

I LIKE NETWORKING X THE GALLERY

How to

BUILD

A

CAREER

*in the creative
industries*

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INTRODUCTION

Welcome to your creative careers guide!

Are you interested in pursuing a career in the UK creative industries but are not sure what roles are out there? Or perhaps you're already working in the cultural sector but are looking for advice and inspiration to take the next step in your career?

Aimed at anyone interested or working in the creative industries, this guide is here to help you navigate the working world so that you can build your own successful career.

Resources

The first part of this guide will provide links to sites and resources for job hunting, training, and networking.

Advice

The second part of this guide will get you inspired through invaluable advice straight from those who are working in amazing jobs across the creative industries.

This guide has been created by:

I LIKE NETWORKING

A platform which aims to support women and non-binary professionals looking for a career in the creative and cultural industry and those who already work in the field but feel stuck.

The Gallyry

An online platform and magazine celebrating creativity.

Malini Rao

A self-taught designer specializing in branding and identity design.

Resources for **JOB HUNTING**

- [I LIKE NETWORKING](#): An online platform for digital resources, jobs and funding opportunities on social media and newsletter
- [LinkedIn](#): Search for jobs across every industry
- [The Dots](#): Professional network and jobs site for “people who don’t wear suits to work”
- [Arts Jobs](#): Vacancies and opportunities in the arts community
- [Creative Access](#): Dedicated to recruiting under-represented talent in the creative industries
- [If You Could](#): A place to find creative jobs
- [Journo Resources](#): Weekly newsletter with jobs, opportunities, and insider tips for journalists
- [Arts Professional](#): Jobs, events, and more for professionals in theatre, visual art, dance, and classical music
- [Non-Viable Jobs](#): Posts creative industries jobs on LinkedIn, Instagram, Facebook, and Twitter
- [E-Digest](#): Weekly newsletter from Arts Admin with arts jobs, seminars, workshops, and other opportunities
- [Women Connect Group](#): An online group where members share opportunities, events, and jobs

Resources for

TRAINING

- [I LIKE NETWORKING](#): An online community for women and non-binary creatives across all sectors to share experiences and network, including a series of events, podcast, and other resources
- [General Assembly](#): Offering training in tech, data, design, business, career development, and more
- [UnderPinned](#): A platform to help freelancers build better careers through tools and resources
- [Nikky Lyle](#): A creative industry recruiter who offers paid guides on how to craft CVs and more
- [F*ck Being Humble](#): An online event series, book, and mentoring platform helping overcome the fear of self-promotion
- [The Muse](#): A website with lots of career advice, cover letter templates, and more
- [Career Contessa](#): A website for women building their careers with guides, templates, and resources
- [The Wern](#): Free toolkit, plan, and templates for PR
- [Grow & Glow](#): A community to teach you how to grow your online platforms so you can launch a business
- [Identity Creates](#): A platform for entry-level creatives to gain insight and access into the industry
- [Clore Leadership](#): An initiative aimed at developing and strengthening leadership potential across the cultural and creative sectors
- [Her Hustle](#): A platform for ambitious women looking for inspiration and insight as they build their careers
- [Arts Marketing Association](#): Helping people who work in arts and culture reach more audiences
- [Growth & Grace](#): A global network seeking to connect, inspire, and empower professionals in all stages of their lives

Resources for **NETWORKING**

- [I LIKE NETWORKING](#): A mentoring and networking program for women and non-binary people in the creative industries
- [Babes on Waves](#): An online business club for diverse female founders, freelancers, creators, and entrepreneurs
- [Found & Flourish](#): The female founders' network that empowers women to turn their business ideas into a profitable and sustainable reality
- [Creative Industries Federation](#): The membership body that represents, champions, and supports the UK's creative industries
- [Women in Film & Television UK](#): A membership organisation for women working in creative media in the UK
- [Creative Entrepreneurs](#): A supportive community for creative entrepreneurs
- [Marguerite London](#): A network for women and non-binary people who work in the visual arts
- [Young People In The Arts](#): A social network for arts professionals at the outset of their careers
- [AWITA](#): A supportive community of professional women working in the arts with networking events
- [Women in CTRL](#): A community for women in the music and arts industries

Industry experts'

ADVICE

What is the best way to know what it is really like to work in the creative industries? To hear from those already working in them!

From visual arts to publishing, twelve professionals have shared their career journeys and what they've learnt from the working world to give you advice and inspire you.

VISUAL ARTS

- Zoé Whitley, Director at Chisenhale Gallery
- Fatoş Üstek, Independent Curator and Writer, Former Director at Liverpool Biennial

PRODUCING AND PROGRAMMING

- Beki Bateson, Festival Producer and Creative Consultant
- Jade Coles, Cultural Events Programmer and Creative Strategist

MARKETING AND COMMUNICATIONS

- Kim Darragon, Founder at Kim Does Marketing
- Jess Macintyre, Co-Founder at Mac+Moore Agency

MUSIC

- Alexandra Ampofo, Live Music Promoter at Metropolis Music and Founder at Women Connect
- Selina Hanaford, Founder at Luna Legacy

FILM AND TV

- Uzma Hasan, Co-Founder at Little House Productions and Non Executive Director at Channel 4
- Monica Bauer, Producer and Screenwriter

JOURNALISM AND PUBLISHING

- Amy Baxter, Editorial Assistant at Penguin Michael Joseph, Founder and Editor-in-Chief of Bad Form
- Geneva Abdul, Journalist at New York Times

Zoé Whitley

DIRECTOR AT CHISENHALE GALLERY

Dr. Zoé Whitley is the Director of Chisenhale Gallery, a contemporary non-profit art space in London and a registered charity which [fundraises](#) for all their programmes. Previously, she was Senior Curator at London's Hayward Gallery at the Southbank Centre. In 2019, she curated Cathy Wilkes' British Council commission in the British Pavilion at the 58th Venice Biennale. Prior to this, she was Curator of International Art at Tate Modern from 2014 to 2019 and jointly held a brief tenure as Curator of Contemporary British Art at Tate Britain. From 2003 to 2013, she worked at the Victoria and Albert Museum, first as Assistant Curator of Prints and Drawings, then as a Curator of Contemporary Programmes, specialising in site-specific artist commissions and temporary exhibitions.

