

EPISODE 42

[INTRODUCTION]

[00:00:04.1] ANNOUNCER: Welcome to the Creative Empire Podcast. Each week, Reina Pomeroy, the life and biz success coach and Christina Scalera, the attorney for creatives are taking you up close and personal with successful influencers in the creative community and tackling your biggest business hurdles. Their mission is to help you, creative entrepreneurs, think beyond your daily biz so you can make the brave decisions that build your Creative Empire.

[INTERVIEW]

[00:00:35.5] CS: Hello, welcome back to another episode of the Creative Empire Podcast. I'm here with Reina.

[00:00:39.8] RP: Hello.

[00:00:41.1] CS: And today's guest is Kirstie Marie Jones of kirstiemarie.com and I'm really excited to have Kirstie here today because she is just killing it with her photography business. I will let her explain more and introduce herself. Welcome Kirstie.

[00:01:02.6] KF: Thank you. I'm so excited to be here. I am from Dallas, Texas. I'm an equine photographer and this is about my fourth year in business and specifically, I shoot girls and horses. So I'm really passionate about getting into a relationship between the girl and the horse and thankfully in Dallas, that's the heart of the horse country. So I have a lot of clients here but I also do quite a bit of travelling to meet my clients anywhere that they are.

[00:01:27.6] CS: Yeah, I think that's an understatement.

[00:01:31.3] RP: That is so cool.

[00:01:32.6] CS: Yeah, if you guys are on her newsletter list which you can get over at kirstiemarie.com. It's one, packed with lots of actionable tips with any photographer and gorgeous photos but also your travel schedule is insane. You are all over the country.

[00:01:46.0] KF: It's overwhelming, yeah.

[00:01:48.8] CS: So tell us a little bit about how you got into this niche because this is a niche that as a horse person, we have connected about this but there's a lot of people that say they're equine photographers and as we know, there's a lot of people that took photos of horses at horse shows or something like that but it doesn't look like your work.

[00:02:11.0] KF: Yeah, so I started, I mean I was in my senior year of college and I got my first camera and I didn't think I was going to be a photographer and I just wanted nice pictures for myself. All my roommates had DSLR's, so I was like, "I just wanted a nice camera." So I bought myself one for Christmas and I was at my parent's house in Oregon and I just went straight out into the pastures and started taking pictures of my pony and that's the only thing I cared about.

So all week long, the first week with my camera, I'm just taking pictures of all the horses in our front pasture but my cute little pony in particular and I just fell in love with it and so the first people that I naturally reached out to — I grew up with horses my whole entire life and I grew up riding, showing across the country, really involved in multiple levels of circuits. So I was really well connected in the industry and currently when I was in college, I was riding for TCU's Equestrian Team. And so it just started after I graduated from my pony, I would just call up my friends and ask them if they wanted pictures with their horse because all my friends have horses.

[00:03:24.3] RP: I was like, "Which they probably did."

[00:03:26.4] CS: Yeah.

[00:03:27.8] KF: Exactly and so that is how it started and it never really stopped. It's not like I have to explore and try a whole bunch of things before I found my thing. It was I went outside and I took pictures of the only thing that mattered to me and that's how it grew from there.

[00:03:47.2] CS: Yeah, so for the audience members that may not be familiar with your work, can you explain a little bit how it grew from there because oh my gosh, your work it's huge.

[00:03:58.9] KF: Okay, in college I was planning my own wedding and so I was on all the wedding blogs all the time and I'm on Style Me Pretty and I'm following all these gorgeous photographers and I'm starting to notice that they all have a common thread. A lot of my personal favorite photographer shot medium format film, more specifically the contact 645 camera and Fuji 400H. So there was extremely romantic posing, very soft pastel tones. It has this, what we've come to know as kind of like the film wedding photography aesthetic.

So I took that, which I loved so much but I was trying to apply it to a different type of relationship because I grew up with my horse as my soulmate and I had to sell him when I went off to college and that broke my heart and especially the fact that I didn't have any pictures with him. I had pictures from horse shows but those are way different because they're so formal and you're all dressed up and you're in all your gear but it's extremely posed.

