Series 6 Episode 6

Tricia: Hello, and thank you for joining me. This is episode six of six. Yes, we've made it to, the end of the sixth series of *In Ten Years Time: how to live a creative life*, and I'm so grateful you are here. I'm Tricia Duffy and I'm here with an aim to inspire you. To find a balance of creativity that works for you and to encourage you to make your creative dreams a reality.

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

You can send me a message or an email via my website intenyearstime.com. I 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 [00:01:00] creative potential.

In this series, we've been thinking about the science of creativity And as this is the last episode of the series, we will end this chapter as always, with a very special interview. This time with my friend Ben Miller, who will help me draw the threads of the series together. Ben is a social designer, a tutor and facilitator, and a neurodiversity advocate. More than that though, Ben is a deeply curious person. He never ever takes things at face value and is interested and interesting in equal measure. When I was planning the content for this season, there was only one person I wanted to ask to help me finish this series about the science of creativity. And I'm honoured to introduce you. A very warm welcome to *In Ten Years Time: How to Live a Creative Life*, Ben.

Ben: Thank you, Tricia. Thank you for the kind intro and it's a pleasure to spend time with you today.

Tricia: Well, always a pleasure to spend time with you. We've done some fun things together in the past, haven't we? That have been quite creative actually in their way. [00:02:00]

Ben: Yeah, I think we met during, was it lockdown?

Tricia: Yeah, we did. We met online during…in fact, I don't think that you and I have ever met in person in real life.

Ben: I think we have, I think we have once. Didn't we meet at the RSA?

Tricia: Oh, yes. We did meet at the RSA one time.

Ben: One time. One time, yeah. Soon after lockdown. But yeah, most of it online.

Tricia: So you describe yourself as, somebody who's very interested in kind of out of the box thinking. Can you tell me and our lovely listeners what it was that first piqued your interest in the differences in the way that people think?

Ben: I guess like a lot of things that we learn, a lot of it is, maybe intuitive or unconscious at first. And so a lot of my experience is understanding that different people experience the world differently, which is quite an obvious thing, but nobody necessarily teaches you that. But I think it was really just family [00:03:00] life. Growing up with people who had very different brains, very different minds, very different ways of experiencing the world. So my brother would tend to focus in on details. My dad was perhaps a bit more, what would be described as very logical, very practical.

And I think it'd probably be fair to say that my mum was maybe a bit more of a feeler. So that was the kind of initial grounding. Just we were just very different people all living together under each other's feet and you know, kind of bumping up against each other. And I guess that then feeds into school and school's very much about learning in a very

specific way. Everybody learning the same way, the same speed, the same things. And then you kind of realise actually that doesn't really work for a lot of people and it didn't really work for me.

Tricia: It's interesting, isn't it? Because school, even now, I mean I have a similar relationship with my [00:04:00] schooling because I left school at 16 with an O-level in Drama and Commerce and that's all, that's all I had. I had no prospects and no qualifications really to speak of. But I'm now doing a PhD, so it can't have been that I wasn't able to learn. I just refute that that was possible. It was the environment that I was found myself in was not conducive for me to be able to learn. And I think about, you know, school creates workers, but actually life is so much more than the economic system that designs for a very small amount of people to do very narrow kind of things. When you think about creativity and innovation particularly.

Ben: You're obviously familiar with the idea of divergent thinking and convergent thinking in the process of creativity. Well, school's very much about convergent thinking. It's about narrowing into one specific answer or it's about narrowing into one domain of interest. And actually at that age young people are really right in the sweet spot for [00:05:00] being in the divergent thinking space. Young people are very valuable. They have lots of ideas, they have lots of curiosity about the world and the system's trying to shoehorn them into 'no, you need to learn this thing for the rest of your life,' or 'you need to be this job role for the rest of your life.' And it almost like shortcuts that divergent thinking space for young people to really play with ideas different roles, different professions.

Tricia: Can you tell me how you spend your time these days?

Ben: Yes. I do quite a lot of different things. I run a young men's group for 16 to 24-year-old men every week on a Monday night in a little club venue in Ipswich. It's basically for young men who are interested in music. A lot of young men are just struggling in lots of different ways, quite a lot of unexpected ways, but a lot of them are lacking in

confidence. A lot of them are just quite isolated and lonely, particularly after COVID as well, which has [00:06:00] really hit them hard. They're also lacking role models. You know, good people, local people to influence them. Hence why a lot of young men are turning to maybe not so great influences and role models on the internet.

