**InTransition Episode 45 – Bobby Graham**

Speaker 1: Welcome to In Transition, a program dedicated to the practice of content marketing in the public sector. Here's your host, David Pembroke.

David Pembroke: Hello, ladies and gentlemen. My name's David Pembroke, and welcome to this week's edition of In Transition, the podcast dedicated to the practice of content marketing in the public sector. Today, we speak to someone with years of experience as a publisher for private and public sector clients, but before we speak to our guest as we do each week, it's time for our definition of content marketing. Content marketing is a strategic, measurable, and repeatable business process that relies on the creation, curation, and distribution of useful, relevant, and consistent content. The purpose is to engage and inform a specific audience, in order to achieve a desired citizen or stakeholder action.

Our guest today is Bobby Graham, Director of Bobby Graham Publishers and Business Development Manager of MasterDocs. Bobby is the principal of the Canberra-based digital publishing consultancy BG Publishers, that specializes in alternative digital document conversion and production. She was one of the founding members of ANU E-press, which is now known ANU Press, which delivered academic works online, and has also worked as Director of Web Publishing at the National Library of Australia, and Director of Publishing at Parliament House. During her time in government, she pioneered e-books for iPad and iPhone for the parliamentary library publications. She has also been the recipient of the New South Wales Premiere's History Award for her work, Wagga Wagga: A History, which highlights the achievement in the interpretation of history through both the written word and non-print media. Bobby joins me in the studio. Bobby, thanks for being In Transition.

Bobby Graham: David, thanks very much for welcoming me, and what a lovely introduction. I learned something about myself.

David Pembroke: What a great career.

Bobby Graham: Yes, it has certainly been interesting.

David Pembroke: When did it start? When did this publishing thing start with you? Was it as a child that you learned to love story?

Bobby Graham: I certainly read a lot as a child, but the publishing came about by chance, so I have to take you back into the mid-70s to tell you that story.

David Pembroke: Away we go. Let's go back.

Bobby Graham: Away we go, and I just finished high school, and I went to university, and I didn't have a clue as to what I should study. I met a very nice architectural student, and I sat in the archi union, and I smoked cigarettes, and drank strong coffee, as one does, and completely neglected my studies, so much so that I failed at the end of my first year, and the university kicked me out of the faculty. I was mortified. What was I going to do? There I was with schooling in Latin, history, English literature, and I couldn't do anything. That's right. Exactly. We did wear uniforms.

I thought that a any pathway to me was perhaps to become a secretary or a receptionist, so I thought I'd learn how to type, and when I learned how to type, I went to the equivalent of a tech to learn how to type, I got the opportunity to go for an interview with a gentleman by the name of Cyril Kemp, who ran a very nice small publishing company called College of Careers. I was employed by them for three years as a typesetter, so that was an amazing learning experience, because I learnt all about the elements of type, as a typesetter. After about three years, I started thinking I'd like to do something else, get out of that kind of factory environment, and we'd been doing a bit of work for an Afrikaans publishing house called Tafelberg Publishers, and they had a job going. I applied for the job, and I got it, and I spent the next 16 years working there.

That was really my enormous learning experience about all things publishing, and I had the good fortune to work with a German gentleman by the name of Jürgen Fawn, who almost apprenticed me to him. He was very eccentric, very German, very correct, very punctilious, and he'd been brought up by the organization to improve the quality of publishing in the larger publishing group. I literally sat next to him, and I learned about type. What are the qualities and properties of type? What's the difference between this A and that A? I had to draw them. I had to sketch. I learned all about bookmaking, paper, binding, printing, repro, setting, launching, co-productions, launchers, Frankfurt Book Fair, Bologna Book Fair, American Book Sellers Association. It was an incredible learning experience.

15 years later, he retired, and I was offered the position of Production Manager, which I accepted, and a year after that, I was poached by another company, and I moved on to Struik Publishers, who you might know here as New Holland Press. I spent six months there, didn't really like it, left, and then finished my career in South Africa, as a publisher working for Maskew Miller Longman, part of the Pearson Group, and that is in educational publishing. That was a different learning experience. Tafelberg was all about mainstream trade, fiction, nonfiction, children's, that kind of publishing. Maskew Miller Longman was about educational publishing, specifically for primary schools.

