

Episode 6 - Transcript

Tricia: [00:00:00] Hello and welcome to the sixth episode of the second series of *In Ten Years' Time: How to Live a Creative Life*. Thank you so much for being here. I'm Tricia Duffy. I'm a creative person. I'm a songwriter, a media consultant, a singer and a podcaster.

And I'm here with an aim to inspire you to live a creative life, to find a balance of creativity that works for you and to encourage you to make that creative dream a reality. With a combination of small daily steps and the heady power of ten to help us, we will all live a more satisfying life. I've spent the last two years trialling ways to live a more creative life and I'm distilling all I have learned in thousands of hours of research into this podcast series so that you can embark on a similar journey.

This is the last episode of the current series. I'll be back with another batch of podcasts very soon. [00:01:00] In the meantime, if anything you've heard in this series has struck a chord, provoked a question or a comment, or you'd like to carry on this conversation, please find me on Instagram @intenyearchtimeofficial

Or you can send me a message or an email via my website in10yearstime.com. I would value your suggestions for topics you'd like me to research for the next series. And just to remind you, there's a toolkit of free resources on the website to help you achieve your creative potential.

This podcast is advertisement and sponsorship free and I would love to keep it that way. If you've enjoyed the content and you can afford it, please consider buying me a coffee or a salad. You can do that on my website too.

Okay, on with today's episode. This is a conversation about how some things that appear to be limitations or challenges to overcome can liberate us. And to help me navigate this topic, I'm joined by my friend and colleague, Sara Johnson. [00:02:00] Sara is a creative human being.

She is a mum, a wild swimmer, an author, an executive producer for the TV drama industry, an access consultant, an agent, and a disability and inclusion advocate. As I've said before, there are many sides to all of us. And when we met, we were both working at Sky Television.

Sara was the Head of Drama Commissioning and I was the Head of Production. And together we worked with the creative community to enable them to make drama series and programmes for our channels. That was a very long time ago, but we've always stayed connected, supporting each other. So a huge, huge welcome to the show, Sara.

Sara: Thank you for having me. It really was a very long time ago.

Tricia: We maybe don't count the years. We just don't mention that.

Sara: Yeah, let's not. I like to call it a hundred years ago and just stick with that.

Tricia: That's just nice and easy. So this series of podcasts has really been focusing on overcoming, whether that be imposter syndrome or [00:03:00] feeling blocked, we've explored techniques for overcoming our challenges, but I'm very mindful that some of us may be faced with circumstances or differences that are outside our control.

And some of these circumstances can feel unfair, limiting, too big to overcome, or they can be judged unfairly by society. So, with that in mind - this is another spoiler alert - Sara, could you please explain to our lovely listeners why I thought you might be the perfect person to have this conversation with?

Sara: Overcoming is such a brilliant word. 'Liberating' you've used before as well, and I really love that because I'm very challenged by words and what power they have to inspire me or depress me. I was at Sky with you, and then I moved after my first child was born. I then went to NBC, and I was pregnant with my second child, it had all been fairly stressy, and when he was born, he had a very rare [00:04:00] genetic

condition that we didn't get diagnosed until nine months of him being incredibly unwell. I stopped NBC and I was trying to get myself back into a job, having been this high-end TV drama exec. I was 28 when I was the head of drama at Sky, which is insane.

And so then I had a very, very sick young kid who couldn't go to nursery. Nobody knew what his eventual diagnosis meant. And I did not know how on earth I would be able to have the career I had, which was all I was trained for. But I had no choice because I live in London and mortgages and everything else at the time.

My then husband had his own business. It was a really difficult time and I had no choice but to do what I could do to get back into television. If I'd had the ability to change, [00:05:00] hindsight is a beautiful thing, I don't think I'd ever have gone back into television really.