Named in Apollo Magazine's '40 Under 40' in 2018, Whitley served as a trustee of Gasworks, a non-profit visual art organization and artist studio provider in London; and is currently on the boards of Guest Artists Space Foundation, an artist residency and international collaboration non-profit in Nigeria (advisory board); the Decolonising Arts Institute at the University of the Arts London; and the social enterprise Creative Access, which supports recruitment and inclusion in the creative industries. She also served as a Pew Center for Arts & Heritage panelist for Performance grants in 2019 and 2018, and is a juror for Freelands Foundation 2020 and Turner Prize 2021, among others. Originally from the United States, Whitley earned

a BA at Swarthmore College, an MA in the history of design at the Royal College of Art, and a PhD at the University of Central Lancashire, supervised by artist Professor Lubaina Himid CBE.

"ULTIMATELY IT FORCED ME TO DEVELOP THE CONFIDENCE TO TRY NEW THINGS, PITCH MY IDEAS, AND TO BE A LITTLE LESS AFRAID OF PUTTING MYSELF FORWARD FOR OPPORTUNITIES"

ZOE'S CAREER JOURNEY IN 5 STEPS:

1. Studying studio art and art history simultaneously at secondary school: encouraged by my art teacher, Marianne Hall, I was able to develop my own independent study when I was 16/17 years old, learning about African American artists by making a collage in the style of Romare Bearden, trying to cross-hatch like John Biggers, and attempting to paint like Eldzier Cortor. It really made me look super closely at artists' work and that's how I began to recognise and appreciate different artists' techniques.
2. Teaching art and ceramics to primary school children as a summer job: I couldn't have articulated it then, but I'm at my best when something I'm excited about having learned (like throwing pots on the potters' wheel, if only just barely!) I get to share and communicate with others. I taught at

a summer school called The Art Club where the only rule was "there are no Have-To's." Most of my time was spent washing paint or clay off of tables, walls, or myself; I loved it.

3. I got to carpool with a generous textiles curator named Kaye Spilker during my Getty Multicultural Summer Internship at the Los Angeles County Museum of Art, back when I was a university undergraduate. Sitting in traffic on the 405 Freeway, talking honestly about day-to-day curatorial work in museums, prepared me for my career ahead. Kaye told me then that the hours were long, the non-profit pay would never make me rich, but that it was still the most rewarding job she'd ever had. She was right in every respect.
4. Being made redundant: this is a hard one to admit. When a new director joined the V&A in 2011, contemporary practice was taken in a different direction and the department I worked in was effectively dissolved. It was devastating. I derive so much of a sense of myself from my job that it was difficult to accept that no one is indispensable, including me. Yet, on my own, I'd never have taken the risk to leave a full-time, seemingly 'permanent' position. After leaving, I completed a PhD with Lubaina Himid, co-curated an exhibition on AfroFuturism at the Studio Museum in Harlem, and eventually started working full-time again. I was terrified by the uncertainty, and I needed to earn money to help support my family. Ultimately it forced me to develop the confidence to

try new things, pitch my ideas, and to be a little less afraid of putting myself forward for opportunities.

5. Listening to friends who encouraged me to apply to be a director. Even when I doubted myself, they said I was ready.

3 THINGS ZOE HAS LEARNT FROM THE INDUSTRY

1. A line in one of my fave Stormzy songs also applies to working as a curator: "do your research."
2. Listen to artists.
3. Even the people who you think have it all figured out are still figuring it out! Me included...

Fatos Üstek

INDEPENDENT CURATOR & WRITER FORMER DIRECTOR AT LIVERPOOL BIENNIAL

Fatoş Üstek is an independent curator and writer, based in London. She was Director of Liverpool Biennial (2019-20), as well as a jury member for Turner Prize Bursaries 2020, Arts Foundation Futures Award 2021, Scotland in Venice 2022, Dutch Pavilion 2022, and as an external member of the acquisitions committee for the Arts Council Collection (2018-2020). She is also the Curator of Do Ho Suh's largest UK commission (2018-2020) and she was formerly Director and Chief Curator of DRAF (David Roberts Art Foundation), curated miart Talks 2018; Art Night, East London, 2017 and fig-2 50 exhibitions in 50 weeks, ICA, 2015. She acted as Associate Curator for the 10th Gwangju Biennale, 2014.

Ustek is also a Contributing Editor to Extra Extra Magazine, a founding member of the Association of Women in the Arts (AWITA); trustee of Art Night; board member of Urbane Kunste Ruhr; advisory panel for Jan van Eyck Academie; member of the International Association of Art Critics (AICA) UK; and an ICI alumni. Recently, Ustek delivered keynote lectures at London City Hall, Tate Modern, Leicester University, and presented papers in conferences held in the UK, Europe, and South America. She publishes regularly in exhibition catalogues and art magazines, and was the co-founding Editor of Nowiswere (2008-12).

FATOŞ' CAREER JOURNEY IN 5 STEPS

1. 2005 Istiklal Caddesi, Istanbul: I still clearly remember the day that I was walking down Istiklal Caddesi, one of the cultural hubs in

Istanbul. I was in slight despair due to not knowing if I should commit to working in the arts or honour my maths degree by working at a bank or a corporate company giving up on my passion for the arts. I knew that I had to make a decision and not look back. I had to honour the decision and do it to the best of my ability. That day, I devoted all of my energy and commitment to the arts, as if it were all that mattered. I knew from that moment on that there was no going back until I had given it everything.

