

## Disrupt Yourself Podcast with Whitney Johnson

### Episode 50: Nick Gray

Welcome to the Disrupt Yourself Podcast. I'm Whitney Johnson. I think, write, speak, and live all things disruption. Today's guest is Nick Gray, Founder and Chairman of [Museum Hack](#), a company that leads renegade tours and team building activities at the best museums on Earth.

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Whitney: So uh, Nick Gray, we're so excited to have you on the disrupt yourself podcast and the first question I wanna ask you is when you graduated from Wake Forest in business, um, which is in North Carolina for our international listeners, what was the plan?

Nick: The plan was to start a software company, and I moved to where I thought was the future of software in 2004. Crazy, I moved to India. No plans, uh, just thought I'd start a company over there and hire a bunch of programmers and that was a massive total failure and I moved home like, hat in hand several months later.

Whitney: What about it was a failure? Why was it a failure?

Nick: Uh, I think the whole idea of hiring people over in India in 2004 was a little misguided. The culture of entrepreneurship was not as strong there and frankly, people just thought that I was crazy, I'm this young kid and it's a more conservative environment. It wasn't the same startup environment that maybe now exists there.

Whitney: So how old were ... You were 21 at that time?

Nick: Yeah, probably about 21, 22. My parents were starting a company at the time. My dad is this mad scientist type of guy and he was starting a business in the basement of our house doing um, aircraft electronic equipment and I just started to help my parents out for a couple days of the week, like installing a new laser printer or helping them with Microsoft Word templates and it was so funny because when I would do little things, they would just flip out and act like I was Jesus walking on water and it was so nice to like, help my parents out and give back.

And so a couple weeks helping them turned into a couple months, I started doing sales and marketing and then I helped build the team with running our hiring process. Yeah, and so I ended up working with them for several years after college.

Whitney: Okay, Museum Hack, that's- that's fascinating business, how did you come to find- find it? Found it? We'll take both. How did it come about?

Nick: (Laughs) everything started when this woman took me on a romantic date at the Metropolitan Museum of Art. It was about six or seven years ago and it was our third date, it was the middle of December, so it was like, snowy and very cold and she walked me around. She basically gave me a private tour of the Metropolitan Museum here in New York City and I gotta admit, I don't like museums. I think they're boring, they're physically and emotionally cold places. I come from a business background, so I'm very like "Get to the point.", numbers, finance sort of um, but this experience with her just showed me really sparked a sense of curiosity about art and history that I never knew that I had. I was very fascinated with the space. So I won't say that I immediately started Museum Hack after this date but I did become curious about the museum and about art and I started to go back to the Met like every single weekend because I had a choice. I said look, I could go and drink and hang out with my friends at a dive bar in Brooklyn, which is what I was usually doing, or I could go drink and hang out at the Metropolitan Museum.

So I chose to go to the museum and I started doing audio tours, I started listening to the guided tours and researching on YouTube and Wikipedia and eventually I just loved the place so much I started to give tours for my friends, just showing them like, basically like ten cool things I found and three things that I wanted to steal. Um, and so the business kinda came out of that.

Whitney: Alright, so now you're having this experience and you've discovered that you love giving these tours, do you remember the point at which you said "There's a business here"?

Nick: I was so averse to making it a business. I never wanted to do that. Uh, for me, these museum tours were a labor of love, they were a passion project that I just wanted to be the best tour guide ever and share my love for museums with my friends who never went to the Met. Because, right? Like we live in New York, the Metropolitan Museum of Art is just like a tourist attraction, it's like a place you go when your parents are in town.

So I just loved to bring my friends there and I never wanted to charge for it, charging for it sounded so dirty and felt so naughty, sort of an insult to this passion project that I had. Um, and then one weekend, this blog, very famous blog that uh, that was called Daily Candy wrote about my tours and they said it was the best thing to do in New York City. Literally overnight, like, 1300 people emailed me wanting to go on my tours. And I was like "Oh my God, there's something so much bigger here than just me and my friends. I need help um, to ... I need help to make this something bigger, to make it bigger than me." And

that's when we started to charge for the tours eventually several months afterwards and started to hire our first- first staffers.

Whitney: So Daily Candy put you into business basically?

Nick: Daily Candy like, blew it up. I- I didn't want anybody else to write about it but I knew somebody there and they came and I said "Ah, you could tease it out." You know, throw a link, and that was awesome. That- that- that like put us on the map.