We were told that our son wouldn't walk or talk and I was like, 'okay, fine, that's okay'. I'd volunteered a lot with my mum when I was younger with people with disabilities and I'd always been around that world. My mum is profoundly deaf and so I just thought, okay, but then how do you do these huge jobs in television and do what I was having to do at that time - which was take him to hospital for something that was, wrong / needed to be looked at or helped or facilitated or diagnosed from head to toe.

So he was diagnosed at nine months. I don't think I came off red alert until he was four or five and we dealt with a lot of very different things from cardiac to kidneys to breathing to absolutely everything. [00:06:00] He's a magic, beautiful, wonderful kid, but I also had another kid to be a mum to.

I managed to get a job after 18 months thinking, vulnerability is not a very good look. I'm going to have to hide it. I'm going to have to say enough that allows me to do my job well and still take him to hospital. That was my life and nobody knew that life. Nobody.

Tricia: I can remember meeting up with you for a coffee. It must have been around that time. You turned up that day, I think, as your powerhouse self. We were in a coffee bar in Hammersmith and you were saying about how you wanted to start conversations at your place of work around how women could achieve more and all the rest of it.

And we had that conversation. It's only probably been in the last decade or so that I feel like I've got to know this other side of you because you did hide it very, very, very ably for a very, very long time. And I guess I sort of sat in the colleague bracket for a [00:07:00] long time. And so I saw that side of you. Can you talk a little bit about those two sides of you and how you came to the point that you could reconcile being those two things at the same time, sort of holding that duality?

Sara: One was through need. Not because I was ashamed, I was quite the opposite, I had words for everything, I gave words to my son, both of my sons. I was words, I found words for this ridiculously complicated chromosomal condition that my kid could say for himself, should he need to say it for himself.

But in our industry, vulnerability is not sexy and vulnerability is not employable. And where we'll come to as to what I do now is you are less valued and you are seen as less as if you have that condition or if you're a caregiver for somebody or anybody that means that you cannot focus yourself completely on your job. [00:08:00] So I saw it. I don't think any of this was cognizant. That's the one thing I am going to say that possibly challenges everything you're teaching everybody. I don't think I was cognizant. I think I was just head down, I've got to do this. I was powering through.

I began to be cognizant of the toll it was taking on me physically in the early years. And I thought, 'okay, I've got to be careful. I've got to look after myself. I don't really know how to look after myself. I know the logic. Put your oxygen mask on first.' Where I think the two me's came together, is when I went to Keshet. And I went and took that job

because of the trailer I saw for a show that eventually became *The A Word*. And I sat and cried in Soho House. Because I saw a show about disability with disability sewn in with happiness and tragedy and ballsy and beautiful and [00:09:00] went, 'oh, I can sell that.' And it was the first time that both me's came together

Tricia: Do you think that there's an irony here that we could discuss given that we had our career in the creative industry, and my experience now as a songwriter and an artist and all of the work that I've been doing for the last few years on my own artistry, has really revealed to me that the good stuff is where we're most vulnerable. That's where great content and great creativity resides. And yet we worked in an industry where the vulnerability was so literally not discussed. I mean, it's just so much irony, it's extraordinary actually.

Sara: The thing that people would always say to me when I did begin to reveal myself, because I had no choice as well. It's exhausting hiding the thing that you actually care about more than the thing that you're seen to care about. Which is both of my kids. When I would speak about it, when I would write about it, the first thing that people who I really liked, who were colleagues and friends, [00:10:00] friend, colleagues, acquaintances, whatever, would say to me, 'my goodness, thank you for your vulnerability.' And they still do it. And I have no other, I have no other mode.

I cannot help but be honest. And that means I'm vulnerable for, and then, Brené Brown, vulnerability is power, good lord I listened to that so many times. Because I thought, yes it is! It makes me really powerful, because it's you that has the problem if you decide to devalue me.

Especially around women and working. I went down to part time. I have no clue how I was full time with a very sick kid, but I was. But only when I broke my foot, only when I broke my foot did I go, 'Oh my God, I don't know what to do. I don't know how to do it.'