2. 2010 Fatos Ustek Limited: after graduating from Goldsmiths College, I received a curatorial residency in Rotterdam, followed by other commissions in central and south east Europe. I had worked at a German art institution before coming to the UK and had already lost my job due to working visa requirements. As a globally minded citizen of the world with a Turkish passport, I encountered many obstacles preventing me from following my passion and realising my potential. In other words, while I engaged in conversations internationally, my passport and visa needs became the defining factor, limiting my movement and production. Thus, in 2010, I started my own company. Thanks to the Ankara Agreement, with a small amount of cash in the bank (circa £1,200) I became the Director of my own company, through which I gained resident status and citizenship in due course. It was another huge leap of faith for me. Starting

my own company meant that I could not be employed, but could only work as a freelancer for a minimum of five years. I am very proud that upon starting my own company, I started receiving incredible freelance contracts and managed to build my international profile, which led to a remarkably easier visa process that I honoured until July 2016, when I became a British citizen. I cannot express in words the joy of being welcomed by a country of your choice.

3. 2014 Gwangju Biennial: working with Artistic Director Jessica Morgan on the 10th Gwangju Biennial as Associate Curator was a life changing experience for me. I have always been drawn to Biennials. I have to say that Istanbul Biennial was the art institution where I first encountered and learned about contemporary art. With Gwangju Biennial, a new world opened to me, where I had the chance to travel and visit countries I had not been able to and engage with contexts that were not known to me. Working with Jessica Morgan was incredibly inspiring, a huge learning curve, and a fascinating experience. I had the chance to meet hundreds of artists, engage with practitioners from the Asia Pacific region and beyond, and take part in putting together a great biennial edition for Gwangju.

4. 2015 fig-2 50 exhibition in 50 weeks: upon arrival from South Korea, after the

"IT WAS ANOTHER HUGE LEAP OF FAITH FOR ME. STARTING MY OWN COMPANY MEANT THAT I COULD NOT BE EMPLOYED, BUT COULD ONLY WORK AS A FREELANCER FOR A MINIMUM OF FIVE YEARS."

opening of our humongous Biennial edition, I received an email from Mark Francis, Director at Gagosian and Curator of fig-1, asking for a meeting to discuss a project. fig-2 was a revival of the seminal project fig-1, that he curated back in 2000, and now it was back on the cards. Even now, I can still feel the excitement of the project. When I received the call to confirm the role I was on a treadmill running at 12.9 miles per hour; that pace turned out to be my most leisurely for the rest of the year. Working with 60 artists, over 50 exhibitions, 148 collateral events, 405 contributors, and a publication was a marathon run well with my incredible team: Yves Blais, Jessica Temple, and Irene Altaio. Fig-2 gave birth to fig-futures with support of Art Fund, Outset, and Arts Council England, enabling 27 artworks by 16 artists and collectives to join four public collections in the UK.

5. 2017 Art Night: coming out of the intensive care needed in the aftermath of fig-2, I was curious to see what was on the cards for me. And so it came; an opportunity to step outside of a given exhibition venue into an entire borough for a one night only festival of contemporary art. I was thrilled to work with the Art Night team - so much so that I am now a Trustee at Art Night - and to work in collaboration with Whitechapel Gallery and the incredible Iwona Blazwick and her esteemed team, Lydia Yee and Emily

Butler. Art Night was a feat. I am proud to cycle by Tower Bridge and recall the memory that it was a venue for Art Night, alongside the Exchange Square that we charged with thousands of people dancing away the night, the curiosities set forward at Dennis Severs House and the Grade II listed Masonic temple at the Andaz Hotel. It is a special moment for Art Night again, our co-commission of Do Ho Suh, Bridging Home (London), 2018 was de-installed from Wormwood Street Bridge on 3 October 2020. It was an incredible dream that lived on a

pedestrian bridge for two years. A dream we dreamt together with the Art Night team, Sculpture in the City, City of London Corporation, and supported by precious foundations and corporations.

3 THINGS FATOŞ HAS LEARNT FROM THE INDUSTRY

1. Trust yourself and don't give up.
2. You need to do the work to make things happen.
3. The strength you need is already within you.

Beki Bateson

FESTIVAL PRODUCER & CREATIVE CONSULTANT

With a background in human rights, Beki's heart lies in festivals and public artworks – making everyday culture bold, representative, relevant, and accessible. For 25 years she has helped envision and produce arts festivals with an international flavour – in fields, on racecourses, across cities, and in stately homes – as audience, artist, producer, volunteer, trustee, and curator. Beki has been Director of Chatsworth Arts Festival, LIFT (London International Festival of Theatre) and Greenbelt – all creative, contemporary, independent, site-specific, political, and joyous adventures – moments out of the ordinary.

In November 2018 Beki became an independent creative producer and consultant and has worked with creatives and artists including Block9, Benji Reid, British Council (most recently in Brazil/Southern Africa/Oman), Mayor of London/UEFA, and Outburst Queer Arts Festival in Belfast.

Beki has been Chair and Trustee of several cultural organisations and most recently a school governor at an all-boys state school in South East London. She was co-founder of vaux, a collective of artists and city-lovers that created new work and events across London.

She finds energy in potential and enjoys mentoring and supporting creatives navigate their cultural journeys with ambition and joy.

BEKI'S CAREER JOURNEY IN 5 STEPS

1. Rejection and spirit: from receiving nine straight rejections from universities to

getting pipped to the post on one of the first jobs I applied for, rejection has been a huge part of my career path. I got into University through clearing – studying Media Production at Bournemouth – a course I might not have done if I had been offered other places. This set me on the path as a producer, figuring out where I fitted in to the creative process. Three months after not getting that initial job I got a call from the Director who had hired the person who ticked all the boxes but wasn't it turned out right for the culture of the organisation. I was a doer with imagination and quickly fed into the direction of the charity, developing it and gaining more responsibility and having an impact beyond my original job description. I had a great seven years there travelling the world and connecting with inspiring activists and together cooking up creative responses to injustice. I have since always sought out spirit and culture in people I've employed and not simply experience on paper.