Whitney: Something you've said um, a lot is passion is what matters. Can you talk a little bit about that?

Nick: Yeah, when I give people advice about starting a business, I tell them "Look, keep your regular job, you do not wanna jump off the deep end until you've built up some savings and built up a little bit of a customer base, but what I did was I worked full time, I was still working at our family business selling aircraft electronic equipment, I did that during the week and I loved my job and I was very good at it, but then during the weekends, this was my passion project, this was my hobby, and I did it for so long for free because I loved it that it really helped me build up my skillset and build up a customer base and word of mouth that when I was ready to make the jump, all the pieces were in place.

Whitney: Sometimes I hear people talk about passion, you've gotta follow your passion, and it seems that at times people aren't actually good at what they're passionate about.

Nick: Right, right, right.

Whitney: Um, it's like they're good at some things and they're really passionate about something else and so for you, it sounds like you were able ... I mean not sounds like, you were able to get very, very good at what you were doing and so the passion and what you were good at dovetailed. Um, any thoughts, or advice for what happens when people say "I'm really passionate about it." But they happen to not be any good at it?

Nick: I think that there's a caveat to it, which is like "Follow your passion but also be smart about what you can monetize." Today we built a business out of training and corporate consulting and company team building events, so we have huge Fortune 100 companies that come to the museums. They - they choose [Museum Hack](#) for their company off sites for their team building activities, that's how we've monetized it, and so it really is a blend of like, follow your passion and like, be street smart about how you can monetize.

The greatest compliment that I ever got was from a music video director from Los Angeles who came on one of my museum tours, and at the end of it he said "I never would have come to this museum, I don't think, I didn't think that I liked art, I thought it was boring." But he said "Now I've been in this museum for two or three hours with you and I've seen all of this old art, art that's like hundreds and thousands of year old and it's withstood the test of time." And the thing that he said, which just blew my mind, was he said "Being in this museum and seeing this stuff has really made me look at my own work and it's made me want to be a better creator."

Whitney: Hmm.

Nick: To create stuff that really stands the tests of time. I spend so much of my day scrolling mindlessly through social media for this bite size content and when I go to museums, I'm reconnected with history and this whole timeline. But we hear that all the time. We hear it from people who say "You know what? I thought that this art stuff was only for fancy people and the stories that [Museum Hack](#) uses makes it accessible."

Whitney: You know, it's interesting when you say that, the thought that came into my mind is so, you know, there was a ... Such a big push now for mindfulness and meditation and I think one of the reasons that mindfulness is so valuable to us is it- it causes us to- to take a step back, to pause, to figure out how to be present um, and at the same time, to see ourselves in context of something much broader and bigger than ourselves and when I heard you say that and talking about this gentleman um, this video, um, producer, it seems like being in the museum gave him some context and um, for his creativity and that seems really powerful to me.

Nick: Absolutely. You know, I think museums are the physical spaces that we can go and appreciate this art, it's like a real-life Wikipedia, and thinking about creating that space in that physical spot for mindfulness and reflection within museum ... I like that. Within our team, we half joke and we're half serious about museums as the new church of humanity, of- of thinking about those spaces that people can go to, to be inspired and to reflect.

Whitney: So given that, what do you think the museum will look like in 50 years?

Nick: I think museums today are facing a lot of challenges and they haven't always kept up with the pace that people are changing when they search for forms of entertainment, whether that's Netflix or Facebook or games and apps on your phone, that's really who museums are competing with in the challenge of attention today. Um, at [Museum Hack](#), we think that today's audience have to be entertained before they can be educated and so we start with fun and humor

to get these new types of audiences to come there. I think it's gonna be interesting to watch and see how museums figure out their funding sources over the coming years, but I think it's gonna be based on entertainment and experience. That's the things I'm excited about.

Whitney: Alright. So speaking of entertaining, I would love for you to entertain me and all our listeners for just a moment and tell us a story about the most expensive painting at the Met.

Nick: Oh wow. The most expensive piece of work that the museum ever purchased or ever, ever acquired is this [tiny, tiny little painting by an artist named Duccio](#). It's very small, it's about the size of an iPad and it was painted around the year 1300. So if you looked at it today, it would look, you know, rather simplistic, but what Duccio did at the time, he was like a pre Renaissance master and before him, all art was largely [Byzantine](#), so that means it was- it was like a comic book, it was like a 2D situation. And if you look this up online, you can look for like, Duccio, you can see some of his works and what he does is he - he adds depth and he adds interaction, he - he has people looking at each other and he - he put in this one painting that the Met bought, most expensive painting that they've ever purchased with funds. Now they have more expensive works at the museum, but those have been donated, those have been bequests and things like that.

