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SPEAKERS

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00:11

Anyone just joining us a welcome, welcome, welcome. Thank you so much for coming, this is going to be a really casual lighting setup, a lot of fun, a lot of lights, if you can already see what's going on here, a super fun lighting demonstration that I've never taught before. I'm really excited about this. And then, so we'll get into the lighting demo. And if you have any questions, feel free to drop them in the chat. And after the lightning demo, we're going to do some q&a. So any questions you have around Food Photography, or the business side, this is our chance to just kind of like get to know one another. And if you have any burning questions that you've been like thinking about around this topic of Food Photography, how to take your take your business to the next level, whether you are already in the field, doing it commercially, or maybe it's more of a hobby, or maybe have a blog, where that's just part of your business. This I think will really help kind of narrow in, what types of things you need to focus on to take your business to the next level. So I'm really excited about the q&a later. So definitely stay for that. But we are going to dive in to the the demonstration. First thing, because I know that's like the most exciting part. So I'm sorry for this a lighting setup, I was mostly inspired by trying to think of something new that I haven't done before, what's something that I don't already have in my portfolio. And when I went to the grocery store, recently, I noticed that there is an abundance of like tropical produce in our grocery store, which is not very common. Where I'm from in the Midwest. So I'm definitely like seeing all these different colors and textures and, and shapes. And I'm just like, I was so like blown away by like just how much there was I actually, this is my first time seeing all of that. So I was really inspired by these new new fruits and vegetable, aloe, fruit and aloe. I'm not sure what Aloe is. But anyway, um, these new textures and shapes and and all the things and I just started thinking back about Well, when I am somewhere tropical, there seems to be a lot of like, direct sun, but also a mixture of like, Misty sprinkly. Like, there's just that level of like, like, What is the weather like there, right, so I'm trying to convey a feeling of like, if I was in a market, in this case, we're going to do like an indoor market next to a window that kind of speaks to the type of environment that we're in. So I'm so I'm really excited, we came up with a few different lighting. So I'm going to show you a few things of how to make this scenario different for the mood that you're trying to create. So I'm just gonna get right into it, there are okay, so there's quite a few things happening here. But three lights definitely happening. Our main light is actually going to be coming from this window. So in most cases I and this is what makes it really different. Like there's a there's a lot that makes us different than what I normally do. But in most cases, I would use the softbox as my key light. And if you're not familiar with that term, the key light just means like the main light and the other ones are accenting lights. But in this case,

03:46

I know like if I were going to a store like an actual store, if I was going on location photographing at a location, I would want daylight, right, I would have the the owner shot off all the interior lights so that I can really focus on some daylight and then I would and then I would light it just like this actually. So even if I was on location, this is how I would bring my setup to a to a store and get set up if they wanted their if they wanted their store photographed or to highlight what types of produce that they have. So here we have the key light over here, because our main light is going to be coming from the window. And that's also really fun because we kind of get this like side backlit sort of situation. And you'll see when I jump into showing you the actual photo, but our main key light is this one and this is the one that we're going to be playing with to to change the mood around that's happening through this window. And up here we have a strip box. So that's just bringing in an accent light. So if you were to think about this shop, maybe having another window, sort of nearby in a different spot coming from a different direction, but it's a little softer because it's further away. So that's what that light is, this light could be anywhere coming from that direction, but further away, so I have in here, another strip box. And these lights are the Flashpoint series, which I, I just got, and I just love them. So this is a flashpoint I need to look at the model number again, 600 600 Explore, that's what it is. So all three lights are is that light. And I'm gonna be talking about these lights because they're more the pro-line. But what's awesome is Anna Rama also has like lights in different phases, which you can still use the same softboxes for so Tico Well, if you know, I'm glad you're on the email list, we'll have an email that kind of discusses all three of these like stages of lights. So if you do have any questions around equipment, I know a lot of you do, because I already got questions around that last night. So definitely, like, depending on what stage you're at, these lights will grow with you. And then you don't have to break the bank if you're, you know, a personal note, or you could get like the mid level line. And then as you're going add more lights, so you really don't need all of these lights to just start shooting, you really can do it, you can mix lights, you can use a window and one light. So for instance, like if I am shooting this on location, and I'm actually going to somewhere I would be using

their natural light. And I could modify that in the same way I'm modifying this by bringing in diffusers, just treating natural light the same way I do artificial light. Um, but so you can create something like this, even if you have fewer lights. So what I was saying about the mid level, if you go mid level, and just get one light, then you know as you go, you can add on to that or when you're growing, these lights will also work together. So that's really a powerful thing about this series of bytes that I'm I'm really drawn to and it's it's really exceptional, really it's so um, also what I want to point out about these lights are that, okay, I'll start talking about the softbox. Because this is this is also why I love this light is because this actor box is like a circle, you usually see active boxes, and they're in the shape of an octagon. And this, what's valuable about this being so circular, is that your catch lights and your reflections. And people's eyes are in glassware, it's going to be more circular rather than an octagon. So it's going to be less telling of what it actually is. And more like the shape of the sun or something that would be a real light, right, we want to get away from like, knowing that it's artificial. And that's the point of all of this. And that's why it's so much fun, light modifiers I could go on forever about them. But I'm really I'm really happy with the light modifier. So um, so we have a four foot by one foot strip box on the back, same strip box over here, just in a different orientation up and down versus horizontal over here. And below that is important to note I have a flag. So that is a really large essentially just a really large black card that I help

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just bring, it's helping create the mood so that we have light we have dark, and nothing else is reflecting back into the set. And really it's reflecting black in back into the set in darkness. So um, and then way beyond there on the set. Oh, let's see, can see Brian pointing here. Our background is like a attend surface that's on a surface a tin wall that I got from an antique store that is just like one paneling of sort of this brick looking tin that's just hung up on a background stand in the right space for where my camera is, right. So we get the camera set, the table set, we got the camera set, we got the background, we put that in the right spot, plants are in the mid ground. What I really like to do when I'm setting up something is creating a lot of depth. So I have a lot of foreground mid ground and background so that I have a variation of different ranges of focus. So it's really clear where where the viewer should be looking and just create a more realistic atmosphere. Okay, three lights, talked about the softboxes talked about the produce. If there's any questions about this setup, I can answer them now or we can just start looking at the photo. What I did want to mention too is that this window is it has a lot of distressed areas on it. And I just want to like that that was created intentionally to make it look more like mist or something that it had some qualities so that there's like some bright lights coming through. It also has some diffusion of mist of like, evidence that there was just like 10 minutes before, there was like a little sprinkle happening so that we're mixing in that feeling of being in a tropical area. Are there any questions before we, before I share the screen?

10:36

Yes, we have one question. Does the distressing come through? And and basically, are you using the window as a cookie or cucalorus?

