

EPISODE 104

MIRANDA WEST



DO CREATIVE



Miranda West 00:03

books had real gold. That was a real golden year for a lot of publishers. Pete a lot of people reconnected with books. And I think this is the joy of running a creative business of your own is that you get to choose, you know, you're making those decisions. The writing and getting it all down is there's a place for that, which is actually that's where some of the stories come when you get into the flow.

Chris Meredith 00:38

Hello, and welcome to The Common Creative podcast. My name is Chris Meredith.

Paul Fairweather 00:42

And my name is Paul Fairweather.

Chris Meredith 00:45

And we're on a mission to lift the lid on creativity in the workplace and beyond. And we have a very special guest for you.

Paul Fairweather 00:53

Yes, today's guest is Miranda West. Miranda is the publisher of the dual books. The dual books, I suppose the book version of the do lectures, we had David Hyatt, who is the founder or co founder with his wife, Claire, of the do lectures on the show 100th episode, so a few episodes ago. And yes, it's a fantastic story. She has been working with creatives over the last 10 or so years to create these 40 editions of to do books,

Chris Meredith 01:23

and yet powerful insights on how to get the best out of creatives that have worked with creatives, and how to edit how to direct creators if you like. So, let's get her in and find out more about how to work with creators.

Paul Fairweather 01:38

Miranda West, welcome to the common creative podcast.

Miranda West 01:41

Hello, very happy to be here. Thank you for inviting me on.

Chris Meredith 01:44

Thank you so much for joining us, Miranda, great to have you on the show. Miranda, if you could bring us up to date, please. You're now the publisher of the books for the do lectures. And for people that aren't aware. The do lectures are a world famous series of lectures based out of a shed in David heights. So David has fallen in Wales, but some incredible speakers. And tell us about your role as the publisher or the do lectures books.

Miranda West 02:11

Yeah, so that was an interesting one. Because I left Penguin Random House, we moved to Switzerland with the family. So I had to resign from that job. And then I thought, well, actually, what I'll do now is



start something of my own. I hadn't heard of the do lectures, and I was starting to have that sort of entrepreneurial itch to maybe do my own thing. A friend of mine sent me a link to a talk and it was by Craig mod who was exploring that sort of very, this was back in 2010, something like that, about where a lot of the publishers were moving to digital and eat. And that's what he was talking about. But I was thinking, who is he? And where, what, where is this? What's this talk? Because, you know, I'd been commissioning for penguins and nonfiction, you know, sort of in this space, but I hadn't. Ted Talks was very much up and running, you know, going great guns actually, at that point. I thought, What's this space? So I did some digging, you know, put on a detective hat, and found a website. And I just thought, actually, this is great. I mean, I was born in Wales, actually. And it was this. And, you know, the talks are all held on David's farm in wells, but it was sort of in a tent or but I mean, originally, they were in a tent, now they're in the cow barn. And I looked at the speakers, you know, about 50-60%, I haven't heard of them, which is, you know, in this day, and age is quite something. So you know, as you know, they do spend a lot of time researching speakers. So you're not just having these people that are sort of coming, doing, doing the lecture circuit. You know, it's the people who are actually out there doing things and making change. And I kind of loved it, I thought, well, actually, this is what I'm all about, you know, I mean, and this is why I love publishing because you know, for me, books can really make a difference to people's lives, you know, it can put them on a different trajectory. So I emailed and listened to an email that might have no idea what I was doing, but I sent an email to the info at address, didn't know who was going to read it, if anyone was going to read it. And then I had a response from David. And I thought, Oh, that's nice. They've got back to me. And then we had a property Skype call back then. But anyway, we had a video conference call. And it was stapled and Claire the carrot co founders husband and wife, David Claire Hyatt and we had a really, you know, just a casual conversation about you know, my experience what I was thinking, because basically in my email I had said asked if they'd considered publishing books by their speakers, so kind of pitch the idea I guess, but I made with no expectation didn't really know what I was getting into. And of course, David's an avid reader. He loves books as well. But also I appreciated that, you know, he's a busy man and didn't have the time and the expertise really, to start a publishing company, because it is a whole industry.

Chris Meredith 05:09

I'm dying to ask so you're an evangelist for books, and books. I heard once there was no question about the role of books, we all the books in our library are filled with books and schools and universities have booked books equals knowledge, all that stuff. But now I think the role of books is being questioned with your TV and the internet and social media and other distractions. What do books offer?