It's the exact same poses and it's very formal and it's the pictures of you showing. So it's a picture of what you do, not really who you are and so the first thing that I started doing was just taking pictures of my friends and their horses but I fell in love with an aesthetic that was far more romantic and so my poses were way more candid and casual and my tones were so different than typical equine photographers who normally are all about the horse and making sure that the horse looks good.

They're in really harsh direct light to make the horse look shiny and bold and really contrasty and beautiful and that's not necessarily flattering for the people if there were people in the pictures. So that is how I got it like you said Christina, if you scroll my Instagram it's going to be a lot of very emotional pictures showing a connection between the girls and the horses and showing what their relationship is like and how deep their bond goes and how much trust that they have.

Hopefully with that is that you'll scroll through that and that will be like soft colors back lit, romantic. I get most of my posing cues from engagement photography, I just take out the man and insert a horse. So just like romantic, lovey.

[00:06:32.7] CS: Yeah, it definitely is. Your copy lately too has been getting me, which is not cool to cry at work but it's been happening. So you have carved out this niche, so Kirstie you are creating your own industry and the fact that yes, there's been equine photography and everything like that before but now, it's this very soft really beautiful photograph that tells the story like you're talking about.

But you're also doing something really brilliant, which is you are such a business woman. You always pay very close attention to the business side of things and I know that comes from your background but what are the kinds of things that maybe a newer photographer could be looking out for in their business as far as pricing or running their business or something like that because you do all of those things so well.

[00:07:30.1] KF: I think one of the things that is helpful for me. I've got a degree in finance and one of my last classes at TCU was a strategic marketing class and it was — okay, to try to boil it down, the main parts of the course were to really have a pulse on your market. To really understand what's driving the market and to be able to boil down here your target client is and this was a strategic marketing class not for a creative entrepreneur.

This was talking about how Apple does it, talking about how Dell does it, talking about Dorito's does it, whatever the big major brand. This is for people who go off to be in either marketing agencies and in house marketing departments to really think about these things and the whole time I was just sitting there in class knowing that I want to take my photography business more seriously and trying to apply it all straight to me but thankfully, I am my client.

So I feel like I have a pretty good pulse on the wants, needs, desires of who my target audience is but I also spend so much time trying to understand the industry that I'm in and that doesn't necessarily come naturally especially because I am not showing horses anymore and so I am not as connected as I once was but to really understand the space and the industry that you're

in and then to calculate all your business decisions based on what current trends are and what you think the trends are going to go.

[00:09:08.1] RP: I think you've been a trail blazer in that. You've created your own industry and had your pulse on that industry and I think a lot of people struggle with that and bringing it back to when you price yourself from that place, nobody is doing this so there's no market research you can do in that way and I don't know if this is even a question but what have you done for yourself so that you can really learn how to price yourself and create this new niche that no one else is taking over?

[00:09:40.6] KF: Sure, so I think I took a lot of cues — so I actually follow a lot of the boudoir industry and not because I shoot any boudoir, I don't at all but their marketing techniques, they have to create their own demand similar to how I have to create my own demand and meaning that nobody wakes up on day and then they're like, "I need a boudoir photographer." They don't know that they need one.

Whereas a wedding photographer or a high school senior photographer, there's an actionable item that happens. There's a real defined market and people are looking for a photographer for some specific reason. So I feel like Sue Bryce does a really good job with crafting a message to create your own demand and so even though my message looks nothing like hers, I've taken the same idea of what that looks like and not just Sue Bryce but a lot of the boudoir industry and honestly, a lot of any industry that creates it's own demand.

For example, just how innovative Apple is, you don't know that you need what they have when they create it because it's so new and they have to convince you that they need it and the way that they do that is through extremely relational marketing pieces and they try to really draw on your heartstrings there.

[00:11:03.6] RP: Yeah, I love that.

[00:11:04.6] CS: Yeah, would you be comfortable sharing with us some of your pricing strategies and your prices?

