Peached As

Brand Profile

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BRAND ANTHEM

Hiya.

Let’s talk about that notebook. The fat one. The one with the big idea you’ve been circling for weeks.

That idea deserves daylight.

BRAND ANTHEM

We don’t reckon people should live in silos. Connection is what makes a community. So we get people out the front door and into the middle of their own patch. Thirty-odd grandparents at a long-table picnic in the middle of their own park. Three hundred kids following a scarecrow trail past every shopfront on the main street. A town buzzing about something that only exists because someone dared to dream it up.

But big ideas are scary. Your name’s on it. There are a hundred moving parts and no clue which one comes first.

BRAND ANTHEM

So leave it with us.

Your bucket has holes. We bring corks. We'll find the stuff you don't know you don't know, show you what it looks like before it's built, and sprinkle on the pixie dust. When your nerve wobbles, we'll hold the dream. Bigger than the safe version, and always yours.

Nothing's perfect. We'll get you pretty damn close.

BRAND ANTHEM

Serious about the work. Not serious about ourselves. Potato tornado van optional.

Let’s make the magic happen. I’m with you. Here til the end.

Cheers.

01

The Business

I’m fun, real, positive.

THE BUSINESS

One-liner

“I create really fun, engaging community activations and events designed to engage people locally with their community and get them involved and actively participating in something. I also make them look really good - I love the graphic branding side of my work.”

THE BUSINESS

Business Name	Peached As
Business Type (B2B/B2C/Mixed)	B2B (“B2B”)
Industry/Sector	community events and not-for-profit
Business Phase (Pre-Launch / Active / In-Between)	Active (“already trading”)

THE BUSINESS

Core Offerings

"marketing services, digital and physical - campaign design, giveaway and competition design and strategy, event planning and execution, publicity etc."

"I've got a digital skillset that covers eDM design, webpage updates, social media etc."

"I also can secure funding through private sponsorship and grants."

02

Dream Client

Talks fast, walks faster, notebook full of big ideas.

DREAM CLIENT

Who They Are

Name: Maz, the Spark Plug. Flat white in the morning, spritz at the bar. Talks fast, walks faster, notebook full of big ideas. Runs the room and makes the call herself, with no committee vote needed.

DREAM CLIENT

Who They Are

Maz is probably the GM or committee chair of a council or not-for-profit: a visionary, proactive, positive leader with a small team behind her (or none), who wants to get a message out or give something back to her community and is ready for someone to lead her there.

KEY POINTS

- Probably the GM or committee chair (your guess), of a council or not-for-profit (could be either)
- A small team or one clear lead, not a pile of stakeholders to please
- Trusts you to do the job you were hired for, gives feedback when asked, and doesn't derail things to chase their own agendas
- Someone or a group you can lead, showing them how to get where they want to go
- Trying to get a message out, reach or engage an audience, raise awareness, fundraise or give something back to the community
- Wants to run an event or campaign that's more ambitious or different to anything they've done before
- Visionary, proactive, positive

DREAM CLIENT

Their World

Maz is feeling the pressure of watching what others are doing, knows it's time to shake things up, and is a bit frustrated that she hasn't yet.

KEY POINTS

- Pressured by FOMO, seeing what others are doing and watching the competition
- Knows she needs to shake things up
- A bit frustrated
- Maybe tried doing it herself and quickly realised she's out of her depth (your "maybe")
- Possibly has no proper marketing person at all (your guess)
- Possibly has never attempted a large-scale event or campaign (your guess)

DREAM CLIENT

Drivers & Cravings

Maz wants to get it right and make a real difference, but a hundred moving parts and the fear of a flop stand between the big idea and making it happen. Underneath the budget and permit headaches, she's craving proof that her idea has merit, the satisfaction of seeing her vision realised, and pride that she made a difference.

