

Richard Bernabe

Wildlife and Travel Photographer

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Welcome to Media Masters, a series of one-to-one interviews with people at the top of the media game. Today I'm joined down the line by the wildlife photographer, Richard Bernabe. An internationally acclaimed photographer, Richard has travelled to over 60 countries to capture photographs for clients including National Geographic CNN, the New York Times, and the BBC. A global influencer, he has reached over one million followers on Instagram and has been named one of the top 30 influential photographers on the web by Huffington Post and included in the 20 photographers changing the world through social media by Influence Digest. Richard also leads photography workshops for photo hobbyists and others that share his passion for photography, adventure travel and our natural world. Richard, thank you for joining me.

Paul, thank you for having me.

What an absolutely incredible career you have.

I'm a very fortunate person to be able to do what I love.

Yes, you say that, but I bet you're very talented and you've worked incredibly hard to get to where you have.

I would say more of the latter than the former. I think if you really love something and you devote a lot of time and energy to something, that's maybe even better than talent.

I mean, I'm nowhere near as good a photographer as you, but I do pride myself that I know a good photograph when I see one and your work is incredible. I've been very excited to talk to you. Let's start if we can, with every superhero having an origin story, what's yours? When did you decide at what age that you wanted to become a photographer and what were the first steps that you took along the way?

You know, unlike so many of these type of stories, where people will say that they started at a young age and they've always wanted to do this or that, I never even thought about photography maybe until my late twenties or almost 30 years old, cameras are always around they're ubiquitous in our society even more so now than back then but then you always had a camera doing something. I never gave it a thought until I guess I was in my late twenties or early thirties, and I always had a love affair with nature and the outdoors. And so I had that as a boy, always had that love for wildlife and animals and outdoors and outdoor adventures as a kid. And then as you know, you get into your teen years, your priorities change and that's no longer as cool as it was when you were younger. And so then you're into girls and into partying and college and friends and eventually you outgrow that. And so I guess it was like my later twenties, almost 30 when I decided that that kind of lifestyle wasn't for me anymore. And I kind of rediscovered my true love, which was the outdoors and nature and travelling. And so then I started carrying a camera with me just to record the things I was doing, the places I was going, and sharing with family and friends. And this is gonna be a bit of a long story, so I'm gonna continue.

It's a seven hour podcast, Richard. So don't worry, plenty of time.

I'm happy to hear that. So I would get my pictures back, and this is back in the days of film and a point and shoot type camera. And the photos never looked very good. I mean, it never looked anything like what I saw and what I experienced. And I didn't understand that, I was pretty uneducated and naive when it came to photography. So I thought the job of the camera and film was to record what I saw. So why wasn't it? Why was it going through all these little prints that I would get and say, well, this one didn't turn out and this one doesn't really do justice to the place and whatever. But if I had a roll of 24 prints, one of them, maybe not only looked as good as what I saw, but maybe even looked better than what I saw, but the other 23 were just total crap. So being a naturally curious person, I began to study a little bit about how the camera and how film recorded and captured visual information, as opposed to how the human visual system captures and records visual information. And once you learn how different that is, you begin to wonder how anybody captures anything that looks like what we saw, because there's so many differences. And then what you do is it became to get to the point where all these, these trips I was doing out into the outdoors, but whether there was hiking or backpacking or fly fishing or mountain biking or whatever it may be, I began to find myself going out with the camera, not as a secondary activity, but as a primary activity I was going because I wanted to learn more about how this camera worked and how can I bridge the gaps between what I saw and what I experienced versus how the camera saw and captured things. And I kind of found my calling in a way I guess, and that became my reason for going out on these trips to do photography. And I was in another job at the time. It was a soulless corporation, it was a good job and it was getting paid well, but I wasn't inspired at all. It was basically for a paycheck. And I started sending out photos, some of my work and some of my writing to magazines. And I started selling some work. It became a part-time business in a way. And finally got to the point where I didn't really wanna live my life in such a way that I'm living an uninspired life. You

know, one third of my life is work and I didn't wanna hate doing what I was doing. So I made the leap. I said, I gave myself a couple years to see if I could stand on my own two feet. And the rest is history, as you say.