[00:11:10.3] KF: Yes, I am extremely passionate about my prices. The first thing for anybody ever, I think if you have to sell something, you have to believe in it wholeheartedly and so I think photographers should be extremely passionate about what their selling and they should love what their selling, they should love every piece of it that they are selling. It's going to be easy for them to sell if they really, really believe in it. I have been the client of photography so many times. So I've tailored my own packages based on what I like.

For example in college I hired a photographer and she didn't sell any of the digitals and I basically, not to say that that is a bad business model whatsoever. There wasn't just a lot of clear communication there but I had a very disappointing experience with her and so that is what really shamed me and even though I still hold onto a tiny bit of bitterness, I try to say it's okay because it made everything that I am what it is because of that experience that I had.

Then on the flip side of that, my wedding photographer was Eric McVey, Amy and Eric are incredible and a lot of what I do was tailored about how they made me feel. Every part of their package made me feel so valued and so special. It made me feel like I was getting a great deal. So I've kind of taken what works for me based of my bad experiences and based off my good experiences. So I'm a portrait photographer, I only do portrait sessions but my sessions are priced very similarly to the wedding industry in that you have a package that's all inclusive.

So even though à la carte or in person sales is very popular for portrait photography, which is a great because that is a great and sustainable way to run a business, that's not how I do mine. So people choose one of three packages and the bottom package is \$1,500 and that is one hour and it comes with all the digitals that I edit, so all the finished images and it comes with 4x6 proof prints and a presentation box with a USB.

So they get all their pictures in three spots. It's online in the gallery, they can download high res, they have printing rights, they can share it on Facebook, they can do whatever they want with it, they have them all in a tangible form because I really love printed pictures and then they have it on a USB kind of as a backup. The next package up is \$2,300 and that is pretty much everything that I just described except that it's a two hour session and they also get a big canvass. Then the top package is \$3,000 and it's a three hour session and even bigger canvas and it also comes with an album.

[00:14:01.2] RP: Cool. I think that's so interesting, thank you so much for sharing your pricing because I think people are scared of talking about pricing and just being so direct. I appreciate your candidness. I like that you price your services like that because I don't see portrait photographers doing that and I also appreciate so much how you decided on your package from being consumer of photography.

I think so often photographers get consumed by what's good for business but don't consider what the client really needs or wants and pricing it off of that versus lowering their prices and cutting down on the things that they get. So thanks for sharing that.

[00:14:44.9] KF: Yeah, no problem. I think, I mean one thing I know because I'm in every photographer group, we love our competitors and price themselves accordingly and I look at my competitors pricing but that's only so that I can articulate why I'm different and so that my consumer can understand why I'm different. I've never looked at a competitor and tried to shape myself into what they are because that's what the market is doing.

Instead, I know that my prices is not for everyone. I know that I'm not going to get everything with them but honestly and the reason why I call it all inclusive is because I went on an amazing honeymoon that was all inclusive and I was like, "It is so nice to not get nickel and dimed. It is so nice to pay the fee up front, know that that's what you're getting into and then not bring your wallet around with you everywhere because everything is included.

[00:15:36.2] RP: Not have to tip, yeah.

[00:15:38.3] KF: Yeah, exactly and you just know that you're not going to get hassled and you can just enjoy everything and so that is why I call it all inclusive because it's the price that people pay upfront and just like if you were on a trip, of course you can spend more, of course you can do more, of course you can spend more. I sell a lot of canvass galleries, wall art galleries for my clients and people will add on another album. Or if their packaged didn't include an album, they will get an album.

So there are additional sales that I am making after the portrait session always but I just like that people can have an idea of what they're spending, not feel like it's some switch and bay that I am going to slam them with some fee later. Not saying that's how a lot of people do it but that is how some portrait photographers make their business. They put a really low barrier to entry with a \$100 fee or a \$200 fee and then they really try to make their money on the backside of the session, which is just a different approach.

[BREAK]

[00:16:37.3] ANNOUNCER: Are you enjoying the show? It would mean so much to Reina and Christina if you take two minutes and head to our iTunes and leave a review. It doesn't take much time but it helps them bring you more value packed content.