10:46

So in essence, yes, the cookie, or I'm sorry, the the window does become a cucalorus. But, um, it's a real window. So we can call it a real window. But yes, it is modifying the light for sure. Because once we show the show my screen, you'll see that some of the choices that were made. So right now we have this softbox with one diffusion taken down, so it has a little bit more hard light than soft light. But it's still not true hard light, right? It's more of a thinner cloud, right. So these things like happen in real life, right. So I want more light coming in. And so in summary, sometimes we'll be seeing some of these marks when the light becomes a little bit more hard. But right now they're softer shadows right now, for how I have it set up with only one diffusion instead of two. So we're starting off in that middle ground. So I'll show you what full diffusion looks like. And I'll take the other diffusion off and show you show you what more hard light looks like. The spots. You'll well we'll take a look. I haven't taken the diffusion off to make it hard light yet. For sure. It's for sure these spots are diffusing the light. i We have yet to see if it's gonna cast actual shadows. But I'm excited to find out like I think that would be great if it did. Also not not terrible. If it doesn't, we'll just we'll find out.

12:18

And then

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was there more about that question? I didn't answer. Oh, no, I don't think so. Yeah. Yep. Okay. Any other questions sama?

12:36

Not yet, but I'm kind of wondering if you like, because you're talking about a tropical place, and it's always raining if you were to spritz the window. Is that weird? Or would you?

12:47

Yeah, I actually I have a rainbow. That's actually part of the plan. Um, what I liked about kind of doing that beforehand, is that it will stay throughout this demo will stay for like a commercial long shoot. I did test this a little bit, just you know, 20 minutes ago, and it really has the same effect as what I already have on there. I wanted to see if it would add another layer. I think maybe if I put the water on in a less of a missed situation like I can definitely try it like I have, you can just like more like splatter water at it rather than missed it and see if it makes a difference. But yeah, that would be fun, like super fun to experiment with. Okay, all right. So we will share my screen my camera there we go. You're sharing the screen. Oh, all right. So you guys can see my camera settings here my shutter speeds at 1/60 of a second that's a very common place for me to start when I'm doing something in studio aperture is at five and my ISO is at 100 Again these are very common settings for my starting point for shooting in studio and then having my lights then be like the thing that needs to be adjusted also my my aperture does change a lot as well depending on the type of depth that I want to create so here we go see you there and now you guys can see a little screen just want you guys to see my settings before I got started so um so you guys tell me in the chat what how do you feel about that window like what kind of set like what kind of mood does that create in? I know I talked to all about the the key light coming from behind. Do you guys have Tell me tell me how you guys are feeling about the scene in the mood.

14:57

Yeah, definitely rustic Country Store The window works well.

15:05

Great, great. Yeah. So I was really happy with how the window really had this like, Misty feel already. And I did that with some paint and and some leftover residue actually from I actually frosted this year too, you can get like you can buy for free like a free spray that you spray on Windows to make it look frosty. And that looks really cool when you're when you're trying to create a winter sting, but I'm kind of like taking some of that off, but leaving some of it some of it on and then like a little bit of paint splatter. So yes, definitely. Yep. Right on rustic. Country

15:47

Store Italian market. Cute Italian countryside. Whoo.

15:53

Awesome. Awesome. I love it. So I think this is just super fun because this, this key light is coming from behind instead of my softbox. And you still have the softbox, you saw that softbox coming in from the right, filling everything. And then I'm going to take a shot where you guys can see it without that background light and see what a difference that makes. So let me go ahead and power that one down. And I just have to say this remote trigger that comes with or that you that you can get with these Flashpoint lights is really amazing, because I can just change all my lights without actually going back there.

16:38

Which is helpful.

16:39

We did have one question, Jenna. Yeah. What are the little rectangles in the set?

16:49

Oh, yeah, yeah, those are chalkboards. So that's going to be okay, one second.

16:57

Turn this out. There we go.

17:04

So this is one without that backlight. So you can see how much that changes things, or I'm gonna turn that back on because I love it.

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Sweet accent light.

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And so you can see like, the shot is still really pretty without it. It's just, you know, you can do more things, the more lights you have, but you can still create amazing things with just one light. Like, that's what I love you all to like, just like learn from this is just everything. You can do a lot with just one light. But you can do even more with more. And it's all on preference of what you're trying to the mood that you're trying to create. I think I see double shadows to avoid. So I'm, I'm actually not seeing the double shadows. Because of our one light being so hard. So I'm seeing let me look back just to study this, but our lights are really soft. That we shouldn't be. Yep, they're there. You're absolutely right. I'm not. I don't hate that. Because you know what? I'm emulating something that is that would be to Windows. Like I'm emulating something that's in real life. So my whole thing is like, if it feels real, like it could be a real situation. I'm not mad about it. If it feels like if it were more of a studio shot where it was obvious it was a studio shot, like maybe I'm shooting something on white. And it's it is a studio shot because it's a studio shot right? Then double shadows are really, I think then distracting and confusing. Here I don't find it, I find this just add more atmosphere. And I obviously I didn't even notice the double shadows until you mentioned it. So I am glad that you mentioned it. But I'm not it doesn't add any sort of confusion to to what I'm doing and while the shadows there. Let's see.

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And when I have both lights on sees

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when I have both lights on, I'm actually they're eliminating each other. They're not. They're not competing. I'll just say that and it's not adding any sort of tension for me. But if it is for you then you know you just power down one light more so than the other depending on what shadow you want.

19:54

Okay so

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Let's see where was I forgot what I was gonna be talking about. But oh, well, we will get into Let's show what a full diffusion would you

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Yeah, that was a great question. It's always good to study how many shadows you have going on

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Okay, so there is a softer light, so it's a little more cloudy now, and then we will do

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so this one, because we're taking the diffusion off, the light source is already going to be much more powerful. So I'm going to take a shot, but I, I suspect that we may need to tweak the light, we're just going to show you what the same light power will do when you start like taking off the fusions. Whoo. So there's some hard light coming in looking really pretty. So, um, some of the imperfections

that are happening now that we can see a little bit more clearly like, those are things I'm going to take care of in Photoshop, oh, the, the, these boards, I wanted to talk about those. So those are to give it that feel of a store. And, or like a market or more like a more like a mom and pop kind of like market. So that I'm actually going to be writing in digitally later, I find that I've done it both ways where I write it on, and I have it on the set. But I always end up photoshopping my own writing out because I find a different font that I like better. So now I've just resorted to doing that just that way.

22:12

But I do have another one we can bring in, I'd like to have three.

