

Kate Went

Thank you, and welcome to another one of our lunchtime Q&A sessions, this time on mosaic content.

We are distracted. We're dividing our attention across different devices and demands, and that's just in our downtime. At work. It's even fiercer. We've got people and projects and platforms jockeying for position in the growing battle between urgent and important. For the internal communicator, cut through is a challenge. But all of this noise presents us with an exciting opportunity to rethink our content.

As consumers, we think in brands. We consume BBC news on TV, on our phones on Twitter, and via news alerts. And we read our favourite magazines on paper, on the web and on Instagram. We look for the brand, not the channel. And we love choice. Sometimes it's a quick video clip, sometimes it's a long form article. We're demanding, and we want our content when we want it, in a package that speaks to us.

Additionally, our audiences are varied, with different academic, linguistic, physical abilities. They're neuro diverse, and they're motivated by a different range of things and tailoring the messages can help it land for everyone. So how can IC teams move with the times, and audience demands, to build their own internal brand that – much like a mosaic – brings each individual piece of content together to build a bigger picture?

I'm joined today by my colleagues, Elle Bradley-Cox and Jacey Lamerton, both senior writers at scarlettabbott. And we're really pleased to be joined by Chris Maloney content and channels manager at Rolls-Royce. Guys, welcome and thank you!

So, we're here today to take questions on content, distracted audiences and tailoring the message. So do share them throughout and we will get to as many of them as we can.

But before we do, let's get started with a bit of a look at what the internal comms landscape is like right now. Elle, what are the challenges and opportunities that you can see?

Elle Bradley-Cox

Well, I think you summed up loads of the challenges in your intro really well, Kate. People are distracted, they're busy and haven't got time. We really need to hook them but actually, as internal communicators, it's such an exciting opportunity for us. We can focus on the things that we know we can tell our stakeholders land and we can actually get some two-way conversation, which really excites me.

Actually talking to our audience, finding out what they're interested in learning more about them. And you made a really good point about neurodiverse colleagues, or colleagues with English as a second language. This is our moment. In a way, we've all come into such a digital world of content where we can engage in a two-way channel by, perhaps, communicating with emojis, for example. Or even more pictures or graphics. So that it's not all about the written word. But in a way that wraps that message up and delivers it in a really succinct way. It's like, 'what do I need to know right now? Just tell me and then I'll move on'.

Kate Went

The title of the session today is 'mosaic content'. That's a term we use internally at scarlettabbott but it's not a phrase that's necessarily out there in the world. Jacey, can you tell us a little bit about mosaic content? What do we mean by that?

Jacey Lamerton

It doesn't seem to be a term that everybody uses, so let's try and get them all to bend to our will and call it mosaic!

It's about the sum being greater than the parts, really. As you said in your intro, it's about splitting that story up in the best way. It's the right treatment for the right channel. By now, people should have more than one channel so that they can give people choice. And it's about hitting all those really important markers, like diversity, inclusion or when people don't speak English as a first language. It's about preference as well. So, you might want to look at an infographic, you might want to look at a video, you might want to listen to our podcast. There's a lot of choice and people like different things!

Kate Went

Absolutely, I think more than ever, with so much content out there and distractions pulling our focus all the time, you've really got to meet people where they are. So Chris, tell us a bit about your experience at Rolls-Royce, because I know that mosaic content is something that you got involved with. Why did you come to that decision and what does that look like your team?

Chris Maloney

Why did we come to the decision? I think we had to. We are a globally spread organisation with 50 different countries and loads of different languages, and people working in a full range of roles.

They have different needs and different neurodiversity, as we've already talked about. So, we have to find ways of getting the message to them in a way that they will be receptive to take that message. And people have different tastes. People will get bored of the same thing over and over again. And you don't want that for your audiences, you want your audiences to be interested in what you're doing and how you're doing it.

And if you can do that, by breaking the content up and keeping the same message, we're giving variety to how they access those messages, you will get better engagement. You'll get certainly more interest. You can paint a much richer picture, if you give yourself a greater palette to paint with. And that's really what the mosaic content, spread across different channels and different vehicles, is. I quite often say to my colleagues, I'm relatively channels agnostic, I'm not particularly locked into how we should do something, it's all for me about the message and how that message gets across. So, you look at your outcome for your message and work out what your people need to get to that outcome.

As an internal communicator as well, you can be quite selfish about it. Because mosaic content gives you an opportunity to flex your creative muscle, you can do more things. You can think in a more interesting way and really enjoy your job. I get to play with tools and audio and all those kinds of things are all part of the mix. I think that's important as well.

