-denominator, letting the lowest bid win, but actually act as a form of price protection for talent.

I think right now if you go to Upwork, or a lot of these others, what you'll find is that people from around the world are under-bidding projects. Then people typically end up getting what they're paid for, what they're paying for. You've seen this in extreme ways in spec work and crowdsource design websites where people are paid nothing to do work, and they're only paid if the client uses the work. That is just a really bad trend for everyone, because the work just gets crappier and people don't make a living. I honestly think we're going to see some higher-end platforms for work emerge that really allow people to have very successful productive careers.

[0:23:13.1] JM: Are there any tropes about incentive alignment that you disagree with? For example, when people talk about hiring contractors, that's often a trope that it's pretty dangerous to do in the early days of a startup, because their incentives aren't necessarily aligned with yours, but you could do something like, give them a little bit equity.

Then also if they're working on a platform like Fiverr, they're going to get a star rating, right? That star rating is their lifeblood of not exactly referrals, but being surfaced. Any tropes about incentive alignment in this new online economy that you might question?

[0:23:51.1] SB: I think it's a great question. Reputation obviously is everything for a lot of these folks. I think one thing to think about though and it goes back to the referral question is why is it that we trust a friend's take on something, or someone that they work with, more than whatever a thousand random people and Yelp vote based on their average star ratings? Why to you trust a testimonial from a friend get more real estate in our brain, than a 4.5 star rating from a million people?

There's something about – there's this very human tendency of ours to trust people we know. Why haven't modern networks and platforms evolved to really let us tune in to everything that

our friends and trusted colleagues and people that have credibility think? If I want to go to a restaurant, I want to know the ratings from random people who go to that restaurant, or do I want to know the ratings from 50 of the best restaurant curators who really know what to look for in all the right departments?

This blend of and this has been an age-old question of curation versus meritocracy. Allowing, taking the people out of it, or pushing the people into it. My vote is that ultimately, people want human input and curated experiences, especially in this age of AI and 4.5 stars. I think there's going to be a raging comeback in that regard.

[0:25:19.4] JM: I was talking to somebody about this yesterday. She was telling me about an idea for turning blog posts into podcast, which is an idea that we've seen before. As text-to-speech gets better, yeah, okay, we can have more of this. I don't think people are actually looking for – I mean, they are looking for the content, but they're looking for the content merged with the human inflections. There is this necessity of both the human and the technological element. Now of course, I bet you're seeing this in the Adobe product evolution. There are all these opportunities to use AI to sand the edges of products and the things that you make and allow the human to work more quickly and more efficiently. Any recent updated perspectives on human-computer interaction, given what you're seeing at Adobe?

[0:26:18.6] SB: Yeah. I think about this a lot, because we have a number of efforts in artificial intelligence and people often ask, “Well, how is that going to interact with creativity? What's it going to do?” Actually, I think is going to make us more creative. The reason is because if you look at the way anyone uses Photoshop, for example, 40% to 50% of their time in Photoshop is doing repeated, mundane, annoying over and over type of tasks that are not creative at all.

Why isn't the tool detecting that as you try to mask someone's hair within ridiculous amounts of detail that you're doing that and just do it for you? If you've done five steps and we know at 99% likelihood you're about to do the next seven steps, why don't we just jump you ahead?

Why can't the productivity side of our lives become automated, so that we can spend more time on the creativity side, which is thinking about things and new ways, following through our mistakes of the eye to discover an entirely new ways of doing things; being human. What if that

is actually the ultimate trend that we're missing that AI will basically make creativity the new productivity? In all of the things that we used to invest in people to do over centuries, to essentially optimize for productivity, will now be automated and done by robots, etc., freeing people up to do things that are more creative?

What are the implications of this? Now how do we have to educate our children? What kinds of skills do we need to develop to see in the workplace? What kinds of tools needed to be deployed? We used to deploy productivity tools enterprise-wide, like Microsoft Office, etc., and Excel. Now, do we need to deploy creative tools enterprise-wide, so that anyone can visually express their ideas, can communicate in compelling ways, can show data in new and creative ways? That's something I think about a lot that I don't think gets enough air time.