And I then needed to be the best part time working woman I could be so that I didn't prevent any woman from asking for that and getting it. [00:11:00] And that thing, if I can do in one day, what some people can do in five, I'm sorry, but that is the case. When you are a parent carer of a kid, you've got files and files and files of things that you have to do because you make an appointment or you try to get an appointment and then it hasn't happened. So you have to remember that it hasn't happened.

You have to do it. You have to bring it. You have to bring everything home. You have to manage the whole situation. It is child's play doing what I did in my job versus doing what I did at home. How to put that across to a company. I didn't want to tub thump and flag wave. I just wanted to be amazing so that womankind behind me did not suffer from what I was having to do. And I still will never be a completely typical parent. I don't like the word typical, but it's better than the word normal.

Tricia: I'd really like to hear and I'm sure the listeners would as well because this is a podcast about creativity, how your books came about and what that did [00:12:00] for you in terms of being able to highlight an issue, have a creative outlet. I mean, as you know, I've gifted those books to several people over the years, and they've gone down very well, People won't know about your side of you that's an author.

Sara: When I was still just a TV drama exec, I realised, in every part of me, that my howling at the moon comes out creatively. So I used to walk around my local park. and tell stories and rhyme. And I started, there was something that went into my head. 'Mommy Carrie should be hairy, but she's really not.' And I kind of just went into a rhyme and I started to write it down. And I ended up, I started actually with a story that explained to my eldest - because being a sibling of a special needs kid is, is actually a lot more challenging. And in the charity that I'm a trustee of, we really concentrate on siblings.

I wrote a book [00:13:00] to try and explain that going to hospital with his brother, actually wasn't him getting great mummy time. Because I was taking away mum from him, my eldest, as if we were having a wonderful time. We were not having a wonderful time at Great Ormond Street - as gorgeous as they are - at Barnet Hospital or whatever it is.

So I tried to come up with a story that sort of made it understood and made him be brilliant and whatever. And I created a family and then I kept going. I rhymed as I walked. I rhymed as I walked. I rhymed as I walked. And then my lovely friends who were beginning to come around me and go, 'Are you okay?' No, I'm not. One of them is a graphic designer and works at children's publishers. And I went, 'I've got this poem.' What if it wasn't just a poem? Could you put some pictures against it? Cause who knows, wouldn't it be amazing? And then I had started to work with Genes for Jeans and go and do assemblies and thought, this is amazing. [00:14:00] I'm a middle class woman in the TV industry, I want to help. This is an amazing charity. I went and found the CEO, started speaking to her. I said, I've got these stories. What if you did something? And it was all about kids who happened to have disabilities. So it moved from being a family story to about the children, but the happen to have is really special because the word superpower for kids, I wanted kids to pick something up and go, I've got this! I wear glasses. I've got a hearing aid. I might use a stick. I might have a something. And so in working with Genes for Jeans, I created the Treehouse at Number 9. Two children's books written to celebrate difference and anybody who happens to be living with any kind of disability. It's a gang of genies who all happen to have some kind of condition but who live their life in the most beautiful, joyous, way.

They were created by me [00:15:00] and two of my friends. We worked with a wonderful artist. And what we had was an eBook. So we made it into a musical eBook. And within the first month it had 30,000 downloads. And then, as time went on, it was never 'I want to make money by being an author.' I actually wanted to take the pressure off it, financially. Because what I wanted and what we wanted, I wanted to go to hospital and find that in the bookshelf. So that Louis could take it off

the shelf. I wanted Jacob to be able to, when he used to come and sit with me go, 'I'm going to read that book.' And we had, we were a trio of three women for whom this was not our day job. With a very clear aim to get them in schools and hospitals, and let's just see if we can help one family at a time. And that is still where we are. So it's a funny little thing that before I became a disability advocate and access consultant was my only obvious [00:16:00] public dip into this is what I'm passionate about.