We migrated, and we moved to Australia and settled in Wagga Wagga, 250 kilometres east of Canberra, a small country town, and I thought it was fantastic, but I couldn't get a job, couldn't find employment. I thought, oh, that's okay, I'm gonna set up shop as a publisher myself. Prior to that, a long time prior to that, when I was at Frankfurt, I attended the first ever electronic media conference that they'd given, and I was filled with excitement at the thought of digital publishing. This is was 1993, a long time ago, and I thought I have to enact this. I have to fulfil this in some sort of a way. When I got to Wagga, that's what I did. I set up a small publishing business called Bobby Graham Publishers at the time as well, and I persuaded five people to publish digitally with me, and I produced my first ever e-books in 2000.

I sat back and I waited for the sales, and of course, they didn't come. It's like going into Woolworth's and having five things on many, many shelves. So I thought, what can I do to improve that experience for users? I thought, I'll roll back, and I provided these publications in print, in a print on demand capacity, so this was a long time ago, 2000. I developed a relationship with a printer in Adelaide, and this is what we did. I went happily on to publish, I think, about 13 original books in Wagga, and one of them was the Wagga Wagga History that you mentioned, received the Premier's award for history, and that I published on behalf of the Wagga Wagga City Council.

David Pembroke: Okay.

Bobby Graham: About five years into our stay in Wagga, my husband said, Well, what about earning some money, because you don't really earn that much money as a smaller publisher. That's when I looked around and I got a job at ANU, as one of those founder members. That was the shift in the start of the career in Canberra.

David Pembroke: All right. Wow, what a career. Listen, I'm really interested, and I think we can always learn so much from the mentors in our careers, so going back to Cyril, and to Jürgen, what did they teach you then that you know to be true today?

Bobby Graham: I think Cyril was very quality focused, so everything had to be checked and precise before it left my desk, or his desk, or the printer, so I think I learned then, well I started to learn then, about the rigors of publishing. When I worked with Jürgen, because he was German, and very correct, and pedantic, and precise, I learnt even more about the rigors that are required. I think that has stood me in good stead in more recent years. We've made this very rapid transition from the traditions of publishing, into a digital environment, and where we've almost been hijacked by people who have said ... I thought we were hijacked by people who have said, ‘Oh, let's publish this’ or ‘let's edit this.’ It wasn't the process of editing or publishing that I learned back in the day, in the 1970s and the 1980s.

Certainly from Jürgen, I learnt the pleasure and maybe the romance of producing books, in print, because I drifted away from that for a while, but I'm returning it now. Even though, as my husband calls me, a digital diva, I do still think that there's great value and pleasure in producing a high-quality print book too. I think those are the things that I learned from them. The other things that I learned from Jürgen in particular were the business of publishing, so how do you cost a product? How do you sell it into the trade? How do you sell it into a book club? What does the author recoup? What does the illustrator get? How do you manage an international co-production? How do you print overseas? What is FOB and CIF mean? Free on board or cost includes freight, CIF.

It was the business of publishing that I learned, and for that, I'm really very grateful, because I think at one stage in the early part of the century, we sort of wobbled, moved away from that rigor, because there was the sense that, oh anybody could produce a publication. I think that's what I learned, that there's this need for those skills to be maintained.

David Pembroke: Interestingly, I think the point that really comes out of that is really this notion of quality. I think we're at that point now, where quantity, it has been proven to be quite an ineffective way, because people have never been better educated.

Bobby Graham: Yes.

David Pembroke: They know, and they can understand, and they can smell, and they can feel, and they can touch value, and value only comes from quality, and effort, and-

Bobby Graham: Time. Yes.

David Pembroke: -time, and application.

Bobby Graham: Yes

David Pembroke: How do people come to understand that, that they have to produce quality content, in order to influence the audiences that they seem to reach?

Bobby Graham: I suppose in the private sector, if you're an author and you want to produce your own book, it's essential that your book should A, be edited in the first case, first instance. It should be designed and produced appropriately. It should be marketed through the trade.

David Pembroke: Your advice though, really, for anyone producing any sort of content, be it a blog post, or an infographic, give it to somebody to have a look at.

Bobby Graham: I think that's a very good idea. Work with experts in that area. Even I, and I think you know I'm quite a well-equipped writer, whenever I write a post, I read it over three times. I preview it four times.

David Pembroke: Do you leave it aside for a while, and then come back to it?