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[0:28:28.6] JM: When you listen to Spotify, or read the New York Times, or order lunch on Grubhub, you get a pretty fantastic online experience. That's not an easy thing to pull off, because behind the scenes, these businesses have to handle millions of visitors. They have to update their inventory, or the latest news in an instant and ward off the many scary security threats of the Internet. How do they do it? They use Fastly.

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[INTERVIEW CONTINUED]

[0:29:41.9] JM: Now you've mentioned that in a few different ways, first talking about the – what you just said, the idea that people in a larger organization need a way to communicate their ideas. Then earlier, you alluded to this fact that it's better to show than to tell, probably

especially at a design-oriented company like Adobe, where there's tons of designers working internally. You could just empower them to show their ideas.

Amazon has this thing called the 6-pager, right? Where you write 6 pages of your idea. That's a very old style. That's a technology that's been around for a little bit longer than AI-driven design tools. Is there a tension there between the fact that yeah, it would be great, better to show than to tell, but one of the most successful companies in the world prefers to tell.

[0:30:35.8] SB: Yeah, it's a good question. I just think that humans are generally visual. I don't know. I mean, I've always considered design to be in some ways the cheat code of business and products. It's amazing to me the impact of having an amazing designer as a partner. I just find that it drives a level of alignment, iteration and all of the other special things that make a big difference and the outcomes, more so than almost any other investment I could possibly make. I guess, I just come to it with that strong bias.

[0:31:11.2] JM: Why did PowerPoint get so abused in organizations?

[0:31:15.4] SB: Well, in some ways, it was the only visual communication tool we were ever given. The abuse of PowerPoint to me is representative of the beginning of the trend I just described. It's everyone realizing in order to get people aligned in an organization, you need to just show rather than tell. They didn't have the training, or the right tools to do so. I mean, PowerPoint is just not a creative tool in my view. It's a communications tool that is optimized more for productivity than creativity.

People are adhering to templates by default. The focal point is more on the text and the telling as opposed to the showing. Also, it's not a tool that allows you to follow along and iterate over time around these ideas. I mean, every PowerPoint is essentially a static document, which is wild. I mean, think about any PowerPoint slide you see has information on it that is not only subject to change, but should change over the course of a project, whether they are the metrics, or how we are compared to the KPI as we set out for ourselves, or what's the mission of the project and how that evolves, or what's the mode of market strategy and how that evolves as we try and iterate.

I mean, all those slides are essentially focal points that we should all be following and tracking the changes of throughout a project, but nothing that I just described is possible now. I think it's a disservice to what the enterprise needs tomorrow to be more creative.

[0:32:48.4] JM: There has been a lot of literature about startups that has been created in the last years. A lot of it has to do with the rise of Y Combinator and the democratization of this knowledge. You have your own take on a lot of these different pieces of wisdom that have become commonly accepted practices and startups. Then you have your own fresh, completely fresh ideas in *The Messy Middle*. Is there anything from the world of contemporary startup wisdom that you disagree with?

[0:33:24.7] SB: Oh, goodness. I mean, quite a bit of it, probably. I mean, listen. It's funny. I call these healthy tensions. The reason I use that term is because there is no really right answer. In fact, the process of managing healthy tension is what gives you the answer. I mean, I talked about alignment versus process, for example and how it's not just process, but it's also getting more alignment to solve this problem that every organization has.

I mean, polish versus the MVP is another classic one. Everyone says you should get the MVP out there and then iterate. The problem with that is that whatever you put out there first becomes in some ways the local maximum. It's extraordinarily hard to realize that another area of terrain is even higher and you should climb in a completely different space. The decisions that you make into the MVP actually matter more than you realize and this pithy, "Oh, I just launched an iterate thing," doesn't really always work out, if you have a few of the wrong assumptions.

I also think that you should always polish the part that is most distinctive to your product. If you're going to be known for one particular area, make sure you nail that before launching, because that's your one chance. I mean, another – do you get as many customers as you possibly can, or do you only get the right customers at the right time? I'm a bit of a contrarian at this as well. I actually think that when you launch a product, you should only get customers that are forgiving at first. You should wait for those viral customers that will tell everyone about your product, until you're ready for people to tell everyone about your product.

By the way, those viral customers won't do that if they don't think your product is perfect, which it never is in the beginning. I mean, these are just a few examples of the typical startup knowledge that I take a bit of a contrarian view around.