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Okay, so the light is pretty hot. So we can we can do a couple things, we could add another cucalorus to the back to kind of give the feel that there's some sort of like Bush or something behind the window. But in this case, and I kind of do that a lot. So in this case, I'm not going to do that I'm just going to I'm just gonna power down the light a little bit

22:59

okay

23:06

and then definitely, since we have all of these merges, if there's something where the light was really good in one shot, you can always like compile these together and merge them together in layers. So above if you guys have any other questions about this, we can just dive right into the q&a. But if you have any more questions about this demo, I kind of wanted it to be really set up and concise for you guys and and get you kind of where the final shot final shot is. So let me know in the chapters any questions Oh yeah. Oh definitely. If you guys do any lighting setups like this, you know, be sure to tag me said obviously love to see if you have learned anything from this demo. Or if you're trying another light instead of two lights are using with like an actual window with your with your artificial light. I would just love to hear how it's all going. Definitely one thing if you are using multiple lights to definitely use your gray card. That is one thing that's going to really change how your how your shots are gonna come out. So that's this is that gray card.

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Yeah. All right. Thank you.

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Sorry, there are some questions. Great. Yeah,

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sorry about that. Um, how do you feel about the blemishes on the ello? Will you kind of clean those up in Photoshop later?

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Yep. That yes, that is what I was kind of speaking about. A little bit earlier. But yes, that that is the spot that's really catching my eye especially now that we're seeing more light on that. For sure that spot and I what I do too, when I bring it into Photoshop, is I look at everything at 200% When I'm in Photoshop, and I scroll through the whole picture, right? I think that's something that maybe not It's like that step that doesn't feel like it really makes a difference. But when you once you go in and do all those, like fine little dust removal things, when you back out of it, it's just that's like something that can really like separate your images from from other people and have that really commercial feel. Got it? Yeah, great question.

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Thank you. I know that you changed it a little bit. But can you tell us about the power of the three lights? Like if somebody wanted to replicate this?

replicate this:

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Yeah, absolutely. Okay, so my main light. So my key light is app. Let's see, how can I describe this? Well, so not everyone has the same light. So I just want to describe this in a way that makes sense. So the the two strip boxes are at the same exact power right now, where before, when I had the softbox, or when I had the two diffusions, on that key light that I was talking about before, had to be brighter, so that it could still be a stronger light. So when I take the strip back, when I take the diffusion off, that power has to come down. So now those are at the same, that the same power, and then this one over here is at the lowest power possible. I think that's how I can describe it. So it kind of works for everyone's lights, this one is at the lowest power possible. This one is in like a mid range, but it was higher. When it happened, the fusion. And since these two both have the double the fusion still on them, they lowest power, medium power, this is now at medium power. But now it's at or when it was had the both the fusions on it than it was at a higher power. So kind of, I think that is a really nice way to kind of make it cohesive for everyone's lighting setup.

27:00

Oh, that makes sense. High, Medium, Low, and then drop down to medium. Okay, yeah, that'd be fun. And then we also had another question in terms of the scene itself, how did you decide how to arrange the fruit? Were you looking first at size? Or color? Or? Was it just mainly about how it would catch the light?

27:23

So, um, this is a excellent question. So I actually look at these things while I'm in the grocery store. So as I'm picking out things, I'm thinking about what color combinations go well together, what shapes do I need? Am I grabbing things that are all the same shape, because then I need to vary it up a little bit. So I'm already setting myself up for success when I'm in the grocery store, making sure I'm looking for, you know, Apple that doesn't have blemishes, they only had two pieces. So I got them both. But you know, some things you have to work with. But I'm like, seeing what catches your eye, what do you want to focus on. I was really happy, like, so when I went to the grocery store, I found a lot of the QE sized fruits, and then those are like exciting and it had like this, these reddish tones, and that was really exciting. And then got the yellow and the purple, and the green. And that was sort of the base for my color palette. But I didn't find these key lines until like later because they were in a different section. And as soon as I knew I needed something that would vary in size. Like that is like one of the things for when you're creating composition, like you really want to be able to have all different shapes and sizes and textures and colors. So I when I actually brought it to the set, it was very easy for me to like just be like okay, well I'm no I'm going to need a container for these key lines because I want all those little textures and, and little things together. And it would make sense to me in a store if it was served if it was presented that way. And then obviously these like little baby plantains were like so adorable and such a unique shape that like that had to be displayed in a way that you know that you can see the dimension of it all. So definitely looking at when I placing it in what's the best side and what is going to create the most dimension and bring out the most texture and how do I separate these colors. So if you notice, like the greens are all separated, separated, if you think about like a triangle and the red, the reddish tones are separated and the yellow tones are separated and that just helps bring in the Browns to like so when I first set this up the kiwis and the melons were there wasn't something in between them as much as there is now. So then it was brown on brown and but you know it was hard. So it's hard to differentiate the the line there so that's One thing where you need to scoot the baby plantains over and, and rework the set a little bit. But overall, it's like making that plan when you're in the grocery store and it and just knowing all those things about composition and just being able to like, set it in, I knew where my camera angle was going to be. So that was really helpful and you were the lighting was that I wanted to be. So I know that they mentioned that. And that's a really big part of it, too. And so if you notice I cascaded it in a way, where it starts up higher, and then goes lower, but everything's still going to get a little bit of light on it. And the stuff that's a little bit higher, or making a little bit of shadows on on the other items. So just knowing in that, I mean, that just comes with setting up a lot of sets like it. But that's pretty much the workflow that I go through. And then then I have some tropical plants too, that are in the background that I just thought I wanted to have that mid ground thing that we talked about, and then adding that other little pop of color. So it's a little bit of that red, but not overpowering, because it's not, it's not a focal point.

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So you kind of started with the size, first started with big and little and then filled it in and then made tweaks based on color and texture. Does that sound right? Yeah,

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that sounds pretty accurate. Okay, yep,

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we have a bunch more

31:23

questions. So Oh, sorry. Oh, no,

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we just such a cool shot. And then the next one we have is could you explain explain the purpose of the horizontal light one more time, or just how it affects this image? In particular?

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Yeah, I'm gonna share my screen again, if I can find that one. It was over here. Oops. So the purpose of that one is definitely not you don't have to have it. But what I like about it is it creates even more texture and highlight. Oops, that was me when that plant around in the back.

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Sorry, everyone moving that stuff now? Um

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Oh, sorry, it's, it's slowing down because we're on Zoom. But just to describe it, that top highlight completely goes away.

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So just make sure that no one here wants to do it again.

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And the reason why I like it is it just adds another level of dimension that that a space could have? Right? So it could be that you're in a space that only has one window, but what if this? What if this place had another window that was further back, and we're even though the lights close, we are giving the effect because it's on a lower power, we're giving it the illusion that it's further away. So if you were in a space like this, and you're thinking about that light, like to me, it just feels like it's it's a little further away, it's more in the back of the store, but still letting like a little kiss of light and, and like wrap in just like wrapping around the fruit like on that melon, you can really see it, where it's really just coming forward, and you're getting way more textures out of these out of these items. And for me, that's, that's what I think about a lot when I'm learning something is how can I bring out the most texture? How can I like really tell somebody? What this thing looks like in real life? How does it feel? How does it smell? Like what, what sort of area are we in? So hope that answers that? Yeah,

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that's helpful. Thank you. And then we had another question about the backdrop. Like, what were what considerations did you make when you were selecting the backdrop but just the light color? The overall feel?