Tricia: It's so interesting. I'm just thinking about the themes that I've discussed over the last 12 episodes of this podcast have included two different things, which you're touching on. One is the kind of healing power of creativity. Actually, your sort of drive to tell those stories, to howl in the moon as you describe, and just allow yourself that sort of succour, if you like, from that process is one part of it.

As well as then the added bonus of knowing that even if it's only one child, they can feel seen through your art, but also the importance of sharing your heart because actually you could have just kept that to yourself, those rhymes and use them as your own internal sort of mantra to heal. But the power of sharing your artistry and your creativity, even when you've never written a book before or published a poem before or approached an artist before to create [00:17:00] drawings, there's something very liberating about that. And actually it's almost, I'm now thinking maybe it's a responsibility to share it because you can help one child.

Sara: Yeah, you just, you have no clue who you're going to help.

Tricia: Please, please share with these wonderful people listening to us what it is that you do right now, because it's absolutely fascinating. And it is, again, another one of the reasons why I was so keen to talk to you about this topic.

Sara: I now know what to call myself nearly three years in. I am an accessibility or access consultant and I'm also an agent for a specific

role that I can talk about that's been commercialised, that's always existed, that's been commercialised, that deaf, disabled and neurodivergent people can do in production, in entertainment, TV, film, theatre, events. It's called an access coordinator. I mentored a lot of writers, editors, whoever with [00:18:00] disabilities.

And I could see that they had these schemes and they were setting targets. So I never once thought I'll go and work in diversity, to be honest, but I thought, content, creativity, storytelling, let's do what needs to be done! I'd been talking to a diversity person at Sky and looked and was like, you don't really know how to put a disability target in because you don't know what people know.

And I know from listening that there's a huge gap where the disabled talent are sitting in a hole and everyone else is sort of going, 'it costs too much, it takes too long, I don't want to do it, I don't want to get it wrong.' My wonderful friend and our old colleague, James Baker said, do a website. 'What's your business name? Get on with it. You've talked about it forever'. And I did. So I set up Bridge06. Never been a business owner, never thought for a second I could be a business owner. Went to them, spoke to you, in fact, about what to charge.

Went in there and just talked to lots and lots and lots of people [00:19:00] to find out where they were in terms of the commissioning team and the producers. How are you going to reach this target? Which then just started my learning. Then Jack Thorne, who's a wonderful writer, at the Edinburgh TV festival did the McTaggart lecture, which is a call to arms.

And he did it to say that disabled people have been failed completely by the industry post pandemic as well. And there began the most ridiculous period of my life where there was no thought, there was no planning, I was this instinctive being who knew I had to keep going and get to wherever on earth this is and I had to have the most extraordinary strength and not be scared and just get on with it. I did not know what to call myself. I've only just started to know what to call

myself. But I knew that I knew there were no me's around, doing what I was doing and passionate about it. There are brilliant diversity people in all the [00:20:00] broadcasters and in big companies. There are brilliant led groups and organisations and, and everything. But where are the people who've been embedded in commissioning and production who go 'should we just' - excuse me for swearing - 'get shit done?' What's going on? Stop missing targets. Why? Why is this so hard? So six months into this was me, having been beautifully joined with Julie Fernandez, who is a wheelchair user and actor who was in El Dorado in the office, been an actor for 30 years. My goodness, if she knows about barriers, there's nobody who knows as much as her. We were brought together to run the first training for access coordinators funded by Screen Skills, which is a training body in television.

In my personal life, I suddenly had something else to overcome and be liberated from six months into that. My soon to be ex-husband ended our [00:21:00] marriage very suddenly. I kind of described it sometimes as somebody come in and burnt down all the rooms in my house, which I didn't realize didn't have any growth mindset in it. So I then said they've come into a garden and cut down every single one of the plants because plants will grow with water and sunshine.