Kate Went

What are some of the challenges and some of the great moments that you've had exploring breaking your content up like that?

Chris Maloney

It won't surprise anybody to learn that some of the challenges are really kind of prosaic ones like networks and infrastructure. We may be using video or interactive things that come up against bandwidth issues. That means you can't make the video work effectively. Or you might come up against something exciting, like licensing issues, where you just can't get all of the software. We have those kinds of challenges as well.

Cost is often the challenge. The joy of mosaic content is it can actually work out very cost effective for a communications team. Because what you're looking is thinking about how you source your content, and then simply repurposing it across the different audiences and different channels. So that's a really useful thing for us. And some of the things that have worked really well is where we focused very clearly on what the message is.

And then we've thought about how that message is going to hook the audience - what's going to get them to interact with this message? That that keeps us quite tight. We've got to get down to those key messages and those key takeaways and think very clearly about those in an outcome sense. What do we want people to go on and do as a result of this? And how, with this audience, can we make that happen most effectively?

We have a lot of people on the shopfloor, for example. They don't have time to go and sit at terminal and read a longform article. So, you might want something on Yammer or a quick video, a little audio clip or an image that can go into a team tool that a local leader might run for you.

But then also, you need that same message to get across to those people who perhaps do have the time. So, we'll incorporate the content as well, give them the longform article and give them a richer picture and a richer understanding of what it is we're trying to get across. You end up with a wealth of really smart, enriching material that can be repurposed, revisited and dropped into different things and like a mosaic, it just builds up into that bigger picture for you.

Elle Bradley-Cox

Because you use the word repurpose, I really don't want the audience out there listening today to think that is lazy journalism, because it absolutely isn't. And it's not about copying and pasting the article multiple times across different channels. It's actually thinking, what right hook from this story for this particular channel? What's the bit that's going to make people be super interested?

On your words about podcasts, I have this debate with lots of different clients. If you're saying that you're a world-leading organisation, and if you're saying you're doing great things in either D&I or health and safety, or technology, or innovation, is a podcast something that you feel scared to release to the world?

If you're saying, yes, it's absolutely an internal audience, then we want to create a safe space for people to talk openly by doing it internally, do that. But actually, if you want to talk about some of the amazing things, the best podcast platform is just the external one, and that removes the barriers to access for people.

So those technical issues Chris, they can just go to the podcast app and search for your content, it's very unlikely that you will do damage in the world by releasing a podcast. I know, some media teams are super, super careful and I understand the need for that. But if you're in charge, if you've got the keys to the kingdom, if you're editing it, you can make sure that the best version of yourself goes out there to the world, and that your colleagues can access it because it's available on an external channel.

Chris Maloney

There's a lot of there's a lot of truth in that. I don't think we have any qualms about talking about some of the brilliant stuff we do. We've got some really exciting stuff that we do in Rolls-Royce, you only have to look at the website to see some of the really exciting stuff that that is going on currently and will be going on in years to come.

I think one of the things from an internal communications point of view is thinking about who you are looking after, who are you there for? We have an approach where we really want to make sure that our people are across things that are going on with Rolls-Royce, perhaps before the outside world is, and it helps to build the trust within your organisation about what you're doing. We try to keep people ahead of the game with things that are going on. And so yeah, we can control that message. But what do we want to do with our people? We want them to be ambassadors, we want them to be people out there who can see what we're doing is really, really cool. And then yeah, we can then move into the external messaging world. A great thing with the mosaic content, if you're going in at the top end of things, and the front end of things and thinking, let's get really good content that we can then repurpose. There's no reason why that content, which you're originally sourcing for internal users, for campaigns, or for news, can't also find its way over the fence into the outside external world.

It's all about the trust with the people you're speaking to. So, say you're recording a high-quality video or audio, it's ensuring that they know what you're wanting to do with it. You keep them in the loop all the way through when it comes to developing that content. It gives you the opportunity to flex and use it elsewhere.

Kate Went

That's really interesting. We've said the word 'repurpose' a few times and it's made me think of a story that a lot of us will be aware of from social media over the last couple of weeks. A lot of us will have seen the external Burger King social media for international Women's Day. The message started as a long-form piece to read as an article, together with a provocative headline and then a qualifier right underneath explaining the meaning behind that statement. So, 'women belong in the kitchen', and then going straight into their campaign around why they've said that, and what that really means. When it landed on Twitter, the same headline from that was intended as a thread for you to read through. It didn't end in the same way. And you can tell by the retweets on the first statement, versus how many on the second and third statements, that it was being taken at face value for the first statement, and it didn't land the way it would have done as longform, where you've got the opportunity to take the entirety of the message in and understand and digest it.