Bobby Graham: I leave it aside, and then I come back. Yes. I'm very impulsive, and I would like to publish it immediately, but I know that my audience for whom I publish it will come back and say to me, “Bobby, do you realize publishing is not spelled with two 'ing's?’ People love to point out those little errors, so it does show that people put a lot of effort into reading things closely. In the government sector, I think quality is paramount, because the government sector produces the most amazing research work, and yet it's hardly known about. I shouldn't say the quality should increase. Maybe the visibility should be increased, and that would enable more people to benefit from something like research publications, which might be considered less important in some sense.

David Pembroke: Yeah. There's no question that in the public sector, the content repositories are enormous, and there's so much value locked away, really.

Bobby Graham: Yes.

David Pembroke: Locked away behind often impenetrable language, and bad graphics, and really it's not produced in a way that's meant for the audience.

Bobby Graham: Absolutely.

David Pembroke: How do people working in the public sector, who have access to all these resources, what advice can you give them to transition a dense research report into some assets that people are going to actually want to look at?

Bobby Graham: My word of advice would be focus on the user. What does the user want? What do I, Bobby Graham, want? How do want to receive that content? My short answer is, make it available and work for an iPhone, for a smartphone. If your content can work for a smartphone that meets anybody, apart from the most disabled people will not be able to access, but generally, that's my advice. I was in Melbourne the other day, as one does. One pops down catching the tram down Lygon Street, at 8:30 in the morning, surrounded by people going to work. I can tell you that every single person on that tram, not just a handful, but every single person, was looking at their smartphone. If I'm in the government sector, how am I going to get my content to your eyes unless I get it made available to you in a device, or in a manner in which you want to receive it? My advice is, make it available so it can be read on any kind of screen, and specifically, a mobile phone.

David Pembroke: It's interesting you say that, because I was in Sydney the other day, and teaching a class in content marketing in government. One of the tasks we had between day one and day two was to observe, this practice of observation. When you're looking to understand your audience, to observe, and so I undertook the exercise myself, and it was exactly the same observation that I made as I was catching a bus into the city. As each bus was going past, there were either the earphones in, where people were listening to podcasts, or music, or whatever it was that they were listening to, or it was head down, into the screen. It's really the battle to earn the right, isn't it? To get onto their screen, so again, once we're ...

Say we've got our formatting right, and we're mobile-enabled, how then do we keep people's attention when we know that there is this abundance that ... They could put their attention anywhere, but how do we make them stay with us?

Bobby Graham: That's a very interesting point, and I'm not sure how best to answer that, but I would guess that the presentation is really important. I just want to wind back the conversation a little bit before we talk further about mobile phones, is, how do we implement the process of property in the government sector to produce content that people like? One of the things that I learnt, and you asked me about past learning experience, when I worked for the educational publisher, we produced very complex publications in many languages, nine of black, African languages, South African languages. What we used to do is prior to every single project, we'd have a pre-prod meeting, pre-production meeting, to which we invited the author, the editor or editors, the proof-readers, the designers, the IT people, the printers, and the marketing people. Everybody got a common understanding of the product.

We did something similar at the end, so we had a post-production meeting, to discuss what the issues had been, what we learned, what were the lessons. This was a long time ago, so this was in 1995, '96, that era. My feeling, having worked in the public service, and having some sort of understanding of it, is that there's a certain disjunct between those people who are producing the content and those people who are delivering it on the other side. For example, if I'm a policy writer, I don't really have much influence, or much probably even care about the way that content is delivered on the other side. It's almost like a by-product, and I think that if we could improve the way that products are developed internally, and draw upon the resources of the government sector employees to deliver that content, getting back to what you asked me, in a way that'll make it interesting and enticing to me, then I think that a lot of the battle will be won.

The other point that I want to make is that I think most organizations are still focused on developing content for print. It's going to be 96 pages. It's going to 137 by 213 millimetres in size, or A4, or F5, or whatever the government's producing. They don't really understand or know another way of producing it, or they haven't had the opportunity to explore it or to test it. How can you produce content appropriately for a smartphone? What do you need to do to produce it for a tablet? I'm sure those questions are being asked in certain areas, but I think until they're more pervasive and more widely taken up, it'll be a challenge to get an agency or any organization to provide something that appeals to me. For me to be attracted to a product, it has to compete with my shopping experience, my other reading experience, some other kind of research space, maybe some apps that I think are quite fun.

As you say, there's a lot that it has to compete with, and I think if you deliver content, good content that shines through itself, with some additional elements maybe, to make it more appealing, then we could be a considerable towards producing content that's appealing to a broad audience.

