

Ep #208: The Value of Design Part 4: Value vs Pricing



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Tobi Fairley

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You are listening to the *Design You* podcast with Tobi Fairley, episode number 208.

Welcome to the *Design You* podcast. A show where interior designers and creatives learn to say no to busy and say yes to more health, wealth and joy, here's your host, Tobi Fairley.

Hey, friends, I hope you're doing well today. I am doing just great over here and enjoying the heck out of 2022. So much growth and change in my world, really a lot of growth and change in my mind. And I am here for this whole thing, becoming more and more my truest self every day. That's what I signed up for. It's what I love. So, I hope you're doing great too. I hope you're doing a lot of growing too, if so, congrats. Welcome to the world of authenticity, it is so liberating. So, I'm very glad you're here.

Okay, so today we have part four, which is the final part of this series on the value of design. And we're finally going to talk about money, the dollar bills part of this equation. And I would say that in all my programs, and all my webinars, and one of the top three things people want to talk about with me, no matter where I am is how to charge.

And in a recent Q&A I did back in January when we were opening Design You, most recent time I had a person asking on this Q&A about pricing and I found it so interesting because it was a person who had been in my programs for a couple of years but it's been a little while since she's been in. But she's definitely been exposed to all the methods I teach for pricing interior design work. And by the way, in my programs I teach, there isn't a right way. I personally prefer flat fees.

And I get to my flat fees with a square footage rate but in my Design You program which is the pricing module is part of the designer MBA course that you can get in our program. I go through the pros and cons of charging hourly, of charging flat fee, of charging a hybrid, a combination of these things and what might help you choose one way over the other. So anyway, this person came on the Q&A and they ask a question about pricing. And proceeded to talk about how it was the hardest part of the job.

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And she was really curious to know how other designers charge. So, I thought it was interesting because she was coming to ask me a question but really she wanted me to talk about pricing sort of globally, how I think about it. But also, was kind of inferring that she'd love to know how other people charge or how do they think about it.

Now, let me say I always find it so fascinating when design professionals in any part of the design industry, in any type of design industry when they want to know how other people are handling things in their business, everything from charging, to systems, to hiring. And I do get the desire that you think other people know the right way. And you're just going to kind of check in and see how, compare yourself to others, to what other people are doing. But in my experience this is super problematic.

It's a whole lot like the comparing that happens in social media, that often leads to what I call compare and despair. It also leads to a lot of confusion. So why is that? Well, when it comes to things like pricing, when we ask how others are charging, our first instinct, especially if we hear they're charging more than us or even a big number we would love to be charging, we wish we could charge, which by the way, we can because there's no set rate for design work.

We can all charge whatever the heck we want if we believe in ourselves and our service enough to charge it and if we're willing to repel all the people that won't be a fit for that price, which is part of the problem here. Most people aren't willing to do those things. But it's our beliefs that almost instantly get in the way of us charging any level of higher fees. So those beliefs, when we ask, we're like, "I really want to know how you're charging." And someone tells us, and then it's some great wonderful number but we don't think we can charge that because of our beliefs.

We immediately either think or say things like, "I could never charge that much in my town, or state, or area", fill in the blank. "I could never charge that much here." Or we might say, "Well, I've only been in business x years." X could be anything, two, five, 10, 20. "I've only been in business 15 years, I could never ask for that much. The people in my town who have

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been doing this for 30 years aren't even that much." Or, I hear people say things like, "Well, my clients are cheap. People in my area or my state are so cheap, they would never pay that much."

As if every single human in an entire state has the exact same beliefs and values but our brain wants to say that. So, we're like, "All the people in my state and area for sure are too cheap for that." Or we think something like, I'd love to charge that much but I would be terrified. If I went up that much my clients would freak out. And this is usually for the people who have clients they've been working with for 15 years and they keep 'grandfathering' them into the price they charged them originally because they feel too uncomfortable to raise their price.