Miranda West 05:36

I think, go? That's an interesting question. I think actually, if I, you know, caused our minds back to the COVID, pan to the pandemic, books had a real gold, that was a real golden year for a lot of publishers. Pete, a lot of people reconnected with books, you know, it was kind of I'm gonna say it was golden year. I mean, it was horrendous for everybody. And, you know, people working around the clock, but one of the things, one of the plus sides, I suppose, or silver lining this was that a lot of people reconnected with reading, and their love of reading, because they were at home, they got sick of TV, they got sick of the news, first of all, and it's that sort of it's that one on one connection with a with an author, where they can't they're always speaking to you directly. And you could enter different worlds, you know, you have a different point of view, a different perspective. It's not information overload you do you do sort of

have to read 200 odd pages, and you're transported, you know, and you have a completely different use. Sometimes you're changed by the end of it. And it's like watching a great film set.

Chris Meredith 06:43

That's interesting, this idea that a book, would it be fair to say it protects you from information overload? Because it's strange that technology hasn't found a better thing than a book? I think we're agreeing. And maybe it's that idea that you would use that one on one connection with an author, that you consume the information at your own pace, is that what's going on with a book? Yeah, ages? Yeah, I

Miranda West 07:09

I think it's very quiet as well. It's quite a solitary activity when you're actually reading. Yeah, yeah, I

Paul Fairweather 07:16

i think it's weird. I'm interested in a couple of things. On this lot of books, you obviously got paper, you know, paperback, real books. Were, as my son would say, books with true life. You have a Kindle and you have audio, I tend to read mostly on Kindle or on Wi Fi. And I occasionally also download an audiobook, particularly if it's a particularly long book, which I like, you know, and I've only read about half a dozen of the books. And they're rather, they're short, they're quite digestible, digestible. And either over the while, I've been, you know, trying to put a book together, and have these editors going, Oh, you need to have 50 or 70,000 words for a business book. And I got a card, you know, when I pick up a little book, I'm really relieved. What, what's your sort of view on the length of a book because all your books are quite easy to digest?

Miranda West 08:14

Yeah, so there's a whole strategy, it'd be like behind our books. So when we started, I kind of thought Well, first and foremost, I want to publish the books for Pete Fair attendees at the do lectures, because I thought that's where it's going to, you know, we'll be on brand, you know, we'll be fully aligned, you know, I didn't want to take the do lectures off into this sort of weird space where, you know, the books were incredibly dense and, you know, had to wade through it's like, war on peace. Although, okay, we've got a bunch of people here who are time poor, you know, they want to get on and do it. You know, they're all about ideas and positive change, making the world better. And all of those, they're into sustainability, the environment, you appreciate great design, you know, there's a love of outdoors and the natural world. So I kind of developed a profile, if you will, of the kind of person who is attracted to things like doing lectures. Of course, I've just described a lot of people that extend far beyond the people that go to do lectures. But what I've always tried to do is to have that person in mind whenever I commission a book, would they be interested in this? You know, do I think they'd be interested in this? So the length of the book and the look and feel of the book is kind of hinged on that really so it's okay, they want to have a lot of information in a short amount of time. They might want to read an ebook, as you said, or audio. So we've always been right from the get go. We've always done print and audio so that there's the choice if people want to read on the move. And we want the books to enable For people to go and do, that's the whole idea, you know, they are strapline books that inspire actual and positive change. So it wouldn't, it would be slightly nonsensical if I were the people who are advising you right, the average length of a book is about 80,000 words, you know, so and that's about 288 pages. But our books, and I think this is the joy of, you know, running a creative business of your own is that you get to

choose, you know, you're making those decisions. So it's, I want to publish a book, that's most books that are 300, pages, need editing, need a proper edit. And obviously, a lot of what we do, the books aren't 20,000 words, when they come in, you know, that. So we spend a lot of time and that's the craft, I suppose, of publishing and editing, you know, we'll edit it down. So we've got every sentence, you know, we have all sorts of guidelines, you know, every sentence counts, you know, every sentence has an idea. So, you know, all the information is distilled down. I mean, one of the first books we did was do story with Robert Buster, who was slightly freaking out at the, she started writing and very quickly got to about like, 30 40,000 words, because, you know, here's somebody who's got, you know, about four decades of working in Hollywood, and being a script consultant, and she's worked with Pixar, and had this incredible career, crafting stories for some of the big, you know, production houses in the studios in America. And I was saying, I want all of that in 20,100 pages. And that was, you know, and there's a real well, first of all, it's a lot of work. But actually, it's satisfying work, because you're there working with an author to really like, Okay, well, what's your, you know, we came up with 10 principles, you know, what are the core things, elements that have to go in every story, you know, to take it from good to great, you know, and then that's where, and then we got the structure of the book and the chapters in Oh, and it was, it was a piece of work for her and for me if I'm honest, but you know, by the end of it, we've, you know, we had a best selling book, you know, and it goes, it came out in 2013. And it's still sells 10 years later.