[0:35:23.4] JM: The polish idea, I like that because it's such a crowded market these days and just nobody's going to pay attention to your half-baked product these days. I think that's something that has changed and will never reverse at this point.

You talk about the long game versus the short game in this book. Can the long game and the short game be satisfied simultaneously at a given point in a business? Or are they incompatible? Are you always trading off between the long game and the short game?

[0:35:59.6] SB: I think it's a great another example of a healthy tension, where we would all be fooling ourselves if we didn't believe that the short game didn't matter, or did – of course it matters. In fact, we're all governed by short-term reward systems and we are all – we all have to see progress to make more progress. You have to keep that in mind as you incentivize and reward a team and everything else.

That being said, if you have incredible conviction on the end state of what you're trying to make happen, then you should have a high degree of tolerance with some of the slow-baked things you're doing that will really distinguish you in the long run. For me, for Behance, I never wanted to be a portfolio creator website that just was compared with any other website portfolio creation tool, or a place to show your work. I really wanted Behance to be about organizing and powering creative people.

We had to make some decisions to play that long game that made Behance take longer to build, whether it was starting a conference called the 99U, which is now in its 11th year. We're building the product in such a way that foster meritocracy and was a community and all these other elements that were harder to do. To me, made us – it was for the long game of what Behance was intended to be, as opposed to our commoditized portfolio management system, of which there are many.

I think you have to balance the two. There's an art and a science to this. As a leader of a team, you have to be merchandising the near-term wins and the short-term scenarios with your team, in order to keep their brains involved, because they are human. Also, you have to find what long game you need to play and then you have to stick with it.

[0:37:58.2] JM: Let's end on a tactical note. What psychological tactics can the listeners who are in the middle of their own creative project that they're struggling through, any new tips or tactics about getting through that difficult part?

[0:38:21.1] SB: I think it's important. One of the most common questions I get from entrepreneurs, especially, but anyone with old-new projects is should I quit, or should I stick with it? My answer is always simply this; your job is to accumulate more conviction in what you're trying to do ultimately in this end-state, based on the customer feedback, the user research, the process of building the product, process of hiring, the process of talking about to investors, everything you're doing is either giving you more conviction, or lessening your conviction in that end-state.

Long as you are getting more conviction that this needs to exist, that the world needs this, that it's the right solution, then every other problem you're having, you are at just in the messy middle. It's par for the course and you've got to stick with it and recognize the competitive advantage of most companies is just sticking together long enough to figure it out.

However, if you are getting less conviction as a result of all these things I just mentioned, then you should flip and do something different. You should pivot it. You should quit and try something different. There's no pride in sticking with something, simply because you started it. That's a truism of – That's a contrarian view on something we've been taught for our entire lives is once you start, don't quit until you finish. That's bogus. How could you do that in a world where we're constantly learning the truth as we set out on the journey?

I just encourage everyone to do that constant litmus test of am I getting more, or less conviction in the end-state? Separate that from, “Oh, my gosh. Is this hard? Did this product work and do we have to redo it again?” Or any other challenge, or self-doubt you face along the way, it actually doesn't matter, so long as the conviction is still there and building.

[0:40:14.5] JM: Scott, thanks for a great book.

[0:40:15.8] SB: Thank you and thanks for the podcast.

[END OF INTERVIEW]

[0:40:27.0] JM: FindCollabs is a place to find collaborators for open source software. FindCollabs is a company that I started and it's a place to build a team around your idea. It's a community of engineers and designers and project managers and creators. On FindCollabs, you can post your project, you can integrate with github and you can work with other people. You can get your project discovered by other developers that are looking for something cool to work on together. It's a place that's inclusive. We're looking for all kinds of people to join our community.

If you're a software engineer and you've got some open source projects that you're interested in finding collaborators for, we'd love to have you on FindCollabs. We have video chat, we have a trust-based review system and it's a place where you can build your portfolio, you can build credibility. I'm looking forward to growing the FindCollabs community and seeing your projects.

If you have something cool to post, I'd love to see you on FindCollabs. That's findcollabs.com. If you're a new developer who's looking for a project to get started, you can also use FindCollabs to find new projects to check out and learn how to contribute to open source through FindCollabs.

Thanks for listening to Software Engineering Daily and I hope you check out FindCollabs.

[END]