2. The table: I have always volunteered for things since I was a teenager, especially where I found shared values around social justice and creativity. After graduating I became involved in one or two organisations as a trustee, which meant I was round the table, in the room. When we were unable to find a replacement Festival Director, a fellow trustee suggested I was seconded part-time as interim Director

to get us through to the next festival six months away. The rest is history as they say – I went on to run the organisation for eight years (whilst having two children) along with an army of volunteers and a resourceful staff team. Creativity is what drove us in how we navigated significant challenges from the vagaries of the British weather to conflicts in ideology and vision.

"BE YOURSELF: BE INSPIRED BY OTHERS FOR SURE BUT KNOW YOURSELF AND YOUR VALUE, YOU HAVE IT FROM THE GET-GO AND YOU ARE THE WHY IN ANY ROLE YOU HAVE."

3. Wise up: working in smaller independent organisations supported by amazing volunteers from trustees to creatives, I have always had and sought others opinions, perspectives, advice, and input. Both formal and informal mentoring and coaching – conversations really – have been invaluable to my career. From giving me confidence in myself to highlighting the good and the bad in my career at any point when perhaps I've been too involved or invested to pushing me forward and helping me create my voice and pitch to the world. Finding these critical friends along the way definitely helped me on my journey.
4. Have a hunch: trusting your instinct, gut reactions, and energies around work situations are a useful tool in figuring out your moves. From jumping in to or out

of a job – whether you feel the universal imposter syndrome to knowing your wellbeing is at risk – listen to your hunches. Ponder them for sure, but in my experience they are often telling you something. And if you're unsure, check in with a peer or trusted critical friend. People used to tell me I needed an MA or MBA to climb the ladder because that seemed to be what everyone else was doing. I think being present, showing up, a good work ethic, shared vision, and creative responses are often more valuable to an organisation than another certificate. That was my hunch and I remained true to it rather than believing the hype. Sometimes inklings take a while to come to fruition (maybe because you've got to pay the rent or there is a strategic project still to deliver that will benefit your future) but they are worth listening to.

5. Your people: on the advice and example of someone in the sector who was further along the journey than me, I set up an informal gaggle of peers from various contexts in the arts. We would meet up every few months and use the opportunity to download about various work situations, some very specific where we shared collective advice based on previous experiences and some more strategic or general. Over the years this has become a vital touchstone for shared knowledge, wisdom, and friendship – usually involving drinks or food or more recently zooms. The trust, experience, and supportive nature of this group has been transformative

and vital for us all over the years as we've championed and cheered each other on in our work adventures. You probably want to find people in similar roles to you but different contexts – festivals, venues, commercial, freelance, subsidised, other art forms – you can do this at any point in your career as it's about peers but you need to make it happen. And if you want an intro into a certain company or venue, ask your colleagues and friends for help, it's not about who you know but who you want to know.

4 THINGS BEKI HAS LEARNT FROM THE INDUSTRY

1. Be yourself: be inspired by others for sure but know yourself and your value – you have it from the get-go and you are the why in any role you have. We can so easily shift ourselves in imperceptible ways to fit in, be accepted, and get noticed – handing over our power piece by piece without realising or considering its impact. Find time to check in on your truth (which changes over time too). There is room for everyone in the arts, even if it doesn't always look or feel like it. Let people know that you are here and have something to say. Find your allies who get your value too – they will be your advocates.
2. If you don't ask you won't get: the answer definitely won't always be yes but don't take no for an answer immediately. Nor wish you could be given more responsibility or training or money or a different job title or to be part of a conversation or resolution without putting it out there. People are often so busy and are not mind-readers so ask. And ask again when the time is right. Persistence is a balance but it sometimes pays off. Ambitious people often get there because they are. There are always ways to be part of the conversation even if you're not the person with the loudest voice at the table. I love hearing from the quiet ones. Figure out the creative way to get your voice heard (even if it feels like you're screaming inside), you're probably simply whispering something brilliant. We need a workforce and stories that resonate with those not used to seeing their lived experience on stage or behind the scenes that shows hope and generosity as ways forward – that is powerful.
3. Get creative: I've always worked for independent organisations that have a maverick approach to life. If there's something the arts need urgently, it is entrepreneurs, difference, disruptors, risk-takers, joy-makers, and relevance. Creativity is not just an output but a way of working, listening, being, and doing. Find your connections, join the dots, see things and people that no-one else does. Sometimes you will fail but you will always learn and often evoke something powerful and meaningful and needed.
4. Call it out: misogyny, ableism, sexism, homophobia, racism, classism, and the rest are undeniably present in the arts. Point it out. Model something different.

Jade Coles

CULTURAL EVENTS PROGRAMMER & CREATIVE STRATEGIST

Jade Coles is a creative strategist whose niche is designing cultural event programmes that resonate with London's creative, forward-thinking audiences. Jade has over eight years experience in cultural production and event programming having worked with industry leaders in the hospitality space such as Soho House, festivals like Lost Village, and a host of startups in the creative industries space, including Creative Entrepreneurs, The Collective, and The Wing.

"I DEEPLY BELIEVE THAT CREATIVE PEOPLE FROM THE MOST DIVERSE BACKGROUNDS SHOULD BE EMPOWERED WITH THE TOOLS AND CONFIDENCE TO MAKE A LIVING DOING WHAT THEY LOVE. "

JADE'S CAREER JOURNEY IN 6 STEPS

1. I left art school to join a 22 piece all female riot girl choir called Gaggle, who got signed to Transgressive, toured the UK and Europe, and then we branched out into cultural production which I got to lead on. From this I learnt how to build events very much from the ground up, and alongside the company founder Deborah Coughlin, we created Art Shows with the ICA, staged Operas starring Charlotte Church, and collaborated with leading arts spaces like The Southbank Centre.
2. I found myself carving a niche in the world of community by becoming Soho House's first ever Under 27 Membership Manager. I became the bridge between that membership demographic and the wider brand and leadership teams. My vision for the membership was to gain credibility through the event programme, making it a stage to showcase the talents of emerging and up and coming talent. I wanted to move away from classic wine tastings and cocktail classes (though I love these) into a space that felt more relevant to that cohort.
3. I upskilled in the world of 'Agency' by joining experiential pioneers Bompas & Parr, and gained a tonne of experience working with front line creatives including working closely with development chefs, designers, and architects, and although I mostly felt out of my depth in that role, I learnt that my favourite place to work in is a truly multidisciplinary landscape.
4. I was offered a place on the coveted Clore Leadership Programme, and was named a top 50 'Mover and Shaker' in London by Eventbrite. I devised a performance work for Edinburgh Fringe (which had been a life-long, childhood dream of mine since going up for the first time at 16) – the work was all about making people have orgasms in an art gallery. In just ten simple steps. I remember being at the private view and having this “shit, i think i've like made my dreams come true here – blimey” moment.