David Pembroke: That's a good point, because I think that really puts its finger on one issue for communication in the public sector, which says, ‘We're the government, or we're a NGO, or we're a not-for-profit, and people need to read our information anyway, so who cares?’ Is that an attitude, do you think?

Bobby Graham: I think it is an attitude, and I have heard it in departments, where they say, ‘oh, well who is really going to be interested in such a small segment, or such a small niche area of our publishing? We've got a group of scientists, or a group of researchers, who are writing about a very small subject area, that may only interest them, so why do we need to make that more palatable for David, or for Bobby or for Samir or for whoever might vaguely be interested?’ I personally think that you can make anything interesting and exciting when you look at the rise of books that have dealt with longitude, latitude, subjects that, thermometers maybe, barometers, I don't know. Any of those kind of things. If they're presented in a way where they tell a fabulous story, then I'll read it too.

David Pembroke: Sure. I think the other thing is, that is one of the big trends, is the narrowing of the world. The broadcast era, I think, is finished, because now people are in control, as you said before, of the information, education, and entertainment that they receive, when they receive it, at what time, on their device. The narrower, the better, and increasingly, we live in a global world, so your niche might be quite small in a particular country, or state, or territory, or whatever, but there's an audience for it globally. We've found with this podcast, the audience is quite large. It's a narrow area; we're talking about public sector communication, but people from all over the world who are interested are dipping in, because it's meant for them.

Bobby Graham: That's right.

David Pembroke: How, then, do you validate this need to service that niche?

Bobby Graham: That's also an interesting question. I haven't really been able to much thought to that prior this chat, so how do we service a narrow niche? I think, again, it comes back to the users. Who is interested in it? How are we going to find them? How are we going to use the tools that are at hand to unearth those? I think we find users all over, everywhere. There was that recent example of the people who produced the beautiful pouring honey device, where it's a local provider, where they developed a tap.

David Pembroke: Oh, yes. I saw that. Yes.

Bobby Graham: They called for funding and they got millions, literally millions, and that's, I would've thought, quite a small area, but obviously there are many, many, many beekeepers in the world, so who would've thought something like that? I think yes, if we can unearth those particular people who are interested in those sectors, then we can. What's probably the best way of unearthing those is through word of mouth, and word of mouth, I think includes social media, because I don't know about you, but I Facebook, I Twitter, I Instagram, I Pinterest, I blog, I do everything all the time. That has made a significant change in the way information is delivered and disseminated in the world.

David Pembroke: I think your point is a really good one, and it's a bit of advice I do give in our workshops, is that, if in doubt at any point of your content marketing process that you're thinking about, go back to the user. Go back to the user need and hug your user, and understand them a little bit better. If you can spend more time with the user, things tend to work out, if you can go back there first, and that'll help you to make whatever decision that comes down the path.

Bobby Graham: Absolutely. Yes, get to know your user really well, and make sure you cement your users, too. One of the things that I learned when I worked at the National Library was, we would ask the question, ‘who are our users?’ The response was usually, ‘everybody's your user,’ but everybody, you can't market to everybody.

David Pembroke: That's not an answer.

Bobby Graham: It's important to find out specifically who they are, and I've just done an exercise like that in my own business, reflecting on the last three years. It's a good time to refresh and revise my website, so who are my users, of my services, and how am I servicing them? That was quite an interesting exercise, and I found that there's a common thread across all of them, whether they're private individuals, government sectors, or not for profits. I'm going to make my personal business website more specifically targeted at those requirements, and try and reshape my service offering, not to reflect what I offer, but to showcase what people want.

David Pembroke: Excellent stuff. What I really love is that, just going back a few of the answers that you gave, or an answer you gave a little while ago, is about that process, and about that pre-production process, and about bringing everybody into the room to establish that common understanding before you get started. How do you actually go about understanding who should be in the room, and what's the outcome? What do we want to actually have at the end of that pre-production meeting? From a content marketing program point of view, it's a great idea, because before we hit go on what we're going to start publish across offline channels, or online channels, or engagement with third party influences, we want to really get that buy-in at that early stage. What should we be hoping to have at the end of that pre-production meeting?

Bobby Graham: I think you've almost answered your question yourself, because I think it's really important to get all those role players together. I think it's easy to make an assumption, myself or yourself as a producer, that you understand and know all the processes. I did it recently with something. I had a client, and they engaged me to do a specific job, and I did the specific job, and then they kept on coming back to me and asking me to add on to that, and I thought, why are they doing this? I took the chap out for tea, and said, according to my quote, this is what I did, and he said, but my understanding was that you would continue doing that. Not just for that period of a launch or whatever it was. It was so easy to have that misunderstanding, and I think it's important to get people talking together up front, because clearly you have a different opinion to where I would produce something. It is important to get those messages up front.