This one, they thought was so important that they spent a lot of money for it. And so on our tours, we have people look at the - at the various elements and we talk about things like the banister and like the paintings and the perspective that he adds. Um, we talk about the materials that were used and- and the frame that's original. This - this painting is so incredible when you put it in context of the year 1300, that it would have been like today for a Christian pilgrim who would have trekked dozens of miles to see this. To see something like that today would be like seeing a living, breathing hologram. Life size. I mean, it would have caused a Christian pilgrim to- to- to- to drop to their knees and just start weeping, it would be so lifelike. And the Met paid a lot of money for it in the year 2004. They spent a lot of money, they spent about \$45,000,000 cash to buy this. It was the last Duccio that wasn't owned by a museum. I mean that's a lot of money, that's more than \$1,000,000 per square inch for this tiny piece, but they believe that is where Western art begins, and today it sits at the forefront of their western collection.

Whitney: By an artist that I've never heard of, and I bet a lot of people haven't heard of, which is interesting to me, that something that's so pivotal isn't necessarily famous, um, you know, like Michelangelo or Renoir or something like that.

Nick: Right, right. Right.

Whitney: So if- if our listeners wanted to be able to do, to kind of get a sense for this- this compare and contrast that you're talking about, is there an artist or a painting that they could look at and pull up online just to get them started, pull up online to look at sort of pre Duccio and then Duccio so that they can at least start to visualize what you're talking about?

Nick: You could just [search online for Byzantine art](#). That'll give you an idea of what art was like in the 1100s, the 1200s, before Duccio. I just love the story of this object. I can just imagine how crazy it was because the museum had to raise and get all this money from all these donors in a very short period of time so that they could snap it up from the other museums that were supposedly trying to acquire it, including the Louvre.

Whitney: Now, now that would be a story, right? What story did they tell the donors in order to ...

Nick: Yes!

Whitney: Be able to raise the money to buy that painting?

Nick: Exactly. Can you imagine those phone calls, that like, they were having? Because when a Duccio shows up on the market, you know, there's only like 12 or 13 other Duccios that have known to survived ...

Whitney: Mm-hmm (affirmative).

Nick: So I could just imagine, like the museum director making those phone calls, excitedly telling people "We found a Duccio and this is our chance to buy it, we need you to commit."

Whitney: So something you said, you've said um, is that we're not afraid to talk about controversial things like how much the art costs. Why is that controversial?

Nick: You know, within um, museum world, I think talking about money and how much things cost is a dirty topic. It's a cheap thrill and people never ever do it because we're supposed to think about the art's significance and what the artist meant and how it relates to art history. And to talk about money, it's just a dirty, very taboo thing in the museum world. We're not supposed to value it as a critical eye based on how much it is, but oh my God, we love to talk about how much things cost, because that's sometimes what our visitors wanna hear. That's, that for them is a shock, it's a wow moment, and it makes them say "Why? Why? Why is this piece so expensive?"

Whitney: Right.

Nick: And it's a first point of entry for us that- that let's us talk, gets them to ask questions and become engaged, and that's what we're looking for is the engagement within the space. I don't want you to love the piece, I don't want you to think it's worth \$150,000,000 but I do want you to have some reaction to that.

Whitney: That's so interesting where you said talking about the money becomes an entry point, that's fascinating to me because it does, we think money is something that we can so easily and readily measure. It allows us to create a context for something to start to understand it by talking about why someone paid this much money, why would they pay this much money? Why did someone think it was so valuable? Yeah, that's really interesting.

Nick: I love it.

Whitney: For people who are just hearing this podcast and they think "I wanna go to a museum now." Um, what suggestions would you make um, for people sort of, you know, museum hacks for beginners, a hack for Museum Hacks.

Nick: Okay. Okay, number one pro tip that I'll tell you, probably don't go to a museum on a Sunday, here's why: Sundays are the most crowded days to go to most museums, especially here in New York City and I think museums are the most magical when there's less people around. Call me very selfish, but I like enjoying the space with, you know, more on my own terms and not with huge crowds.