So, are there things that we should think about in terms of treatments? Obviously, it's not going to be the same controversial type of statement. But other things that we should think about in terms of where content sits. What should we keep in mind?

Jacey Lamerton

Yeah, I think as Elle touched on earlier. It's that idea of thinking about what's good on that platform - what that platform is good for. So, if it's a great platform for playing video, then play videos, it's a great visual platform, then do that. If it's a mobile phone, maybe don't do long articles that people are going to have to squeeze into.

But you also have to hold in your mind, 'what audience has access to that channel?', as well. It's those two things together, because we're talking a lot about what the message is. And, again, we're thinking about what we want the outcome to be. That's why we're not just pushing these messages out. We're thinking about why we're doing that, and what we want people to do, feel and think. So yeah, it's definitely a controversial campaign. It's brilliant. But if that's not going to play on Twitter, you've got to have another approach for Twitter. And it's the same for us, we need to take our lessons from the external media.

Kate Went

Talking about treatments, what are some of the ways that we can excite our audiences, our listeners, or readers? What golden nuggets have you got to share about things that you think work particularly well?

Elle Bradley-Cox

It's such a good question, Kate because there is nothing better than when a client comes to you with a blank piece of paper and says: 'give me everything, give me all your ideas' and you can really go and brainstorm.

A client asked us to do that recently, with the project and a colleague asked me along to brainstorm. I asked, 'Really? Can I go for this, then?' We got into talking about 'joy scrolling'. I don't know if anyone's heard of that. It's basically beautiful pictures that you just scroll down, that lift you up. Topics that just make you think, 'Oh, I just could just scroll through this all day'. We got to talking about the Calm meditation app and sleep stories and new ways for the organisation to focus on wellbeing, for example. I think the world's your oyster, and it's as big or as small as your imagination.

Chris Maloney

It's being tuned into your audiences, isn't it? And knowing what's going to work. What kind of stepping stone is your content to achieving the outcome? How is it going to work for you? What is it going to do?

The mosaic content approach, in a big organisation like ours, allows you to stretch or flex that content to bring a lot of people to the same place. The challenge can be measuring what can seem like quite a disparate and broken sets of comms. We see clicks and likes as an indicator of what's going on. Those are the nice little endorphin kick you get. But what you can really see, when it comes to mosaic content, is having that underlining foundation as to why you're doing it named and planned very clearly upfront.

Planned over time, you know where you want to get at certain times. And you know then what interventions you may need to make if you're trending in the right direction, based on what the outcome is.

We're striving for that at Rolls-Royce. More and more, we can lean on the data, which gives an indication of how well these things are working for people, and tweak and change the message around.

Keeping in tune with those audiences, with what the intended outcome is, knowing where you actually want to get to and what you wanted your messaging to do for you is vitally important.

And you can try different things and having harvested really rich content at the very start of the content production process, you buy yourself the flexibility to flex as you go through rather than being on some sort of rigid plan - we must put this article out at this time. The way the tech is coming up to support means you can be a little bit more organic but 'planned organic'. I've never claimed we're perfect, but we're working in that direction.

Elle Bradley-Cox

It's music to my ears, Chris, to hear you talking about outcomes in this way. It's very rare for clients talk about outcomes, because they come to us to help solve their problems, right. But actually, after two years working together and really getting to a good place, are we thinking: 'What we actually want to get people to do?', 'What do we want them to think?', 'What do we want them to feel at the end of this at the end of this work?'

I guess it's having that editorial approach and really thinking 'who can be the key voices here?' Who are the influences in the organisation, who's going to make a difference? Or is it such an unusual story that we've never heard of them before, but my god we will know their name afterwards.

Chris Maloney

That's taking a very clear 'what's the business trying to achieve?' point of view. We're working, trying to achieve things on behalf of the companies for whom we work, right? I'm trying to do so for Rolls-Royce so that Rolls-Royce can be successful, not least, because I'll get paid! You know, that kind of stuff is really important.

But I'm also in a privileged position where I get to talk to the executive team on a first name basis, I can phone up and ask them questions quite easily because of the role we play as communicators. But with the interface, then as well back to those people who are doing the job on a day-to-day basis who don't feel, perhaps, that they can have that easy interaction. They can, we're very approachable people, but they don't get the opportunity for it.