Drivers & Cravings

Drivers	wants to get it right and see the idea succeed, doesn't want to try something and watch it flop, motivated to make a real difference
What holds her back	the fear of a flop, on top of the volume of moving parts (how it looks, where to promote, how to get funding, who the suppliers might be, how to collect money, how to staff it, where to hold it, who to invite, how to get people on board, whether she needs a big name attached, the permits involved, the best time to do it, how long it takes to organise, how much it will actually cost), the unknowns, and the order of what comes first

Drivers & Cravings

Top 3 pain points	the moving parts; whether they can afford to do everything they want and if there's enough budget to pull off the whole vision; how it looks, meaning how to position the vision, what style to go for, and how to reach the target audience in the most effective way

DREAM CLIENT

KEY POINTS

Drivers & Cravings

Craves proof that the idea has merit, from herself, the council or committee, and the community (all of them, “I reckon”)

Craves the satisfaction of seeing her vision realised

Craves pride that she made a difference

DREAM CLIENT

Success Signals

Winning for Maz is a buzzing community and 100% positive public feedback, backed by the numbers, with the event earning her the next one.

KEY POINTS

- A buzzing community
- 100% positive public feedback
- A mix of numbers, reactions and what people say to her in the street
- The figures she checks: attendance, money raised, funding secured
- A follow-up grant if it goes well

DREAM CLIENT

Buying Patterns & Dealbreakers

Maz buys on proof and relationships, not polish: she wants referrals, evidence of past success, and someone who'll poke holes in her idea rather than just say yes, and she backs away from anyone who nods along, springs budget surprises, hijacks her vision, or goes quiet.

KEY POINTS

- Referrals, ideally
- Needs to see evidence of your past work and past success stories
- Needs her idea sense-checked and holes poked in it; doesn't want a yes person
- Relationships matter: she can love your work and still go with someone who came with a stronger, more personal referral

Buying Patterns & Dealbreakers

Dealbreakers (all four confirmed)	the yes person who nods along and never pressure-tests the idea; the budget surprise, where costs creep up and she hears about it after the fact; the hijacker who swaps her vision for their own taste; the disappearing act, with slow replies and vague updates that leave her guessing

DREAM CLIENT

Day-in-the-Life Narrative

Maz is up before the day properly starts, flat white in one hand, notebook in the other. The notebook's fat with ideas, and one of them is bigger than the rest: an event that would get the whole community involved. She's been circling it for weeks.

On the walk in, she scrolls what everyone else is doing. Another organisation's event has photos everywhere, crowds, a buzz. She feels the FOMO land in her chest. She knows it's time to shake things up. She's just a bit frustrated that she hasn't yet.

By mid-morning the notebook has turned on her. Where does it happen? Who do we invite? Who's going to run the thing? What does it look like? How do we get the word out? Does it need a big name? What are the permits? How long will it take? Every question hangs off five others, and she can't tell which one comes first. Then the big one: is there actually enough money to pull off the whole vision, or just a smaller, sadder version of it?

DREAM CLIENT

Day-in-the-Life Narrative

She doesn't want a flop. She wants this to land, and she wants to make a real difference.

Late in the day, a name comes up in conversation, someone who's run events like this, with a track record behind them. Maz takes note. She doesn't want a cheerleader. She wants someone who'll poke holes in her idea before the community does.

At the bar that night, spritz in hand, she lets herself picture the day after: a packed crowd, money raised, funding secured, the community buzzing, and people stopping her in the street to say how good it was. Maybe even a follow-up grant. That's what she's chasing. Proof that the idea had merit, and the pride of knowing she made it happen.

DREAM CLIENT

Ultimate Testimonial

“I couldn’t have done it without Kate. She was brilliant. This thing was a bit of a monster, but she knew exactly what to do and when, who to involve, how to get it launched and how to fix the problems. Her knowledge of delivering something like this is deep. And she’s fun to work with! It felt so good to see this thing come to life, this thing I’ve been dreaming about for so long. The feeling was amazing, seeing it actually make a difference. I’m pinching myself that it finally happened.”

03

Insight

She needs a challenger who's on her side.

INSIGHT

Audience Insights (stuff most miss)

On the surface, Maz wants to run a bigger, more ambitious event for her community. Underneath, she’s scared of getting it wrong in public, with her name on it.

INSIGHT

Non-Obvious Truths

Maz isn't scared of wasting money. She's scared of getting it wrong in public, with her name on it.

