

Creative Careers

Rupert Majendie

Chief Creative Officer at Baby Cow Productions



Rupert is a producer of live comedy, film and television. He is currently Chief Creative Officer at [Baby Cow Productions](#), where his credits include *Changing Ends*, *This Time with Alan Partridge* and *Witchfinder*.

In film, Rupert developed and produced the BAFTA-nominated *Brian and Charles* and, most recently, produced *The Ballad of Wallis Island*, which premiered at the 2025 Sundance Film Festival. He also runs a weekly live comedy night in London, called [Knock2Bag](#).

When people think of the comedy industry, they often imagine the spotlight. I found my way in by standing at the back of the room, watching how it all worked. I didn't set out to become a comedy producer; I just followed what I loved, learned to be resourceful, and found that creativity isn't just about performing. It's about building the space where great performances can happen.

Finding my way into comedy production

I used to go to a lot of comedy with my dad; live gigs, TV comedy, and we'd often go to the Edinburgh Fringe during the summer, one of the world's largest live performance festivals. I always knew I loved comedy, but I didn't really know what that meant. I remember being at the Fringe and seeing the people working behind the scenes, and thinking that it looked like fun - maybe even more fun than being on stage.

After university, I was working as a marketing manager for BBC Shop, which was just up the road from the BBC Television Centre. Every so often, I'd get a glimpse of what went on there - like seeing Steve Coogan in a writers' room - and I thought, "*I want to do that.*" But I had no idea how to get started.

I remember writing letters to people I wanted to work with, trying to get a foot in the door, but no one gave me a chance. Eventually, I decided to set up my own comedy gig. I found a little jazz bar as a venue and booked comedians through MySpace. Looking back, that was the beginning of it, really.

The gigs took off. They became popular, won a few awards, and before long, people from BBC Comedy started coming along. Not long after, the producer of BBC Comedy Presents (a live showcase at the Edinburgh Fringe) got in touch to ask if I'd like to run it that year. I was still in my marketing job, but they offered me a secondment for four or five months so I could go to Edinburgh.

That month changed everything. BBC Comedy TV realised that I'd built strong relationships with talent, which is half the battle in this industry. People trusted me. When they asked if I wanted to work in TV, I didn't really know what that meant, but I took a year-long secondment and never looked back.

"Sundance Film Festival was a real career highlight. *The Ballad of Wallis Island* got into Sundance, and going there with two of my comedy heroes, getting a six-minute standing ovation... it was mad. Just watching people laugh and cry at the film - you don't get to do that when you're making TV. To see the audience responding like that to something you've been part of, that's pretty special."

Looking back at school

I was terrible at school. I only got about three GCSEs. It wasn't until my A levels, when I studied English, politics and history, that things shifted.

The skills I learnt in English have been incredibly useful in my work - so much of my job is reading things, analysing them, and thinking about how to make them better. The analytical side of English literature, like dissecting books and transcripts, was formative.

That said, I wish I'd been encouraged to explore my creative options earlier. I was probably quite creative, but I didn't see it that way at the time. If I'd taken something like drama at GCSE and learnt about the different roles that make up a theatre production, I might have found my way into comedy production a lot faster.

Why creative subjects matter

Comedians often joke about their parents telling them comedy “isn’t a real job.” I think a lot of the fear around young people taking creative subjects comes from parents, who worry their children won’t find work easily.

My advice would be: you don’t know until you try. At GCSE, you’re doing loads of subjects, so why not pick one or two creative ones as well? It’s a good way to discover what you’re interested in, and gives you a better foundation across all careers, not just creative ones.

The skills that really make a difference

Some of the key creative skills that will help future generations are originality and experimentation. Originality is the one that really stands out – I read six scripts this morning and only one stood out because it was original. That’s what makes things exciting.

Experimentation matters too. You’ve got to try things, make mistakes, work stuff out – the two feed into each other.

Encouraging the next generation of creatives

Creativity is essential. Young people today have more choices than ever, but they need encouragement to explore them. If even one person reading this decides to take a creative subject or try something they hadn’t considered before, I’d count that as a win.

Because sometimes the path to a career you’ll love isn’t a straight line, but it often starts with saying yes to one small opportunity.

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