So, you're very tuned into what their needs are as a person. What we can find out is that balance between what people want from Rolls-Royce; why do they come to work? What are they doing here? And what Rolls-Royce wants from our people. You can find that pinpoint in the middle there, that intersection where those two things come together, and your message will resonate. You can then tweak it and make it resonate more in tune with people by looking at whether it's an audio thing, whether it's a silent video with subtitles so they can watch it in a busy office.

Having known what your plan is and what that messages are going to resonate, you can work back your content plan, right up to the point where you phone up the first person and you say, 'do you mind if I record this in High-Definition audio?'

Why are you doing that? Because it might turn into an mp3, it might turn into a podcast, I might transcribe the whole thing. But you can do all that kind of stuff and it's just knowing those key outcomes you want to achieve, and by when you want to achieve them, that that your plan just works itself backwards.

I say that. We don't always do that. We *aim* to do that, but people know what communicators' roles are like, it's a busy job. But that's where we're trying to get to with our approach to content. We tweak and change the channels to support getting the message across.

Jacey Lamerton

Knowing your audience is really key. Unfortunately for people listening there isn't a 'one size fits all'. We can't say 'video is huge at the moment' or 'always do an infographic' because that doesn't necessarily work. We work with so many different clients and we can't have a template that we always work to. But we've spent a lot of time getting under the skin of the businesses that we work with and getting all the insights. We have clients where 100% of people speak English well and sit at a computer and we have clients where 80% of them are out in vans and don't have a mobile phone. So, there's a massive, massive range. And I just think it's really important to remember that comms isn't broadcasting. That two-way element is really important.

You've got all these opportunities to try all these new things. To try video, podcasting, graphics, gifs. And then listen to the responses. Don't just listen from your bedroom, or wherever you are in head office. You need to talk to people and listen to see how it's going down.

Chris Maloney

Absolutely vital. We're really open and we keep a close eye on all the interactive channels we have. We use Yammer, which we keep a close eye on for what's going on and what people are saying about our communications. We watch very carefully the comments on anything new we try. We're just trying out some picture-based articles at the minute – it's literally gone out now and I'm intrigued as to how it's landed. Our image teams have gotten the photos from back in the 60s of the buildings. I'm just gonna see how that lands and we'll listen to what people say to us and engage with that feedback. Proactively. Being open with people builds the trust, and the trust gives you license to carry on trying things. People know that the best intentions are there, you're trying to do things for them, we're trying to help them understand. Touch wood, it seems to be working relatively well.

Elle Bradley-Cox

I lose count of the times that internal communicators drop something, saying: 'Well, nobody said anything, so let's not do it again'. It just doesn't work like that. It's so important to keep testing ideas, and test them for a period of time, not a one hit wonder. It's not usually being hidden from people, right? Because they used to know all this stuff. It's more like the stakeholders losing faith, that something won't work. And it's so important to hold your nerve on this, because you will make a difference, but it won't be overnight.

Chris Maloney

We often find that people don't say something when things have gone well. It's only when things haven't gone well that people often speak up. We've had some really lovely feedback on things recently but when things aren't working, you do hear about it. But you know, everything's learning and you feed it all back into the planning for what you'll try next time and analyse why something didn't work. Why didn't that work for you? Well, my devices don't work with that kind of video. Okay, fine. Well, we understand that that's a technical thing we can tackle.

It's certainly interesting how the feedback comes to you. But what you have to do is make yourself open and listen, because people like to be listened to, and they have some great ideas. We don't have all the answers centrally, and we've got such a large organisation of 40,000 people. There are some great ideas out there and some great talent. Why would we deny ourselves that feeding into the creative process of getting content out there?

Kate Went

Speaking of things that have gone well, Chris, Emma's asked: 'Can you give an example of a campaign you've worked on, which was particularly successful using this approach? Is there anything Chris specifically Rolls-Royce or Elle and Jacey, something you've worked on separately that you would nominate?'

Elle Bradley-Cox

I work on a campaign called 'Belonging', which is for a large professional services firm and they really wanted to get strategic on making their people feel like they belonged in their place of work. They knew that they needed to cut across the channel and that email was really noisy for them. But they didn't have much success elsewhere. We still use email as the vehicle to get this newsletter out, but the stories behind people's lived experiences of various different diversity and inclusion characteristics – we share those through podcast, through long and short form stories, depending on the complexity. Sometimes the subject is so nuanced and complex that you have to go longform. But that's actually where you can get some traction. Because the story has such a personal journey, that's where long form can land really well.