She wants someone to find the weak spots before the community does, but the vision stays hers. The second you swap in your own taste, she's gone.

She doesn't need a cheerleader or a takeover merchant. She needs a challenger who's on her side.

She can't tell which of the hundred things comes first, so nothing starts.

INSIGHT

Signature Approach (your weird edge)

Method name: Not named yet.

I pressure-test the idea first, make it look good before it exists, and keep the whole thing fun. The vision stays hers.

INSIGHT

Key Differentiators

Pressure-test first, vision stays hers.

Poke holes early, then fix them without swapping in your own taste.

Design it to look good before it exists.

The graphic branding comes early, so the idea is visible before it's real.

Make the whole thing fun.

The process too, not just the event.

Sweetener, when it's needed

the money conversation, with sponsorship and grants in the plan from the start.

INSIGHT

One-liner

I take the idea in your notebook, find what's wrong with it, then fit all the pieces together until it's the finished picture you imagined. Your vision, crystallised.

INSIGHT

One Big Problem You Solve

Maz has all the pieces of her idea, but she can’t see the finished picture and she doesn’t know which pieces are missing. She can’t fix a gap she can’t see, and if she can’t see the gaps, the community finds them for her. That matters because she’s scared of getting it wrong in public, with her name on it.

INSIGHT

Emerging Patterns

Costs are rising, permits are harder, grants are more competitive and sponsorships are being withheld. But communities still want to connect, and free or low cost events are really valuable.

- Costs are rising, and cost is a limiting factor for local communities.
- Permit requirements are getting more arduous to meet.
- Funding and grants are more competitively sought, and sponsorships are being withheld.
- Local communities are still looking for ways to connect, and free or low cost community events are really valuable.

INSIGHT

Opportunity Areas

Low cost ideas can still be very fruitful if you start digging and asking. Local organisations often have a lot to offer, and a network of suppliers keeps the vision affordable.

- **Go digging for low cost community value.** On a recent youth week program, the client had no idea what was out there. You went looking for groups and ideas: the local skate club offered free beginner sessions, and young people valued both the skills and the hang-out. Some ideas were a flop, some needed more promotional airtime, and others went really well.
- **Build and draw on a network of sub-contractors and suppliers.** A small first aid outfit that also runs free CPR demos for the crowd came in well under the big volunteer service, which helped a current event budget.

INSIGHT

Signature Approach (your weird edge)

GAP

Method name left unnamed for now.

04

Message and Promise

Nothing's perfect, but we'll get you pretty damn close.

MESSAGE AND PROMISE

Core Message

Maz is scared of getting it wrong in public, with her name on it. So the first thing she needs to feel is safe.

“Let’s make it happen. Nothing’s perfect, but we’ll get you pretty damn close.”

MESSAGE AND PROMISE

Brand Promise

Maz can’t fix a gap she can’t see, and if she can’t see it, the community finds it for her. This promise is how Peached As gets there first.

> “We take your wild ideas, poke holes in them, find the gaps, and add the pixie dust, so they see the beautiful light of day in a form that’s pretty close to perfect.”

MESSAGE AND PROMISE

Messaging Pillars

Maz's idea only makes it to the beautiful light of day if the whole thing holds up. These five pillars are what hold it up.

MESSAGE AND PROMISE

Messaging Pillars

PILLAR 1

Your bucket has holes. We bring corks.

PILLAR 2

We find what's missing.

PILLAR 3

See it before it's built.

PILLAR 4

Play with someone who knows the rules.

PILLAR 5

Serious about the work. Not serious about ourselves.

MESSAGE AND PROMISE

PILLAR 1

Your bucket has holes. We bring corks.

SUPPORTING POINTS

- Holes get poked early, and they get fixed without swapping in your taste. The vision stays hers.

WHY IT MATTERS

- If Maz can’t find the holes, the community does.

MESSAGE AND PROMISE

PILLAR 2

We find what’s missing.

SUPPORTING POINTS

- The stuff clients don’t know they don’t know.

WHY IT MATTERS

- She can’t fix a gap she can’t see.

EXAMPLE PHRASES

“The stuff clients don’t know they don’t know.”

See it before it’s built.