And obviously you're a huge success, but there must have been real trepidation at the time and it wasn't without risk, because you could have failed. I know lots of very talented people that haven't managed to commercialise and turn it into a career for all manner of reasons.

That's right. And for those first two years I sacrificed it was a struggle. There were times where I thought maybe I made the wrong decision or maybe I was being selfish in a way, instead of just kind of providing and making a living like everybody else does. I wanted to be happy too. Maybe that was a bit of guilt there. It shouldn't be, but that's what I felt. And there were many moments during the first two or three years where I thought, yeah, maybe I made a huge mistake. Maybe I'm gonna have to get some kind of conventional job to get through the winter or do this or that. And it seemed like every time that happened, something broke somewhere to open up an opportunity just when I thought maybe this is gonna be the dead end, something came along that opened up an avenue or a road to something else. And it wasn't really until three or four years in that I realised that I had reached a no return point where maybe I wasn't completely in the black in two years or three years, but I could see the light at the end of the tunnel that this was gaining momentum, that all my hard work that I had put into it was beginning to pay off. That's what happened.

Were you ever tempted in those weaker moments, in the earlier part of your career to think that you might go into sort of standard corporate portrait type photography, did you think, well, I am gonna to be a photographer, but it's not gonna be about the great outdoors and wildlife or was the outdoor photography that you do now, the wildlife photography was that always going to be that or nothing?

It was gonna be that or nothing. And the reason it should be pretty obvious, but I'll explain it anyway, is that I left a job. First of all, let me backup, I often get asked in settings like this podcast, or maybe interviews where you write down the answers and they say, what are you most proud of? What is your proudest accomplishment? And it's kind of a joking answer, but there's a lot of truth to it. My answer is what I'm most proud of is the fact that I've never photographed anyone's wedding. That's my answer. And the reason is because if I did that or did standard formal portraits or photograph babies, I'd be doing it for the money. And that's why I left my previous job. If I was gonna just work for the money, I would've just stayed in the job I had previously, which I was doing for the money. The only reason I left that job to do this is because this I'm doing for love. I also believe that if you do something you love and you do something a hundred percent that you're passionate about, that the financial rewards will eventually take care of themselves. That may seem like a naive idea also. But if I were just going to do something I didn't really want to do like photograph weddings, I'd be doing you for the money only. And that would kind of defeat the whole purpose of making this huge change. I stayed true to myself. I had offers to

shoot a wedding for several thousand dollars for a weekend. I could have used that money, but I stayed true and I stayed disciplined and I stayed focused on what I wanted. And I didn't go for the money when I had the opportunities as that would've been betraying who I was and the reason why I made this life altering change to begin with, it would have been a waste.

It's a slippery slope as well. Isn't it? Cause I have no doubt that theoretically, if you had taken pictures of that wedding, you'd have done a good job. And then the bride would've recommended you to someone else, one of her friends was getting married and then you would've ended up sort of blinking and five years later have a thriving wedding photography practice and not being happy at all.

And then I would just end it all right there. That would've been a nightmare because I can't think of another place I'd rather not be than somebody else's wedding that I don't know. That's just me, there are some great wedding photographers who do this for a living. And they love the circumstance and the celebration and being around the people and all the stress and all the happiness. And I'm just not that guy. So that's why we all do things differently. We have different passions. We have different things that turn us on. That doesn't turn me on. I would've been miserable the entire weekend, just counting down the hours when does this thing end, when do I get paid? And that's very similar to what my life was like before I made this change to be a photographer.

Walk our listeners through, if you can. I was gonna say, what's a typical week for you, but obviously there's no typical week, but what's a typical month. What's the rhythm of your working life at the moment?