And these are just a few of the things our brain tells us. But there's any number of similar excuses which are all our beliefs. You can probably think of a few right now. But the problem is we don't understand that these are beliefs. Beliefs by the way are just thoughts we've thought over, and over again. So, we have no idea these are thoughts. We absolutely believe them to be the truth as in the circumstance. It is a circumstance that every single person in my state is cheap and would never pay that much money for design for sure. Of course not, but that's what our brain thinks.

And if you're one of the people who can even get past those beliefs for a bit, long enough to raise your rates and give it a try, it typically only takes one or two failures as in one or two prospects saying that you're too expensive.

Or that the reason they couldn't hire you is you're too expensive, or maybe they don't say anything, you show them the price or you send it over and then you never hear from them again. And you make the assumption it's price, it only takes one or two of those experiences for you to head back to your old rates, or start discounting your new rates in order to get a job, or the job.

And in those instances, your thoughts sound something like, I knew I couldn't charge that much, or I knew people around here were cheap, or I knew that there was too much competition. Or I knew I had to lower my rate

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to get that job, I needed that work to pay the bills. And it's a typical cycle that keeps us firmly rooted in not charging enough to really run our businesses, or to live our dream lives, or to hire help, or to grow our firms, or to help increase the value out in the world of the design work that we do.

We're not helping, we are guilty of constantly devaluing our own work by the way we think and the way we ultimately then charge. We are guilty of internalized misogyny which is also us believing, even if it's not totally conscious that our work is woman's work at some level, that it's just not worth that much money. Because it's something that they could do on their own or a lot of other people could do.

Which these thoughts that we have about ourselves and our work and the value of our work that helps devalue our industry are just an extension of everything we've been talking about for the last three weeks. But we believe it too. We are our own worst enemy. We're helping prop up the patriarchal systems and the other systems that devalue our work on a day-to-day basis. And I have to tell you that this is a miserable set of beliefs to think about our own work and the money we can make. It is really not fun. And we don't know that we have a choice.

Again, we think these are circumstances, we don't know they're our thoughts, our beliefs. But what happens when you have these beliefs that no one's willing to pay you this or that you have to discount or lower your fees to get a client, or that everybody in your area is cheap. What happens when we believe these things is we keep overdelivering and undercharging, and underearning which keeps us exhausted and burned out. And there's a lot of other reasons we could add to the list.

One of the ones that is – there's actually two that come to mind. A lot of people who just love the work so much and their ego likes to see the finished product. So, they sacrifice their profits to have a finished product. And related they sacrifice their profits, and discount things, and pass things along at their cost to get their clients to finish the job to a certain level so they can photograph it, always in service to their portfolio. But at the end of

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the day if you're not making any money and you go out of business how much is that portfolio going to help you? Not a whole hell of a lot.

So, what we are learning in this series is not necessarily great news. I get that. But it does answer the really big question we've been banging our head against the wall about for years which is why is it that I work so hard but never seem to create the financial success I dream of? Because if it's really true that we have to work really hard to make a lot of money, why have we been working so damn hard for so damn long and we don't have a lot of money?

Well, here's what we've learned in this series. And some of it we've hypothesized about but definitely there's some good evidence that it could be true. Some of it I think we can really understand to already be true. But here's what we've learned. The reason we've been working so hard without the financial success is for a number of reasons. One, we spend most of our time in the installation, coordination, execution of projects which is the part of the work that's not highly valued or well paid.

Because remember how we talked about in the first episode, that if you pulled those roles out individually of mover, auto processor, courier, delivery person, personal assistant. All those tasks we're doing individually. If they were individual people doing those, none of those jobs are particularly highly paid. So just the fact that we do them all collectively isn't really making them worth a whole lot more money to our audience. There's still that doing work that can be replicated by a lot of people.

The second reason that we're likely still not making bank is we spend far more time in the doing than in the thinking. We are seldom in our visionary role but rather we're tacticians more often than not. And again, what is highly valued is the visionary work, whether it's on a project, or the visionary work to grow our firms, it's the visionary work that we're not spending hardly any time on. But that is what creates value.