But I was running a business of something that is actually quite hard to get people to pay you to do. They all want to do it. They don't really want to pay for it. That's much better now. And having to get my kids through their GCSEs and A Levels and then all three of the projects I got in that first year were, were after that.

I'd just turned 50. I thought my life was amazing. I was here. I was fitter than I'd ever been. Postmenopausal, and my kids are good and we're all right. And I'm doing something I know I'm passionate about and I think I can make work and then bam. So I've had to overcome a lot and I'm still overcoming it. I'm still determined to build myself and look at [00:22:00] everything I have rather than what I've lost, and I've done that well.

Tricia: I think that's something you do consistently well, actually.

Sara: Yeah.

Tricia: It's focusing on the optimistic and the positive. I'm struck by a couple of things and I really want to try and make sure that we give some advice to the people listening to this and there's two things that I want to ask you about. The first one is, and you may be able to answer these together, the first one is what would you say to those 'typical' people who don't want to get this wrong? Who kind of want to do the right thing, have all of the best interests and intentions at heart, but they feel like they might make a mistake and they're scared of getting it wrong.

And the second part of the question is, what do we say to those people that have a challenge, whether that is in terms of their abilities or perceived abilities or capabilities or their circumstances. It could be a limitation that's more resource led or something like that in terms of sort of pushing through and finding their passion, we've worked together in a commercial industry, but actually creativity doesn't need to be commercial, does it? It [00:23:00] can be for the sake of creativity, which is something that I really advocate for. So I don't know what advice you've got for either of those category of people. And by the way, you could be the same at the same time, I suppose. Couldn't you? You could be both those conditions.

Sara: You absolutely can. I think we work with a lot of non-disabled people who don't want to get the language wrong, don't want to do something bad. I firmly believe that everybody would like to be better in some way. I do think when you try to apply it to commercial things and businesses that they worry that it will cost too much, take too much time, but I think that genuinely We are in a world certainly around neurodivergence there are diagnoses everywhere and you have to understand that it is your responsibility to find the value of those people and accommodate any adjustments.

We, Julie and I, in our consultancy work we're now at Casarotto, which is a talent agency in the industry that not only represents writers and directors, actually some of whom are deaf, [00:24:00] disabled or neurodivergent fantastic people, including Jack Thorne and Genevieve Barr and Annelisa Dinnella and Billy Mager and brilliant people.

And then we do consultancy. And what I say in consultancy, which is the answer to this, is, 'I'm going to meet you where you are, and I'm going to hold your hand.' All we do is make you better tomorrow than you were yesterday. We've made a difference. And then we have to just keep doing that. If you don't know something, I have no expectation that you know it.

I know it through my life as a parent. And as a daughter, I know it because I have made it my business to learn and I've done it creatively. And it is I have to say, Tricia, I never want to do what I used to do before. I'll be an exec producer on disability led projects because I love being creative, but I don't want to be a drama exec ever again.

I only ever want to do this wherever I do it in whatever industry I do it in, because every industry needs to be better and every business needs to be better. [00:25:00] So to people that are there, you can find people. Come find me. I'm not that expensive. I will help you do this. And I will do it in a way that doesn't judge you.

Because actually it is complicated, but some of it is not. And the mindset matters, and then the practical thing that you do with the mindset matters. Go and listen to that person who's deaf, that person who's neurodivergent. Do those things because those people need to be heard and the disabled voice needs to be centered.

Then find the people who are going to help you when you sit back at your desk and go, 'I'm just going to do my job today'. So that's our approach on everything. And if you are that person who has access requirements or you are from marginalised backgrounds and you can't just go off and do a job and learn how to write and go and be an actor

in a course because you've got to pay your rent, look after your kids, look after your parents, do whatever you do.