Back to the convo ladies.

[INTERVIEW CONTINUED]

[00:16:52.6] CS: Yeah, I definitely agree. I was actually reading an article in Entrepreneur. It just came out as we were recording this, it came out this month but as this is released, it will be July issue — spoiler alert. But it was an article about arbitrage and it actually reminds me of what you do because in the early 2,000's a lot of economist thought that people with the invention of the Internet and eBay and Amazon, we were going to see people price shopping all over the place and going for the lowest price.

And what we've actually seen over the last 16 years is that people find their markets and they stick with them. So people that shop on Amazon they don't even look on eBay. People that shop on eBay don't even look at Amazon and so what's popped up in the last few years are these things called arbitragers and what they do is they buy products off Amazon and sell them for \$10 more on eBay. So even though they cost more, people aren't going back to Amazon.

I'm not saying this is what you're strategy or anything like it but I do think it's interesting because where people, and I've hard you talk about this before so I'll just go ahead and bring it up, but people could go and get the completely digital files, they could go and get canvasses printed

which mine do. They are not as good quality as the ones that I've seen you print, so there is that but I just think it's really interesting because I don't know the statistic but it's a very high amount of your clients that end up buying their prints and their canvases from you. Probably I'd even beg to say higher than a photographer that doesn't give them those digitals and forces them to buy the canvases from you.

[00:18:36.6] KF: Yeah and a lot of that has to do with the messaging that you put out there and the way that you communicate with your clients but yeah, you are absolutely correct. I give them all the high resolution files because I personally will not book a photographer if I'm not getting the high resolution files. It's something that I have to have. I think that if I book a session with you, they're my pictures and I should be able to do what I want with them.

That means that if I book XYZ photographer, I think I should be able to print my own prints and print my own canvasses and whatever and so I even, when I deliver them, I give them a tag with suggestions of saying, "If you want to print this on your own, here's a good place to go".

[00:19:18.1] CS: Oh wow. I didn't know that.

[00:19:19.3] KF: I do because I want them to love it and I want them to take care of it and some of them choose to print it by themselves but the type of client that I attract typically wants things to be handled for them and so that's why a large number of them either order through the gallery that's online because it's online because it's right there and it's really easy, that they just tell me the size of the picture because they don't even want to deal with the hassle of that and they'll know they will show up on their doorstep perfect and I'll take care of everything for them.

[00:19:50.1] RP: I think it's such an important thing in the client experience process to have that in place because even just offering other alternatives for places to print because ultimately if it's hanging on their wall, you want it to look beautiful and it really serves you as a photographer to have it displayed in a beautiful way, rather than just some not color balanced picture that's hanging on your wall.

[00:20:13.2] KF: Yes, they're not cropped correctly or hanging sideways.

[00:20:17.7] RP: They're just like, you know?

[00:20:20.6] CS: Yeah and you've got a really interesting growth strategy too, changing the direction here but correct me if I'm wrong but have you used any paid advertising?

[00:20:28.5] KF: I use a lot of paid advertising. Yeah, I do. I think, I mean there are so many different strategies and a lot of photographers will swear by never ever spending a dollar but I think that in many businesses — so the thing is about me is like I am almost never looking at the photography industry. I am looking at a lot of other business.

A lot of businesses put dollars behind advertising and usually you get a great return on your investment if you understand where your clients are and if you're messaging is correct and if you have a product that they need. Then you should be getting a great return of your investment there. So yeah, I have no problem spending dollars on advertising.

[00:21:07.8] CS: Where do you what works for you? I mean almost everything does.

[00:21:12.9] KF: Yeah, okay marketing efforts and this goes for every business ever, it can be Coca-Cola, marketing efforts sometimes are very hard to generate. Say Coca-Cola runs a billboard, it's very hard to tie number of how many cans of coke they sold from that billboard or that Super Bowl commercial or whatever. So there are marketing efforts that I do are just for brand recognition just like Coca-Cola would do where they're not going to be able to tie a sales dollar to it but they know that they're spraying and they're hitting the right because, right?