And third, hustle culture is getting in the way because it's keeping us in deadline mode instead of creative mode. We have no room for creativity. Creativity can't happen in an hour on your pretty little color coded time

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blocked Google calendar squeezed in between a whole bunch of other meetings. We need real space, real margin to make room for real creativity. When we buy into the hustle culture and the pressures of our society to be productive we engineer the creativity right out of our work.

So, to fill the void to complete our projects, to complete them on a deadline, what do we do? We do a lot of replicating, a lot of copying, a lot of using mass produced products. Stuff that's just not that unique, not really unique solutions so they're not really valued as much because most consumers can create a version of that on their own. So that's the third thing we've discovered.

And fourth, we discovered the potential connection between women's work and what is expected of those people that are identifying as women, socialized as women in our society and the work that we do as designers. It's very similar. And we started to see that there might be a connection between how much we can charge for this work that isn't likely really valued at a level commiserate with the incredible amount of manual and emotional labor it takes to pull it off.

Because think about all the unpaid labor women are doing in general in the world and how that's some of the hardest work in the world. How many of us have said parenting is the hardest work in the world? We don't get paid for that but we do a whole lot of it if we have children. It is expected of us especially as women. And so, there is not a high value for this incredibly hard work.

And then fifth, I think what we've just learned in this episode which is so important is the way we are thinking, the way we are believing about our businesses and our fees is keeping us undervalued and overworked. And all those other four things above that, that we just listed all weigh on our thoughts, our beliefs about ourselves, our pricing and our businesses.

So, in other words it's a combination of what the consumer values plus our own thoughts about our value and the age old systems of oppression including patriarchy, misogyny and sexism. All working together with hustle

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culture to make it more difficult than ever to make the money we want to make while doing the work that we love.

So, what does all this mean for us as designers and creatives? Well, I think it means a few things. So, it doesn't mean we have to quit, although some of us may want to. I'm always such the bearer of truth which is not always good news. But there is so much wisdom in getting honest with ourselves. So, I think it does mean a few things.

First, I think it's up to each of us individually in our businesses, in our firms to create the value if we want to make more money. And if we want to be valued more by the people we work for that's on us. So, this could come in a few different ways. It could come number one, as how we spend our time and what we really promote as our services, or our deliverables, or our transformation. Are you spending most of your time doing? And when you're selling your services, is it the doing that you're mostly promoting?

You may have heard the concept in marketing of sell the benefits or the transformation, not the features. Let me give you an example of that to see how this relates. So, I often use the example of sell the destination, not the journey. So, in other words we want to sell to a client.

If we're travel agents, we want to sell the fact that they will soon be sitting on the beach with a fruity cocktail in their hand, with a little umbrella in it, with the breeze blowing in their face and their hair off of the ocean while they watch the sunset with their toes in the sand. That creates an emotion that they want. That's an outcome they desire.

But if we were selling the features and not the benefits or the transformation, we'd be telling them, "Well, you're going to go on an airplane and you're going to go through security. And you're going to take all your crap out of your pockets. If something sets off the security alarm you might have to get frisked. Then you're going to go onto a plane, probably kind of herded on like cattle. You're going to sit in a really cramped seat without a lot of legroom with one pretty bad cocktail in a plastic cup if you're lucky or a soda.

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And you're going to eat a tiny bag of snacks mix while sitting right next to and having to share an armrest with a stranger who may be snoring." Do you get the point between the selling the destination and selling the features? But a lot of times we are not selling the destination or the transformation because that's the creative work, that's our unique ideas, that's our vision, not the execution of the vision.

And yes, we may have a department for fulfilment and delivery even if we're selling the transformation. And that's fine. Yeah, there's still the fact that your company may be doing the doing, the tactics. But you don't want to be selling that instead of the creative. So, when we are really talking about the doing that's why I think both the client and us are not believing that our work is worth that much. So how are you spending your time and how are you telling that, selling that, portraying that to the client?