Whitney: So what day of the week is that?

Nick: Um, you know, I think not everybody has the luxury to go to the museum during the weekday, most museums keep like, pretty old school um, hours where they're not open late at night, so I think the best time to go to a museum is uh, Saturday morning. If you have to go on a Sunday morning, um, then that's fine but- but it's my favorite thing to get to a museum like, right when it opens or if it's a little popular museum, like 30 minutes after it opens so that the line has died down and it's really a special time when you can have the space to yourself, you're fresh, hopefully you've had a cup of coffee or whatever you use to wake up in the morning and you get to experience the museum in that bright time of the morning. That's my favorite time to go.

I used to do these museum tours late on Friday and Saturday nights and then we came out with a Saturday and Sunday morning tour. So that's number one advice is to go in the morning on a Saturday morning. Don't go in, like, on a Sunday afternoon.

Uh, my second piece of advice, and this is the most important piece, if you don't take anything else from this whole podcast, listen to this, is when you get to a museum that you've never been to before, don't look at the art, walk the floor plan.

Whitney: Hmm.

Nick: And what I mean by that is walk the entire floor plan to get an idea of the physical space. To know what kind of catches your eye, so you know what to come back to, but do not, whatever you do, do not stop and look at the art and read the labels, just very quickly walk it, it should take you 10 to 30 minutes, or maybe five minutes if it's a small museum, but then you'll have an idea and you can strategically plan out where you want to, like, emotionally invest your critical thinking and your curiosity because there's nothing worse - have you ever done this? Like you go to a museum and you have the best intentions to- to- to have this academic, inspiring experience but after an hour, you just feel tired and you just, your feet hurt and you leave with this sense of guilt, like you didn't get everything out of it.

Pro tip number three is do not be afraid to use the café. A lot of museums, not all, but a lot of museums will have a café, and I, oh my gosh, if I'm at a museum for two hours, I will spend at least a half an hour in the café to read, like a half time point. I'll walk the whole floor plan first and then I'll- I'll- I'll grab a map and I'll grab some of their brochures and I'll go to the café and I'll have, whether it's a sugar snack to replenish my glycogen or have a - a coffee or a tea, which is usually my vice of choice, um, and then I'll plan out the adventure, but don't be afraid at a museum, to sit down, to reflect, to recharge your batteries, this is a marathon, not a sprint, and you're gonna be on your feet the whole time, your head is gonna be engaged.

Take a little bit of space to like, relax and- and recharge and know that you don't have to see everything. Think about the museum more like a tasting menu and not like a buffet where you're trying to gorge yourself.

Whitney: Let's now go back to, we talked earlier about um, your parents' business and how there was the ideas and then the person, your mom, who really helped make things happen, so let's now talk about the business side of [Museum Hack](#), talk to me a little bit about your team and the team that you've built and how you develop people on your team.

Nick: Any success that we've had as a business or that I've had as the founder of this company is entirely dependent on the team. And they are the reason that people love us and that I've been able to grow from just a single tour guide running the shop to hiring people now who do the tours for me. I had friends,

when I started the business who said "This is gonna be a complete failure, the only reason people go to these tours is because of you, because of your character. And I said "I don't believe that, I think that I can hire people who are way better than me at these tours." And sure enough, that's really what we've done.

As I've grown as the former CEO, I've hired people that are way better than me and I've delegated so many duties to them that have really allowed us, so for example, we don't do job interviews, we do job auditions. You know it's very rare that we look at somebody's resume to see what college they went to or anything like that. Instead, we wanna know what are their practical, real world skills? And so that's why when we hire our tour guides, you know, it's really hard off a resume, so instead we'll do things like video interviews, we'll do live auditions, we'll ask them to write a one-piece tour, we'll spontaneously ask them to research a work of art on their phone and then talk to a group about it so we can see - how well do they engage? How comfortable they are they with crowd control? Those things are way more important to us and have really helped our hiring process.

Whitney: That's interesting. So you allow them to actually do the job that you need them to do and figure out if they can do it? How did you choose your current CEO?

Nick: Our current CEO, her name is Tasia, she's incredible, she's so much better than I am. We originally hired her as a staff manager about two years ago. There's a lot of studies out there that say that bringing in an outsider to be the CEO is very, very hard and it's usually uh, it's usually a failure within a lot of companies, and so she really grew and matured within our business over the past two years and now she's more than ready to lead the company.