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Yeah, so I just picked out something that really matched the scene. And I liked this 10 background because it also has a little element of this is a better one. It's a little brighter here. Okay, so you can still see it has like a grid to it, you can it's believable, in a sense of like this could really be here, it has a little bit of modeling to it. So it's not just a flat black, which aura or a bright white, you know, it's really just setting the scene. So this is something that really matches the gray tones of the surface itself, and feels realistic to me, and that's why I chose it.

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34:43

Okay, yeah. And we also had another question about how dark it was, but that so it seems like that was intentional. You wanted it to be up. Okay. Cool. Thank you. Yeah, that's it for questions about the

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Yeah, and if you wanted to bring it up Certainly you could you just would bring up the power on your softbox. Yeah, yes and see that. So the softbox over there, you know, it's just a matter of the mood you're trying to create just tweaking the light to match it. Right. So if you want it more bright, you got to bring up all the other lights. And with

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it. Yeah, that makes sense. Thank you. Yep.

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Okay, um, any other questions? Before we get started in the q&a? I know, business topics are super exciting as well.

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Do we had one last one? I don't know, if you wanted to save that one for later if you wanted to do it. It's more open ended? Like just how do you choose the size and shape of the softbox that you use?

35:45

Oh, yeah, no, that's, um, you know what, I'm going to have a blog post on that, because I actually have a lot of reasons I go into for, for how I choose and buy myself boxes, because I've worked with so many at different studios. And I have a lot of like, nitpicky things I like to look for. And it goes into really a lot of detail in Portfolio profit. And I know some of you guys have seen the training for that and may have questions around that, too, for the q&a. And I'm really excited to go over any new questions that you have. But definitely, within the course, we go over soft boxes and artificial lighting and quite in depth. But there will be a, like, a more brief but detailed email coming to you soon. And blog posts. Okay,

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awesome. A couple more quick, real quick ones, like 111 answer. How long did it take you to arrange the scene?

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Um, I would say half hour. Yeah, half hour. 45 minutes? Yeah.

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Okay. Perfect. And then what do you use to make sure that the colors of the the fruits are correct or true to life?

37:01

Yeah, that's a great question. We started off using that this morning, too. As soon as I get my lights close to what I'm going to be doing, you will set this in the set. And this is what you'll use. And yeah, there's links to this on my website, if you don't know where to find these. It's in my resource library, but also go over how to use it within the course as well. So hopefully, you got some some answers there. Awesome.

37:27

Thank you. Yeah.

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All right. So we're good to move on Tama? Yeah, I think so. I think we got it. Okay. Awesome. So you all have met dama? Already, she's going to be helping me go through the questions and, and contributing to the conversation as well. So I think we'll just dive right in. Right, Donna?

37:51

Yeah, we had, we had quite a few that were pre submitted. Yeah. Oh, really great questions. Like, Gardner just showed up. I don't know if you can hear that. Anyway. So first question we got is, if a brand that reached out to you says they don't have a budget for PE collaboration, is it still possible to work with them? Or would this be the end of the line, and that's something

38:16

Okay, so this, I think, is something that, that a lot of people run into, because it's such a common thing to happen, especially within like the blogging world, like we think we need to, like work for exposure or work for a trade, but that's a you know, so far from the truth. And really, there's such a big mindset shift around even like charging a little bit versus charging commercial rates. And so, it's a mindset for some companies as well. Because when they're, because when maybe they're thinking about marketing in a different way, then then what we are, so sometimes you'll get a little kickback, or or say that they're not ready, or, or the or that your prices are too high. But really, there are some things that that potentially you you could maybe, like there's other creative ways about keeping the conversation going. Right. So there are scripts in my course, when we talk a lot about this, I think almost weekly, we talk about this topic, because every situation is so nuanced, but for the most part, I definitely want you to try to keep the conversation open and keep being friendly. Like don't like everyone's got their their, like own ideas of what things should cost. And so we really just want to bridge that gap. And having more open ended conversations about it is how to get there. And it's not being like this is my price. Oh, you can't do it. You know? That's it. You know, there's there's more to a conversation. There's no more to be the being a business owner. Then just black and white. So definitely, that's such a great question. I'm glad you brought it up. And, and hopefully that gives you a little bit of direction where you need to go to kind of to keep these conversations going with with your potential clients.

40:15

You have a you have a note from Hillary, who's in the chorus. Oh, she says, Yes, Jenna has been so good at helping us navigate conversations like this. And the course just went through this yesterday, actually.

40:26

Oh my god, I'm so glad you're here, Hilary, thank you for coming. So Hillary is in portfolio to profit. And I mean, oh, I'm just so excited and like, proud of like, everything that she is like, doing in the chorus, um, you know, there's, there's something to like, when you're being coached, like being able to put things in action, and she is just doing, she's just killing it. I just had to say, like, She is just like, taking everything to heart, putting it in action. Stepping away outside our comfort zone, I would say that, like we had a we had a conversation yesterday, I'm like, you are on the coaching call in the past week have, you know, like something happened? I made a suggestion. And she was like, Oh, I'm gonna do it. I'm gonna do it, it's gonna be great. I kind of kind of felt that way when we were talking. So, um, yeah, I think just like being able to push pressure, put Pat push past your comfort zone and like rethinking about what's possible. And not not being able to like, see things so, so abruptly, like, there are gray areas, and there's room for there, like, just thinking outside the box on how you can work with someone, especially when you love their brand like that was that's a part of it, too. Like, how, what does this brand mean for your portfolio? What does it mean for your life? Does it enrich like how you feel about the work that you're doing? There's way more that goes into it than just than just a price, or just a pitch? Right? So definitely have a lot of scripts and a lot of coaching around that sort of situation. So thank you so much, Hillary. And thanks again for that question, too.

42:10

Yeah, that's a good question. And you do actually have a flip the script? Or flip the switch? Or whatever? Yeah, you walk through that with an actual brand that contacted you about free work and how you could flip that around? And that's inside the course. Okay, yeah,

42:26

that's a module.

42:28

Our next question is from Magda. How would you pitch your very first client if you were to go back in time?

42:35

Yeah, so I think this one comes back to what I was just speaking about before to. My big like, what, first of all, what a great question, because I think, you know, a lot of us get even like, now it's like, when you're reaching out to brands, or when you're having this communication with brands, is that there's always stuff to navigate. But in the beginning, I would love for everyone to just focus on what, like how it how the brand enriches their own life, how would it affect your portfolio? How would it affect your life? If you were able to work with them? What do you value about the company? What just making things as personable, but concise as possible? Is my, my, like, overall biggest, like, takeaway from from speaking with clients over you know, over 10 years and and that's something that's truly made a difference in how the conversations go.