Yeah, not only is there not a typical day, week or month, but because of the circumstances over the last couple years, there's not been a typical year in a while so it's hard to gauge as well. So I've tried to diversify my work out into many different areas. So I do writing, I've done books in publishing. I do workshops where I lead groups of people to exotic places all over the world and take them to the best places during the best light or the best times of year to catch certain migrations or certain species that might be doing some sort of activity at this time of a year. I do online educational photography, teaching on some platforms and there's a lot of these different online conventions now where they bring photographers together and you give a lecture real time on zoom or on Skype or something like that. I sell stock, which is where you sell image rights for magazines and books and that sort of thing, that part of the business has been kind of dying over the past 20 years. So, yeah, when I'm not travelling, I'm here in my office and I'm just either trying to catch up on emails and writing assignments and planning for the next trip and keeping the website current and doing affiliate sales. There is no typical day or month or even year. The last two years have been very untypical. I wish I could give a better answer than that, but that's one of the reasons why I love what I do. There is no typical day, I wake up in the morning and this day's gonna be different from what I had yesterday and it's gonna be different than the day before. So it's always exciting.

What's the bit of the job that you enjoy the most and this is you're going to be offended at how ignorant this is the shooting of the picture? Is it getting up close to the leopard and taking the picture? Or is it like later on when you're sort of looking through all the pictures that you've taken, selecting the best one or the best selection and sort of cropping them, do you enjoy the process of editing them? And what's your approach to the actual digital manipulation, are you either for or against brightening digitally what you've taken or does it all have to be in camera? You get some people who are very natural and they'll crop a picture and that's it. Do you have sort of any hesitation in sort of making digital amends? I took a photo of my wife the other day in the kitchen and the waste paper bin was in the background and it just annoyed me that it was there so I downloaded an app and for like three bucks, I can digitally erase it. I still think it's witchcraft, but it's not real anymore.

There's a lot to unpack in that question.

There was a lot in that, it was more of a rant than a question, but if you can move on from the anger.

It was a rant against a waste bin.

It was! Proceed, sir, with the answer to the eight parts of the question.

So, it depends, I guess is the best word I could answer. So as far as what I enjoy the most is the actual experience. The experience of whether it's a sunrise on the mountains or whether it's the leopard in the tree that's 20 feet in front of me. It's that being in the moment, that experience is my favourite. That's what I live for. That's what it is. You try to get as much in the camera as you can, correct, but I guess it depends on first of all, what the image is gonna be used for, if it's going to be used for artistic purposes, for print or for gallery, then you have a lot of a creative licence as far as what you can I don't like the word manipulate, let's just say edit. If you're using it in an editorial way, if I'm on an assignment with National Geographic or BBC or something like that, then you hand over the raw files and you don't touch a thing. That's like the difference between fiction writing and nonfiction writing. If you're just a general writer, if you know you're writing fiction, you have obviously a lot of latitude to move things around and change things as you like and nobody cares. If you're writing for a news magazine or it's not fiction or senatorial in any way, then you have to report the facts as they are. And you don't have any licence at all to change and edit and manipulate if you like. So then there's a technical question because modern cameras today shoot what is called raw format and raw format is undeveloped. It's basically raw data. It's not been processed. So when you capture a raw file, it's just raw data. It's not until you bring it to the computer and you process it, which would be analogous to processing film. And then you process it based on the light temperature and brightness and darkness and contrast. And you're doing all those things that say in your iPhone, your iPhone does have software that does that anyway. So your iPhone has to convert all that raw data to a JPEG, to an image that has processed all

that information in certain ways, based on the algorithms that the iPhone uses to assess the light and the contrast and a colour and all that. So it has to be processed one way or the other, whether in the camera or on your computer. So some people say is there any kind of virtue in just taking the image outta the camera? Well, not the way modern photographers shoot, because it's raw data. You download the raw file to your computer, to a raw file converter like Lightroom or the software that the camera gives you, then you process it and you process it while you're viewing it. You're making it darker or lighter. You're changing the contrast, you're changing the colour, the colour balance to try to recreate the experience and recreate what you saw, but once it's processed then it's a finished picture. So there's a lot of grey areas. And a lot of maybe this, and maybe that, it depends, when giving an answer, but that's maybe more than you want to hear.

I mean, that sounded incredibly interesting, but then looking at it from a business point of view, how do you then monetise it? What are the roots to market? There'll be various credits into your bank account. Where do they come from? Is it direct sales? Do people buy collections? How does the business work? Do they commission you to go somewhere and you take pictures on their behalf and they own everything? Or do you go speculatively to an area and then there might be lots of different ways to sell your wares as it were.