But also, we've created graphics for their employees to share on LinkedIn, because that's the best network for them. And that tells the story of their story. In a way, that gives you a nudge for people get in touch with and talk about it more. It's a great way for client networking. And it's a great way for building a profile in the firm, which, ultimately is what the business is trying to do.

Jacey Lamerton

One of the best ones I've worked on is one that I'm working on now! It hasn't launched yet and I can't talk about it, but it's a platform with loads of ways of interacting with the digital, video and audio pop-ups and links. Watch this space!

Chris Maloney

For me, for me, there are a couple of really spring to mind. We've taken a real proactive approach at Rolls-Royce to put people at the center of everything we do. We're all people and we all have an affinity with people's lives - we're not all just robots working away. A

couple of years back, we ran a campaign on care and a couple of things emerged from that. One was a message around bullying in the workplace.

Now, you can just do the standard 'bullying in the workplace is banned' kind of stuff. But what we did was, as part of some open leadership sessions, we invited people to share their stories. One emerged from there, one of our very, very senior leaders talked about situation where he'd he found that he was displaying bullying behaviours. And it just floored everybody in the session. Okay, this is a very, very open session. And as part of the campaign, we spoke to him about it. From a mosaic point of view, we had a long form article that one that went into the magazine. There were posters, there were images that went across the social media internally. And it just all built up to a very rich message around the part which has just stuck in the organisation.

People talk about that particular story, and stories which then emerged off the back of it from people sharing their experiences, which became richer content, that became audio content, people hearing people talking. So the campaign, yes, was over a set period of time, but we've been able to revisit it and it's kept that message embedded in the organisation.

Elle Bradley-Cox

I think the power of that story was a leader who said, *'I used to be a bully. It was because of something really dark in my life. And I'm not like that anymore. But I see this, I own this in myself and I'm calling this out in front of the whole organisation. I'm standing up and saying, it's not on.'*

The authenticity and the power of that message is a huge part of why longform was a great option for that story. to tell it in the rich detail that it deserved. Then, to break it up into those mosaic chunks, as you've mentioned, across various channels. But having that whole version of the truth, and that leader being as brave as he was, to stand up there and admit faults.

Chris Maloney

And that was just one small part of the mosaic, underlining the values and behaviours we were talking about, that we wanted people in the organisation to really take home. The take home message wasn't that this had happened with this one individual. He was talking about it with the underlying messaging that we want to take away. When they were walking through the offices, they'd see a roll up poster, when they logged on, they'd see the picture of the guy involved or they'd see some of the artwork related and it just pulled it all together and it stuck with people.

And we've done the same just recently with the journey to net zero that Rolls-Royce is on and is in a really privileged position to be quite key to driving. It's a pretty exciting place to be and there's a real buzz around that activity within Rolls-Royce. It's not least down to the fact that the campaign, which is run by the magnificent team that I'm part of, helped tell those stories all the way across our platforms in different ways.

There were interactive Webex and team sessions. People shared face-to-face, there were longform stories as well. There were interviews with senior people about their ambition for the organisation and there were podcast clips, videos, you name it! It was all pulled together, built upon the foundation of one key message - the journey to net zero.

So, we had all this stuff built up on there, which we gathered early on. We found who we wanted to speak to and repurposed it. So you'd have that net zero message working into the hard-to-reach groups, because they'd see it on a screen or they'd see it on a device or whatever. You'd have net zero message being fed through to people who were reading it on the internet, they wanted to get a longform story. We had we collated it all in one place, just using the hashtag. This is all the information available to you on this, if you want to go and just immerse yourself in this wonderful world. The guys on the team built a brilliant portal into all that stuff. And it just worked. It created a buzz around the ambition, the Rolls-Royce has to drive this kind of stuff forward, which is exactly what we wanted. You know, it's exactly what we wanted to achieve. And the feedback we got from that was phenomenal. It's the best kind of feedback that communicators can get. And I mean, I just made some nice pictures and told some stories and stuff. You know, it was really around the planning of that. It's the team being united behind what you want to achieve, that outcome-driven thing means that you'll get success like that. And yeah, so it was an absolute joy to work on and continues to be so because it just makes people smile when you talk about what we're doing with that. That's really nice as a communicator.

