

**the
transfer
desk**



Copy Sample Pack 2020



Can we have a word?

Great copy is everything.

Rather, it's where everything comes together. Born of strategy, driven by commercial purpose and inspired by creativity, it is the ultimate connector between brand and audience.

It fits everywhere, flows into every format, adapts to every medium and flourishes in every context. It's capable of leading the audience through a minefield of competitive choices, layering favourable emotion upon rational argument and delivering them, satisfied yet energised, into the arms of your product or service offering.

Copy can also unleash an idea, like a pin, pulled from a grenade.

Hello, I'm Barrie Seppings, Founder and Director of The Transfer Desk. I'm also the Chief Copywriter, with over 20 years professional writing experience in every format, up to and including an industry textbook and a novel. I'm assuming you're here because you'd like to see some of that writing for yourself.

No problem. The Transfer Desk Copy Sample Pack contains examples of blog posts and opinion pieces, print ads and online video scripts, campaign narratives and exec summaries of brand strategies.

This selection was curated to give an idea of range, but I understand that it can be hard to accurately gauge quality from supplied samples. *How much copy was lifted from original sources? How much influence did the client have? Was this round 2, or 22?*

I've not included any smaller tactical pieces (such as the ever-popular landing page/edm/social/blog packages) or technical SEO pieces, as they are so brief dependant. I'm confident The Transfer Desk can produce those as well and I'd be more than happy to draft a response to one of your briefs (live or historic) to give you a clearer idea of our skills in those particular arenas.

Obviously, the work included in this pack remains commercial in confidence, so I trust it won't leave your possession, for any reason. I invite you to read any of the following selections that appeal, and get in touch if you'd like to talk further about copywriting, content development or brand strategy. Thanks for reading.

Barrie Seppings,
Founder and Director,
The Transfer Desk.
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1

THIS IS: **Blog / Op Ed Copy**

TITLE: **The power of progress in times of disruption**

ON BEHALF OF: **Microsoft**

VERSION: **1 / Sample**

PUBLISHED: [Here](#)

Brief/Context

Ghost-written for a subject matter expert from Microsoft to a target word count, this post takes the key points from an interview conducted by The Transfer Desk and incorporates a range of new product features. This blog draws parallels between personal work styles and also company-level approaches to 'going on pause', drawing attention to MSFT's approach to keep working on the important, long-term goals, using the continued product development of Surface devices.

Copy

The power of progress in times of disruption

While it can be tempting to put everything on hold, batten down the hatches and ride out a major disruptive event, it's worth also considering the business risks created by a lack of momentum. If you think about the work involved in a typical startup or product launch, you're getting a sense of what it might take to bring a company out of hibernation, let alone what it might take to get back to a competitive footing in what is usually a far tougher trading environment.

If you didn't see this coming, you're not alone.

Businesses that have focused on survival and staff safety shouldn't feel they've been left behind or that they've somehow missed the memo. While many businesses were undergoing 'Digital Transformation' programs of various stripes before the global pandemic, literally no-one imagined that they'd have to manage a couple of years' worth of workplace change in about the same number of months. It's this intense acceleration which has left leaders across the globe, no matter how well prepared, feeling a little behind the eight ball. No matter where you are on your recovery path, it's important to be looking beyond the current situation and creating a plan that will give you increased ability to weather disruption.

For businesses that are re-gaining momentum, we're seeing three types of responses.

1. Businesses that had already been through a significant part of their transformation journey generally had live pilot programs, purchased some new devices or tools or



rolled out solutions to specific parts of the business. Generally, leaders of these firms are seeing this as an opportunity to get these programs rolled out more broadly. They are also expecting to see positive impacts on the business in more aggressive timeframes.

2. Those that were already planning for 'Digital transformation' tend to have thought through their strategies and may have even allocated budgets to implement them. These businesses are looking for market opportunities and are accelerating their plans, however they are also seeking efficiencies and want more certainty around risk. This is probably more true for business in industries that were natively digital, dealing in services or built on a distributed workforce.
3. Businesses, particularly in more traditional or analogue industries, that had not previously invested the time to map a transition to digital delivery or remote working, obviously found the sudden change to be a struggle. It would be fair to say that 'panic' was an accurate description of some of the approaches in this category, brought about by a lack of basic tools or infrastructure. Paradoxically, some of the businesses that felt they were farthest behind were able to move the fastest (more on that in a minute).

We saw some hiccups with technology adoption, from all categories.

It's one thing for an organisation to purchase new technology or roll out a suite of new applications, but it's quite another for the end users to actually become productive on these new tools. This is especially true in situations where leaders may have a vision of how technology might be used, but the employee is not aware of how it fits into their current role or work style. It's a situation that gets magnified when the shared notion of a 'current workstyle' is completely upended in a matter of weeks.