There is a ton of competition if we're just selling the doing. And I think that everyone else that's also doing the same thing and selling the doing, and mostly spending their time in the doing feels the same way which keeps our rates low and our competition high. So, I want you to think about how will you start to rethink what it is that you actually do for people and I hope that it's not the doing.

I hope that you will promise yourself that if your goal is to increase the value of what you do, and your income, and what you do for people then has to become the highly valuable creative work which is what you will be portraying to them now. The fulfilment and delivery, the doing, the execution, yeah, that's just something you throw in to bring the job to fruition. Yeah, sure and we do that too. But what you're selling is the unique, and the creative, and the valuable. So, there's that.

Next, I think we also have to think differently about what we offer in general. So, I work with designers in our two programs, the Design You program and the Millionaire Mentorship program, and a lot of what I do is help them find unique audiences and a way to help them with unique needs.

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So, for example one of our clients and members is a former doctor turned interior designer. And what she does is she teaches doctors, they have a course, the ones that don't want to hire a designer. And the ones who secretly are closet creatives but they became doctors because when they were of the age to go to college that was a respected profession that their parents could get their head around. But not really necessarily their passion.

So, there are a lot of those people that are closet creatives that are in jobs like lawyers, and doctors, and other things. And so, she teaches those closet creatives who want a creative outlet but they are a doctor, how to do their own design work, to make their home support them in all of the ways that they're struggling. Because they're busy, and they're trying to raise kids, and their jobs are really stressful. And she teaches a design academy for doctors and it's doing amazingly.

Every time she has a launch she makes five figures every single time. But she also does one-on-one design work for busy doctors who are stuck in that hustle of their demanding job. And she knows exactly what they need because she used to be them. So, she's really dialed in a unique service for a unique audience that has a lot more value than just saying she will do the doing. And in fact, the way she works for the busy docs one-on-one, she doesn't do procurement, she does full design but not full service through the installation.

So, she does all the creative work and gets paid really well for it and then hands it over and they take it from there. So, she's truly, truly cashed in on, we can say, exactly what we're talking about in this series, finding a unique way and creating value and really staying in the creative. So, she does consults and she also does some full design but without installation and it's working beautifully.

We've also helped other people who are in our programs do things like one who worked with the aging population. And she created a service where her clients can get help deciding if they should stay in the home they're in and renovate it to help them age there, or move to a new location. Sort of

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like some of the HGTV shows about whether you should stay or go. But she's doing it specifically in the realm of aging and helping people age with grace and not feel old, and get to stay in their homes. So, she's marketing to 60, 70, 80 year old's that don't want to leave their house.

And the services she's created around this in particular, a lot of them have zero design in them. They're really more of a consulting role. Now, she uses her design expertise, her interior design expertise but this is so valuable to the customer. And it also adds a lot of money to her bottom line because it's an in and out done for you service, using her brain. And giving them advice and consulting which they really needed to know to make a decision, they were confused, they were stuck, they didn't have enough information.

But this particular service sets her apart from a lot of competition, really unique. We've also helped designers decide how to follow other passions they have. Some have gone into life coaching. Some have married life coaching with design. Some have gone into real estate or other areas that they really love and have always been passionate about. And they're combining them in unique ways with their design businesses, whether interior design, product design, event design, any of the other design professions.

And creating offers and combinations of services that other people don't offer that increase the value from them just being a doer. And in as many cases as possible we try to remove a lot of the doing from the services. And the value every single time goes up because it's the stuff, the intellectual property, the creativity, the things that the client can't do on their own that are most valuable.

We also even helped one of our favorite clients that's worked with us in our programs who's a product designer and makes high end chairs, create an upholstery course. For all the people wanted chairs that looked like hers but weren't really in the market for her chairs that were a couple of thousand dollars. And so, she was afraid to do this at first. She was like, "I don't know, I feel like I'm going to cannibalize my chair sales." Well, she did

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just the opposite. In about two years she made over \$500,000 in her courses and increased her chair sales.