Paul Fairweather 12:22

I really like it, because Chris and I both, you know, teach storytelling. But I think the point, I love the comment you made there about every sentence count counts, and I'm assuming it never counts twice, because I think a lot of business books I read, you know, they're very verbose, and they say the same thing over and over again, and not even in different ways. And it's like, you know, unless you hear this message 10 times, you're not going to remember it. And that really frustrates me. So I love those sort of, you know, much more direct nature and also understand the workers that you know, that famous quote about, you know, it was I apologize for the long lead, I didn't have time to write a short one. It does make a or

Miranda West 13:09

always like, the Ernest Hemingway, right, drunk head, it's Yeah, and also, I assume, you know, the persona or past I was talking about, you know, the do lectures person, I also assume they're smart, you know, so I don't need to tell them 10 times, I don't need to give them the same idea. 10 times, you know, they're gonna get Yeah, exactly. You know, they're generally very smart and astute and, you know, they want to, they get the idea, they want to move on to the next, you know, so it's kind of not pandering to the reader as well. And yeah, assuming a certain level of intelligence. Tell

Chris Meredith 13:47

What I'm wondering is if we all need editors, not just the people writing books, or trying to catch an idea on the page. But when I see storytelling, I'm speaking to business people, and they tend to use and one of the great failings of PowerPoint is there's nothing to stop you doing yet another chart, yet another chart. And so these poor people arrive with 500 charts that they've created for a 10 minute presentation or something. And that kind of thing needs an essay, anybody that wants clarity of communication needs an editor to get there to hone their message. Is that true?

Miranda West 14:22

One 100% 100% I literally, I mean, I think publishers and certainly editors, there are some incredible editors in publishing houses all over the world. And those books and those authors that make the best seller list. They didn't look, I mean, honestly, I've seen they didn't look like that when they were delivered. You know, there's a process and it's a craft. And you're right. I mean, you know, I think if I were honest to do a book, it probably would be something about the role of the editor. But yeah, we will need life and we need life editors, life editors. Yeah, I mean, people do a wall drive edit. I don't know. Yeah. I mean, it's kind of it's part. Well, it's, that's was it? Yeah, part curation. And so yeah, it's it. Yeah, I'm all for the editor. I'm literally the cheerleader for this.

Chris Meredith 15:10

I had a journalist in the course I ran on storytelling, which terrified me, but it worked very well. But she contributed an editing idea to the group, which was this, she said, when you write, write drunk, when you edit, edit sober, I thought it was really good. The idea, let it go. When you're, when you're writing, you want to be really creative. Don't worry too much. So my question to you is do what what? What makes great editing? That's my question. Well, I'm

Miranda West 15:36

quite ruthless, as an editor. I mean, I think definitely the writer has a role and actually should, you know, edit it, you know, three times that whatever, really, before the manuscript comes through, it's sometimes the magistrate come to me, and it's, you know, it's sort of very much a first draft, but just be ruthless, you know, you're constantly asking yourself, have I already said this, am I just saying this bit in a different way, you know, maybe you don't have the confidence to just sort of just land the idea and move on, you know, so I think it's just constantly asking yourself, but the, you know, the writing and getting it all down is, there's a place for that, which is actually that's where some of the stories card when you get into the flow. And actually, that's when the ideas will come out. But then the process of honing that out thinking, and actually, that also comes down to having a reader in mind. So a lot of writers get into the zone, and there's a lot of sort of ego there. It's kind of like, Oh, I've done this, and I've done that. And now I'm going to tell you about this. I always as the editor will have the reader in my mind, who's going to who's going to spend the time reading this, what are they going to get out of it? Why should they care? You know, there are a lot of books that come out every year, you know, and actually, one of the notes I sort of made for this podcast was, you know, how do you stand out in a, in an industry that is, by definition, a creative industry, you know, all the publisher creative, we're making great, you know, we're making with, with kind of making and selling creativity in a way. So how do you stand out? But yeah, the reader is key. And actually, once you get over that, then sort of thing actually, God, you're right. No one's gonna, who's gonna care about this. I've just, you know, I just waffled.