The result can be a situation where users are not really using the tools they have been given or they are not understanding how to make the most of the functionality of the device and the platform. In yet another paradox brought to light by Covid, workplace transformation becomes even more important when the idea of a single shared workspace is simply impossible to execute. Paying attention to how the technology can enable a world-class employee experience becomes the key to enabling your best people to be truly productive remotely.

Beyond the tech, after the devices: get humans up to speed

Regardless of their place on the starting grid, many organisations have scrambled to either install or expand the footprint of their remote working technology, but few have had the luxury of being able to plan how to actually land it in the company in a structured way. Here's



where it becomes critical for all leaders, not just those with a technology remit - to shoulder the responsibility for re-building momentum inside the organisation. Leaders from the HR, IT and CXO functions need to work together to nurture this transformation, with the help of workplace experts to ensure the benefits of new technologies are fully realised through adoption, training, upskilling and support.

Unsurprisingly, at Microsoft, we're all about momentum

Far from battening down the hatches, we've been focusing our efforts on those projects and initiatives which will best help companies adapt and prepare for a future that is increasingly difficult to forecast (not that it was ever easy). A great example would have to be our latest release of Surface devices, which deliver more power with longer battery life, higher specification in a lighter package, better screens, more accessories and even better integration with Teams - all of which, coincidentally, match the requirements of an increasingly remote workforce.

Did I just say 'coincidentally'? Well, of course not. Nothing happens at Microsoft by chance. We've been heading in this direction for a number of years, preparing ourselves and advocating for other businesses to harness the power of digital technology to help them work better, no matter where they choose (or need) to do it.

It's this momentum-forward attitude that allowed us to move some 50,000 of our employees onto Teams in a single week and continue developing new products, new tools and new services. We're working to extend these services even further, by pivoting a number of customer engagements and training programs to digital and remote delivery. In the last few weeks, for example, we've re-trained our partners to safely install new Surface Hub devices in business leaders' homes, and then deliver training virtually to show them how best to use it for whiteboarding and broadcasting to their teams.

While we're all facing ongoing challenges as we recalibrate to a 'new normal', we're probably a little biased towards the power of technology to help create positive change in your organisation. We're biased, because we believe in it. And we believe in momentum. And we believe in you.

- end -



2

THIS IS: **Blog / Op Ed Copy**

TITLE: **Why everyone loses a creative pitch (even clients)**

ON BEHALF OF: **Trinity P3 Consultants**

VERSION: **1 / Sample**

PUBLISHED: [Here](#)

Brief/context:

Written for CMO consultancy Trinity P3, this blog post presents the market research findings on the true (and often hidden cost) of the unpaid speculative creative pitch. Source data was collected by The Transfer Desk in an online survey conducted in preparation for a Brand Strategy Masterclass delivered for Property Council Australia. The SEO strategy for this site mandated a minimum 2000 word length, so strap in for a longer read.

Copy:

Why everyone loses a creative pitch (even clients)

Nothing demonstrates the power imbalance in marketing more clearly than the persistence of the unpaid speculative creative pitch. Name another industry where a professional service provider is regularly expected to deliver, in a limited timeframe and with restricted access to critical information, a near-complete version of their services for sale, against a host of cut-throat competitors, as a no-obligation sample.

For free.

While the risks for agencies are obvious, the actual costs are not widely acknowledged. In preparation for a full-day brand education course we delivered recently on behalf of Property Council Australia, we ran some research into the Agency experience of the pitch. The results shed new light on the real impact of a process that feels like a leftover from a previous century, and prompted some fresh thinking about how it could be redesigned for better results.

Creative pitches are a numbers game for Agencies.

In a survey of over 30 creative and design Agency leads, we learned the average pitch today has 4 contestants, costs around \$5000 in external expenditure and takes 6 different people around 80 hours to produce. Pitching very large advertising accounts consumes significantly more of all those resources – up to 10x in some cases.

An average Agency on a recovery margin of 10% will need to make \$50,000 in billings in the same time-frame to break even on the external costs of just one pitch. In a four-way pitch



environment, that win will also have to pay for three losses, statistically speaking. There's your upward pressure on agency remuneration.

Some respondents also spoke of the psychological toll of near-constant high-stakes pitching, with burnout and staff turnover the visible result. The now ubiquitous glossy printed 'pitch book' has simply added to the pressure, as the 'dead trees' production process requires all the content (presumably the valuable bit of the book), be locked in days in advance. This effectively steals up to a third of the allocated pitch time from the thinkers and creators (again, presumably the bit of the agency a marketer most wants to evaluate). Sorry, agencies, that one's on you.

This is going to hurt me more than it hurts you.