Because by helping these fans, these raving fans that loved her chairs but didn't think they could afford them or really didn't value them at \$2,000 or more apiece, a funny thing happened. They either were happy doing it on their own and happy with her course. Or they tried the course and were like, "Actually I now think those chairs are worth \$2,000 because I've just spent a bazillion hours trying to make my own and it doesn't even come close."

So, it was a win/win for her in creating more value and more money by thinking about this unique way to use her brain, her thinking instead of doing it for you. And teaching other people how they could do this for themselves. So, when we get into a creative or a design industry like a lot of us have done and a lot of you listening have done. And then you just model exactly what everyone else is doing, especially when the bulk of them are mostly not making a lot of money and mostly doing a lot of doing.

Why are we surprised that we also end up doing a lot of doing, a lot of exhausting tasks yet we don't make much money? If you do exactly what they did why would you not get the same results they're getting? More often than not you probably will. So, we have to be willing to do things differently to get a different result. I think that's one of my strengths, critical thinking, dreaming, visioning to help businesses see what they could do, that is unique, but that still aligns with their own gifts, and their talents, and their passions, if you think of it that way.

Or even a lot of times aligns more then, because if you remember back in some of the previous episodes, I talked about when I really started discovering that I was doing all these exhausting tasks that I didn't even like. They kept me from doing the creative work I really loved but I believed they were the bulk of the job. And when I really started sort of tuning into the fact that they were the least valuable part of the work I was kind of pissed.

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So, when you do this work to really dig in and figure out what unique ways you can use your creative gifts that are more valuable to the customer you're going to be so much happier. You're going to be doing things that you like even more than you used to be doing. And your life will start to feel very different. So, this is why I call myself a visionary for hire because I help people do this vision work.

Because I used to say a lot that I found it kind of surprising or perplexing, at the very least interesting or confusing how as creatives we can be so creative for our clients but not that creative in our own businesses. But as I did more of this work to understand the value of design and how we spend our time, what I realized is the problem is not that we're being super creative for some people and not for ourselves. The problem is we're not even being that creative, period, because we're not spending much time in creativity for our clients or ourselves.

So of course, it would make sense now that I know this, that I see this, that we also aren't being creative in our own services or the way we make money. And one more thing I want you to think about which is very related to this last one is I think that we don't cultivate or maybe reignite if it's just dormant, our creativity. We don't cultivate and reignite creativity on a regular basis. And I think it's one of the most important things and ways that we can get off the hustle bus and stop all the doing, and start to value more the creative work if we really reignite or cultivate our own creativity.

If you didn't listen to my success series earlier this year this would be a great time to do that because you might not even be aware of all the ways you're hustling and you're believing what culture tells us. But it's keeping you from being in the creative zone. So, to reignite our creativity we have to stop believing all the lies about how our worth is based on our productivity and our achievements.

And we have to stop believing the laziness lie that a lot of us were taught because creativity can sometimes kind of feel like laziness. It's slower, it's more spacious, there's room to think, and play, and experiment. It doesn't feel like real work. It doesn't feel like we're doing enough. But if we can

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step away from getting our validation from our productivity, or our achievements and start to reclaim our days to create space for the most valuable work we do in the world which is the creative. Things are going to change.

And I think it's also so important to realize that creativity is a practice. Few of us really practice creativity. Rarely do we have time for practicing it. We don't take a painting class, or a pottery class, or if we're already a skilled artist we don't just make regular time every single week to do the practice of our creativity, of our art, so why not? Well, one of the shifts that I made when I was turning 50 is that I'm going to put more creativity back in my life. I engineered it right out with hustle culture.

And now I'm spending time every single week in creativity. I'm trying a lot of new things, a lot of new classes, a lot of new art mediums. I've signed up for classes so that it holds me accountable to really do the creative thing every week so I have to show up. A lot of them are online but they still see my face, and I still check-in, and I still have to show up. And I'm making sure that I'm not only practicing creativity weekly.