Whitney: So, what are you doing now that you're not focused on the day to day? How do you spend your time?

Nick: I'm so excited to look at experiences like fundraisers and conferences and cocktail parties and explore, like, the best processes in live experiences. Because I believe that today's audiences are like, digitally saturated with - with like apps and email and photos, all the stuff on the phone, so I'm focusing my time looking at the live, the face to face, the- the real world. I think that's the future of the entertainment that people are gonna pay for is live experiences and I'm exploring those by filling up my schedule, going to conferences and exploring that stuff.

Whitney: What has been the hardest part for you about jumping to this new learning curve, pulling back from the day to day to thinking strategically all the time and

then going out and evangelizing for your company and also for evangelizing these sort of face to face experiences?

Nick: Yeah, I read this book that I think was called [What Got You Here Won't Get You There?](#)

Whitney: Oh, by one of my mentors, Marshall Goldsmith. Yeah.

Nick: Yeah. Yeah, yeah, right? And it talks about a lot of the fallacies that can sort of ... behoove a founder and one of those was the one of adding too much value. Are you familiar with that one?

Whitney: Mm-hmm (affirmative), mm-hmm (affirmative). Yes.

Nick: I would find that within my business, I would be like "You know what? I know how to make this idea 15% or 20% better.

Whitney: Mm-hmm (affirmative).

Nick: Right? Because I know it, I have so much history with museum tours or with marketing, but I found that when I would want to give that type of input to make the idea better, it would just completely take the wind out of somebody's sense of ownership of that project ...

Whitney: Interesting.

Nick: And it would- it would completely change how excited they were about being involved in the project, and it was just a real downer for them to be honest. It didn't matter that my idea was better for the business, it was worse for their excitement or their sense of ownership, and I'd say that was the hardest thing for me that I struggled with and I still struggle with, which is knowing that I can add value and yet in the long run, that's not the most important thing.

Whitney: Did the cost of your adding value is going to be too high?

Nick: It's too high, it just takes the wind out of their sails over of the sense of ownership and I can do it occasionally when it's like, an extreme amount of value or if it protects the business in some way, but in general, I found over the past year that more often than not, it's better if I just keep my mouth shut.

Whitney: Is there any person um, on your team that you look at and they, you know, apart from your CEO actually, in addition, I should say in addition to your CEO, that they started doing one thing and you've give ... They've had the runway to just keep on iterating and trying new things?

Nick: I'm thinking about it. We have so many incredible staff. I'm so blessed to work with this renegade group of scientists and professors and musicians. I'm thinking about one woman, her name is Carly and we hired her originally as like, a customer service associate. Someone who just helped with emails and responding to our clients' requests, and Carly today, basically she's the number two in our entire marketing department, which is a huge team. She runs the marketing team, she runs, like, our customer service and our VIP departments. And she's really grown in her ability to manage and mentor people and just grow so much beyond the scope of being an individual contributor to now having a team of probably seven or eight people underneath her.

Whitney: Hmm, that's amazing. Okay, so your dad had your mom or your - and your mom had your dad. Who's the yin to your yang in running this business?

Nick: In [Museum Hack](#), I'm thankful that I have this incredible leadership team who - who runs our business today. They each run their own departments that each have their own set of managers who run those, but I'm here today and I'm able to do phone calls like this because I have a CEO, her name is Tasia, and she runs [Museum Hack](#), she's- she's our new CEO.

Whitney: One last question. [Your website says that you're always seeking the next friend who will change my life.](#) Will you talk about this and maybe one or two friends that have changed your life?

Nick: Oh, I- I love this idea. I'm so excited about this. I moved to a big city to be surrounded by great people. And whether you live in Wichita, Kansas or Little Rock, Arkansas or New York City, I bet that there's some great people within your own town that you haven't met yet. It's so easy for us to get comfortable and get trapped in the same type of relationships. I thrive off of meeting new people.

Um, I met somebody his name is Mark, his name is Mark Fisher, he runs a company called [Mark Fisher Fitness](#) and they are like to gyms what [Museum Hack](#) is to museums, they don't call them personal trainers or clients, they call them, like, happy unicorn fitness experts and like, their personal trainers wear, like rainbow capes and like, unicorn helmets and they're playing, you know, Jackson Five and Michael Jackson and I met this guy, and just the way that he thinks about his team and the way that he thinks about branding and the way that he expresses himself has been really refreshing for me and I love ... That's just so cool.