5. At 29 I went freelance for the first time, did a bit of absolutely everything at every possible day rate – a real lesson in understanding your value and the power of planning your freelance journey in advance! This experience taught me the power of the ‘polite decline’ – it’s better to say you can’t do something, and find a client someone who can do an amazing job, than follow the wrong path – trust your instincts on this one.
 6. And finally to where we are now, working for myself again but this time with a mission, a vision, and a business plan: launching Studio.Coles, beginning to build digital events with Creative Entrepreneurs, and kicking off training to be a coach with Guildhall School. I deeply believe that creative people from the most diverse backgrounds should be empowered with the tools and confidence to make a living doing what they love.
3. Taking breaks is human, as is showing kindness, and understanding to others and to yourself. Don’t give yourself too much of a hard time. Accept help. Don’t forget your friends and family still do come first.

3 THINGS JADE HAS LEARNT FROM THE INDUSTRY

1. Try and get some experience in as many areas of the industry you want to be in as possible, and in fact as many creative industries as you can because they all feed into each other. This can be through internships but also through personal projects, exploration, online courses. Just immerse yourself.
2. Going freelance or starting your own business is all in the planning, you will feel liberated once you have confidence around your offer, your rates, and who you want to

Kim Darragon

FOUNDER AT KIM DOES MARKETING

Kim Darragon is a marketing and events expert and Founder of Kim Does Marketing, a consultancy for startups, new brands, entrepreneurs, and small businesses. She specialises in helping all founders – particularly those from underrepresented backgrounds – grow their companies. Previously, Kim led global marketing for fast-growing brands in industries from media to tech.

KIM'S CAREER JOURNEY IN 5 STEPS

1. Graduating from university: once upon a time, my academic background was in literature, philosophy, and history – it's what I studied for my bachelor's degree, and it gave me a pretty unique perspective when doing my master's in business in Marseille. Having such a holistic and creative approach to business is an incredibly strong asset, I discovered.
2. Getting started in marketing: I've had the opportunity to work on both the client and agency side of marketing. Working on the client side taught me how to really get under the skin of a particular brand. For me, it was a renowned publishing company in Paris. I got to dive into the publishing industry and became a real specialist. Then I decided to work for an agency and was responsible for looking after multiple clients. This helped me to develop a bunch of skills and build up a really diverse portfolio.
3. Becoming a global event manager: 285 – that's how many events I've organised over the last decade. I used to be an events manager at a global magazine in London, planning all sorts of events from Tokyo and Berlin to Reykjavík and San Francisco. I loved the adrenaline of organising a project from A to Z, meeting with CEOs, small biz suppliers (and even some ambassadors) around the world. Organising events teaches you how to be organised, respectful, and punctual; how to interact with people and how to care for them.
4. Head of marketing for a British medtech company: for more than two years, I was in-between London, Paris, and Stockholm, leading the marketing function of a mobile programmatic company and in charge of its eight European markets. This role taught me how to collaborate with different cultures and adapt a global marketing strategy into local markets.
5. Going off on my own! I'm now Founder of Kim Does Marketing, a marketing and events consultancy for small businesses. Supporting entrepreneurs of all backgrounds, especially from ethnic minority backgrounds and immigrants who have launched their business in the UK, has been one of my top priorities since launching the business last year. I coach ambitious entrepreneurs in all sorts of industries and host regular online masterclasses and workshops. Running my own business has taught me resilience and confidence.

"DIVERSITY IN MARKETING MATTERS. REPRESENTATION MATTERS. NOT ONLY IN GLOSSY ADS AND IN FASHION LOOKBOOKS BUT WITHIN TEAMS AND COMPANIES."

3 THINGS KIM HAS LEARNT FROM THE INDUSTRY

1. Experience is key in marketing: research, test, analyse, optimise... and do it again. There are no secret recipes for a successful marketing strategy. Everything is relative – from the products/services you sell, the market you're in, the customers you want to attract, your brand positioning, USP, and your budget. Having worked for the past 13 years in marketing, I've seen my fair share of failed and successful campaigns. Success depends on how quickly you can learn from your mistakes, analyse insights and data, adjust your strategy, and pivot your campaigns.
2. Networking and being authentic: most of the contacts in my network are from my event organising days and previous jobs. Some are people I feel close with because we bonded at an event, and some are now my friends. Half of my clients are from referrals. When you're a solo entrepreneur and you're the face of your business, being close and engaging with people is everything. Being authentic and helpful is so important and will help clients to decide to choose you over another consultant.
3. Diversity in marketing matters. Representation matters. Not only in glossy ads and in

fashion lookbooks but within teams and companies. When working as a Head of Marketing for British medtech company, I had the opportunity to create my team from scratch and hired the people I wanted. I've personally been more comfortable working in a diverse and international environment. It's simple: I like confronting new ideas and learning from different perspectives. When creating campaigns in 2021, you want to make sure to be as inclusive as possible. This can only happen when your team is diverse and you create a message that resonates with all of your potential customers.

Jess Macintyre

CO-FOUNDER AT MAC+MOORE AGENCY

Jess MacIntyre is the Co-Founder of Mac+Moore, a brand marketing consultancy that combines the science and magic of marketing to create a positive impact. With a 12 year career in creative, media, and tech start-ups, Jess has developed her own way of doing things differently that gets results. She was recently awarded one of the coveted WACL Future Leader awards and has been featured in The Guardian and Start-Ups Magazine.