Paul Fairweather 17:30

Marine, I just thought I have a question. Well, you have sort of categorized your books that do books into smart working in lifestyle, as I write in lifestyle, life skills, sorry, is, is any particular like that, you know, like those two genres, more popular than

Miranda West 17:45



others, yet, probably the smart working books, actually. And I think that's largely our sort of core audience. Try and sort of improve or change the way they work, different ideas in that space, but also that could be about teams or leadership or, you know, purpose, or all of those things, the life skills. It's kind of like saying that it's kind of 5050 because we did a book called do well, a couple of books. We did one called do sourdough, which was one of the first which was very niche. And it was because it was one of the first books on making sourdough. Before that, you had big hardbacks that were all the breads, you know, the breads in one big hardback, and it cost about 30 pounds, whatever. And this was one of the first books it was a small format paperback just on sourdough. And it kind of straight out the gate started selling. And then in the pandemic, it was like I watched everyone do. I mean, we were so exhausted by the end of that year, but because of course there were no shops. So we were selling directly. Yeah. Anyway, it was Fred, where it was called Good and bad. The other book we did was called do pause, subtitle, you are not a to do list. And I will credit David Hart with coming up with that subtitle, publicly. Mostly, I'll come up with them, but we're really struggling and then he just came out with that. And I was like, done, you know, to that we classed as a sort of one of the lifestyle life skills books, and that did really well. And I think that was by and large, the title of what I was saying earlier about how you present a book, we could have presented that book as a mindfulness book, you know, with a sun coming up on the cover or a sun lounge you know, a little palm tree. But actually it just had an also I should mention, you know, James Victoria, who does all our covers, you know, which are incredibly eye-catching and you know, really stand out on the bookshelf. And I think all of those elements, it felt very felt very relevant and timely You know,

Paul Fairweather 20:00

I haven't read that one because

Miranda West 20:03

oh, oh, that's a it's a good one. It's just building in moments of pause into your life. But you know, it could be three seconds, or it could be a sabbatical. Maybe you want

Paul Fairweather 20:14

a sabbatical, sabbatical. But it's interesting. It's interesting that you do acknowledge David for that. byline. Chris and I obviously have lots of banter about our bio lines. But I think the best after the four years we worked together was his titling of David as the genius. Spelt was a GI bill

Miranda West 20:37

That was very good. That was crazy.

Paul Fairweather 20:47

Surely someone's called that before? Now? Let's call him that. So it's like,

Miranda West 20:50

I thought that surely that's come up before? No, I thought that was great. You'll see that on his LinkedIn profile so

Chris Meredith 20:58



likely to contribute. If I asked you on behalf of Paul and I for some advice, and it's this, I don't think you're the perfect person. So we've got over 100 episodes under our belts now. And of course, we're thinking about the book of the creative film. Oh, yeah, the easy thing to do is basically write our beach podcast, and it'll just be a boring 1000. Page, encyclopedia. How do you take a series of apparently disparate things and turn it into a book that has a theme that any tips on writing a book based on the chunks of content that we've

Miranda West 21:35

got? Yeah, I mean, so you could do? I mean, we've just done it because we just celebrated our sort of 10 year milestone. And I thought, well, actually, I want to do a bigger book around that. So we did a sort of Greatest Hits, which was an anthology, so you could do a similar thing, whereby you're taking, and you won't need to do you wouldn't do transcripts anyway. I mean, that's where you'd put on your editors hat. Yes. And, you know, and pull out the salient points, you know, or the most profound moments or, you know, so you're sort of distilling again, down each guest or speaker, you know, what are they really, you know, what are they passionate about? What are they? What are their best bits of advice, really, but there would definitely be a book there, but you would want again, to think of your reader, why do they care about this? What are they going to get out of it? How is it going to help? So it's kind of the essence of your podcast, you know, what are we? What are why are we doing the podcast? What, who we tried to help here? So it's a similar mindset going into producing a book

Paul Fairweather 22:40

is your own theology? So stay curious, or is that the book of do?