And actually rather than demonise them for that. It's like, 'oh, can we, can we introduce them to local musicians.' And we just try and showcase our group's talent and local talent. It is a space to talk in a non-judgmental way about any issue which young men face, you know, culturally, politically, economically. I'm also starting an alternative provision for young men that have been excluded from school. We're trying to create some sort of alternative curriculum around political activism, around cultural experiences.

Tricia: And also just what really strikes me is the power that the creative practice has to underpin that. Presumably it allows a different kind of acceptance of vulnerability and emotion? One of the things that I've actually been thinking [00:07:00] about for this series has been that tension between the leap of faith and the comfort zone. When do we kind of protect ourselves and recognise the sort of telltale signs that we need to you know, take time for ourselves and be alone or, you know, put our noise cancelling headphones on, or whatever it might be that we need, particularly in the context of neurodivergence as well, for those who have a diagnosis, and when to take the leap of faith? And what's the kind of balance between those two states. Do you have a thought about that?

Ben: Well, I think there's no hard and fast rule with any of these things is there? And I think what it comes down to is actually knowing people, and I know it sounds silly, but we're so kind of wrapped up in processes and procedures and managing projects or managing a framework or managing whatever. That actually we don't devote enough time to actually just understanding what people's limits [00:08:00] are and you know, where they are as a person. So I have this kind of comfort zone, risk reward. So in my line of work, there's a huge amount of

safeguarding processes, you know, guidelines. But basically you can't do anything without doing a kind of risk assessment.

Tricia: Yep.

Ben: So I've been - alongside one of my colleagues - just been trying to challenge this for a while now. That actually your kind of safety is our biggest priority. But what I find is that I live with quite a lot of worry and anxiety. And I think that we have this climate of fear that we all kind of live with every day without kind of realising it. And I just wonder how much of it has come from this industry of safeguarding. Because basically what safeguarding prompts you to do is see basically everything that we kind of do as a [00:09:00] threat, everything that we do is something to be feared. And when you're thinking about the creative process, that kind of climate of fear makes it quite easy just not to do anything.

I was asked to go and do a talk to a local college, and the HR person sent me all of these forms, which no word of a lie would've taken me probably three or four hours to properly fill in and research and get all of the paperwork back. The teacher was going to be in the room. I was just going to be coming in for half an hour to talk about the tech industry and I just said 'No!' The problem is putting up too many boundaries makes it impossible to do stuff. And actually that's unsafe, and that's actually…the risk aversion then turns risky and actually means that people don't try and don't do things.

Tricia: I think there's so much tension in what you've just said. It's really interesting actually, [00:10:00] because at university where I am right now, I'm thinking about the ethics associated with AI and inclusive design a lot, and we were talking about 'serious games'. So a serious game is a game that has some sort of benefit socially or enables someone to process something. And about how many safeguards have to be in place where you design a serious game, which is intended to either provoke, you know, an understanding of someone's circumstances or help you to navigate your own trauma. And how

actually being triggered - to a degree - from an existing trauma is an important part of the processing.

So there's a really good example. There was a psychologist who followed the children who were subject to the most awful experience through one of the shootings in America. And they found that the children who were permitted to play the shooting game in the playground and revisit it over and over and over again, what happened to them, to them in their own safe way, fared much better it was a very extended case, than those [00:11:00] whose parents said 'oh, don't think about it. You're not allowed to play that game for your own good.' But I think you're absolutely right. You know, there is a tension here and sometimes we do need to kind of educate ourselves as best we can and follow our own judgment in order to be able to do the best and take the risk that goes with that.

Ben: Yeah, to live life is risky and I'm by no way saying that actually, you know, safeguarding isn't a priority or isn't important. Of course it's important, but there's always trade-offs and so if there's only a solitary focus on one side of the dial and not the other, how far is too far? There's no off switch, there's no brake pedal. And basically it just takes over everything and everybody individually is doing the right thing, but collectively it's actually stopping us doing things. And I guess it mirrors attention in our heads if you like. That the frontal lobes of our brain are [00:12:00] kind of more developed in humans than, than all other mammals.

Maybe one of the ways to think about it is the primary purpose for it is to inhibit our maybe more kind of reptilian or kind of ancient mammalian kind of impulses and instincts. And actually society functions *because* of this inhibition. That actually we are not going around kind of, you know, beating people up all the time. And actually we're going about because we're following rules. We are behaving in a way which is conducive to a society functioning, you know, pretty well. So actually inhibition and not doing things is important. But of course if

we are just completely passive and don't do things, don't create, don't produce things, then that's not good either.