I'm also getting out in the world and in nature to do part of this work because painting watercolors of a pond or a lake while sitting next to a lake or a pond is way different from painting while you're on Zoom looking at a photo, or from memory, or something that a teacher put up on the screen. But when we think about having time to really practice our creativity in this way, in a way that lights us up, that makes us better at it, that makes us want to do it more we don't believe we have time because of the hustle. So, we rarely make time for this.

I do it on Fridays, yes, on Fridays, during the week, during what a lot of people think is work time. But guess what? I consider cultivating or reigniting my creativity as one of the most important things I can do for the value of my work because creativity and new ideas are the most important, most valuable part of what I do more than the doing. And even though I don't do a whole lot of interior design work anymore for other people, I do it for myself but I don't do a ton for other people.

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The creative work I do with art also makes me more creative in my work here with podcasts. And with coming up with ideas for clients for their businesses because the more time we spend practicing creativity the more we can tap into it on a regular basis. And I don't want to relegate my creativity to my nights or weekends because it's probably going to get interrupted or hijacked by my family, or because I'm tired. Or because I'm more interested in resting, or connecting with friends, or we have to go to a wedding or something else.

So, I want to put it smack down in the middle of a workday so that it's non-negotiable. But guess what? Our brains don't want us to do that. Your brain is probably thinking, Tobi, that sounds really nice, I would love it if I could do that every Friday. Even one of my clients who's in our Millionaire Mentorship program last year when she was trying to get more into this signed up for a pottery class with her mom. And I think she went twice and then cancelled all the rest of them because she was like, "I just don't have time, I've got to work."

But we have to set boundaries to make practicing creativity non-negotiable on the clock during the week if we buy into this belief that the creative work is the most valuable thing that creatives do. And I absolutely think it is. So, when your brain's like, well, that sounds nice, Tobi, but it'll never happen. Because if I put that on my schedule during the week I would let clients, or contractors, or vendors, or my team, or something else hijack that time. If that's true for you then that's a sure sign that you are smack dab in the middle of hustle culture still.

And your first step is the mindset work to untether yourself from that external validation that your work and your achievements are bringing you. As long as you're on the hustle bus being truly creative will remain mutually exclusive to you and your company. So, I want you to ask yourself as we're wrapping up this very important series on the value of design, what are you willing to do, or to change, or to give up, to really increase the value of your work in the world and to really cultivate your creativity? What are you willing to do, change or give up?

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What I can tell you is that it will likely look a whole lot different than how you're currently showing up. And it's going to look a whole lot different than other firms in your part of the design industry, whatever your specific area is when you look around and look at friends. You're not going to see a lot of people acting and operating this way.

I hope that you can really understand this and that you've gotten some great insights in these last four weeks about how much time you spend in creative and visionary work versus how much time you spend in creating a team that plays the roles of integrator and tactician so you stay in your visionary role. And how the way you're thinking about your business and the work you do, that's not super valuable or that won't draw high fees, whether that's a problem. Or if you're thinking about it in a way that does bring higher fees. You want to know that.

And whether this idea of women's work and the patriarchy, whether those are playing a role in your business or even your own beliefs about what's possible. I hope you've looked at all of these. I hope you're also willing to do or think creatively about your services, about what you offer. And start to craft more unique services that you offer to a unique set of people, instead of just being one of many competitors who are competing with all the other designers and all your potential clients to do the same work of a little bit of creative and a whole lot of execution.

Are you willing to truly say bye bye to the hustle bus, the hustle culture and create a life that allows room for real creativity? When we think about the top artists in the world, the top writers in the world, the top musicians in the world, the top designers in the world, the top creatives in the world past or present. They weren't typically on that hustle bus just cranking out work and squeezing in their best work on the side, or getting lucky every once in a while, most of them were not. They were spending time in their creativity, in their craft, in service to their creations more often than not.