43:37

Yeah, that makes sense. Of course, experience right teaches so much but yeah, it's, it's, I think, a big thing too, about understanding the value of what you do, not just what this brand means to you, but what you bring to the brand, right? Absolutely. You because You have skill and experience and equipment and all that stuff. Yeah, that. Okay, awesome. Next question is from a mall and I think a mall is here. My mom was here earlier. I think they're still here. Aman. Aman wants to know How about pricing for a brand new like beginner photographer, photographer, and how they can increase it with time.

44:20

Awesome question. Okay, so this one, this one can obviously be complex as well. Because even when we use the word beginner starting that also is like a different space for everyone. So it's definitely not a it's a very nuanced answer, but for the most part, being able to like confidently like let's see, how do I even phrase this? Well, I guess what I'm trying to say how I coach this to people, more specifically to them. In the course, we do have an estimate calculator that can really give you a lot of a lot of direction. I think we all all think like, Okay, well, starting out maybe like will price per day or per image. But there's so much that goes into actually pricing what, what your time is worth. And we also, I think, want to think that we are going to get something done in a shorter amount of time. So what I would encourage you to do is like to do, do a mock shoot time yourself, figure out like what, how much retouching is going to take how much the shoes actually actually going to take how long it's going to take you to compose it, how long it's going to take you to prop shop, how long it's going to take you or, or food service that you're working with, to, to buy the groceries to, you know, get set up in the morning, like actually what run through it, to make sure that you're not going to lose money on the back end. I know. This is something that Megan had brought up in the past one of the one of the photographers I'm working with, and she did multiple shoots in the in the beginning stages where she wasn't even making minimum wage because she wasn't accounting for everything that we do. Right. So, um, so the biggest thing is really just figuring out how long it's going to take you and and then from there, like pricing out other line items as well, I think there's a lot of other lighting items that before I had a mentor I didn't know about. So I'm just thinking about other expenses that come with the job. And I know I mentioned before, but the estimate calculator is something that I love, I use it, like, on every estimate that I make, it's a really easy way for me to organize like an organized produce issued, and just like plug those numbers in and then make an estimate from there.

47:02

So kind of like do do tests, you pay attention to how long it takes each aspect of it. And then bear in mind like a what a what a fair wage would be for that, right? Because the brand might be expecting some thing or some number, but the reality is, is that would be like \$5 an hour, or something like that. Okay, yeah. And as a bonus, wouldn't you kind of get like a portfolio image if you do a test you you, you gotta like a bonus.

47:29

Oh, yeah. Oh, my gosh, double purpose. Absolutely. Always, always room in your skill set to do, like, skill set and portfolio. There's always, even when I was doing this, I'm like, I'm gonna be setting this up anyways. What am I missing in my portfolio? Like, those are all things that come to my mind all the time. It's like, I get all giddy and excited about it even

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so well. When you're done with it, will it end up in your portfolio?

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Yeah, yeah, I'm gonna try a few more things with it. Because you know, why? Why not cut all these things open and see what's going on in there and some different angles and stuff. But yeah, you'll definitely you'll see a series come out around this for sure.

48:07

Okay, awesome. Okay. Let's see, our next question is from Sarah, how do you calculate? This is a tough one. I feel like because I have Yeah, I do you calculate proper licensing and presented in a quote for a client?

48:24

This? This is a tricky question. I will say, um, when I was starting out, I asked this question a lot, and no one had the same answer. Everyone felt like it was a gray area. And I, it's really, because it's, there's so much involved, you couldn't possibly come up with one out of the dark. So I definitely coach people through this when they're building other estimates and trying to get a system in place. So it doesn't become so confusing. Moving forward. But in essence, you really do need to think about what the company has to gain from these images. It's really about how they're going to be using them, and how often your images are going to be seen where they're going to be seen. Like, is it a national campaign is an international? Is it local, that those are the things that are going to change and fluctuate for each individual shoot, and how many images are going to be like, how many days you're shooting? There's just so much involved in all of that. And, again, that's what makes it such a such a great and difficult question. So I'm glad you asked and I don't know if I gave you any clarity on that. I hope I hope The the overall thing or the one thing, at least I want you to get from that is like, not every company is going to be charged the same fee.

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Okay, yeah. So I understand your explanation, it's you, you have to factor in the company and where they're going to use it. Like if it's a difference between an image on a flyer for a mom and pop, barbecue joint versus on the side of a truck crisscrossing America, like or on a billboard or something like that, or I would imagine if someone's using it in an ad, right? That's going to be

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Yeah, absolutely. Yeah. But even if you're thinking about the same billboard, right, if the same if you if your image is gonna be on the same billboard, but is it for a local grocery store, or local honey business? We don't really make billboards for that. But is it going to be more of a local thing? Versus is it? Myers or Walmart? Or a very common one? Right? So those, even if it's the same placement? What does that company have to gain from it? Right? Yeah, so

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you have to ask a lot of questions. Right? Yeah. Yes, a lot of questions. And I would imagine the brands are used to it too, or is it? Right? Yeah. I used to it there. Is that right?

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Yeah, I actually had a conversation with an art director. And, you know, he's a very experienced high level art director and asked me these questions. And I, and I'm, like, you know, that really depends. And it was like, it was like a introductory call, like more of a discovery call. I'm getting to know each other. And my services and stuff. So um, you know, I was like, well, that really depends on the shoot and what it's being used for. And all the things like, okay, great. I was hoping. He was like, Yeah, I thought I'd asked, but, you know, I respect that answers from

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share. And this one is much more, I would say kind of specific. How many photos? Should one include in the deliverables when shooting for small businesses? Should it be a minimum of three? Or like, she kind of wants to hear your thoughts

52:12

for that? Yeah, so definitely, in the estimate, when I'm when I'm speaking to the client, there is an actual, like, hard shortlist like, it's a definite thing. But within within that, and within the day of the shoot, I'm always looking for opportunities to create more value for the client, whether they're, whether they may finally pick that image or not, but just thinking about a way to add to the conversation. So you're, you end up over delivering, like upselling, all at the same time. And that's something I like to do after you get the Approve shot, after you get the final shot where everyone's happy it's approved, then, being able to, like just study the set and see what else that you can grab in a timely manner that maybe you can sneak in while like the food stylist is cleaning up some other areas of the set, or just a little bit of downtime. Like what can you grab in those moments? And definitely, yeah, that's such a large part of the way I work and, and hopefully gives you something to think about, because you definitely don't want to over promise in the estimate. And we talk a lot about that too. And, but overall, just being able to like, cover yourself in your estimate for what you're going to be creating. And then anything extra is extra, right? So that's how I go about that. Great question. So

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just to summarize its habits, talk to the client, find out what they need have a specific shot list, but then you in the back of your mind, you're thinking about maybe grabbing extra shots while you're there. And is it usually from a different angle? Like for example, if this truck route thing were for like a fruit importer company, or whatever? Would you do with like a different angle or macro or something like that? Kind of?