Miranda West 22:43

It's the book of the manual? Yeah. And yeah, yeah, that was a lot of well, that was a lot of, I know what keep saying it's a lot of fun. It's actually a lot of work. We distribute in Australia, through perhaps, you know, perimeter books in Melbourne, I have to give them a shout out because they're so great. And they get us into all the museum and gallery stores. And we've been working with them for 10 years. And they're an art publisher, you know, they do a lot of high end art and photography books. But they took us on, and they realized that our books are, you know, just as likely to get into the gallery shops, and then more likely to be bought, because they're a third of the price. So. But also, because we've got when you put the collection all together, and they've got you know, all of James Victoria's artworks on the front, it does, like a little exhibition,

Paul Fairweather 23:32

ya know, his work is fantastic. And it's so simple. And I said, just for the, for the listeners, the do pause is just two lines, which honestly, is the pause button on a, you know, on a playing device and so, so simple, and I love his story, which is a little speaking bubble, but a fire coming out of it.

Miranda West 23:51

I mean, it's so good. I mean, you know, you say simple, and they look simple. And I freaked out when, you know, that was a big moment, actually, in terms of the business was when well, what's our identity gonna be? And I spoke to a couple of designers, and they were really trying to sort of capture that Do you know, the wholesome feel of Do you know, it's the it's the food locally sourced organic food is, you

know, the farm and all of those lovely, the rustic nature, the campfires. And then I spoke to James Victoria, because somebody said, Well, you need your these are going to be small books. They're going to have to pack a punch and stand out in the bookshelf in the bookshop. And so I sort of briefed him when we had this deal. I don't know if you're aware of this story, how we work. I work with a lot of creatives, and that's a whole other episode. is what we'll get into that another date.

Chris Meredith 24:51

Well, you've you've got people with a common grater written on their T shirts.

Miranda West 24:56

Well, some people can't and others can't, you know, I mean, there's, you know, you They need space, you know, and I need space to do their thing and trust and all those sorts of things you can't you know, you can't try and box in or container a creative if you're you're working with them went to James because I thought his his style is so in your face and that's what we need. And here's America and you know he's got mustache, he rides a motorbike wears cowboy hats. And I was obviously slightly nervous approaching him and at the time, he was had some big clients like Jack Daniels, MailChimp. And he was talking scale. And I was like, well, we don't have you know, we're starting out, we really don't have any money, but I will pay you I pay everybody. And but it might not be aligned with you know, the sort of budgets that you're used to. Anyway, he agreed. I mean, actually, what I was offering was standard industry standard color thing, but console, he's gonna walk 1000s of barrels of oil. And anyway, he agreed on one condition that he had full creative control, which basically meant that there wasn't that back and forth to and fro, can you change? You know, I don't like the red, I want that count far in the middle to be a bit more orange, you know, so I was I actually do you know, well, I had so much to do, starting the business, getting the business up and running. There's all these other elements that you never really think about when you're doing that. And I thought, you know, what, actually just yeah, let's, let's lose this. Let him go and just see what he comes up with. Anyway, he sent over the first five chapters. And it was just such a moment. First of all, back then, one thing you didn't do was design a book cover with a white background, because we had Amazon and the white book covers would all just be floating. Yes. So then you had to put this god awful little, you know, frame around it or, or you took, I mean, we actually tint the covers now for for online retailers, because they've all got white backgrounds, and you just have the sort of title and artwork looming out. They came in, they were all white backgrounds. And then I thought to your point, Paul, about the covers being simple, the do grow couple was literally a crayon with just the grass. And I thought of God who hasn't even done it, his child's done this, this is all and I was so like, and it was such a huge part of our series identity was such a huge part of what we were doing. And I was I was too far I would committed at that point. I was I had commissioned books, you know, it is such a moment of I mean, it was literally in freefall. And actually I did I send them to David. And because we work very independently, I do the books, he does the lectures, but we speak like, you know, every week, once a week, once a fortnight, what have you not even about publish it just about stuff. And I was like, What do you think, what do you think? And, and he was like, let's sleep on let's sleep on it. And it was like the right thing to say, because I was obviously freaking out. And then we left it and every day that we left it, we both loved the covers more and more. By day three, I rang him and I was like, I think I really love them. I think I love them. I think I'm in love with them. And we went with it. And of course he was right. So actually, I have to remind myself of that every time a cover comes in that I'm not quite might not be. It's never what I expected. Anyway, there's

always an element of surprise. But you know, I'm working with an artist. And he's done it for a reason. And, you know, he loves also that I trust him to do his as he says his best work. Because he knows I'm not going to change it, I've proven that I literally will print what he sends unless it's got a root word or up front or something. So he it that inspires him to kind of up his game and produce his best work. And he writes his he signs the front covers. So for him it is like a miniature piece of art. I never noticed that. And they've all been great. Yeah,