David Pembroke: Yeah, but then to almost agree on it, write it out, and get everyone very clear about, this is what we are seeking to do from this program.

Bobby Graham: Yes, absolutely, and I think the other important thing, putting on my production manager's hat, is that it's really important to follow that up, and stay in touch with that group. If you set up that motion of a project, and you have your pre-production, it's important to meet regularly, and to talk through the processes, and to keep everybody informed about it. What I usually do, so I have a weekly meeting, or a fortnightly meeting, or a monthly meeting, and I would follow it up with some notes. "This meeting, today we agreed this, and this, and this," so that I have a record of it, and I think it's really important to have that record of agreement, so that you or I can refer back to it. It sounds like a simple sort of thing to do, but I think a lot of people don't.

The other thing that I often find is that people don't provide you with a context. I remember going into one of the areas where I worked, and I would get roped into the meetings, and I didn't know what I was doing there, which sounds like a strange thing. I wasn't sure what my role was. I wasn't sure where I came in in the middle of the project, and I wasn't sure who was managing the project and what their roles were. It's easy not to understand that process if you're not involved from the beginning, and I think the trick to getting projects produced is to bring everybody along with you, or constantly see it through to the end, which is not an easy thing to do.

David Pembroke: It's not, but I do also love that advice around context, and making sure that people understand the problem that we're all working together to seek to solve, or the goal we're seeking to accomplish, whatever that is. Let everybody understand, because then that can open other people's minds, because some people might think I’m actually here to do my bit or I'm here to solve another problem. I didn't actually think it was that problem. I thought we were here to do something else, because my boss told me it was something else. That's a really great piece of advice, is to spend those hours early on to really flesh it out.

Bobby Graham: Absolutely.

David Pembroke: We stay in touch. We keep people posted.

Bobby Graham: That's right.

David Pembroke: We get to the end of the project. What do we do post-production?

Bobby Graham: Have a party, usually. We do have parties. It's a book launch.

David Pembroke: We're people, aren't we? Ultimately, we're humans, and we want to celebrate, and we want to enjoy, and particularly if you've been on a journey with a group of people, and you've achieved something significant, and you've accomplished something, there's nothing better than getting together and having a bit of fun.

Bobby Graham: I think that post-production meeting is probably a bit lighter, can be lighter because it's not one of blame, it's one of, ‘hey, gee, we really did well on this, or should we do this again, or how are we going to do it again?’ In a way, that's a less formal process, for me personally, in managing a large project.

David Pembroke: Yeah. I was really interested, also, in one of your earlier answers around this journey of, you went all digital. You went all in digital, and then all of a sudden, you thought, ‘hang on, I'm swimming around in this massive content, and I really want to swing back to that beach to get that value of the printed material.’ I think sometimes at the moment, we're losing that, but interestingly, some of the big global brands at the moment are going back to printed collateral. Airbnb have launched a magazine. Uber have launched a magazine.

Bobby Graham: Onscreen is a magazine in print only, and it deals with the web environment.

David Pembroke: Yeah, so we're going back there. Why are we going back there?

Bobby Graham: I think that there's a real pleasure in the artisanal approach to production. Why are we doing those other artisanal things like baking break, or knitting, or making leather good, or crocheting, or whatever it might, so I think bookmaking in itself is a terrific craft. I think producing a high-quality crafted book, with say leather half spine and beautiful end papers, and lovely paper with deco-edging is a delight. I don't think there's any value in producing the latest bestseller for sale at the airport. I just can get that on my iPhone, and I read it in Kindle. I think that there's an interest in restoring and maintaining those qualities, and those design elements, that people really like. We all still do like the touch of a book, the smell of a book.

At one stage, I poo-pooed it. I said, “Poo. Why do want to sniff a book? It only smells of glue." You would've seen people when you get a book straight from the printer. The first thing they do is they open up and they smell it, because it does. It's that ink, and that glue, and the paper. It smells lovely. I used to poo-poo it, and then I've come to the thinking in the last year or so that perhaps digital can coexist with print, so I'm not against print. I don't think I personally would be buying novels that I can just read on my Kindle or on my iPhone, but I certainly think that there's a place for crafted, curated, well-produced books.