54:16

Yeah, absolutely. That's all that's all part of the process, like, how can I grab the most variety? How can I grab? What sort of images with think would work well together? So even if I'm thinking about like, say the customer has, or the client has a layout that they need to publish, and it's like a three, I don't know, what could be anything, let's say a layout of two pages. How can I convey the same item but show more information about it? So maybe I'm cutting up the fruit and doing a detail of that. So I'm not only varying up what I'm doing, I'm bearing up a little bit what I can get done, like What what can happen kind of like, relatively quickly, like I can cut open a piece of fruit and like show the detail of that, or shoulder quality of what it is that I'm shooting the ingredients, the the atmosphere being a number, a little pop of color, that bread that adds variety from from one end to the next. So I'm really thinking about, you know, in this case, it's the overall scene. But definitely, like I mentioned before, I'm not going to tear this down without doing some macros and and cutting some fruit open and seeing what else there is to see and really studying the set.

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Because they might see something then that they didn't even know they

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want. Yeah, yeah, absolutely. That's in and for us as artists, too. It's such a big part of like, what what goes on in our minds? And what? Because we're always like, Okay, well, how can I take this a step further, it's just like, it's always natural. So when we get something approved, and it's safe, and everyone's happy, then to let loose and just do whatever you want is very freeing. And it's very exciting. And I would say, about 40% of the time, they'll choose one of my other shots as the hero. So the hero being like the main shot, like, like, be it like, say they wanted eight images total. They'll replace out that safe shot for something else that I shot later.

56:24

Got it? Yeah, that's cool.

56:25

That's a cool idea. Okay, um, the next question came from Marta. I mean, Europe, would you say that European food photographers could market themselves to us based clients?

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Absolutely. No reason not to? That was a quick one. Like, that is like Yes.

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Okay, cuz it doesn't matter exactly where you are, right?

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Yeah, as long as you're doing it, because you can, you can customize your services to be remotely like, and it's more common than not now will be because of the last year and a half that we've had. So um, there's nothing stopping you for like, as long as you have the internet, you have the tools, you have the right mindset. You have the skills and you know, your value, like there's nothing really standing in your way. As long as you have a good internet connection, I can get it approved. That would be a big thing to say in any way. But

57:26

yeah, awesome. Next question is from Penny. Yeah, take some water you've been targeted? How do you find your first client as an unknown photographer?

57:38

Okay.

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You have to put yourself out there, like, in so many ways. Um, there's many ways to do it, I would say the first and main way is to network. There's lots of strategy behind networking. Um, but overall, I guess I'll just say my experience, like when you're connecting with people, and you're having genuine conversations, networking just happens when you're talking to like, when you're in a community of like minded people that want to talk about the same thing. So for instance, like the summit, we're all like, very interested in Food Photography, right. But some people may be more more interested in food styling, then than others and so what a great way to like, find find each other and, and be like, let's do a test shoot together. And then from there, now you you've like broaden your connection, more people are going to be able to see your work because not only you're posting it, but the other person is gonna be posting it, the other person might already have a lot of connections, but you don't know that if you don't even start reaching out to the people around you right now. So networking is the best way to get in front of somebody and start growing your network and that starts to build your portfolio more and so so getting your first client is not just about being able to reach out to someone competently. It's also about having the portfolio and the clear voice and like being able to show not only sound confident but show your competence right like you have to be able to when you're reaching out be like make it so easy for them to say yes right like what so sell yourself sell your work sell your your voice it's all intertwined and in some ways, like maybe well I guess overall I just want a for when for when you start reaching out to people and I don't know your your, your exact circumstance penny but like just being Being ready when you are reaching out to people but and that networking stuff is so good. It's so good for every level is. It's absolutely like, the number one thing that has like changed my trajectory of my my business. So networking with me sort of day one.

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And if networking like would you say? I'm just kind of curious as you were talking? Would you say the majority of your clients come from that? Yeah. Okay. Because I know in my business that all my clients come from that marketing is nice, but the majority of it, it's really just to confirm when someone reaches out to me that I know what that I have the skills but really, it all is generated from referrals in service based business. Yeah, I think in all service based businesses, because the person is the difference. And yeah, that makes

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Yeah, the person is the difference. Yeah. And that can come across too. When you're, you know, when you're marketing yourself, right in in places, that's not necessarily networking. But absolutely, like, that's,

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that's it. Okay.

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But Awesome, thank you. We have a couple more from Kate, I'm super overwhelmed at getting started with artificial light. How did you get started?

1:01:14

Oh, my gosh, that's a great question. I actually, um, my, I would say my journey was like, I feel I've been where you are, is, I guess what I'm trying to say. When I was first introduced to it, I thought, Oh, my God, this is like super overwhelming. I'm not. In general. I'm not even overall, I am a very artistic person, first, technical person second. So for me, I had to learn a different way than what everyone else. Not everyone, but you know how some people learn. So I think there's some like, ways to simplify the process. So and that's kind of that is how I like to teach it, I just simplify the process, like what you really need to get started, right, you just need one light, how does that light hook up to the camera, you just do it step by step. And then in no time, you'll be able to like once you figure that out, like it's easy to add on a second light, it's easier to you know, then get all like the rest of the tools that you need. But you really just need your camera, one light and a cord, I actually started using just cords, because I was doing smaller sets, eventually, you'll want to like have a remote trigger like I am where I'm cordless so that I can fire off a light that's happening, like, across the room. But if you have a sync cord, it's just so it can be so fun and exciting. And it's gonna change your life. So it's kinda like ripping off a band aid. You just have to dive in and, and get started because the only way you're gonna learn is by doing it.

1:02:56

Okay. Awesome. And do you that's you teach that in the course too. Right? You teach.

1:03:02

I think that a lot. I love artificial lighting so much. It's like, um, there are like, it's just like one of those topics that is so exciting to me. And I feel very passionately about it, right. So like, I'm very opinionated. I have like, I bet I've seen so but Okay, so I've worked at a lot of different studios and worked with a lot of different lighting setups. And even in the past year, ordered a lot of different lights. So now I'm like, I have a system that my personal system is one system. I'm now broadening that like I absolutely adore these Flashpoint lights. But there's so every light has a pro and a con, right. So I because of the way I like to work or the experience or like I've been in so many situations on location, or in different in different studios, like I know what to look for I know how to maneuver and to justify and justify light, I'm sorry, adjust light, and be able to, like make those menu detail changes. Some of you may know this, some of you may not but I do have experience shooting fashion and product as well. And there is nothing more technical than product photography. And so being able to make really finite adjustments and having the tools to do them. I go over all the little things that I have are like the the things in my toolkit completely keep growing. So I dive into all of that and especially like in real time like my my students are getting like the you know, like everything I'm doing in real time. And so that's something like that I am really happy about like, what's my A program that I am a commercial working photographer and I am like, I'm doing shoots every month I'm doing you know, I'm working with other photographers in the in Portfolio profit, but then also have my own clients that I'm managing and, and discovering new ways to do different things within lightning itself. So, um, yeah, obviously, like, there are a lot of modules in the course already. But then each, you know, every so often we will have like live demos, or I'll do something live on a coaching call that that I've been working on or if someone has a specific question about something that I can like tackle in a coaching call, I'll turn my lights on and start doing that as well. So yeah, absolutely love love talking about artificial lighting. And there's some courses as well on natural lighting as well. But but, you know, once you nail one, it's it's easier to modify the rest. Got it?