JESS' CAREER JOURNEY IN 6 STEPS

1. An intro to diverse thinkers and creators: a postmodernism course at uni taught me to respect, learn, and seek out diverse creative sources. Learning about intersectional feminism, different cultures, and communities forced me out of my echo chamber early and I believe as a result has given me an advantage.
2. Helping build a creative agency from the ground up: learning something new is hard. But working with incredible minds and creative thinkers energised me and showed me that when you have the right ideas and teams, anything is possible.
3. Launching the first Digital Out of Home network: I got stuck in learning about the commercials when running a business. It surprised me how much this side of the business excited me, especially as I failed my Maths GCSE. Turns out numbers in business are about common sense and creative thinking rather than Pythagoras and algebra equations.
4. Re-thinking everything I was taught at a tech start-up: this role required a different way of thinking as well as unlearning and relearning everything I had been taught before. Working in tech was fast-paced, chaotic, and got me out of my comfort zone which was crucial for my next career move.
5. Co-founding and building Mac+Moore: nothing beats autonomy and freedom. I co-founded M+M four years ago as a brand marketing consultancy. I help founders and business leaders combine purpose and profit to make businesses they're proud of.
6. Winning the WACL Future Award: I've spent the past four years feeling at times a bit like an outsider in the creative and marketing industry. I wanted recognition for the work we do. Winning this award shows me how far I've come and that anything is possible if you work hard, show up, and keep believing in yourself.

"DON'T THINK TOO MUCH ABOUT 'SUCCESS' – DO THE WORK YOU LOVE AND SUCCESS WILL FOLLOW. SUCCESS ISN'T JUST ABOUT YOUR EXTERNAL ACCOLADES, PROMOTIONS, PAY-RISES, AND PROJECT WINS."

3 THINGS JESS HAS LEARNT FROM THE INDUSTRY

1. The hardest (and most rewarding) part of any job is the people. Speak up when it matters. Don't shy away from tough conversations. Remember the people who were kind to you and in turn be kind too. The great relationships I've built have helped me in so many ways in my career. The tough conversations have always taught me something valuable.
2. Be true to yourself. If it doesn't feel right. It probably isn't. Trust yourself.
3. Don't think too much about 'success' – do the work you love and success will follow. Success isn't just about your external accolades, promotions, pay-rises, and project wins. It's also about finding peace, balance, and contentment with who you are and what you do.

Alexandra Ampofo

LIVE MUSIC PROMOTER AT METROPOLIS MUSIC & FOUNDER AT WOMEN CONNECT

Alexandra is a Live Music Promoter at one of the UK's leading gig promoters, Metropolis Music, part of the conglomerate of live music giants, Live Nation Entertainment. The Business Management and Leadership graduate also heads up Diversity Employee Resource Group, starting EMBRACE Nation at Live Nation UK – a cultural hub striving towards racial equality in and outside the workplace, becoming a learning hub for all Live Nation Entertainment employees. Alexandra also works across The End Festival, Somerset House, The F List (director), Black Music Coalition, and UNICEF Music Group.

She has worked on the shows and tours of some of the world's leading talents such as; Ms Lauryn Hill, Robbie Williams, Janelle Monae, Ella Mai, SiR, Nao, Mura Masa, Goldlink, Jordan Rakei, Ghettos. As well as rising talents, Kojey Radical, Etta Bond, Arlo Parks, and Che Lingo to name a few.

With over seven years experience, Alexandra has been making her mark on the creative industry. Founding Acoustic Live in 2013, an award-winning events company dedicated to the manifestation of acoustic talent, and keeping stripped back music alive. She has built a dedicated community, providing a powerful platform that offers artists a chance to flourish. Her second not-for-profit organisation, Women Connect, acts as a female forward collective creating safer, inclusive spaces and equal opportunities for women, non-binary, and gender-variant people in the creative industry.

Through innovation and collaboration with other brands over the last four years, Alexandra has managed to successfully work with Google, Puma, KA Drinks, and Desperados on Acoustic Live events. In addition to her not-for-profit initiatives, Alexandra has now been enlisted to work with the UNICEF Music Group, focusing on harnessing the power of music to help children and families affected by war or disaster.

ALEXANDRA'S CAREER JOURNEY IN 5 STEPS

1. Graduating from Coventry University.
2. Organising the last ever Brick Lane Festival through my company Acoustic Live.
3. Hosting Acoustic Afternoon & Busk The Box every Sunday at Boxpark Shoreditch.
4. Working at the last Floetry tour.
5. Starting Metropolis Music as an intern and being promoted to a full time Promoter less than two years later.

3 THINGS ALEXANDRA HAS LEARNT FROM THE INDUSTRY

1. If you want loyalty, get a dog.
2. Create something your audience will love.
3. Diversity is KEY.

"IF YOU WANT LOYALTY, GET A DOG. CREATE SOMETHING YOUR AUDIENCE WILL LOVE. DIVERSITY IS KEY."

Selina Hanaford

FOUNDER AT LUNA LEGACY

Londoner born and bred, Selina is passionate about music, and breaking down the tribal divisions that exist within the industry. To this end, she founded Luna Legacy, a music company that provides a home for the best artists globally and curates a creative community for the culturally curious. After 14 years in corporate roles, Selina is now able to combine her professional skills with her true passion.

Luna Legacy operates through four key streams: music management, artist development, creative

content, and lifestyle. As well as representing five artists (Nutty P, KdotMelody, Maverick Quest, nikmoody, and FELA.Mi) they provide creative and professional development programmes, curate events in London, New York, and online, and host a blog, YouTube channel, and Spotify playlist. They believe passionately in empowering exceptional artists toward sustainable careers and in the power of creatives to affect positive change in the world.