While the costs of pitching fall disproportionately on Agencies, some of the data points to potential shortcomings for marketers as well. The long-term economics of unpaid creative pitches ensure a proportion of the creative work (and usually many other aspects as well), in any Agency response will have to come from low-cost sources.

Ladies and gentlemen, I present to you The Bottom Drawer. The problem is exacerbated when marketers favour Agencies with deep and recent experience in their particular industry or market (the property sector is particularly prone to this.) When an Agency specialises in one or two key industries, their reservoir of discarded, unsold or cancelled creative campaigns becomes quite deep. The economic imperative to re-use these resources is obvious.

For a process that's supposed to uncover the best sources of original creative thinking, the creative pitch appears to be designed to produce the opposite.

The beatings will continue until morale improves.

While it's no surprise to hear that pitching is tough on Agencies, the full extent of the costs to these (generally small to mid-sized) businesses makes for bleak reading, as did some of the commentary around poor marketer behaviour: lack of communication (a third of respondents said they had never been informed of the result of their last pitch), shifting briefs, fake pitches (designed to give the incumbent agency a wake up call), vastly overstated budgets and the real shocker: stealing ideas.

It's easy to moan about a problem, much harder to solve it. Yet, these are Agencies styling themselves as creative problem solvers. As part of our research, we asked them for workable solutions.



Could we try it this way?

Money was clearly top of mind, with many Agency leaders asking for a small standardised pitch fee to cover costs, but also to get marketers to put some skin in the game and think carefully about who (and how many) Agencies should be competing. If the economics of the pitch process appear to be driving the wrong outcomes, surely a change in remuneration is a good place to look for improvement?

The word chemistry came up repeatedly, with some Agency leaders asking for it to be the sole criteria for evaluation. By asking for the focus to be placed on relationships ahead of the visual presentation, Agencies are admitting the ‘catwalk show’ of spec creative is an entirely unrealistic representation of their products and services – a business partner version of Love Island.

Instead of allowing marketers to experience the actual product (the people, their thinking), creative pitches become a series of heavily retouched images in an overly-stylised brochure, made by people who are very, very good at making brochures. Creative pitches simply allow marketers to be marketed to by other marketers.

For a bunch of hyper-competitive capitalists, Agency leads talked a lot about fairness and the need for a level playing field. In practical terms, some requested a set amount of time, head hours or budget allocations, particularly among smaller shops eager to compete ‘apples to apples’ with multinationals. In theory, the idea of applying some scientific rigour through various ‘controls’ should yield clearer, more meaningful results.

From a marketer’s point of view, a handicap system should reduce the ‘hollywood effect’, allowing a clearer assessment of an agency’s real potential to help solve marketing problems.

A problem shared is often a problem doubled.

With mounting evidence that unpaid spec creative pitches are not only damaging to Agencies, but also not particularly useful at helping marketers reach the right decisions, why do marketers and Agencies still use them? Because we’ve always done it this way? Because we can?

To quote Richard Ayoade’s Travel Man: “We’re here. But should we have come?” Fortunately, there appears to be a willingness on both sides of the process to think about how pitches can be redesigned to better serve their intended purpose: matching marketers with Agency partners.

When we took our research findings into the education session with marketers, the insights sparked a re-assessment of the pitch process. The class started with the basic criteria a marketer uses to judge the suitability of an agency partner: have they done it before, is the work any good, what are they like to work with and how much do they cost?



The class quickly identified a range of information sources to assess against these criteria (case studies, credentials, show reels, references, staff bios, fee schedules, sample budgets and so on), and found a common thread: obtaining this data was an email, not a meeting. The consensus was that this is preliminary work, this is how you get to a shortlist. Yet so many pitch processes allocate the bulk of the presentation time covering this information. The other consistency among these measures – and chief among marketers' concerns – was the difficulty in measuring over time. How would a marketer know if an Agency could deliver on these characteristics, consistently? As a class, we also kept coming back to the idea of a pitch as a live test, a way of interrogating an agency's native ability to respond, dynamically, in close to real-time, instead of through a pre-built and rehearsed performance.

Hmmm, that looks tasty.

A common request among property marketers was for their Agencies to deeply understand not only the industry or the product, but the customer. For the most geographically-sensitive of all products (it's hard for Amazon to ship apartments), local audience insights are critical. To test for this skill, one participant created a pitch that took a step to the left. "I'd ask them to propose a restaurant they'd open in the neighbourhood." For this marketer, the agency's choice would reveal how much they understand about the physical market and the people who live there, as well as the opportunities and the practical challenges of selling on that street. "They can come up with the name, if they want, too. That will show me some of their creativity."

Siri, why am I late to my client meeting?

One marketer was self-aware enough to realise that, over the long term, they just wanted their agency to listen and to pay attention to the details. They'd already been setting mini-briefs for this exact skill. "Once in a while, I would request a meeting at one of our retail outlets, rather than at our HQ."