Because what if it takes you seven times seeing a brand before you even recognize the brand that is what I am trying to do. I am trying to hit people everywhere and I am not going to be able to understand but I have stopped running magazine advertisements. I was running advertisements in horse magazines but I did stop doing that and then there are other ones where you can tie it to because then you run a Facebook ad and you can track the links and track people clicking and track people buying and stuff like that. There are some things that are very trackable by doing this for lack of a better word. So yeah, I spend and my most fun one was Snapchat geo filters I did last month.

[00:22:25.1] RP: Oh cool!

[00:22:26.3] KF: Yeah, I have my own geo filter out of the course show and it was so much fun. I do Instagram ads sometimes, Facebook ads sometimes, I have run magazine spreads, I put a lot of my advertising dollars face to face though because I will go to big horse shows and put together all these great big gift baskets for my clients and all of my hopefully potential clients and get to hand them out to them individually and get to wish them good luck and love on them, and give them my t-shirt and give them my towels and give them a whole good luck goodie basket with all sorts of treats.

[00:23:07.3] RP: That's awesome.

[00:23:07.3] CS: Yeah. How do you deal with the show photographer because probably the audience doesn't know this but every horse show actually hires a photographer that's the official designated show photographer.

[00:23:18.5] KF: Yeah, I have different relationships with everybody. I will say I do have my camera with me because I actually shoot for publications. So I will have my media badge at the horse show and I'll be shooting for a publication there and so I have editorial clients who will send me to horse shows with the media badge to shoot candid pictures for them.

In that way, I am a non-threat to the show photographers and that they see I have credentials around my neck. I have talks to the show office and I am only shooting very candid images and I am not making any money off of them right there but it also gets me access to all my clients and all the people that I want to be shooting and it gets me a lot of face to face time with them while they are showing.

[00:24:12.3] CS: Yeah and you've been in quite a few publications at this point. You have a cover on Horse Illustrated and countless other amazing accomplishments in the industry, a lot of people really want to get published. That's a goal of theirs is to have that publication under their name or just something that they can put on a wall behind them and remind them why they love what they do. How can somebody who is starting out get their work into a blog or into a publication? What did that look like for you when you first started?

[00:24:46.9] KF: I started by getting all of my work on all the free blogs and by free I mean they don't pay you to be there. So any photography type blogs like Lemonade and Lenses or Magnolia Rouge or any of those type of blogs. I started by submitting a whole bunch of images to them and that was great because the purpose of that, I mean I knew that my target market was not there. I knew I would not book a single client because my clients are not on "Let The Kids Dress Themselves".

So I knew that I wouldn't get a client, I was just doing it for better SEO because I wanted more people to link back to me and just for a little badge to say, "Hey, I was featured in XYZ spot" and then I started getting contacted by a lot of equine companies and magazines and they wanted my images and they wanted to pay me for them but they wanted it to be nowhere else and I was like, "Oh no, all my favorite best images are all over the internet on all these blogs, what did I do?"

Because I have people now who want to pay me for these pictures and I gave them away for free all over the Internet. So if somebody wants to get published, I just want to warn them and say why do you want to get published and what is your end goal? And like I said, I don't regret it because my end goal was to get SEO and want to be able to put a badge and look more legitimate in front of my clients but then I have some serious regrets about all my favorite pictures going out to all those blogs and not being able to sell them.

So now, if my pictures are being featured in places, I am going to get paid for that and so now all of my efforts for any publication isn't going to be for free.

[00:26:41.1] CS: That's awesome.

[00:26:41.5] RP: Can I ask you a question that's a little bit separate than that?

[00:26:44.7] KF: Yeah.

[00:26:46.1] RP: The track that we have been going down with pricing and stuff like that, you're very competent in your business, your business model, just the way that you do things you've

been in it for four years. For somebody who is newer, who's starting out, who maybe doesn't even know what her niche is, what would you say to help her build that confidence that you have?