And so I think that, you know, for me living with ADHD, I don't really have hyperactivity per se anymore, but we don't talk about [00:13:00] *below* average energy levels, or hyper-passivity. But I would say actually that's more of a challenge now! That actually people withdraw from society. So we've kind of gone too far the other way.

Tricia: Yeah, do you know what's really interesting? Because one of my earliest memories of meeting you…did you get your ADHD diagnosis quite late in life, am I right in thinking?

Ben: Yeah, it's probably about 10 years ago.

Tricia: When we first met, which is about five or six years ago now, pandemic time. I can remember you having very good boundaries. Saying 'Guys, this has been an hour long call now and I've got to go because I am overwhelmed and it's just too much for me right now. So no offence, but I'll drop off the call.'

And I can remember thinking, 'oh my God, he's just so good at just making that not about me and not about offending anybody.' Just like really nicely saying, 'I have just got to go'. You were designing a house or building a house at the time. You had a lot of things going on at the same time. It's really interesting on the ADHD front because researching the previous episode that we've just done, I've looked [00:14:00] into kind of basically how academia deals with neurodiversity, or neurodivergence, I should say. Which is neurotypical, neurodivergent diagnosed, or neurodivergent considered. Those people that are not diagnosed, but might have considered they have some neurodivergent behaviours or attributes, or that they may or may not have something but it's not been officially diagnosed.

And this week I've had a really weird experience where I said to my very close friend who is both autistic and has ADHD as well, that in doing the

research of this, I considered that I also have some tendencies towards ADHD. And she was like, 'I've always thought you had ADHD.' And I was like, what?

I've sort of reconciled, although maybe I will change my mind, that I'm happy not being diagnosed and, but I suspect that she might be right.

Do you have kind of thoughts about people that are kind of facing the idea of late diagnosis and this trend of late diagnosis that we're seeing and particularly in women, [00:15:00] I think because there is a lot of evidence that suggests that women are excellent at masking their neurodivergence. What's your experience of that?

Ben: I guess I want to be careful because, everybody's situation is just so different and it's really difficult without speaking to somebody to get the gist of where they are psychologically and in all their domains in life. You know are they suffering at home? Are they suffering at work? Are they, are they suffering with relationships?

Sometimes people just need something to grab onto to give them some sort of stability. And I guess looking back on my diagnosis, probably more important than maybe the ADHD diagnosis, was maybe just recognising that I had a lot of change going on in my life.

I'd moved from London, I'd changed jobs, so I was designing a house. I grew up in Ipswich but I hadn't [00:16:00] really understood how changing location would impact me in such a profound way.

And even after the diagnosis, it took me several years to really feel at home here. Which I do now, but it was a long, long process. And if you think of London as just this hyper-stimulating, really kind of fast moving, diverse place. It basically more fit the natural tendency of my brain.

But then moving to Ipswich, I feel like I had to rewire my brain and I didn't realise how much of a toll that would be. I had to find new ways to be happy, new things to be interested in, new ways to live my life at

a time when I was becoming increasingly stressed, leading to my diagnosis. So, for me, the environment's really, really important. Looking back, I've always had ADHD traits, much [00:17:00] like what your friend, you know, observed in you.

Tricia: She's not the first person to have said it, but it is funny how it surprises me. I mean, I'm 54 years old! What I find extraordinary is that people notice it in me more than I do myself, if you see what I mean, because I've always thought this way and been this way. So it doesn't seem particularly unusual to me. I just assume that everyone else thinks the same way. But actually maybe that's just not true. Do you use a creative practice to help you manage your stress or anxiety or any other kind of elements of the way that you think?

Ben: I have lots of different things. Spending time in nature has been the benefit of moving from London to Ipswich. I just do gardening, grow food. I think music is an important part of my process as well. I tend to lean on those more than myself because I kind of realise actually if I'm in a tranquil space [00:18:00] that will shape how I feel. I'm not very good at imposing my mood on the environment, and culture. The culture and environment kind of imposes its vibe on me. The important thing for me is actually choosing where I am, choosing where I go, choosing what I listen to, choosing what I eat.