Nobody owns your mind and my recommendation is a [00:26:00] nod to that. Nobody owns your mind. Nobody owns your dreams, either at night or in your waking mind. Nobody owns your escape from your reality in whatever way you can do that. Life, your life, is dictated by lots of things, but what you have control of is internally in you because nobody knows that. No one but you. And you have to learn to make friends with it. make friends with it and look after it.

Tricia: That's really empowering. So this podcast is actually called *In Ten Years' Time: How to live a creative life*. I know that you are such an instinctive person and that's one of your great qualities and something that you embrace and lean into wholeheartedly. But are you able to look in 10 years time and look forward to the future and have a sort of North star to guide you?

Sara: I think it's really important to encourage myself to do so. in 10 years' time, I'll be 62. [00:27:00] I couldn't have imagined what's happened in the last two years of my life, but where I would absolutely love to be is still being an access consultant, but to have expanded outside of the entertainment industry to anywhere else, to take it wherever it needs to go around the world to be helping people to be better and understand that they've got power in this.

So I definitely want to still be doing what I'm doing on a personal level. I want to be happy and safe and secure. Healthy. Know that my kids are bringing something to the world as well as just banging it and doing their jobs. I'd like some security and love. That would be very nice as well. Please. Thanks.

Tricia: We'll just put a little memo into the universe for that. As our listeners will know I love to end these episodes with a question, a [00:28:00] challenge and a recommendation and you can deliver them in any form you like. And I asked you whether you would like to make

the, the challenge, the question and the recommendation this time. So I know you've been thinking about it. what order do you want to go in?

Sara: I forgot the question, but it's a good thing actually, because I'll come up with the question.

I'm very taken by the fact that, you talk about process - process I can get in with, making plans I can't, I'm rubbish at it. But what I forced myself to do was go, what was I doing 10 years ago? And I've been Googling this morning, where was I 10 years ago? And could I have seen it? And interestingly, 10 years ago I was in *the A word*, I was a co-producer. What's interesting for me, and maybe my question can be: is there a ten years ago from now where you're allowing yourself to be creative, have that thing that's a creative thing, artist, writer, singer, whatever it is. What happened ten years ago? Did [00:29:00] something happen ten years ago that you can look at?

Because if looking forward is too hard, I don't know. What would happen if you just looked back and went 'what the hell was I doing then?' Was there one little nugget? Because that's actually going to allow me to go, 'Ooh, okay, if that was there then and I profess to have had no plan or strategy, it informed me as I went.'

That leads into my recommendation, and back to that thing of what's inside you. I did not know what to call myself, but I jumped in and just went, 'I know exactly what to do'. It's not because I'm brave. I don't think I am brave. I think I'm absolutely terrified of lots of things. But I passionately listen to my instinct nowadays. And possibly in the last 17 years, I've passionately listened to my instinct. So I always tell people, if you want to be a writer, but you don't want to call yourself that, and this is something you do, I've said it forever. If you want to be a writer, write, that's fine. It doesn't have [00:30:00] to be the thing you earn your living at, but if you want to be a writer, write. Artist, writer, photographer, whatever it is. Do it. Just do it. Even if you don't tell anyone. Just do it. Please. Because you'll never know.

You'll absolutely never know. And then be brave and just tell one person. Just one. Someone you trust, who will kindly, carefully go: 'I don't know if I get it' or, 'Oh my gosh, this is beautiful. Show me your next one.'

Tricia: And actually, if you have no one to share with, I'm just going to interject. If you really feel, I mean, we did a whole session on identity at the beginning of this series actually about when do you get to the point where you bravely call yourself an artist? Songwriter, writer, whatever. It's a very, very important part of it.

And I do think sharing your work is very, very critical and navigating how you can take feedback, especially from the people closest to you that sometimes are the most insensitive. But actually my offer to you all is if you are doing this quietly and [00:31:00] privately, you're not ready, share it with me, send me a direct message on Instagram and I'd be delighted and honoured to see your work.