SUPPORTING POINTS

- The graphic branding comes early, so the idea is visible before it’s real.

WHY IT MATTERS

- Maz gets to see the finished picture, not just imagine it.

Play with someone who knows the rules.

SUPPORTING POINTS

- One person who knows the whole game, start to finish: the rules, the strategy, the steps, how to win.

WHY IT MATTERS

- A hundred moving parts is a lot easier when someone knows what comes first.

Serious about the work. Not serious about ourselves.

SUPPORTING POINTS

- Light-hearted, natural, friendly.
- The process is fun, not just the event.
- The tone stays human even when the message is “we’ve got a problem and a deadline”.

WHY IT MATTERS

- A hundred moving parts is heavy enough already. Keeping it light means Maz isn’t dreading the process, and the people she needs to get on board are easier to bring along.

EXAMPLE PHRASES

“Serious about the work. Potato tornado van optional.”

“Friday. No later.”

MESSAGE AND PROMISE

Bonus Example Phrases

“We smoosh your wild ideas into shape.”

“We sprinkle on some pixie dust.”

“I’ll weave my magic.”

“Leave it with me.”

05

Values

I'll hold your dream even when you're wavering.

VALUES

Core Values

Three things Peached As won’t budge on, each one tested on real jobs with real clients.

Can I stand by this?

You put every call through that test, especially when nobody else in the room is asking. You hold your ground when it costs you, and you're open to yes once due process says yes.

WHY IT MATTERS

- It protects the client from a public backlash over money members never agreed to spend.
- It makes sure stakeholders get asked before their money gets spent.

PROOF IN ACTION

A new committee member wanted to put the members' marketing levy into a highway billboard and rebuild the year's plan around it, with no notice and no vote, using a sign company run by his brother-in-law. You held your ground, triple-checked your position, and ran it past the council's events officer to make sure you weren't overreacting. It cost you part of your retainer for a quarter, and you said you'd deliver the billboard properly if the members backed it. It's still not settled, and you're ready to walk if it goes through without a vote.

I’ll hold your dream even when you’re wavering

You hold the client’s dream when they waver. You won’t let it shrink to the safe version, you push it further than they’d have gone alone, and it stays theirs, never swapped for your taste.

WHY IT MATTERS

- If the vision shrinks, they end up with shite. When you hold it, they get the result and the credit: the event is called the best yet, and they get the pride of putting their name against all of it, even the parts they didn’t dream up.

PROOF IN ACTION

On a vintage caravan day, a client wanted his mate’s jumping castles, a pricey roving magician and his own petting zoo contact. You saw a bigger, broader vision for the kidszone and delivered it on a much tighter budget. He said afterwards it was fantastic, and the event was called the best yet, biggest and most successful.

I’m not a shark

You’re upfront about what you haven’t done and where your skills stop, you won’t sweet talk or throw your weight around, and if you can’t do it yourself, you work it out or find someone who can, even when it costs you the contract.

WHY IT MATTERS

- If someone plays the shark, the client pays for it. They lose their brand and miss the target they were aiming at, and end up with a generic business instead of the one they set out to build.

PROOF IN ACTION

You told a client they needed a proper video crew for their campaign instead of claiming you could shoot it yourself. They dropped you and went with someone who said he could do it all. The videos never ran, and the campaign missed its launch.

Scenario Testing

When holding the dream and standing by it collide, “Can I stand by this?” wins. It’s not a no to the idea, it’s a no to skipping due process. If proper assessment and consultation show the appetite is there, you’ll deliver it to the best of your capabilities.

The answer is the same whether the idea comes from a committee member or from the client you’re meant to be backing.

Values in Action (behaviours, language, habits)

Can I stand by this?	When the pressure's on, you triple-check your position, run it past someone outside the situation to make sure you're not the problem, and say out loud what would change your answer.
I'll hold your dream even when you're wavering	When a client's nerve goes, you say "Leave it with me" and "I will move mountains to get this thing off the ground."

Values in Action (behaviours, language, habits)

I’m not a shark	On the intro call and through the first week, you say what you don’t do, can’t do or won’t do. You’re upfront about where your skills stop, you defer to specialists, and if you don’t know how to do something, you work it out or find someone who does. Most times, you say: “I’m not a big agency. I don’t have the power of a massive team behind me. But I work bloody hard, and I love my work.”