But then when I need to be productive, I've got this reclining bike. And I built this kind of stand, which goes on the bike. So it's very difficult to get in and out. So when I am in it, I'm stuck there for hours. So I have these kind of two very different modes and I always struggle, you know, going between both of them. So I have this real hyper-focused state where I'm just on one solitary task, and I don't want anything interrupting me. So if I'm in that sort of productive mode, I'll go on the bike. I've got things to do. But I wouldn't be doing that if I'm coming up with ideas [00:19:00] for, you know, our men's project or neurodiversity workshops. I'd probably go for a walk. I need to be somewhere a little bit more kind of expansive. Whereas the hyper focus, I'm very serious. With the more mind wandering state, which is my more kind of default

state, more kind of playful. I want to be maybe doing something kind of silly with people, bouncing ideas off them and, you know, sharing jokes or whatever.

Tricia: It is really interesting that you say that because there is some science that suggests that when we are doing activities such as walking, is a really good example, that you actually are able to reduce your adrenaline levels. Adrenaline is really important. The prefrontal cortex and its role for survival and all the things that we are as mammals, it's very important because it is the thing that triggers our fight and flight.

It helps us to make very rational decisions to save our lives should it depend on it. But also because it's very logical and it kicks in the executive network, it stops us from being able to play and kind of think freely.

But when we go into some sort of [00:20:00] repetitive mode, and this happens in our sleep as well, and the adrenaline drops, which means that we are less inhibited by what's true, lifesaving, what's risk averse, et cetera, which would indicate to me you are tapping into some of that and helping to, you know, just reduce some of those kind of urgent executive network decision-making hormones, which stop us from coming up with our most profound ideas actually. So that really makes sense to me that you're experiencing that.

Ben: Yeah. It does feel like it as well. And you know sometimes you've just got to try things and if they feel beneficial just do them.

Tricia: I one hundred percent agree with that. It is really interesting. The whole of this entire podcast I came out going, I'm doing these things and it seems to be working for me. I wonder what the science is behind that? And then you look at the science and it backs up exactly what you're feeling. This amazing study, which I mentioned in a previous series. They asked poets, some very experienced published poets and some that had never written a poem in their lives and they monitored the amount of adrenaline and what was [00:21:00] happening

cognitively for them. Then they were asked to write a poem and just write any old poem, and then they asked them to switch and edit the poem, and when they were editing mode, their adrenaline went up because that's when they have to make the decisions about what to keep and what to remove and what have you. So it's just very interesting.

There's something that I learned as a writer. When I'm writing the scripts of this podcast, I just need to write a draft and edit it separately. Trying to do those two things together is going to really confuse my brain those stress hormones are actually really useful for us to help us make decisions and decide what to keep and what to throw away. But actually what you need when you're just writing and coming up with the ideas is to be in a free flow state. And I also, I do have a tendency to hyperfocus. I know this will surprise you!

Anecdotally, there is some kind of conversation that goes around saying that neuro divergent people, people with a diagnosis, are overrepresented or more likely to be represented higher in the creative industries. Is that your experience anecdotally?

Ben: I would say so. I would say so without actually [00:22:00] researching any numbers. I think intuitively it does feel that way. So I'd say that people come to our groups for different reasons. Some of them just want to pursue creativity as a profession, whether it's podcasting, radio or playing music. So there'll be different reasons that people come to us, but I would say that they are definitely well represented within our groups.

Tricia: It's really interesting just thinking about this entire conversation and about individualism and how, what creativity and what you offer these young people is the opportunity to do something that's pretty bespoke, designed for your own specific needs and wellbeing and goes against, you know, your other theme, which is around the form filling the safeguarding, which tries to channel everyone to be the same.

And again, back to your kind of observations about the education system, actually the freedom of creativity to do something [00:23:00] that's completely unique and bespoke, that helps you for your own way of thinking, regardless of whether you're neurotypical or neurodivergent, is so valuable to every single as part of the human experience.

Ben: Yeah. It is, it is. And I think, rules are important, regulations are important, but it comes from the same word. 'Rule' is basically 'straight line'. The more that we have rules, the more that we have regulations, the more that we are trying to get society to go in a straight line. For me, we're trying to then kind of create people that are good at exploiting that straight line approach in life when actually, how do we kind of support people to explore the kind of tangents?

And I love, tangents and there's a place for them. I get that. But actually, how do we create a school system which explores those tangents? Our little groups are kind of tangents and a couple of the guys specifically say, look, don't make it too [00:24:00] structured. Whenever structure starts kind of creeping into it, they kind of push back.