1:05:56

Got it, it seems like it kind of cracks open what you can do. My retinas said that artificial light is great when you have consistent when you want to have a consistent style, otherwise, you're gonna have to work with different lighting situations. And Roxy in the chat. She said she's a product photographer, and that she's glad to hear you have the experience. It's so intricate.

1:06:17

Yes, absolutely. Oh my gosh, I'd love to hear and see more. Because I Yeah, product photography, I've shot everything from fine, fine jewelry to, to bed sets. So definitely my happy place is like tabletop, but I yeah, I have experienced shooting a lot of it. And that's something that you know, like, that's part of like, finding your voice or what makes you happy and shooting more of that rather than this, you know, like so that's something that we talk about a lot too, when you know, and it's about finding your voice and really creating a business that matches the life that you want and what you want to feel when you go to work every day. That's something that we dive in pretty hard.

1:07:03

Okay, awesome. We have just a couple questions left. The next one is from Trico and Rico has a follow up question was your

confidence in your work have affect how you price?

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Um, yes, the when you're absolutely sorry. Yeah, I mean, if you're not, if you're feeling weird about charging a certain amount, like you're gonna get walked all over like it's you definitely confidence has a correlation for sure. But you have to do things before you're ready to feel confident or to gain that confidence so like I was talking about before there's you know, you really just have to take these steps to like be able to get that confidence but yes, competence in your work so yeah, of course confidence in your work. But also I think that I've seen confident levels change within different skill sets right like I've seen really really talented photographers have the worst confidence I had ever seen right so that's something to that is a powerful transformation and I think like like being in the Facebook or even in our our summit community, but also the people that are in Portfolio profit who are in like, who are in it like they've invested in themselves like this is what they're doing they need to do this to move forward because this is what their like life goals are and like it means so much to them right so they there's there's competence and moving to that next level that that you like even if your skill set is there and your competence not like being around the community of photographers in Portfolio profit and in within the summit itself, just being able to like kick ideas back and forth and so yeah, so you don't end up second guessing yourself or just getting that second opinion to be like yes, I am worth it. And this is something that this is a price that brands will pay because someone is someone within the group will have experience and out in I'm also in the Facebook group where we are chatting about this like constantly so

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definitely competence is a real like

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it's a real personal topic for me personally because I've seen such transformation within the people within the program already and growing with other photographers and who I was assisting with at the time, you know, seeing their competence grow like it's so amazing and a such a such a big part of why I why I do what I do.

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So confidence is key, factor it in but then also be aware of An absolute lack of confidence. Because yeah, like you said,

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makeup on you. As well as it is will creep sneak up on you.

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Yeah, yeah. If you did have a quick follow up question is an Instagram profile considered a professional portfolio now?

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Okay, so um, I definitely have some opinions around this. And, um, I will say it is amazing to have and people get clients from Instagram. But you should also for sure have a another website, a portfolio website? And it's awesome to have both, but both is ideal if you have, you know, I would I would say definitely have both. But people have gotten jobs off of Instagram. Yeah. So

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I think because with on a website, you can actually see it bigger, too, right?

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Well, yeah. And it shows how serious you are. Like, I don't know if I went. Because if I was an art director, and if I went to someone's say, I found them on Instagram. And I am like scrolling through their feed, because I'm interested, I'm liking the work. I can even message them there. But it like if they don't have a website for me to go to? How do I know that they've done photoshoots? For other

people like it? I mean, in the, you know, you can, of course, had have your feet about that too. But then your feed becomes about like, I don't know, behind the scenes of this shoot, but also, you know, like, I know, you can contain that all within Instagram, and like showcase everything and you and you could or should but most professionals I have worked with ever had a had a portfolio website.

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Okay, that's clear.

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Thank you. And I was just you was, if you have a website, then your Google bowl.

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Yeah, there's a lot of benefits for having a website, technically, but like to appear as professional as possible. Yes, you you should definitely have a website. Awesome. Okay.

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And our second to last question is from Roxy. Do you ever sell your photo copyrights? Or is that something you prefer not to offer?

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Oh, such a great question. So many internal dilemmas about this. Um, I used to never. And then for the right price point, I found out I will. So that's all that works.

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They have to make kind of a compelling offer or some Oh, my

1:12:44

God, it has to be so compelling it for a long time. I said no, absolutely not. That's not what I do. That's not my style. Like, that's not me. But in the past two years, I found out Yeah, I saw that for a price point.

1:12:58

Yeah. Okay. And that makes sense. And that actually kind of loops around to the last question, which is from Maggie. And she's asking about how do you handle when a client isn't paying your licensing fee? Are they kind of drop off? And I would imagine that if all right, I mean, I know that that's yeah.

1:13:17

I mean, yeah. Okay. So for me, like, I price it, what it's? So here's how that conversation would typically go is like, um, in the past, I would say, No, I don't, I don't do that. I don't sell my copyright. And then they're like, Well, how much would it cost? And I give something so high that I think they would never say no, or that they would never say yes. And then they start telling me how important it actually is to them, or why they need it? Because in my mind, the conversations that I usually get, because usually they'll be like, Oh, I guess we don't need that. Yeah. Or, or I'll say, like, actually press it high. And then explain to them, like, why they don't really need it and why they think they need it. And then from there if they want to, if they're like, oh, yeah, we need it and they pay it. Cool. But like, that's really a process that I found. And for me to explain why they why they don't really need it. Usually, we'll just be like, Okay, that's that. Like, I have to definitely that like you really need to know your language around that to be able to talk about that with them in a way where they really see why they don't need it. Right. Or they see why they really do want it in some cases. That makes sense.

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Yes, thank you. Yeah, very complicated.

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Yeah, it is complicated. And that's, you know, again, But like, I love having these types of conversations around these topics do because I just find them like super exciting and interesting and, you know, seeing what clients like respond and go for. And so it's added, it's been an exciting, you know, I love what I do. I love the business side, I initially started out as like loving the artistic and if you were to like, maybe see me like 25 years ago, I would have never imagined owning my own my own business coaching people, I would have never thought that would be me, but I love it. So like, again, this expanding what you're doing your horizons and changing your mindset around things. You know, I got really into like, pricing and reaching out or pricing and conversations with clients and now it's like, just really exciting.