The marketer deliberately chose an outlet that was one of two in the same suburb. And it wasn't the larger, more famous, more obvious outlet. "I never hid the details. The address was always in the meeting invitation. The agency usually called me from the wrong outlet, asking if I was late." The incident would then become a catalyst for a sit-down with Agency management and a discussion about priorities and focus.

The story is reminiscent of Van Halen's backstage rider: a large bowl of M&Ms, with all the brown ones removed. Van Halen banned this one colour not because they were dickheads (Maybe they were. I don't know Van Halen well enough to pass judgement), but because they were perfectionists.

They wanted every aspect of the venue and sound system to be just so. If the venue management overlooked the 'no brown M&Ms rule', the band figured they'd probably



overlooked something else, something much more important. The brown M&Ms became a very simple, repeatable quality control test for what were, essentially, production partners in a sizable global entertainment business.

Weird science.

We then changed the parameters of the exercise and asked the marketers to design a pitch test for chemistry (remember, this was very high on Agencies' wish list). One participant suggested an escape room. "It sounds cheesy, but think about it for a second: it's a structured, time-limited, group challenge that rewards teamwork and lateral thinking."

The task prioritises the need for clear communication under pressure, as well as listening to suggestions and coming to group decisions. It also offers a relatively level playing field – it's hard for an Agency to claim a natural advantage because they've been in the 'escape room industry' for years. Crucially, it's easy to organise and relatively cheap to run. To the criticism that an afternoon spent in an escape room with a potential client or Agency sounds like the seventh circle of hell, the marketer responded: "I'm not here to make friends. I'm here to find a business partner for a difficult task."

Baby, you can drive my car.

The test drive is one idea that both marketers and agencies seem keen to get behind, although it does require a greater investment of time on the marketer's behalf – briefings, meetings, points of contact and documentation all multiply significantly with each new Agency partner you engage.

As a simulation of the relationship under real-world conditions, and using live ammunition (albeit on smaller projects with commensurate budgets, risk and impact), the project test drive did seem to satisfy a lot of marketers' need for an authentic view of Agency behaviour and performance. This project basis might become the new normal for agency relationships, as marketers seek to retain more control over their brand's output.

Our post-class survey revealed marketers were planning to invest in internal creative resources rather than hiring an external agency by a factor of almost 2 to 1. Significantly, many marketers attributed this shift to the increasing reliance on technology platforms, especially for digital distribution. Agencies that take 4 business days, a signed estimate, three meetings and a grand and a half to resize a digital asset for a new social media channel are finding themselves no longer invited to participate in the long tail of creative production.

What you get is what you give.

Possibly the most significant realisation in the class was that nothing influences pitch responses more than the design of the pitch process itself. You want a creative Agency of



problem solvers? Construct a creative problem to solve. You want them to demonstrate attention to detail? Give them a complicated set of directions – and misdirections – to be followed.

Want ‘out of the box’ thinking? Design a completely unexpected, possibly even irrelevant, experience and observe the response. Want to know if you can stand being with these people for hours on end in stressful situations? Take a commercial flight together.

The key is knowing what you actually want (and value) from an agency.

Change is hard. And necessary. But mostly hard.

The reality: it’s going to take some deep thinking to drag the creative pitch into the 21st century. When faced with decisions that can have multi-million dollar implications and career-limiting potential, spec creative pitches are regarded by marketers as the most effective tool currently available to help them evaluate their options. Until a new model comes along that significantly reduces the inherent risk of that decision-making, agencies will continue to be asked to pitch creative.

Perhaps it’s time for agencies and marketers to harness some of their shared creativity and work on that redesign project together.

-end-



3

THIS IS: Print Advertising

TITLE: One Barangaroo Residential Launch

ON BEHALF OF: Crown Resorts

VERSION: 1 / Sample

PUBLISHED: [Here](#)

Brief/context:

For a complete change of pace (and length), we've included a few of the press ads from the One Barangaroo residential launch campaign. These ultra-premium apartments are amongst the most expensive in the world and the brief was to alienate anyone who isn't fabulously wealthy. This campaign was built on exclusivity, developed around the campaign line of 'Almost Impossible'. I have almost nothing in common with the target audience (the one percent of the one percent), yet it was more fun to write than I should admit.



WE ALL HARBOUR

A LITTLE ENVY

A limited edition of 82 private residences on the waterfront in the world's most beautiful city.



ONE BARANGAROO

CROWN RESIDENCES
SYDNEY

Almost impossible

WWW.ONEBARANGAROO.COM



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IF MANHATTAN WOKE UP

ON THE EDGE OF THE PACIFIC

We invited one of New York's most exciting interior architecture firms to create a collection of 82 residences on Sydney's waterfront. While the views may be local, the interiors are anything but.