Alongside her CEO and management responsibilities, Selina is also a creative herself. She weaves stories through words, photography, and film – and is currently working on her debut novel. Her work centres on the beauty and challenges of unconventional lifestyles and in nurturing resilience. In less locked-down times she co-hosts her own bi-monthly showcase and open mic night Say No More.

SELINA'S CAREER JOURNEY IN 5 STEPS

1. The uni years: I combined studying for a degree that I loved with amazing work experience opportunities. I might face pious grimaces in interviews when I reveal that I did a BA in American Studies (“is there any history or culture to study?!”), but the programme empowered me to think critically and to problem-solve creatively. I was able to apply these skills and develop experience by seeking out work experience

opportunities at press publications, record labels, and PR companies. This led me to my first graduate role in guerilla marketing at Warner Records.

2. Learning the ropes: I spent 10+ years working in Higher Education institutions, including as Head of the Directorate Office at the London School of Economics and Political Science. The roles that I had enabled me to develop vital skills, such as: strategic thinking; operations, resource and people management; policy development; communication and branding; and stakeholder engagement. LSE was really such a blessing for me – the culture is supportive and I was given opportunities to challenge myself, learn, and grow.
3. Professional training: I collect certificates! The toughest was completing my MSc in Corporate Governance. The programme

"I AM PASSIONATE ABOUT THE IMPORTANCE OF COMPANY VALUES, ETHICS, DIVERSITY, AND INCLUSION, PROTECTING SPACES FOR MY TEAM TO MAKE MISTAKES AND GROW, AND ENCOURAGING DISRUPTIVE IDEAS AND DEBATE."

taught me how to run a business, develop entrepreneurial skills, understand my fiduciary duties as a director, and ensure good governance and accounting. Juggling the demands of the programme whilst working full time was a total nightmare, but I definitely know how to prioritise effectively!

4. The dark days: working on occasion in toxic cultures empowered me to know what I didn't want my company to be! I am passionate about the importance of company values, ethics, diversity, and inclusion, protecting spaces for my team to make mistakes and grow, and encouraging disruptive ideas and debate. Days where I sobbed all the way home from work have translated into my reason to elevate and to create a company culture that we can be proud of!
5. Taking the leap: I launched my company, Luna Legacy, in February 2019. Dabbling first as a side-hustle, I was able to obtain an understanding of the industry, to supplement my transferable skills with new creativity and ideas, and to develop much-needed networks. I then jumped in full-time in January 2020 (great timing, eh?!). The experience has been simultaneously exciting and terrifying – but absolutely worthwhile. Combining my professional experience with my true passion makes every day an adventure!

3 THINGS SELINA HAS LEARNT FROM THE INDUSTRY

1. The music industry is a business. Approach it with respect. Take the time to understand

the sector, do your research, explore the legal and financial models, analyse case studies, work out how all of the different moving parts fit together. Yes, it's great to build a career in a sector that you are passionate about, but that doesn't mean you should treat it casually.

2. The music industry is always evolving. From my ramshackle beginnings running the street team at Warner Records, to battling the 'Rona', the number one requirement has always been to innovate. Back in the day that meant throwing staged funerals for My Chemical Romance in Soho Square, whilst today it might mean exploring how to build community for Nutty P through virtual technologies. Whatever the remit, it's essential that you are proactive, passionate, solutions-oriented, and creative.
3. The music industry is notoriously tribal – but don't let that stop you! The patriarchy is real, and you will have rough days figuring out your place in what has been a predominantly white, middle-class, male-led industry – but there are allies everywhere. Be brave, politely hit up people you admire, ask questions, be open, engage. There are so many supportive, inspirational characters, and they will be key to your success.

Uzma Hasan

CO-FOUNDER AT LITTLE HOUSE PRODUCTIONS & NON EXECUTIVE DIRECTOR AT CHANNEL 4

Uzma is the driving force behind Little House Productions, which focuses on bringing subversive stories to global audiences. She is currently producing the adaptation of Gautam Malkani's cult novel *Londonstani* for the BFI. Her previous credits include Nirpal Bhogal's *Firstborn* which premiered at the Edinburgh International Film Festival 2016 ahead of a worldwide sale to Netflix and *The Infidel* which spawned a musical and Bollywood remake *Dharam Sankat Mein*. Her current slate includes projects with Ritesh Batra (*The Lunchbox*), novelist Nikesh Shukla (*The Good Immigrant*), playwright Rabiah Hussain (*Spun*), choreographer Akram Khan (*Giselle*), as well as with the British Film Institute Amazon Studios and the English National Ballet.

"GETTING A SCHOLARSHIP TO ATTEND HARVARD GRADUATE SCHOOL OF ARTS AND SCIENCES TO STUDY FILM: IT TAUGHT ME TO BELIEVE ANYTHING WAS POSSIBLE AND THAT I HAD THE ABILITY TO CHANGE THE WORLD IF I SO WISHED."

In addition to Little House Productions, Uzma sits on the board of Channel 4 as a Non Executive Director and is a Trustee of Bird's Eye View, a non profit that campaigns for gender equality in film. She sits on selection committees and juries for BAFTA, British Independent Film Awards and Film London. Prior to producing independently, Uzma has worked in four continents for independents and studios with companies

including Focus Features Doha Film Institute and Tribeca Film Festival on the development production and exploitation of feature films. She read Literature and Film at Harvard University's Graduate School of Arts and Sciences as a Kennedy Scholar.

UZMA'S CAREER JOURNEY IN 5 STEPS

1. Getting a scholarship to attend Harvard Graduate School of Arts and Sciences to study film: it taught me to believe anything was possible and that I had the ability to change the world if I so wished.
2. Approaching director Mira Nair after a talk she did at the university: I went straight up to her and asked her for a job on her next film – amazingly she said yes and it kick started my career in film.
3. Producing my first feature at 29: working for a start up rather than a more established company ensured I was closer to the filmmaking process and was able to make my first film at a relatively early stage in my career.
4. Taking 6 months out to pivot after making a film I was not proud of. I knew I had to change and reposition my ethos and company if I was going to rediscover my love for storytelling and make work I loved.
5. Becoming the first person of colour on the Channel 4 board in its 36 year history. Change is hard and slow and requires radical acts at every level, I wanted to be an influence in a room where decisions are

made and that had never listened to a voice like mine before.