I mean, I think about the guy who I just went to the wedding of, his name is Tynan, he lives out of this tiny backpack and the first time I met him, he invited me to go to Japan with him for a week with a bunch of friends on a trip and I was

like "No, you know, I just met you, I don't think ... it just sounds weird." And then I thought about it and I thought about what I believe in. I called him back a few days later and I said "You know what? Yes, I want to do this." He said "Great, I'm glad you're coming, there's only two rules. Uh, rule number one is that you- you have to wear all wool clothing. Uh, rule number two is you have to pack everything into a tiny, tiny backpack and you're not going to know the agenda, so we'll be staying at, like, new hotels and new cities every day." Um, meeting him completely changed my life and the way that I think about travel and packing.

Whitney: That's amazing.

Nick: Total game changer.

Whitney: I-, you know, it's so interesting because my - one of my mantras is to disrupt yourself. And this willingness to just completely say I don't know you but I'm going to go on this trip. It's changed, it's changed your- your view of the world, it's changed the trajectory of your life in many ways, um, it- that's fascinating. So you're open to just saying "Yes." To things that ordinarily people just wouldn't say yes to.

Nick: I'm open to saying yes. I gotta admit, I have the same type of hesitation and anxiety as a lot of other people do but I know that it, that at one step at a time to go in to new events, I always finish them so happy that I went. I can't tell you how many times I've said "You know, I don't want to go to this breakfast with this person I don't really know." Or "How much easier would it be just to stay at home." And "I'll get work done, I'll be productive." But every time I force myself out, every time I go there, one step in front of the other, and I go to these events and I push through the social anxiety, I am so happy that I did it. Even if I only meet one person, it's just one person has the ability to change your life.

Whitney: Well this has been really really fun, Nick. Thank you so much for um, spending a few minutes with us, I'm excited, I will never see a museum the same way again and I'm looking forward to going on a tour in Washington DC and best of luck to you as you're figuring out how to get people to do more live face-to-face experiences and, so again, thank you very much.

Nick: Thank you, thanks for having me!

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Because I write about personal disruption, I meet a lot of people who want to disrupt themselves. Often they want to start a business, but they don't know what they want to sell. I talk about what you might sell in my [Fundamentals of Entrepreneurship Course on LinkedIn](#) (and we'll include a link in the show notes), but the interview with Nick – it's a

fantastic tutorial. One of the best places to start when you're looking for a good idea is -- what is something you would do, even if you were never paid because it's fun for you.

I loved hearing about [Museum Hack's](#) new CEO, Tasia. Notice how she started at the low end of the learning curve as the staff manager, climbed to the top, and after two years, was ready to do something new. Because Tasia's able to learn, to leap and repeat, to disrupt herself, [Museum Hack](#) gets to keep this talented employee. Notice too how this leap is made possible because her boss, Nick disrupted HIMself.

It was also fun to hear the shout-out to one of my mentors, Marshall Goldsmith. When you're the boss -- remember, sometimes the cost of adding value is just too high. The best way to help your people (or your children!) is to learn to keep your mouth shut. To tame the advice monster as [Michael Bungay Stanier said in Episode 43](#).

Practical tip: Pay attention to what people ask you to do for them. Especially the stuff you do for free without even thinking because it's fun for you, and yes, it makes you feel strong. This points you in the direction of your strengths. It's also a great place to start when you are trying to figure out what kind of business to start.

If you enjoyed this episode or any prior episodes, [we hope you will leave a review on iTunes](#), even one sentence, and then share your Twitter handle, so we can thank you. iTunes - like anyone else - wants to look smart when they make a recommendation, so when you tell them you like Disrupt Yourself podcast, they can recommend us with confidence -- knowing that all their friends will think they're smart.

And if you like Nick are trying to figure out how to be a great boss, one that people love, you'll want to check out [Build an A Team](#), my book with Harvard Business Press that will be out on May 1st. You can pre-order it now and download the first chapter at [whitneyjohnson.com/ateam](http://whitneyjohnson.com/ateam).

Thank you again to Nick Gray for being our guest, to sound engineer Whitney Jobe, manager / editor Macy Robison, content contributors Emilie Davis and Libby Newman, and art director Brandon Jameson.

I'm Whitney Johnson  
And this is Disrupt Yourself.