So yeah, there's two different directions. If you are commissioned by an organisation or a company like National Geographic or BBC, or Time Magazine, whatever it may be, then they are paying you for your time and anything you create, they own. That's how that works. If I'm going out just to shoot what is called stock, which means I'm shooting for myself. And if you want to use the word speculate, you can use speculate on speculation, that the images that I'm going to create, I can see sell image rights too, because I'm meeting a certain demand. That is pretty much the old business model. Selling image rights is not as lucrative as it used to be, but you could still sell prints. People are still interested in buying prints and I sell prints off my website and something that's just recently become popular with photographers and artists, which are NFTs, which you can also sell as well. So if you are working for a company you're getting paid for your time, you're getting a set rate per day. And anything you create, they own, they own the rights to them. But if you're just going out on your own to shoot just on a trip to go create images, then obviously you're not, not getting paid for that time, but you are at least the owner of those images. And you could sell image rights, you could sell print, you can do whatever you like with them, they're yours.

And how does that actually work then in terms of do people buy individual pictures, do they buy collections? What's the pie chart if you don't mind me asking a personal question of the revenue stream? I don't need to know exact figures, but you're a successful photographer, what are the segments and how big are they in relation to each other?

So if I'm gonna go out and create images, I'll use those for magazine articles that I write. A lot of times I'm writing articles and I need images to illustrate the articles that I'm writing. So they're used that way. I would say nowadays, it could be 20, 25%. I could use those same images to sell as prints. I'm not a big print seller. I just think it's a time consuming process of printing things out and shipping them and sending them off. And then the client may look at them differently than what they saw on their computer. Remember every computer screen is looking at these images differently that they see on your website. If everyone calibrated their monitors, it's like every guitar in the world being in the same tune. But if you took all the different guitars, some are tuned higher, some are tuned lower, same thing with computer monitors. Most people just take them right outta the box and plug them in and it's how they use them without even calibrating. So I have no idea how most people actually even see my images. I know how I see them because my monitor is calibrated, but that doesn't mean very little good when phones display them one way, iPads will see in another way, computer monitors will see something else. So what happens is they get the print and it doesn't look like what they saw. And so then they wanna return it and have to reprint it. And you're shipping. Way too much time. So I'm a very passive seller of prints. I offer that option on my website. People wanted to buy it, they buy it, but I just don't push it. It's not something I really wanna spend a lot of time on. NFTs are something new. I've been fairly successful here recently selling NFTs. And then the other thing is that I used these images also to promote photography workshops. So I was in Africa twice last year, once in June to Kenya. And then I went back in December with a workshop. I used those images that I captured in June to help sell the workshop in December. I was posting on social media, on my email list, bringing people to the images and they say I'm going in December, you wanna come. And that's how I use that as a marketing tool to sell trips. So there isn't always a specific purpose to why I'm using them. I could use them in a variety of different ways if I owned the rights.

How does your social media success work? I mean, you have a million followers on Instagram and Twitter. How have you developed that? Many photographers would kill for the following that you have.

I embraced it very early. I think when social media first came onto the scene, a lot of people, and I think this is true with any kind of new things or any kind of change, a lot of people dismissed it saying that's a fad. You see that now with NFTs, people are dismissing it. When photography went from film to digital, I got a lot of people saying, well film is always gonna be here and digital, it's not tangible enough and it's gonna be a fad. And of course it wasn't. Then I remember social media coming along and people saying the same things: this is not serious, there's the real world and then there's social media. I embraced social media from the very beginning. I was on it. I started using it. I started reaching out to people. So that's one thing. The other thing I think you mentioned in the introduction is that I was named as one of the top 30 photographers using social media or 30 on the web or something like that. And I was invited to this convention out in Silicon Valley with some other photographers who were in that top 30 list. And there were representatives from Facebook and Twitter. And I think at that time it was Google plus, and I got to meet everybody and talk and Twitter's always been my favourite social media tool. I like to keep up with the news. I