3 THINGS UZMA HAS LEARNT FROM THE INDUSTRY

1. Build your filmmaking family: people you trust creatively and who respect you professionally.
2. Being a person of colour is not a disadvantage. Do not internalise the faults of a structurally racist industry.
3. Take time out to recalibrate your thinking and vision. Do not get stuck in relentless 'doing'.

Monica Bauer

PRODUCER AND SCREENWRITER

Monica Bauer has 10 years of experience working with Marketing and Content Production in companies such as Saatchi & Saatchi Brazil, Archer's Mark, Rapp Collins, 24 Productions, and BBC Creative.

During this time she has worked on a variety of film projects including shorts, features, and music videos, developed campaigns and worked in the production of branded content films for brands such as P&G, Honda, New Balance, Nike, and Adidas amongst others. Monica sees art and film as a medium for social change and is now working on a personal project that aims to tackle the diversity problem in the TV industry both on and behind the screen.

MONICA'S CAREER JOURNEY IN 5 STEPS

1. Did a course on filmmaking at London Film Academy.
2. Did work experience in a few production companies and worked on short films as a Producer – this gave me a lot of experience and introduced me to a lot of people in the industry.
3. I managed to join a Diary Service and slowly started building my network and gained experience in the industry
4. I was freelancing for a production company and a position opened at the company so I applied for it and got the job. Working full-time at a production company is very useful at the beginning of your career for you to build a stronger network and also to progress your career. Then it is easier

when you go freelance again as you can get freelance work in a higher position and also know more people with whom you can work with.

5. Started freelancing again!

4 THINGS MONICA HAS LEARNT FROM THE INDUSTRY

1. Being proactive and telling people what you can do and want to do can take you a long way.
2. Having a strong network is key.
3. Filmmaking is a collaborative art form so being a team player and knowing how to collaborate and work together with other people and different creatives is also key.
4. Always try to make time for your personal projects – they can take you far.

"BEING PROACTIVE AND TELLING PEOPLE WHAT YOU CAN DO AND WHAT TO DO CAN TAKE YOU A LONG WAY."

Amy Baxter

**EDITORIAL ASSISTANT AT PENGUIN MICHAEL JOSEPH,
FOUNDER AND EDITOR-IN-CHIEF OF BAD FORM**

Amy is an Editorial Assistant at Penguin Michael Joseph and the Founder and Editor-in-Chief of Bad Form, a quarterly print and online literary review magazine by Black, Asian, and racialised community writers. Before her role as an Assistant, she was a 2019 university grad, and then a trainee with The Scheme, the editorial traineeship at Penguin Random House.

AMY'S CAREER JOURNEY IN 5 STEPS

1. Getting rejected for internships at all the major publishing houses I applied to – this made me think publishing wasn't for me, but also helped me realise that I lost nothing by applying to jobs, even if I thought I wouldn't get them!
 2. Applying to the Penguin 'Scheme' the day that applications closed. I had already confirmed my accountancy training to start in September, so applying to The Scheme was a last minute "Why not try?" decision. And then I got the job!
- "STRESS LESS, AND ENJOY YOUR WORK MORE! BOOKS DO HAVE THE POWER TO CHANGE LIVES, BUT THIS IS A DREAM JOB FOR A REASON."**
3. Starting Bad Form with £100 and a laptop – I had three months between graduating and starting my traineeship, so I decided to make the magazine I'd really wanted to read when preparing for my (failed) applications to publishing internships. Promoting 'diverse' writers is so important to me, and this was a way to do it.
 4. Realising publishing was for me and that it wasn't just an interlude before going to a 'stable' job in accounting! Loving my time on The Scheme solidified my drive to get a permanent position in editorial.
 5. Applying to lots of editorial assistant jobs and dealing with rejection after rejection, and then finally landing one in the place I had been working in all that time.

3 THINGS AMY HAS LEARNT FROM THE INDUSTRY

1. Being 'well-read' means different things to different people. I thought I wouldn't be any good because I hadn't read many classics, and thought the books on the Waterstones tables were too literary for me. But commercial publishing is a thing for a reason – turns out my love for psychological thrillers is really useful where I work!
2. Change is slow, but worth it. The industry will not change overnight. The inclusion of Black, Asian, and POC authored books will not happen immediately, and bringing these books to teams who do not know how to sell them is not particularly useful. But institutional change does happen, and will happen, if we keep driving at it.
3. "They're just books." Stress less, and enjoy your work more! Books do have the power to change lives, but this is a dream job for a reason. You get to read books, and get paid for it. Don't get caught up in the politics (it's much easier to type this than to practice!)

Geneva Abdul

JOURNALIST AT THE NEW YORK TIMES

Geneva Abdul is a Canadian, British, and West-Indian journalist and writer. She works for The New York Times in London. Her work has also been published in Foreign Policy, The Guardian, and The Globe and Mail.

**"NEVER BE AFRAID TO ASK.
READ MORE THAN YOU
WRITE. IF YOU DON'T DO IT,
SOMEBODY ELSE WILL."**

3 THINGS GENEVA HAS LEARNT FROM THE INDUSTRY

1. Never be afraid to ask.
2. Read more than you write.
3. If you don't do it, somebody else will.

GENEVA'S CAREER JOURNEY IN 3 STEPS

1. Oddly enough, I'd say my career in journalism began as I was playing soccer for Trinidad and Tobago first when I was 14. My experiences travelling made me deeply curious about the world and fuelled my desire for storytelling.
2. After completing my journalism undergraduate degree in Toronto I moved to New York for a position with UN Women.
3. Afterwards, I made the decision to relocate to London and began my career with the Times in 2018.

Thank you so much to all of the professionals who contributed to this guide to share their wisdom. A massive thank you to **Malini Rao** for designing such an amazing resource.

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