Kate Went

That's brilliant, Chris. Thank you for sharing that. Ray wants me to tell you that the picture story in today's newsletter has had the most likes, so you can enjoy that little nugget of information!

Melanie's got a question for you, Chris. But also Jacey, you might have some viewpoints here as well. *Could you give some examples of great comms to frontline colleagues? We need to inspire our teams working on our nature reserves and retail about our new strategy. They don't spend much time in front of laptops and email and intranet won't do.'*

Chris, any thoughts from your perspective? And Elle and Jacey - any tactics?

Chris Maloney

There's nothing more effective than face-to-face communications, just talking to people. When it comes to the frontline, we've got a lot of guys who are work on the shop floor putting our engines together. We've got a lot of guys who are out in the field, servicing things. Technology means we can do *this* kind of face-to-face conversation. We have found that in Rolls-Royce, where we previously had people who felt disenfranchised from what was seen as central messaging, even a small thing like having a face-to-face conversation like this is humanizing. Kids walking in or seeing someone's real life and things like that, drives that engagement. But it comes back to that key point, what's the core message? What's the core takeaway you want to have? Is there a silver bullet saying this is gonna work for your frontline people? Well, no, it will work for groups of your front-line people – but know who those people and take the messages, the peer-to-peer support as well can't be overlooked. You've got one group who've seen something work out here? Bring them into your messaging. They've got experiences and contribution they can bring and share with others. It's peer-to-peer, face-to-face, as best as you can do it, communication that drives an affinity for what's going on.

And we do that globally. We tell stories that bring together somebody who's working in Indianapolis with somebody who's working in Heathrow. And they're playing a very similar role in similar things, working for this huge global organisation, but both pulling in the same direction from two sides of an ocean, you know? So you can share those kinds of stories

really effectively. If people see their peers talking about how something's working, talking about what's gone well for them, they can ask kind of questions in a very open forum. And you'll get an engagement with that core message. Rather than just here's today's list of things we've got to do folks, go and crack on. Bringing them to life with people who've lived it is what we've seen work well.

Jacey Lamerton

Yeah, 100% agree, we do we do a lot of that kind of thing. We have people often come to us when they have hard-to-reach audiences they want our help with. And I agree, Chris, that that kind of toolbox talk is vital.

We do lots of stuff. equipping managers with that. Whether that's giving them a kit to talk to people, training them, you know, train the trainer, that kind of thing. The idea of unearthing the stories that illustrate what you're trying to say is really important. When it comes to something like strategy, it's really easy to do a real top-down thing. And but actually, try and find some examples of how that strategy is going to be felt by those frontline workers, find out what their motivation is, and share those stories.

We've done things where we've gone into workplaces overnight, and just put decals everywhere, including on the back of the toilet door, all of that kind of thing. But the stories I think are what makes it stick. You have that initial roll out, you know, 'this is amazing, we've got a new strategy', but it's the stories that we need to think about. I think beyond those talks and that type of peer-to-peer and manager-to-colleague, there's also there's still a place for print.

We often think, 'oh it's all about digital'. But there's a massive place for print. People love to have something that's got loads of pictures of their colleagues in it. Send them a magazine, a KitKat and a tea bag. You've got permission to sit down and read about this. And this will back up what your managers told you.

Chris Maloney

Not last year, we took a long form article around some of our virtual reality training that was going on. We worked with a company to turn it into augmented reality. And then we got the app working on people's devices so they could point it out the print magazine and have what was his jet engine brake, (something that we put jet engines on to move them around), and the training around how to use one of those things.

For the reader of the magazine, they could then visualise this thing in 3d and walk around it. And we saw people looking at the magazine on the coffee table in front of them and walking around it from a distance. It was really, really nice to see. Our training teams were able to talk about the work they're doing for our customers, which directly links back into the group priorities. We're trying to drive customer satisfaction and confidence that the company.

We did that by doing something which was incredibly complicated and took a little bit of money, but really, really hooked the imagination of our people. That was that was mosaic content on steroids.

Elle Bradley-Cox

If we are writing a love letter to print, please we talk about newspapers and not just magazines because there's nothing better than a colleague newspaper. And I notice in your question, Melanie, that you're talking about nature. It's gonna get muddy out there, so give them something that they can take out and have lunch with, that feels tactile and that doesn't look glossy or over-polished. A proper broadsheet style newspaper doesn't have a lot of design with it, because you lay it out in a style that is very easy and very cost effective to make. We don't see a lot of them these days and I think they're brilliant for frontline colleagues.