like to communicate with other photographers. And I developed a relationship with them and I became somewhat of an ambassador for Twitter. And I don't know if you remember when you first signed into Twitter when you first created your account, but Twitter gives you a bundle of possible followers that you may be interested in following. If you're in the United States, you would be like the president of the United States, maybe your Senator of the state that you live in, maybe your local sports team, but there would be like 20 or 30 people that they would recommend you follow and it's like a bundle. Well, if anyone had interest in travel photography and maybe wildlife, I was included in that bundle. So for about five or six years, I was getting a thousand, maybe 2000 followers a day on my Twitter account. And what was the word they used for it, a preferred follower or something like that. So that really boosted my Twitter numbers. And of course, then I just embraced it and I was constantly using it. I was very engaging with people who followed me and I continued to do that to this day and that kind of spawned success on Facebook, it spawned success with Instagram because a lot of the followers there followed me over to different platforms, but it all kind of came from the Twitter phenomenon and that phenomenal growth I had with Twitter. That's where that came from really.

It's incredible, isn't it? I mean, do you find Twitter very useful then and Instagram in terms of drawing attention to your work, but do you get problems with trolls and things like that?

I think Twitter has a different role than say Facebook and Instagram. I think Instagram probably has the greater percentage of engagement. If you take the engagement as a percentage of the number of followers, Instagram is probably the best. Facebook I've never been a fan of, Facebook proper, not Instagram, but Facebook proper. Early on you had a Facebook account and then they tried to convince you you needed a business page, they called it a fan page back then, you need a fan page, you need a fan page. So it said here, create a fan page. And then get as many people on your fan page as possible. And I built up a following there. I think I have about 140,000 followers on my fan page. And then what they did is pulled the rug out from under you and said now that you have this great following on your fan page, well guess they call it a business page now. Well guess what, if you wanna reach them, you're gonna have to pay us if you wanna reach all your followers. I think it's 17% average of the people who follow you on your business page, get to actually see your content. And if you want more, then you can boost this post or boost this image and more people will see it. So that was just a game. That was like a shell game in my opinion. So I never really liked Facebook ever after that. But Twitter seemed more democratic and there weren't as many roadblocks or gatekeepers who could see this and who could see that if you were active and you followed me, there was a good chance you could see my content. However, Twitter wasn't the best place for retail people. If I was gonna sell a print for example, if I went to Twitter to try to sell print, that wouldn't be necessarily the best place to sell it. Instagram may be better. Maybe even Facebook is better. There's more retail and engagement in those two platforms. But where Twitter really helped me was I looked at Twitter as being the media part. If you look at social media, Facebook is a social part. Facebook is where you connect with family and old roommates and old classmates and that sort of thing. That's a social

part of social media. Twitter's the media part of that compound word. That's where the media lives. And if you are watching the news or you're watching an interview with a sports celebrity, they give the Twitter handle at the very bottom of the screen. Everybody media wise is on Twitter and they use Twitter. And it's been a successful tool for people in the media. Having a large following and being engaged with people. I made more connections, not on the retail side, but just making business connections using Twitter than I ever could think of using Instagram or Facebook. So that's where its main value for me has been. It's been making connections in the business world, all the photo editors from National Geographic, for example, they follow me on Twitter and the New York Times and so on and so forth because I was on early, I was engaged and they use Twitter. The media uses Twitter. They don't necessarily use Facebook the same way or Instagram the same way. So that was the boom for me, is using Twitter in that regard, the media part, not the social part.

How has your photography evolved over the many years that you've done this? How are you a different photographer now than you were at the beginning?

Well, obviously I have more opportunities to travel to destinations that I couldn't afford to travel to at the very beginning. Particularly those first two years where I was really struggling to keep my head above water. I didn't have the opportunities to go to places like Africa and Antarctica and other countries around the world. And the last ten years, 12, 15, I've been able to go all over the world, 60 some countries. So that was a big change if you look at my photography then, and then I hope when I go back and look at images that I've taken back in 2002, 2003, 2004, I cringe a little bit because I've not only evolved, but I've improved and I'm always trying to do the best I can as far as capturing not only what I see and creating pretty pictures, but expressing what I feel in the image. So not what I see, but what I feel. And I've come to the conclusion after many years that that's really the key to really any kind of art is making people feel something. And my job is to go out and feel something myself, be inspired, and then use all the knowledge I've accumulated over the years, as far as photography techniques, to translate that feeling through my images so that people feel the same thing I felt when I was out in the field in Africa or wherever. That's something I didn't know early on. It took me a while to figure out that I just thought I was out there making pretty pictures, and if I could make pretty photos and that would carry the day. And to some extent it did, but it wasn't until much later that I realised it was making people feel something. And then I realised, oh, I have to feel something myself. I can't go out there ambivalent about my surroundings and my experience and just say, well, I'll just manufacture all this excitement I have to actually be genuine. I have to feel something, whether it be something sad or happy or powerful or peaceful, whatever it may be. I have to feel something in order to be able to transfer and translate that through the language of digital technology, to someone who's a thousand miles away, who wasn't there to see it and be able to feel the same thing. That I learned slowly over the last 20 years until now it's like the centrepiece of how I approach my photography. So I guess that's one way of looking at how I've evolved.