Ops Integration Notes

Sub-contractors and suppliers need to hold their own version of “Can I stand by this?” most of all.

They’re fair and understanding when plans change: an extra charge for a late bump-in is fair, and charging full price to reschedule after a storm cancellation means you don’t use them again.

They send experienced, organised people. A hire company that sends a crew who can’t find the gear list, then asks for a five-star review, doesn’t get booked again.

06

Purpose

I don’t believe people should live in silos.

PURPOSE

Core Purpose

Strip away the events, the branding and the funding, and this is what's left. Peached As exists to get people out of their silos and into their community.

> "I don't believe people should live in silos. Connection and engagement are what create a community."

PURPOSE

Mission Statement (One Sentence)

The belief is the why. The job is helping the people who lead communities turn their big ideas into something real.

> “We help councils and not-for-profits turn big ideas into events and campaigns that get people out of their silos and into their community.”

PURPOSE

Purpose In Action

You can see this purpose in who turns up: people who'd usually stay home, out in the middle of their own community.

PROOF POINTS

- Thirty-odd grandparents at a long-table picnic in the middle of their own park.
- Families coming out to a vintage caravan day they'd usually skip, and raving about it.
- Three hundred kids following a scarecrow trail past every shopfront on the main street.
- A lantern-lit ghost walk run by the local library, booked out in a day.
- Traders saying the caravan day gave them their best Saturday of the year.

Stage Mapping

First call	You talk to the client about their community. Who's in it, what are they like, how engaged are they now? Who has the client always hoped to engage? Are there prickly pears to watch for, or groups that need appeasing? Does everyone need to get involved, or do you target?
Design and build	You ask "How can THEY be part of this?" instead of going to a supplier list. The dance school is the venue, the history society designs the walking tour, the scouts run an activation in the kidszone, the local service club helps out, traders provide the food, and the kinder and primary school put up the billboards.

Stage Mapping

After the job	The groups get credited, promoted, thanked and rewarded, like “run this thing, collect gold coins and keep the profits”. You send a thank you, tell them how it went, give feedback and invite them to share their experience. Sometimes there are gifts. You run surveys, public or team facing, and share the results. Learning, sharing, improving, acknowledging.

Decision Filters

“Is there any way I can make this happen from the existing fabric of the community first? Who or what are the resources I need, and who can already make that happen? Only if no one can do I go to an external supplier.”

Ops Integration Notes

Even when I bring people in from outside, I look as close to local as I can first. Suppliers absorb the purpose through osmosis, by watching how I operate.

Suppliers are not briefed on the purpose out loud. It is all by example.

07

Voice

Cosy, casual and a little bit cheeky.

VOICE

Brand Voice Profile

Cosy, casual and a little bit cheeky. Fun and real, serious about the work and not about ourselves, and warm enough that a nervous client feels safe without ever feeling babied. Always threaten the potato van.

“Fun, real, positive. Serious about the work. Not serious about ourselves.”

VOICE

Tone

“Definitely on the casual scale. Right up cosy with casual.”

Tone is light-hearted, natural, friendly.

Energy

“I don’t think I’m bold and edgy. But not safe. I’m fun, real, positive.”

Reference brand (tone only)

Who Gives A Crap (“how fun Who Gives A Crap is”)

VOICE

Voice Do’s + Don’ts

Plain, light and friendly is always in. Stuffy, formal and corporate never gets a look-in.

VOICE

Voice Do’s + Don’ts

DO’S

- Keep it plain, light and friendly
- Use words like awesome, cheers, sweet, howdy, g’day, hiya and yay
- Say it straight when it counts: “Friday. No later.”
- Open with a warm “hiya” and close with “cheers”
- Keep must-have information short and concrete, with the same warm bookends
- Threaten the potato van: a cheeky stick for traders and cafe owners, where the sting is that an outsider takes their spot

DON’TS

- No “sorted”, “buddy” or “utilise”
- No “moving forward” or “going forward”
- No “touch base” or “circle back”
- No “please find attached” or “as per my last email”
- No “kind regards”, “yours sincerely” or “we are pleased to advise that…”
- No formal, stuffy language
- No jokes or potato van on safety and compliance information

VOICE

Consistency Guidelines

The grin goes all the way up online and steps aside for safety and compliance info, but the warmth never leaves.