Tricia: So fascinating. So fascinating. Do you know what, it reminds me of an interview that I heard with the guy who created Grand Theft Auto and he was saying about how, in gaming, when you go up these ranks of these different games and his son who's a gamer will spend his time going through every level and go through absolutely every level really religiously because he knows that if he explores every level in level one, even though they could have done it really quickly, because he's an experienced gamer, and got to level two, level three, level four, he won't have the clues and the learning he needs to be able to manage level ten when he gets there. What's success in that environment? Success might be enjoying the game for all of its hidden corners and exciting little Easter eggs that it might be on the top of the shelf.

Ben: I really like that, it just makes you kind of realise that we are so conditioned to do things through the logic of the market, whether it's algorithms or doing things for profit [00:25:00] or, just for efficiency, whatever it is. And actually sometimes it's just important to, stick a spanner in those gears and actually just do it for the sake of just loving to do it.

Tricia: I want to ask you about the name of this podcast is: *In 10 years time: How to Live a Creative Life*. Do you think about the future? I mean, do you have an idea about what life might be like in 10 years' time?

Ben: I do think we are maybe about to go through, kind of changes that we can't even begin to think about. It would've been very difficult to imagine the world before the invention of the motor vehicle or for young people, what was the world like before the smartphone? And so these things become ubiquitous. There's another podcast which I listen to called *The Great Simplification*. And maybe the kind of way that we've built life, built societies, built systems, it's not going to keep getting more and more complex. That actually [00:26:00] there's a possibility that actually life will become more simple.

There's something which speaks to me about getting in touch with simple, more meaningful, more spontaneous, more direct, more local, more personal things. Rather than just having this kind of huge complexity in our lives. I just feel that actually for me there's something about life being more simple which really calls for me. Along with all the usual stuff like doing things which are meaningful and impactful and having more community. That sort of stuff. But there's something about the simplification.

Tricia: That's actually a really beautiful thing to aspire to as well, isn't it? To live a more simple life or to, you know, choose more carefully the way in which we invest our energy and our time, which is really our only precious commodity when you think about it. I like to finish the episode as you know, with the talent, a question and a [00:27:00]

recommendation. And I make life very easy for myself when I'm interviewing somebody because I give that job to my guest. Have you had a chance to think about a question, a challenge, and a recommendation?

Ben: So the question, because I think that our ideas aren't fixed, the question is what is a human being? Because I think if you're a teacher or if you are a doctor, or if you are an AI developer, there's an implicit understanding of what it is to be a human being. You know, how we learn, what is health, you know, what is intelligence? And I think that our understanding of what it is to be human hasn't been right. And I think that the kind of neurodiversity of both ends, both in a kind of really, for me, a positive and also a negative view kind of might [00:28:00] shape how we live our lives. So to be a human, are we just consumers? Are we just, basically a bunch of atoms. Is life meaningless? Are we just, you know, separate selves? All of these kind of questions, which maybe, you know, scientists haven't…or maybe they can't answer but have kind of shaped how we do school, how we do healthcare, how we do society, how we do the economy.

And you know, some people just basically want AI and robots to supersede human beings and we just upload our minds into the cloud. And is there something a bit more hopeful? And I think that kind of question is something which we will all be thinking about in the coming years.

Tricia: I hope so. I mean, for me it's really interesting because I talk a lot about how to be human is to be creative, as you might expect. And so actually if you think about the prospect [00:29:00] of all of us being brains in a jar, to be creative is the true human experience, isn't it? Somebody once said to me, human beings are just chemistry sets without any instructions, which I love as an analogy.

Ben: That's funny, isn't it? I haven't heard that before.

Tricia: Yeah. What's your challenge?

Ben: So it is a real bug bear of mine. I have a real issue with administration and bureaucracy. I think in terms of jobs, it's the biggest growth biggest employer you know, since the seventies, eighties. The way I see it is that you're taking time and attention - precious resources - from so many other people. So what can we as individuals do to actually lighten that administration load on each other? And I think it kind of reached its peak during COVID and just the extra paperwork to travel anywhere, to book anywhere. You have to book a slot in a pub. [00:30:00] It kind of got to the point where actually I just thought 'no, I'm not going to do that. I'm not going to fly, I'm not going to do all of these things because actually it's not worth my time.'