ONE BARANGAROO
CROWN RESIDENCES
SYDNEY

Almost impossible

WWW.ONEBARANGAROO.COM



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WE INVITED THE TROPICS

TO MOVE TO
SYDNEY

Inspired by some of South East Asia's most exclusive resorts, landscape designers St Legere have created a beautiful private oasis for the residents of One Barangaroo on the edge of the world's most famous harbour.



ONE BARANGAROO
CROWN RESIDENCES
SYDNEY

Almost impossible

WWW.ONEBARANGAROO.COM



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4

THIS IS: **Online Video Script**

TITLE: **'The Wine Collective' Case Study**

ON BEHALF OF: **Dell Boomi**

VERSION: **1 / Sample**

PUBLISHED: [Here](#)

Brief/context:

The complex yet lucrative world of 'middleware' technology infrastructure represents a challenge for most marketers. Complex enough to require a technical audience, expensive enough to require approval by the C-suite. Boomi is an integration solution acquired by Dell a few years ago and is finding favour as e-commerce rides a natural wave of consumerism, spurred on by isolation and retail closures.

This script was the synthesis of several documents, ranging from technical papers and client interviews, and was required to meet a limited animation budget and on-screen duration. Copy approval was required from the commissioning agency, Boomi, Dell HQ and the subjects of the Case Study. The first draft sailed through with barely a change from all parties, and was adopted as the structure and format for all following Case Studies for this client in the local market.

Script

# / Time	AUDIO: VIO / SFX / MUSIC	VIDEO: GRAPHICS / TEXT / MOTION
1 / 0:00	We all want the perfect drop to go with our favourite meal.	<i>Couple at dinner table. Speech bubble over the woman's head says: Pinot Noir?</i>
2 / 0:05	But what happens when the wrong bottle invites itself to dinner? <i>(SFX: disappointed sigh)</i>	<i>Hand reaches into wine box pulls out a bottle, zoom to label to see: Pinot Grigio</i>
3 / 0:10	The Wine Collective found itself in a technical tangle, having merged two separate businesses and dozens of in-house systems.	<i>A wine box opens, a tangle of cables emerges.</i>
4 / 0:15	With increased pressure on inventory management and delivery accuracy, something had to change.	<i>Wine boxes roll past, each with a question mark on the side.</i> <i>They load into a van, also with a question mark on the side.</i>
5 / 0:20	TWC needed a data solution that offered: <ul style="list-style-type: none">- Easy integration- Full data visibility- And a 360 degree customer view	<i>Icons appear:</i> <i>2 matching cable plugs</i> <i>Binoculars</i> <i>Customer with thought bubble</i>



6 / 0:25	TWC called on Dell Boomi to deliver an integration platform...	<i>Dell Boomi logo appears</i> <i>A warehouse icon appears on one side, a website and a mobile phone icon appear on the other side, data flows from each to the Boomi icon.</i>
7 / 0:30	that linked NetSuite... with Shopify... Australia Post... and other delivery partners.	<i>A NetSuite logo appears, transmitting data to Boomi</i> <i>A Shopify logo appears, sending data to Boomi</i> <i>An AP logo appears, sending data to Boomi</i> <i>Laptop and delivery van icons appear, sending data to Boomi.</i>
8 / 0:40	With seven major integrations already live, Boomi has allowed TWC to accelerate development by a factor of five. <i>(SFX: engine revving, drives off)</i>	<i>Delivery van with TWC logo is loaded with 7 wine boxes.</i> <i>The van multiplies to become five, they all drive off.</i>
9 / 0:45	For TWC's customers, that means real-time order tracking, <i>(SFX: mobile phone alert sound)</i> faster delivery, <i>(SFX: doorbell rings)</i> and better wine suggestions. <i>(SFX: wine glasses clinking)</i>	<i>Map icon appears</i> <i>Van icon appears</i> <i>Smiley emoji appears</i>
10 / 0:50	TWC is now working on delivery partnerships, with Australia's leading boutique wineries.	<i>Grape icon appears</i>
11 / 0:55	But most importantly, they've been able to get to know their customers better than ever... and deliver the perfect glass with every meal. <i>(SFX: cork popping, wine pouring)</i>	<i>Couple at dinner table. Thupgh bubble over the woman's head: Lamb icon</i> <i>Hand reaches into wine box pulls out a bottle, zoom to label to see: Pinot Noir</i>
12 / 0:58	See the full story at CTA	<i>CTA details</i>
-end-		

Published animated video is [here](#).