- Digital (eDMs, web pages, social) is the voice and tone amplified: full potato van, full grin
- There are times for fun and times for important information conveyed sensibly
- Safety and compliance info (WWCC, lost child or vulnerable person policy) is concrete and clear: “You must have a WWCC.”
- Even then it stays casual, with friendly bookends, while maintaining the critical
- When a digital piece has to carry a must-have, the grin stays across the page and the critical bit goes plain and concrete
- The potato van is a cheeky stick aimed at the traders and cafe owners you need on board

VOICE

We Are / We Are Not Contrast

Cosy, not corporate	“hiya” and “cheers”, never “kind regards”
Fun, not flippant	the potato van gets a run, but not when it’s the WWCC or the lost child policy
Cheeky, not edgy	a grin and the threat of the potato tornado van, not a sharp tongue
Plain, not stuffy	“Friday. No later.” beats “moving forward, we would appreciate…”

Things we say

awesome

cheers

sweet

howdy

g’day

hiya

yay

“Leave it with me.”

“Friday. No later.”

“How can THEY be part of this?”

“Serious about the work. Potato tornado van optional.”

“We smoosh your wild ideas into shape.”

“We sprinkle on some pixie dust.”

Things we say

“I’ll weave my magic.”

“I will move mountains to get this thing off the ground.”

“Your bucket has holes. We bring corks.”

“Let’s make the magic happen.”

“I’m with you.”

“Here til the end.”

“I’m not a big agency. I don’t have the power of a massive team behind me. But I work bloody hard, and I love my work.”

Things we don’t say

- sorted
- buddy
- utilise
- “Moving forward”
- “Going forward”
- “Touch base”
- “Circle back”
- “Please find attached”
- “As per my last email”
- “Kind regards”
- “Yours sincerely”
- “We are pleased to advise that...”

VOICE

Tone Variations

Social, eDMs and web pages	voice and tone amplified. Full potato van, full grin, pixie dust everywhere.
Day-to-day with clients (Maz, committees)	warm “hiya” and “cheers”, plain in the middle, “Leave it with me” energy.
Chasing traders, cafe owners and suppliers	cheeky stick. The potato van threat lives here, and the sting is that an outsider takes their spot.
Hard conversations (budget, pushing back on due process, “I’m not the right person for this”)	steady and upfront. Still friendly, but the gags stay home.

VOICE

Tone Variations

Safety and compliance info (WWCC, lost child or vulnerable person policy)	short, concrete, no jokes. Still casual, but maintaining the critical.
Intro call	warm, upfront and light, with no potato van yet.
Grant applications	a notch more polished, but still you.

08 · Positioning

Market Positioning Conclusion

We'll find what's wrong with your idea before your community does.

POSITIONING

Market Positioning Conclusion

Here’s where we plant the flag.

Events cost more. Permits are harder work. Grants are more competitive and sponsorships are getting held back. And still, people want to connect. A free or low-cost day out in their own community is worth more than ever.

POSITIONING

Market Positioning Conclusion

So we start with the community, not the supplier list. The dance school's the venue. The history society designs the walking tour. The scouts run the kidszone. We go digging for what's already there, and we only look further out when nobody local can do it.

I'm not a big agency. I don't have a massive team behind me. What you get is one person who knows the whole game, start to finish: the rules, the strategy, the steps, how to win. And I work bloody hard.

POSITIONING

Market Positioning Conclusion

Here's the claim. We'll find what's wrong with your idea before your community does. We'll make it look good before it exists, so you can see the finished picture. And we'll keep the whole thing fun, because a hundred moving parts is heavy enough already. When the budget needs a hand, sponsorship and grants go in the plan from day one.

Your vision, crystallised. It stays yours the whole way.

Don't take our word for it. Ask around. Look at the work.

Serious about the work. Not serious about ourselves.

Cheers.