[00:27:07.9] KF: I faked it and I am still faking it. I don't want to say that I faked it until I made it but I am a wildly optimistic person and the thing is, when I set out to build this business, I really believed in it. I really believed that my market would perceive me well. I really believed that I was bringing a lot of value to these clients, I really thought that I had something special and something that will be well received and I was filling a hole in the market.

So when I started this business, I was passionate about it and I was passionate about every piece of it and I knew that it was going to work because like I said, I had kind of done my market research and I've really felt that there was an appetite for this and that people are going to pay for this and they're going to pay a lot for it because it meant a lot to them. I felt like I was doing something important.

So first, self-doubt is a real thing and I absolutely have it. It's just not something — I just don't deal with it like some people deal with it. I have a doubtful thought and then I'm like, "That's a horrible thought, why would I make that?" And then I would quickly rebound and move on. So it's not that I don't think it....

[00:28:32.3] RP: That's such a great resilient thing.

[00:28:34.9] KF: ...never dwell on it. If something negative comes, I flee from negativity. So I think that I felt fireproof but it took a really long time to get traction. I knew that I had something but that doesn't mean dollars follow immediately and I knew that too. I knew that the first couple of years will be going to be a lot of name and brand recognition especially because I was trying to create a luxury brand. That, it takes time, it takes the right relationships. It takes the correct tipping points at certain times.

It is not a flash in the pan. It is really trying to create something sustainable but I think that where I lacked real confidence especially when and it still happens every time I raise prices. I am panicking, but then I'm like, "No I know this is the right decision even if it takes time,"

Sometimes it does take me several months to get the next cycle booking a client but once you get one, they all fall like dominoes I swear.

If I can hold out, one turns into five a week, it really cascades and so I think for me, it was like I said, faking your confidence and don't be stupid faking your confidence. If you have done your homework and you really believe in it and you just understand that building a business takes time and you have to roll up your sleeves and put a lot of hard work in it, then stand tall, be confident, wait for it, hold your ground and it'll come. But I'm not going to tell that to everybody because it's not like you can just be blindly or flippantly confident or try to fake something if it's really not there.

[00:30:32.7] RP: Yeah, no I hear that. That's super helpful that you have that self-doubt and that is not always pretty behind the scenes, but you still keep trekking.

[00:30:44.0] KF: Yes and especially if I am being emotional about a decision then I won't make any decisions quickly. So if there's something that I need to do marketing wise or something that I want to spend my money on and I don't want to make emotional decisions based on what I'm caught up in the moment, I'll write a lot of things down. I'll write a lot of goals down.

Any big purchase that I want to make, like any big investment that I want to make, I write it down on a wish list. I look at it for weeks if not months and make sure that is that what I need? It's what I want, is that what I need or could that be better spent somewhere else right now? Because every day is kind of like a whirlwind of emotions of like, "I'm the best ever. I'm the worst ever. I'm the best ever. I'm horrible."

[00:31:37.8] CS: Yeah and I keep waiting for that to go away. I don't think it ever will.

[00:31:43.5] KF: I don't think it will. I don't think it does. I think you just have to learn to live with it, you know?

[00:31:50.8] RP: Yeah, I think so too. Every stage is like a new challenge. Every stage there's a new pain and I think that's the cycle of entrepreneurship unfortunately.

[00:32:02.9] KF: Yeah, one thing that I will caution people with is I don't think that you should get comfortable. I think that you innovate or die and it's not just that with a tech company. I know every tech company says "innovate or die" but like, if you look at anybody at any company anywhere, again I don't limit it to creative entrepreneurs. any company anywhere if they are continually evolving, changing, breaking new ground, staying up with technological advances, becoming more efficient, bringing on new products, breaking into new industries, if they are not in a constant state of evolution, then they're dying.

If you're not going forward, you're getting pulled backwards and especially when I was building the business, I kept having like, "Oh one day it will be easier," you know what I mean? "I'll put in all these work now and one day, the beast will exist and it'll be self-sufficient." But the thing is, yes it is harder in the first couple years, yes and amen. I think it was absolutely harder the first couple of years. It's harder for any business, lifting off the ground is the hardest part no matter who you are.