5

THIS IS: **Strategic Marketing Narrative**

TITLE: **Education and the Post-covid Pivot**

ON BEHALF OF: **Microsoft**

VERSION: **1 / Sample**

PUBLISHED: **Internal only**

Brief/context:

Microsoft were making decent headway in the Education sector with their innovative (and expensive) range of surface devices (hardware)

This internal 'storyline' was used to set a common tone and set of themes for a major campaign (landing pages, e-books, emails, social posts etc etc), and allowed the different business units to pursue their own commercial objectives while staying tethered to a 'One Microsoft' story.

The source material included a 63-page strategy deck, a host of research reports, several SME interviews and multiple, rolling rounds of revisions as the response to the pandemic kept shifting at a government, corporate and industry level.

Copy

To become more effective educators in a time of uncertainty, we need to start a learning journey and improve our state of preparedness, today.

(Set up the problem)

Australian educators have been facing a multitude of pressures, not only from within the education system but also from commentators, parents, investors, the media and global benchmarking. The more immediate pressure, however, is inescapable: supporting educators to be able to deliver effective learning in an uncertain environment while continuing to prepare students for a world of change. While debate rages about metrics and academic performance rankings, leaders at the coalface know that delivering continuity of learning and preparing students for an employment landscape driven by constant change are the most critical issues in Australian education today.

(Identify a way forward)

While some champions of 'back to basics' education have felt digital technologies to be an unnecessary distraction, it is now clear that we need to embed digital tools – and the literacy to take advantage of them - in the learning environment, rather than treat it as an additional subject. The key is to arm teachers with a plethora of engagement strategies and devices, flexible enough to meet the needs of every student and to be effective both inside the classroom and beyond. The primary aim has to be to prevent the students in your care from



falling through the 'digital cracks', potentially leaving school without the skills and hands-on experience with the tools needed to succeed in work - and in life.

This is an opportunity to pioneer new, technology-based approaches, offer 'enrichment for all' and demonstrate digital leadership, particularly in light of the large investments many parents are making into their children's education.

(Provide a moment of clarity)

At Microsoft, we understand better than anybody that 'technology' itself cannot be the solution. We know from experience that merely installing a new gadget or program rarely brings about a change in productivity or collaboration or skills uptake. Digital collaboration tools, such as the latest Surface devices, provide a natural engagement platform for this generation of 'digital natives', regardless of the subject or the physical learning environment. These types of platforms are the perfect environment for guided journeys of discovery and learning - a collaborative process that happens every day in the best classrooms across Australia. The need now is to distribute this learning environment beyond the physical classroom.

(Offer a solution)

We're not simply vendors. We're not traditional 'tech partners'. We see ourselves just as you do: as educators. Microsoft is here to help your organisation learn how to evaluate your current capabilities against a changing environment, then provide the experience of hands-on know how to build skills and confidence amongst educators, leaders, IT support and students , and help you continuously accelerate the way you deliver educational outcomes.

It's this understanding that led us to begin developing our own range of Surface hardware, with a goal to remove the friction between device and software, leaving nothing but a seamless learning experience. The result is the current range of critically acclaimed Surface devices, perfectly suited to help you adapt to change without losing momentum. Our goal remains the same as yours: harnessing technologies to deliver more positive educational outcomes for today - and for the future your students will inevitably build.

-end-



6

THIS IS: **Brand Strategy Roadmap**

TITLE: **Nexus Hospitals**

ON BEHALF OF: **Hydrant Design**

VERSION: **1 / Sample**

PUBLISHED: **Internal only**

Brief/context:

Finally, here's a sample of the Brand Strategy work that The Transfer Desk delivers for direct clients and (in this example) on behalf of specialist consultants such as design, PR, digital, experiential or social agencies. This type of strategy work allows an organisation to set their direction and develop some common themes and stories. The benefit we have seen from this style of executive summary (strategy on a page) is that it's easy for client teams to use and powerful for agency teams looking to steer the work in a more creative and effective direction. There's a complete handbook included in the strategy package, but the summary on a page is what gets used day-to-day.

This example is for a PE-backed network of Day Hospitals who are building a national network through acquisition, Their challenge was to retain the customer and staff loyalty of the local hospitals they were acquiring, while leveraging the network effects of a 'masthead' national brand.

nexus Strategic Roadmap

1 BUSINESS OBJECTIVE

(What does the business need from this brand?)

To generate more frequent and more productive conversations with people of influence in the Australian healthcare system.

2 BRAND RISKS

(What may prevent the Nexus brand from achieving this?)

CONSEQUENCE	MAJOR	Loss of licence Key man risk Poor surgeon experience Management unresponsive to doctor requests Public disagreement with major Insurer	Scale and rate of growth exceeding management reach Unsuitability of facilities for changing technology	Association with incompatible doctors or specialities / services Disengagement with or loss of hospital leaders Failure to contract with key Health Insurers
		Incompatible new Group Business Owner Business decisions driving clinical decisions Patient Death or consistently poor patient outcomes	Infection outbreak Inconsistent or lower quality staff performance Difficulty in recruiting quality staff Poor staff engagement Poor or unhappy working environment Changing landscape of Political support	Poor social media reviews
	MINOR	Patient Litigation Catastrophic Disaster to Facility Splashy spending on wrong things Slow to upgrade equipment Apparent de-focus on safety	Poor financial performance	
		LOW	PROBABILITY	HIGH

3 SHARED AMBITION

(The Australian private healthcare industry would be better off if....?)