1:15:54

Okay, yeah, you kind of get a little glimmer in your eye there. We there are some DMs. So I have two more questions you have time for today? Yeah. Okay. So one more I took Food Photography school, but I'm not really feeling the light and bright. Do you teach a diversity of styles?

1:16:11

Oh, my gosh, what a great question. So each thing, so how I really wanted to separate this course when I was thinking about it, like, number one thing was like, Well, how can I teach people how to do something that's not teaching what I do, right? So like, I don't want, like, I want everyone to be able to, like, find what's unique to them. And from being a photographer for so many years, like you really start to, like, see, identify these types of characteristics and people that you're working with. So, um, just like a little bit more background about about me, I, I worked at a studio that had like, 30 photographers at one time, I started out, assisting and like working side by side with over 30 photographers, and then, you know, then they became my peers and and then working with that many photographers more, it's it's amazing to see what the way other people like treat their businesses or like their goals or what they think they want versus like, what their true passions are, or like, how they kind of get caught up in like, doing what everyone else is doing? Or, or are they having these like self discovery moments about what is unique about them? And being able to like? Have you like, have these really intimate conversations with other photographers about? Well, tell me more about your experience, like what makes you unique? Like, tell me about your background, like what what being able to like, help people in their unique situation is something that I really get into in portfolio to profit. So we have exercises that are really specific to like, maybe unlocking some, some self discoveries about your own self, your own style, your like, you know, your background, just what what might be unique to your story, what do you have to bring like, because as Thomas said, like, what makes your brand unique is not only your style, and what you do and your skill set, but it's you right, so like, how do we bring all of that into one really big portfolio that's really crystal clear for a client to see and know you and book you.

1:18:35

Okay, awesome, good answer. I noticed that too with looking at all of the students work, it's so diverse and even as they've been in the program, seeing them shift from I thought I was dark and moody to enlightened, bright, or I thought I was muted. And actually I like really punchy colors. It's been really cool to watch people really hone in on what makes that lights them up. Yeah, definitely.

1:19:00

And I will say, too, I'm sorry to interrupt you, but I do want to mention too that to add on to that question. So as a commercial photographer, I've had to shoot for a lot of different art directors who wanted different things right so I just now I'm attracting more of what I want to shoot but definitely in the beginning I was attracting more of an umbrella of customers and definitely like in the bigger studio that I was talking about shooting a lot of different can't like a variety of lighting because of like each campaign having a different look and feel and and they needing to switch things up a lot. So I have a lot of experience in shooting both styles if we're just like bringing them up into two but like think about everything that's involved in both so when I'm when I'm quoting someone like of course there's modules within that but then like, how does that match this person style or if you want to do a kind of like in this scene, right we we did it for dark and moody because that's what I like That's what I want to do in my portfolio, cuz I'm selfish, but what like, but you know, giving some direction on how you can take this scene, this same scene and make it bright and airy. And then we do have like exercises within the group to some actual assignments that to help you gain both of those skills, but you know, being able to lean into one over the other or, or a mixture of both, or whatever it is that you're interested in, and we get. So anyway, that's really exciting to be able to communicate, how to create how to how to create what you're after. So like, that might be a case where someone has something very specific in mind. And then maybe that's something that we take on tat add on to the coaching call, you know, like, so there's always a lot of customization within the program.

1:20:51

Yeah, nice, nice diversity. Another one in the DMS is they basically want to understand how they can they can how much the overhead costs are like hiring a studio or hiring. But sorry, let me just read it really quick. Okay. Like, yeah, the overhead costs about like hiring site, a stylist or having a studio? Like how does that affect your pricing? And how do you find those prices and all that stuff?

1:21:23

Mm hmm. Yeah. So um, that's actually a lot that, that goes, that goes into that part. But you have to do your research on where you are. And that also ties into the networking thing, if you get it over, like, so. It all ties into each other. But you definitely want to start reaching out to other studios that do rent their studios, find out what the prices are, so that you're ready to make these estimates tomorrow, right? Like, what if a brand contacts you tomorrow? Will you flounder and be like, Oh, I don't know, because the studio manager isn't getting back to me. And it takes two days for to hear back from the studio manager, you need to find out what things are going to cost you today. So that you can have a quick turnaround on your estimates, like tomorrow, or next week, or whenever the time comes. You always want to be prepared and to be asking those questions yearly too, because people will change their prices, or even just so you have a rough idea that in case you're not hearing back from like the studio, just to make sure that they you know, haven't raised the rates or that so because there's so many fluctuations that can happen within an estimate itself that you don't want to get burned and have to pay for that yourself. Awesome.

1:22:44

We did have one last one sneak in you want to do one more? Okay, you're probably getting it. Okay, last one. Do I always have to stick to a certain styles from Kelly when I when I once I find my style? Do I always have to stick to it? Or can I choose based on what I'm photographing to tell the story I want to tell?

1:23:02

Yeah, absolutely, you can change it around. Um, I what I think is fun about like, finding your style is that there's so many things that make up your style, it is not just like, dark and moody and light and airy, like those are just like common phrases out in the world right now that we all understand. But what can tie your style together could be your lens choices that you like, prefer, it could be the way that you like something. So like, um, even like, quite a few years ago, I was thinking like, you know, I really found that I love shooting dark and moody stuff, but I am you know, going to have to shoot the you know, brighten area eventually or or whatever, what if, you know, I mean, I already knew it, but like, you got to keep those things open ended because some situations are going to call for it right. But so, what I what I did realize though, was, um, even if I changed all the props to like, say I change out everything in this set. But the lighting everything was white, my props are white, my food was more on low, like lighter, brighter and, and, and everything the shot would look white, right? But I would still have those beautiful deep shadows, the lighting would still be hitting the actual, like, produce the same like I'm still my goals are the same when I'm like looking at it. I'm thinking about how do I make this compositionally, like, the way you create your own compositions is going to become part of your style, the way you pick out your props is going to become part of your style, like the way you light is is going to become part of your style and um and then it just becomes a matter of like bringing the full card in closer or not, you know, so you, you end up with the same skill sets but just like making different decisions on on the end results. Does that make sense? Yes. All right.

1:25:08

Just for those of you who are still with us, thank you for saying this has been really fun for us. How was this for you? This is the first time Jenna's done a live q&a. Tell us in the chat. How's it been for you guys? Did you enjoy it? You get cool answers. Sometimes it's kind of fun to hear what other people are going to ask because they might ask questions you didn't think of. So awesome. Thanks for

1:25:29

that. Yeah. Oh, thank you.

1:25:32

Yeah, thank you all so much for coming our role, have a follow up email and with a link to watch the replay if you missed part of it, or if you joined us late or if you ended up, you know, not being able to come for whatever reason, there will be a replay and I am so thankful for all of you that came and for all of you that ask questions. Definitely. If you have any other questions, you can DM me on Instagram. I'm always always there if you have any questions. And yeah, I'm just I have so much fun today. I hope you guys

1:26:09
did too.