I mean, it sounds incredible. Where do you want to take things over the next few years? Animal welfare and campaigning has formed a really strong theme

when I've been following you on social media, standing up to the likes of these trophy hunters and so on. You can't fail to be moved by this.

That's right. And that's really where I wanna take my photography. I want to inspire people, but I don't want to give them an unrealistic picture, excuse the term, or an unrealistic idea of how things are out there. In other words, landscape photographers, nature, wildlife photographers tend to idealise what they see. So you have this beautiful mountain and the sunrises, it's perfect light and it's pristine, but we all know that things aren't pristine, that there's a lot of threats to not only to the environment, but to wildlife. So you want to inspire people, you want people to be inspired at the same time you wanna give them a realistic snapshot of what's going on out there. And I do that by a combination of my images and just taking up the cause of sharing this planet with other species, other animals, and there's no reason why we can't all live here together. We don't have to dominate. I think that was the way we saw things a couple hundred years ago, that nature and wilderness and animals were something needed to be tamed and beaten down. But I think we've evolved. And we now look at our wild places and our wildlife is something we can live with, not something to be beaten or tamed. And I wanna take my photography, I think in that direction. I do wanna give it some meaning, not just again, creating pretty pictures. So I've done more wildlife lately and I want to use that to help bring awareness to the plight of many of our animals that are either becoming extinct or on the brink of extinction and people who don't have the privilege of seeing them themselves, of going to Africa and seeing a lion eye to eye can at least live vicariously through my images and feel like this is something worth protecting. This is something valuable to us. Maybe not being able to express it the way exactly what I wanted to, but that's kind of where I want to go right now. And I have now with some success, some financial success and some professional success over the past ten, 15 years, I had the luxury to be able to do that, to make those choices of what I wanna photograph and how I want to photograph and with what message.

Who are the other photographers that you admire?

Oh, there's so many. I don't even necessarily look that at photographers much anymore, and it's not because it's some kind of conceit, but I purposely don't like to be influenced too much by what other people are doing. And it's easy to do. And I'm actually writing about it now for New Thinking magazine about how social media can be corrosive to the creative process and that as humans, you like positive feedback, you like people to be happy with you, you like the applause. And I think social media in general, what happens is the mob begins to take over and begins to form how you see things and how you take images. You do it because you wanna please people. And so for that reason, I try to avoid looking at all the photographer's work. I don't wanna be influenced. I want to kind of stay true to what I see and what I feel. So I don't look that way any longer, but just kind of off the top of my head. Art Wolf is the photographer that I have a lot of respect for, he's been doing it a long time and kind of does a lot of travel photography, landscape, and wildlife. And I think he's run his business and he's run his career the way I would like to. So he's probably one that I would look up to, but again, I looked at a lot of different things for inspiration, art itself,

art paintings, and even music. I can sometimes get inspiration for photos. And it sounds weird. I'm not looking toward photographers as much anymore. At first, when you're learning, you need inspiration, you need those heroes. You need people to look up to. But now I'm to the point where I don't follow photographers very much anymore.

Do you have any unfulfilled ambitions as a photographer? I mean, you've been all over the world. You've been to Antarctica. Are there any areas you want to go to or are there any areas you'd like to revisit or any sort of species or certain themes creatively?