We decide to work together to rescue the Australian Private Health Industry from itself and return it to sustainability.

4 VALUE PROPOSITION

(I chose to partner with Nexus because...)

"We believe sustainable Healthcare is only possible if we prioritise people ahead of profit."

5 VALUE PILLARS

(What evidence helps the audience believe we can deliver on our promise)

Co-operation (Doing)

More information and transparency between parts of the system; remaining open to new ideas; unconcerned with protecting historic revenue models; importing new practices from other markets; aligning the interests of stakeholders; providing the 'glue' between disparate or opposing organisations and sectors; giving consumers education and choice; fostering partnerships to share information, conduct research and create prototypes. Because no-one can solve this on their own.

Care (Feeling)

Remaining focussed on the reason the sector exists: to help people; we recognise we succeed or fail together; ensuring the customer experience includes staff, specialists, shareholders, suppliers as well as patients and carers; looking beyond the boundaries of our facilities to improve the customer experience; investing in communications and training eg: 'I am the Patient experience'. Because patients are the primary reason we exist.

Design (Thinking)

Creating better products and services by employing 'design thinking'; examining all parts of the system to find opportunities for improvement and innovation: physical facilities, technologies, procedures, equipment, org structures, financial models and more; enlisting help to design entirely new approaches to service (eg: the 'no gap' hospital). Because existing systems can always be improved.

6 CATEGORY HYGIENE

(Which key attributes do people simply expect from an organisation in a quality health system?)

Quality Delivered to specific, world-class & independently audited standards	Safety Ensuring that all individuals are protected at all times	Governance Led by experienced and skilled management, operating within a transparent & value-based culture.	Compliance Complying with all major certifications and oversights	Efficient Run to reduce waste and delays	Dependable Communicates openly and meets expectations
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7 CORE AUDIENCES + SEGMENTATION

(Who are our targets for our brand message? What can we say to get their attention?)

Internal Staff (Leadership & Operational)	Doctors Shareholder	Doctors Non-shareholder	Referrers	Health Insurers	Government Decision Makers	Suppliers	Patients & Carers
"We're all working together to repair the Australian healthcare system"	"I can do my best work while ensuring my career is rewarding and sustainable. I also have a meaningful say in my facility."	"These facilities are where I can do my best work for more patients."	"These facilities are designed specifically to support the kind of doctors and patient experience you want and deserve to have."	"This group actually understand how the current system does (and doesn't) work. They're prepared to work hard with us to find a mutually beneficial solution."	"This group believe the system can be fixed and, more importantly, they're already demonstrating ways that work for both patients and the economy."	"The models this group are building look like the future of healthcare. We're very interested in being part of that change and growth."	"Now I understand more about how my healthcare experience is going to work, I believe this group will look after me - medically and financially. I enjoy greater peace of mind."

8 CUSTOM MESSAGES

9 CUSTOMER JOURNEY

(What does their decision-making process involve?)



10 BRAND EXPRESSION

(How will our audience recognise and experience the brand?)

- 1. VISUALS**
Identity, design, environment & imagery
- 2. BELIEFS**
Taglines, copy, opinions & conversations
- 3. BEHAVIOURS**
Activities, products, education & channels
- 4. COHORTS**
Partners, associations & sponsorships





7

THIS IS: **Bonus material: Personal Blog**

TITLE: **Leadership lessons from my 13 year old**

ON BEHALF OF: **Firebrand Talent**

VERSION: **1 / Sample**

PUBLISHED: [Here](#)

Brief/context:

If you're still reading this far, thank you. We'll leave you with a recent guest post for the [Firebrand Talent Blog](#), a recruitment portal for the media, design and communications industries. Barrie has been a regular contributor for many years, writing on leadership, creativity, professional development yet this particular post was a little closer to home.

Copy:

Leadership lessons from Izzy and the Riot Cops.

When police threatened to arrest a 13 year old carrying a placard, they minted a brand new #climatechange leader.

"If you do not comply, you will be moved on and force may be used against you. Do you understand me?"

That would be pretty confronting for anyone to hear. Coming from a fully-armoured Riot Cop, even more so. If you're hearing it as a 13 year old, armed only with a piece of cardboard, I imagine it would be close to terrifying. I know / was pretty close to terrified, because the 13 year old in this picture is my youngest daughter, Izzy.