And that's why their work became so great and so highly valued. When we think of the concept of mastery of something really that idea that mastery in any area takes at least 10,000 hours. You may have heard that. And then

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we realize how little time we spend on our own creative work. There is a disconnect there. What we are mastering is the installation and execution probably, far more than the creativity. And that's a really important realization.

So okay friends, this wraps up our value of design series. But you know 100% that I'm going to keep this conversation going on Instagram, on future episodes, in other series. We're going to continue to build on these ideas with. So, if you want to make more progress in these areas, listen to this series again. Go back and listen to my four part series on success, those were episodes 197 through 200.

And also consider going back to some other episodes that were really important that I've done over the last few months like the problem with external validation number 179. Or breaking up with hustle culture episode number 202. And there's even one at episode 194 called how much money I should make. And 193, a different kind of millionaire. Because here's the thing, even 195, my wish for you which is about not doing things the way we've always done it.

But what you'll notice is all these episodes I've been creating for you in the last four or five months when I started doing only solo shows again are not haphazard. They're not random and they're not by accident. They are very intentional in a very specific order to start to lay the groundwork for you on purpose so that you can create a different kind of business, one that is conscious, one that is sustainable, meaning you can do it over and over without burning yourself out. And one that creates real value and therefore real money, the money you want and deserve.

That is my goal here, to help you with that for absolutely free with the podcast. And if you want my help specifically, if you want my visionary for a higher brain and my team's help, creating a kind of business we're talking about then check out my programs, Design You and Millionaire Mentorship. They are unbelievable. And guess what? They're also designed specifically to help you with this work which is our zone of genius.

Ep #208: The Value of Design Part 4: Value vs Pricing

And most people do start with Design You, which is a good idea because they can learn all the foundational work. It's mostly mindset work in both programs believe it or not. But you can kind of tell even from these four episodes mostly what we're doing is talking about how we think. But to make this kind of business and life you really want, that's where the work really happens.

So, if you have questions about Design You or Millionaire Mentorship, or you want to just tell me what you think about these episodes, DM me on Instagram because guess what? @tobifairley is really me. A lot of people say, "Is this Tobi or is this one of her team members?" And unless I have one of my team members jump on and say, "Hey, Nicole, could you jump on that message I'm having back and forth with Marie and send her the link to such and such." Beyond that it's always me.

And I'm always there to chat about what you think and the epiphanies you're having from my podcast. And how my team and I can help you create a business and a life that you truly love, that pays you super well. And guess what? We're doing one more thing for you that is so freaking exciting. So be on the lookout for something called Success Week. If you're on our email list you're going to start getting emails about it. If you are following us on Instagram or Facebook you're going to see all the hype about it.

But because I'm so dedicated and determined to helping you get success the last week of March, first week of April we are doing something called Success Week where I'm going to be doing free trainings every single day, five days in a row to help you with your mindset to get past some of these specific blocks we've covered in this series.

So, you absolutely don't want to miss Success Week. Check out everything that you can find of ours, the show notes here on the podcast, our Instagram, our stories, DM us, whatever you need because you're going to not want to miss Success Week. It is the best content I have on how to get your mindset right to create the success and the value you really want and you're definitely not going to want to miss it.

Ep #208: The Value of Design Part 4: Value vs Pricing

Okay friends, so I'll see you at Success Week. I can't wait to see all your beautiful faces because I only get to know you're listening on the podcast. But it's so much fun when I get to see you and your faces in person. And I can't wait to work with you to really create the success that you absolutely want and you absolutely deserve. Okay friends, I'll see you back on the podcast next week. Bye for now.

Thank you so much for listening to the *Design You* podcast, and if you are ready to dig deep and do the important work we talk about here on the podcast of transforming your mindset and creating a scalable online business model, there has never been a more important time than right now. So, join me and the incredible creative entrepreneurs in my *Design You* coaching program today. You can get all the details at TobiFairley.com.