So actually, what can we, as an individual do to colleagues? Do we really need that extra slide deck? Do we need that extra report? Do we need that extra, you know, reference or application field or data points? Just have a think about what do we actually need? Because the rise of administration means the decline of creativity.

How much easier can we make each other's lives? You know, if we're trying to organise something, just give people two options. You know, maybe rather than just open-ended. Because open-ended is good, but sometimes actually when people are busy just give two choices and just see if that works. That's the challenge. And we can't do it alone. We've just got to try and do it incrementally to each other.

Tricia: If everyone stopped one form today, I mean, well God, it's really interesting because you can imagine what their ethics forms are, like and I'm sitting [00:31:00] across two universities and I'm partly at Royal Holloway and partly at Surrey. One of those universities has a thousand forms to fill in the other one only has a few. I won't go into too much detail, but it is quite extraordinary.

Ben: It just show there's different ways to go from point A to point B, isn't there?

Tricia: Exactly, what's the most direct route and how can you make your life…I mean this is part of the whole in 10 years time philosophy. Look at your diary for the week ahead. What thing can you not do so that you've got half an hour to do a sketch? That is my provocation, which really, really aligns to everything that you are saying.

Ben: Yeah. 100%.

Tricia: Yeah. What about a recommendation for people?

Ben: So, he's a person that's really changed my life. Probably more, more than any other thinker or writer, is a person called Ian McGilchrist. So, rather than seeing neurodiversity as this kind of medicalised, problem with the brain. He's a psychiatrist and philosopher and researcher who wrote this book [00:32:00] which I came across soon after I got diagnosed called the *Master and his Emissary: the divided brain and the making of the Western world* that completely blew my mind. And from that point on, I just really just experienced the world differently, thought about myself differently. My kind of values seemed to change. And it's quite a long book. But it's half the size of his second, more recent book, called the *Matter with Things*. But the *Master and his Emissary* is just a fantastic book. Just explores the relationship between our brain hemispheres. He debunks a lot of old pop psychology. It's really well researched and I think it's really important for where we are as a culture at the moment. And it touches so many things from creativity, to the way that we do AI, to how we treat the environment to problems with division and politics. Just everything. And it, just opens so [00:33:00] many doors. So that's the book and his website is channelmcgilchrist.com which has got lots of short videos and introductory pieces there. So yeah, huge inspiration for me.

Tricia: Funnily enough, I have recommended that book in episode three of this very series, which is all about left brain, right brain thinking. And I totally agree with you. I mean, I did find it quite hard to get through. It's quite academically written, isn't it? But actually the thing that I took away from that book more than anything was the philosophical element

of it and how ‘left-brained’ society has become, which is really reinforcing everything that you've been talking about in this conversation about how, you know, we allow the lack of ambiguity to drive so much of our decision making as a human race because we've been systematised to within an inch of our lives. That actually allowing ourselves that walk into nature or to grow that thing in our garden or to like release ourselves into our creativity, allows us to entertain uncertainty and [00:34:00] ambiguity, which is actually back to your original question, the very thing that makes us human. So I actually love that you've reinforced that because I feel like it's not just me that's telling everybody that that's an important book. It's an absolutely life changing book. I agree with you.

Ben: Yeah. Perfect. We're just in sync.

Tricia: Absolutely. Absolutely. Thank you so, so much. I will add my own recommendation that you check Ben out on LinkedIn. He is a fascinating person.

As I mentioned, this is the last episode of the series, so I just need to do a few little thank yous. First one to you, Ben, for being my sixth interviewee in the life of this podcast. I'm really, really grateful for you, to come and join me and try and make sense of this kind of difficult subject of the science of creativity.

I also need to thank Rachel, my producer. Thank you for your guidance and expertise. You are my team! And you're such an important part of this entire process. I'm so grateful for everything you do to help me fact-check and maintain this [00:35:00] podcast. Thad Cox for the beautiful design, and of course to you, the listener for being with me for this series. I've enjoyed creating this content so much for you. The research has been inspiring, challenging, and motivating, and if you've enjoyed the podcast, please tell a friend about it.

And don't forget to sign up for my newsletter via the website intenyearstime.com. I send recommendations and creativity tips every

fortnight. As I mentioned already, I'm working hard to keep the podcast ad free. If you've got some value from the episodes or the resources or my newsletter, please consider buying me a coffee. You can do that on my website too.

Right we are standing down for a few weeks, another six episodes are already being planned, and I look forward to sharing them with you very soon. In the meantime, peace and love creative souls. Go forth and create.