But I think that if you are not trying to grow and evolve and innovate on every front. If you aren't feeling uncomfortable because I think that it's such a healthy fear. If you're launching a new product or if you have a new idea or you want to branch out to something or even if you just increase in your prices, whatever step forward that you're making, those are healthy fears to have and I think that your business is going to flourish because you are pushing forward and you are pushing the envelope and you're just adapting to whatever market change is happening or technological change or whatever it might be.

I think that if you are trying to create a business that's completely self-sufficient because you don't want to move forward anymore, then that is where I'd be really scared. I don't think it gets that — I don't even think it gets that way for a utility company, you know what I mean? I don't think that an electricity company can just be stagnant and not move forward. Because everything that we do, in a free market like this, there's too much competition for you to stay still.

[00:34:12.6] RP: That's beautiful.

[00:34:12.6] CS: I know. Yeah this is such good information and we could talk to you forever but if there was one thing that you would recommend to a beginning entrepreneur who was looking

to maybe start their own creative empire, what's that one thing that they could even do today? If it's an action step or a mindset or something like that?

[00:34:36.6] KF: I would, like I said, because this is what you are going to be selling and because that revenue is going to lead to your livelihood, I would craft your why and craft your story and believe in every inch of it. There's so many things that I don't offer because that's not where my passion is and I could offer it and I might be able to make money at it but every single thing on my pricing list, everything that's included on my packages, all the à la carte items, every square inch of my website, every single client that I come across, I really love what I do.

I have a really strong reason why I do it and I could go on and on whether it's with you guys or whether it's my clients about why I think it's so great and I think it's the right way to go and that's why I think it's easy for me to sell something because I've been in sales positions before and if you don't believe in what you're selling, it's impossible to sell it and so I think that because you are selling yourself or your work or your product or a piece of yourself, just be able to really hone in on why you believe in it and only offer what you wholeheartedly believe in and can talk to anybody about.

I think that's the most important part and if you still can't do that and you're still a bad sales person, then hire a sales person who can get onboard and can be that, but I feel like if it's your business, you should be very passionate about what it is you're selling and you should be able to have a strong why. But I have created pages upon pages of documents that tell my story and I use that not just to be able to understand myself better but it's behind every piece of marketing material that I pushed out and it's behind every Instagram post that I post and that is behind the whole website redesign and everything is very cohesive because I do it for one reason.

[00:36:41.4] CS: Yeah and where can people learn more about your story and where can they find you on Instagram and all that good stuff?

[00:36:47.5] KF: Yeah, so you said my website earlier, that's kirstiemarie.com and if you're a photographer or anyone really, I have a mentoring site called kmplearn.com. KMP stands for Kirstie Marie Photography and each of those have Instagram accounts to go along with it. So Instagram for KMP Learn is [@kmplearn](https://www.instagram.com/kmplearn). My other Instagram is Kirstie Marie but it's with three

E's so it's @kirstieemarie. I'm on Facebook at Kirstie Marie Photography. I'm on Vimeo, YouTube, YELP, GPlus.

[00:37:24.8] RP: Snapchat.

[00:37:26.0] KF: Snapchat, if it's social, I'm on it. I love social media. Yeah, I'm all over the place, including the blog.

[00:37:37.2] CS: Well thank you so much for reserving some time for us to talk and we were so excited to have you today. Thank you.

[00:37:43.4] KF: Yeah, I was so happy to be here. Thank you guys. Thanks Reina, thanks Christina.

[00:37:47.9] RP: Thanks Kirstie.

[END OF INTERVIEW]

[00:37:51] ANNOUNCER: Are you ready to build your own empire? For more information, show notes, downloads and tips on how to do it, head to www.creativeempire.co where you can find out more about this week's episode and the two lovely ladies behind it all, encouraging you to build your own creative empire.

If you enjoyed this week's show, it would mean so much to Reina and Christina if you could take two minutes to go to iTunes and leave a review. It's a little thing that makes a big difference for the show.

[END]