David Pembroke: Also, context as well, isn't it? I get why Airbnb would produce a magazine to have in an apartment or a house, so when the guests arrive, in that context, it's sitting on the table and I can get value from it. If I get into my Uber, it's in the back of the seat, so I can pull it out, and so in that context, I can see. It goes to that point of context, doesn't it, that print can be quite contextual.

Bobby Graham: Yes. When I was in Melbourne recently, I attended a conference for small publishers, and one of the things that I discovered there is that, I think its Heidi Grant, they produce books that they sell into sports craft, and they're actually sold in the shops. I wasn't even aware of it, so clearly I'm not the person that they're marketing to, but there's that value add that you're talking about. I think producing books and quality products like that is almost a kind of ... There's an elegance about it, which is appealing. Obviously you can produce a book as a marketing tool to promote tour business, and I think that's a really good reason for producing publications. What I particularly, I'm interested in what I call hybrid publishing, where you're producing print and in digital, and I think that there's a great value in that.

David Pembroke: Okay.

Bobby Graham: There's so many different products. There's the high-end, full color, print book on some beautiful topic, and then there's the more practical publication, which can be handed out. You could be handing out. I'm sure you've got a book already, haven't you David?

David Pembroke: Not yet.

Bobby Graham: On content marketing?

David Pembroke: No, not yet.

Bobby Graham: While sitting opposite a publisher. Yes, there's a certain value in you producing a print book, that you can then use to market to your clients.

David Pembroke: Yeah. Massively important.

Bobby Graham: Most business people would recognize it as well.

David Pembroke: Certainly. They call it the world's biggest business card.

Bobby Graham: That's right, it is exactly, and then there's the product in between, which is the beautiful digital product, and you can get very nicely curated digital products these days, too.

David Pembroke: Yes, but again, all roads lead back to the user, to the audience, don't they?

Bobby Graham: They do.

David Pembroke: Whenever you are making any sort of decisions about whatever mix it is, go back to that understanding that you have of the audience, go back to their context, go back to their needs, go back to their wants, and if it is a print execution, well.

Bobby Graham: That's what you got to make then.

David Pembroke: Knock yourself out.

Bobby Graham: Yes.

David Pembroke: Okay. We've only got a couple of minutes left before we go, so perhaps, I don't know, your top three tips to people who are working out there in communications. Could be typography tips, it could be other tips, but maybe just some top-line advice that people, when they're next thinking about producing content, be it digital or printed, what are the top three things that they really need to understand?

Bobby Graham: Certainly go back to the user and find out what the user wants.

David Pembroke: Great.

Bobby Graham: I said at the beginning of this, make sure that it delivers on mobile phone or a tablet. Don't just design for a desktop, and I suppose the third thing is, aim for top quality in all aspects of it, and if you can't produce it yourself, I know I certainly can't do everything, employ the people who can. Use the experts who can do the editing, who can do the design, who can do the digital delivery, who can provide the print or other output that you want. Those would be my top three tips.

David Pembroke: It says so much about you, doesn't it? It says so much about your brand, and who you are, and your aspiration, and your agency or department, or your program, that you would take the pride to produce something that tells a great story, that engages in that emotional story. A story begins when life's thrown out of balance, and really, to try to take people on a journey, to bring them with you, to build that understanding that drives, ultimately, behaviour.

Bobby Graham: Don't try to be too smart about it. One of the things that Jürgen taught me, maybe I'll leave with that is, when we spoke about good book design and typography, he said, "Good book design and typography is only intended to lead the user through the book. It should be totally invisible to them other than that."

David Pembroke: Excellent.

Bobby Graham: Isn't that lovely?

David Pembroke: That's lovely. Bobby, thank you so much for giving some of your valuable time to us this afternoon to share your insights, your wisdom, your history, your story with the audience. As I say, it's a global audience, and its people who are interested and committed to doing a better job on behalf of the public sector organizations they're working for. I know this is an issue that everyone's always interested about, because we all want to do better, and there's so much value in the conversation we've just had. Thank you very much for joining us, and thanks very much to you, audience, for joining us once again. Just another reminder. Head to the website if you want to and sign up for the newsletter because we are now going to put a bit more of an emphasis on continuing to build out this audience. If you do see some value in these podcasts, spread the word, let people know. Let's build a community, and we'll continue to discuss this matter of content marketing in the public sector. Thanks very much for your time. Bobby, thanks to you for your time, and we'll see you again next week.

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