Here's the [full clip of the incident](#), (captured by student journalist [River McCrossen](#)) which occurred December 10 in the wake of a peaceful climate action protest held in front of Kirribilli House in 40 degree heat, as bushfires ate the country while our PM relaxed on a beach in Hawaii.

It's worth a click, because there's a moment in the clip that any parent would recognise. It's when Izzy's eyes narrow, she swallows her tears and squares her jaw. She's giving the police a look that says: I hear you, I understand you have the power in this situation, but I think what you're saying is complete bullshit. Just you wait, mister.

Let me tell you now: they pissed off the wrong 13 year old.

That moment kicked off a pretty surreal, hot, hazy, political summer for the both of us as Izzy became a face of the [student protest movement](#) and I became her accidental manager. It also began a crash-course in leadership for Izzy, who had only been to [one protest previously](#), and in political activism for me**.



As I tried to help Izzy navigate the media requests, live interviews, speaking engagements, ambassadorship offers, activist meetings, court appearances, photo-ops with politicians and more, I saw her tackle a lot of the same challenges many young, talented people face when they are called up to lead their peers.

If you've been blessed/cursed with a sudden promotion, new leadership role or big opportunity, here's a little of what's coming at you:

Your friend circle will get bent out of shape

When your peers looked at you before, they just saw you. Now they see you, and your title. You can still be friends with your peers, but it's important to also find new professional peers, other people in situations similar to yours. Izzy experienced some strange and uncomfortable reactions from her friend group, but she also pursued connections with other student organisers and activists, finding advice and support. For once, I was happy to let my teen spend time chatting on social media, finding her tribe.

People will expect you to have all the answers

Whether they're genuinely in need of guidance or they're a little jealous and testing you, people with questions will just keep on coming. Carve out some regular time for yourself to do your homework. Invest in your own education and prioritise the topics people are looking to you for.

Although it was supposed to be her summer holidays, Izzy started doing homework on the issue, including reading Sally Rugg's excellent new book on activism "How powerful we are." By the same token, it's okay to not know everything. In Izzy's case, she kept getting asked by journalists how she planned to solve climate change. Cool as a cucumber, she reminded them that it shouldn't be the job of our children to fix the mistakes made by adults.

You won't be able to do it all on your own

This lesson was as much for me as anyone. The media requests came thick and fast, including from foreign broadcasters we weren't familiar with. The offer to speak with one particularly high-profile UK personality presented a real conundrum – the potential exposure was immense, but this individual had a history of being openly antagonistic to people (including kids) they didn't agree with.

I had to weigh up Izzy's desire to get her message out with my job as a parent to keep her safe. I assembled an ad-hoc review panel of PR execs, lobbyists and parents of high-profile youths to help me evaluate the risks in what quickly became a politically-charged environment. If you know you're heading into a high-pressure role, start tapping your network and assembling your personal advisory panel ahead of time.

People are expecting signs of leadership

Your new title might sound nice when you say it aloud, but it will lose its power very quickly unless people see you acting the part. Don't be afraid to put it on display, merchandise it, especially early on. It's up to you to set the tone for your leadership.

When The Guardian got in touch that very afternoon and asked her to write about her experience, Izzy was tired, hot and still a little bit shell-shocked.** But she knew it was important to follow up her placard with a more detailed message, so she bashed out a 600



word Op-ed in time to make the evening edition. (Welcome to the world of deadlines, my dear).

Haters gonna hate

Taking a political position is always going to invite criticism, but it pays to remember the golden rule of agency (or any business, for that matter) life: *everything* is political. Playing the 'I'm just here to focus on the work' card will just get you dealt out faster than you got invited in. Pay attention to (but don't obsess over) your critics and tend your support base like a garden (i.e.: regularly).

Keeping the trolls at bay was my number one focus for Izzy but, thankfully they've mostly left her alone so far. I, on the other hand, have copped it from all manner of trolls, RWNJs, bots, Facebook commentators and everyone's favourite gurgling drain, Miranda Devine***. It's hard, but you simply can't let it get to you. Make sure you spend time with your supporters to balance your perspective.

If you're harbouring any doubt, let me spell it out for you: I'm very proud of Izzy, not only for taking a stand, but for how she's started to navigate this new realm and her place in it. She's had good teachers, an incredible mother and her big sister is also a great role model, but she's mainly figuring this out this leadership thing for herself as she goes along.

If you're stepping up to a leadership role, be kind to yourself. Figuring it out is the best you can hope to do, because that's how everyone (including myself and now Izzy), has always done it.

*I hadn't been to a rally since Peter Garrett's first tilt at public office, fronting the Nuclear Disarmament Party in the mid 80's.

**Full disclosure: her dad was also shell-shocked.

*** This one I actually count as a badge of honour.

-end-



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transfer
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