Paul Fairweather 29:14

no, it has to be fantastic. And yeah, is a it's an interesting observation on collaboration. Because, you know, sometimes I have a word called collaboration, which is this is not collaboration, but you know, but sometimes a great collaboration you have to go you know, you have to accept someone else's expertise. I I occasionally do commissions for paintings. And I have one very good friend who who sends me notes sort of like you know, like, okay, but I paint wet and wet. So it's very hard to go back and redo something but it's really curious and I love this Saying that, you know, it's just, and I love the old thing about the grass because I worked for a guy once who who was sued. The architect sued of cyber an architect by profession, sue this guy for not paying. And this guy's defense was that it was done freehand. He said, and your honor, he never even used a ruler. So I love that I love that thing that you're sort of saying about, you know, like, his kid did it, you know, it's just, it's just a squirrel, you know, what the hell you know, it's.

Miranda West 30:33

But for me, there's a lovely lesson we can all languages, if you see something new and different, your first reaction will be not the instant acceptance because you haven't seen it before. But then if you want to be creative, you want something new, it's bound to be different from what you've seen before. And so that idea, sleep on it, wait, let it let it is added to your system. Don't just straightaway, I think that's a really powerful, that's Yeah, yeah. And also, you know, people are chasing different all the time. You know, people want to be different. But then when they're confronted with something different, they they sort of back away, I do feel duty bound to say that actually, James is the one I described. And I thought his child had done it, which they have, of the grasses was, of course, perfect as well, because the book that that went with was do grow. And it was start with 10 Simple vegetables by Alice Holden. Our thought and actually, that is, that is a starting point. Yeah. You know, he was he was showing a starting point of growing, you know, and it's this very sort of crude, childlike, and it's like, it might look like a mistake, it might not be, but that's how you start the process of song. Yeah, you know, with a, you know, rough sketch or something. So it was, so it was about and so that was me slightly underestimated and bringing all of my wisdom, too much like that a lot. But actually, it's keeping an open mind and just trusting, you know, the artist, and it's like, yeah, okay, he knows what he's doing trust the driver.

Paul Fairweather 32:03

Miranda, unfortunately, we've run out of time. But I maybe just gotta get on and have a chat about, you know, working with creatives. Because I'd love to hear more of that. Because, Chris, and I, you know, whilst we work in this space advice, also creatives, so we'd like to take your take your view of it. Look, thank you for your insights. They are fantastic books. And we will put a link at the end in the show notes and at the end as well. So, look, thanks for your time today. It's been fantastic, great, fun chatting with you.

Miranda West 32:36

Oh, thank you. It's been really enjoyable, honestly. And that went, I feel like we were talking for about five minutes.

Chris Meredith 32:41

Thank you very much. Indeed.

Paul Fairweather 32:45

That was great, Chris and, and I wish would have, it's a shame you don't have longer episodes, because I think we're just only warming up. And that insight into working with Victor about here about how he had total creative control is a fantastic lesson. And to us all, I think, but particularly for any creatives about who are collaborating, then sometimes you just have to trust the other person. I

Chris Meredith 33:14

was also struck by what she said upfront about the role of books, books or personal connection with the author. You're not overloaded with information. And it's fast is it technology hasn't found anything better than a book, you need words on a printed page. There's some magic in that. And it's inspired me more than ever, but maybe everyone should write a book as a as an expression of themselves and a way of kind of connecting one on one with it readers. And look,

Paul Fairweather 33:39

we know we've got some advice, literally from the horse's mouth and one of the most successful publishers in the world about our upcoming book, Chris, so that was a added bonus that we got. So if you enjoyed the episode, please leave us a rating, preferably five. And in the comment below, and

Chris Meredith 34:01

We hope you'll join us for next week's episode on common creative. We'll see you soon.

Paul Fairweather 34:06

Ciao for now



Miranda West (Special Guest)



Paul Fairweather - Co-host



Chris Meredith - Co-host



Two Common Creatives