I find myself drawn more and more to Africa. I've probably made 30 trips to Africa over the past 12 years, and I just can't see enough of it or experienced enough of it. So Africa and wildlife, I want to continue to push the themes of endangered species. Those that are unfairly targeted. Like right now, I've got this tremendous interest in wolves here in the United States and North America and how they've been vilified over the last couple hundred years, how they're really on the brink of extinction in many areas. And they're very difficult species to see in the wild, particularly at the photographic range, close enough to be able to get a decent photograph. Most of the Wolf images you see are captive animals. I would love to spend a lot of time in the Yellowstone area or in Canada or Alaska and spend some quality time and really invest time into getting some wild Wolf images. But as far as my career, I've accomplished a lot of what I wanted to do now. It's just a matter of being happy, everyone wants to make more money and wants to be more successful and I'm just kind of, I want to continue to just do what I do now. And I don't have this grand plan of what I wanna accomplish now. I have goals, but they're smaller goals like a day to day or week to week, month to month. But I'm gonna let my career kind of just organically take its own course as to where it goes based on what makes me happy.

Do you have any goals for your social media? So for example, I know of other people who sort of record audio and then publish it via the internet via a mechanism called podcasting I think it's believed. And I wonder whether you have any plans in that area.

Funny thing you asked, because I am in the process, or I could say this, that we are in the process of starting a new podcast called Beyond The Lens.

We are indeed, and when this is published, your podcast will exist.

It should be out there. The first episode drops on March 11th and I wanted to do a podcast because I wanted to talk to people one on one, the type of people that I would want to have this conversation for free, or even pay someone to have this conversation with. So I'm seeking out people that I would like to invite to dinner and have a bottle of wine and a nice dinner and ask all these questions. Cause I'm just naturally a curious person.

I'm available.

That's what we're doing now.

You're the guest on my podcast. I'm not good enough to appear on yours.

Yeah. So I'm gonna my own curiosity take over and I wanted to do something that went beyond, hence the name Beyond The Lens that was beyond just the very narrow photography genre. I've described this many ways and many different people that I kinda look at as like a wheel in photography, because that's the primary core of my audience are photographers and travellers and people who love wildlife, that photography is kind of the hub of the wheel. And then we have all these spokes that are radiating outwards and they're different topics like travel and wildlife conservation and technology, and even entrepreneurship because as photographers, we're all entrepreneurs, we're all business owners. We run a business and that's where many photographers fail. I know a lot of really talented hardworking photographers who do great work, who have failed because they didn't know how to run a business. And they're not that type of personality, the more passive and people will come to me if I do good work and that's a myth that doesn't happen. So entrepreneurship and creativity, that sort of thing, they're all connected to photography and talking with experts in those areas that will provide good stories and be informative. They're experts in their field. That could be a benefit to not only photographers, but people who maybe just have a passing interest in photography or wildlife or travel or any of those things. And so far I'm really happy with the results. We've got two interviews or two episodes in the can, as they say. And I'm really excited to see where this goes and I'm doing this because this is something I think would be fun that I would do for free. I would just wanna talk to interesting people for an hour and just sit down and ask all these amazing questions that have always been on my mind or things I've always wondered about. And here's an expert. I can just ask them anything I want and act like there's not even an audience there, just me and this expert. I think it's fun. And I'm really excited to see where this goes.

So how can our listeners listen to your podcast? Do you have a website where people can check out your work? How do people that are inspired listening to you, how do they get in touch and start to follow you on the various platforms?

So if you are interested in the podcast, the website for the podcast is beyondthelens.fm and as all good announcers do, they've always repeat it, right? That's right beyondthelens.fm. My website is richardbernabe.com and you can find me on social media at any platform if you go to [@bernabephoto](https://www.instagram.com/bernabephoto). So it's [@bernabephoto](https://www.instagram.com/bernabephoto) for Facebook, Instagram, and Twitter. If you follow any social media platform in mind, you'll be hearing about the podcast. You'll be hearing about each individual episode of the podcast as they come out. And my thoughts about the podcast and taking questions about any particular guest that I may have. If I have a guest on something controversial that you don't agree with you can yell at me on Twitter and we can talk about it.

Richard, that was a hugely interesting conversation. I'm sure that our listeners will be checking out your podcast on your work. I really enjoyed talking with you and I wish you the very best luck with the podcast.

Paul, thanks so much. I enjoyed it too