Sara: That's magic. That's why Trish is a unicorn. And actually, it's a trusted stranger who you think is a friend because you're listening to her beautiful podcast. It's the same thing as force yourself to say yes when you don't think you want to, and also say no when you know you want to, but you don't think you can.

Please, please, please do that because it will be the thing that saves you. Lean into the joy and the gift that following a dream or a passion or a thing that you didn't even dare to be able to call a dream can give you. I could not have got through these last two years specifically without my job being the thing that makes me go, 'Oh my God, I love it.'

I'm really good at it. I'm really good at it. I've never said that. I think as long as I've known you, you would not have heard me saying 'I'm really, really good at this. I love it. I wonder where it's going to take me.'

My challenge. I have a challenge for you, Tricia. [00:32:00] If you ever do any video content, please will you start to put captions on everything? Because your words are beautiful and wonderful and if I can't hear you I need to read you.

And if you ever start to do videos for this, please do it. There are some wonderful apps out there that make it really super easy because I'm rubbish at things like this.

And I have a challenge for your everyone is, which is part of the consultancy that we do. One in five people in the UK and globally who are deaf, disabled, neurodivergent, or who have a health condition, how will you apply the one in five metric to everything you do to benefit the people who are not non disabled, who move through this world?

With any of those conditions who every time they leave their house are superhero, badass, amazing humans, because the world is mostly inaccessible. So how can you apply that one in five metric to your work? Could one in five of your projects, one [00:33:00] in five of your songs, one in five of your photos, highlight or centre that one in our society who have more value than anyone ever knows.

Tricia: That's absolutely beautiful. Thank you so much. I love that. And I really appreciate you challenging me as well because I've been challenged so many times on this journey by the listeners actually, which is incredible. And it helps me inform the future episodes and all of the things that I'm going to do going forward.

So it's really unbelievably valuable. And also I just love the fact that you challenge and provoke with no judgment as you say, meet you where you are. And we'll help you move from there. I want to add one more recommendation, which you've mentioned already. Thank you. Which is the treehouse at number nine, your books, I should say they are utterly captivating. I can't stress enough that if you have a child...what's your age range for those books?

Sara: I think sort of picture book, they look very young. So I've taken them into nursery, but they're [00:34:00] very young, but you can read them obviously to those kids. if you can overcome the simplicity and beauty of the images, you can take them all the way up to year six.

Tricia: Amazing. So that's a strong recommendation from me. And as always, I will add a link to those in the show notes so that you can find them. Thank you so much, Sara, for being here and for helping me navigate that conversation. It's just so valuable and it really rounds off this series just so perfectly. So I'm so grateful to you.

Sara: Oh my gosh, I love that we're connected. I felt a bit like crying halfway through that. This is so joyous and I think it's really important what you're doing. All those books that you read that I think, 'Oh God, I can't do any of that.' You're doing something really amazing and I'm beyond proud and humbled that you wanted me to come and talk to you.

Tricia: That's very kind. So let me wrap this up. As I mentioned before this is the last episode in [00:35:00] this series. So I do need to do some more thank you. So not just to Sara, but also to my producer, Rachel Balmer, who is literally the wind beneath the wings of this podcast. Thank you for your guidance and your expertise as always to Tad Cox for the beautiful design work to all of you for being on this journey with me.

I've enjoyed creating this content for you so much. The research has been absolutely brilliant. Utterly inspiring, motivating, fascinating. If you've enjoyed the podcast, please tell a friend about it. And don't forget to sign up for the newsletter via my website in [10yearstime.com](https://www.10yearstime.com). I send recommendations and creativity tips every fortnight.

As I mentioned, I'm working very hard to keep this podcast ad free. So if you have got some value from this episode or any of the episodes before, or the resources or my newsletter, please consider buying me a coffee. You can do that on my website. Two. We are standing down for

a few weeks. Another six episodes are already being planned and I look forward [00:36:00] to sharing them with you very, very soon. In the meantime, peace and love my friends. Go forth and create.