



DECEMBER 2025

NO RULEBOOK REQUIRED

MEET THE
MARKETERS
SHIFTING THE
PARADIGM



We are
¹
ROSIE

From day one, We Are Rosie has been fueled by a rebel spark.

It was lit by Founder Stephanie Nadi Olson, who envisioned a new way for brands and talent to come together—one that champions the people behind all the brilliant work our industry creates.

Eight years later, our team is still carrying that torch. Together with our clients and our 35,000 Rosies, we're leading a movement to replace rigid, outdated models with a way of working that's flexible, human, and truly built for marketers.

And we're not alone. All around us, bold voices are calling out broken systems and rewriting the rules of our industry—and, in some cases, reshaping the entire world of work.

This collection celebrates eight of those change-makers. We hope their stories inspire you as much as they do us.

BRIANA PALMA
HEAD OF MARKETING

PROJECT TEAM

Head of Marketing: Briana Palma
Growth Marketing Partner: Sue Kim
Graphic Designer: Lindsay Goldner
Social Media Strategist: Leah Sitkoff
Project Manager: Lex Satram
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TABLE OF CONTENTS

04 BHAVANA SMITH

08 ARIANA JURADO

12 MICHAEL STUTTS

16 KEISHA WYATT

20 JENNIFER SKIDGEL &
SERGIO CLAUDIO

24 MELISSA HERRON

28 RISHAD TOBACOWALA

BHAVANA SMITH IS HELPING CORPORATE WOMEN GET WHAT THEY DESERVE

At the top of her professional game, the former agency exec is now building a roadmap for other women to follow.



INDEPENDENT MARKETING EXECUTIVE, FOUNDER & CEO OF UNTIL THERE ARE NINE

In 2015, the late Justice Ruth Bader Ginsburg was asked when there would be enough women on the Supreme Court. “When there are nine,” she replied. Her point wasn’t that the Supreme Court should be all female, but rather that no one should question the notion of it. After all, for over two centuries, no one blinked an eye at an all-male court. What’s the difference?

For the early part of my marketing career, I didn’t know the unwritten rules of the corporate workplace—rules that benefited men and held women back. For one thing, I was totally unaware of the questions I should ask during a compensation discussion.

The turning point came when I was interviewing for a role that would take me back into the agency world after years in consulting. I knew that agencies tend to pay more; I just didn’t know how much more.



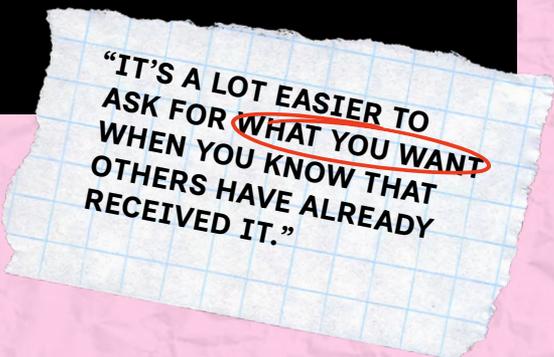


So when the recruiter asked me, “What’s your number?” I didn’t answer like I usually would. Instead, I asked, “What are you offering for the role?” When he gave me the salary range, I was like, “Holy shit! I’m so glad I didn’t tell him what I was making!”

Then I asked a male friend, “How do I ask for the highest end of the range?” And he matter-of-factly replied, “What do you mean? You just ask for it.” I typed an email to the recruiter requesting the top of the range, but I still felt the need to show flexibility. I ended up with a 60% to 70% jump in my salary. I was stunned, and I thought, “How have I been missing out on this conversation?”

I shared the experience with a female friend, and she told me to save that for when it was her turn. It wasn’t until 2020 that I started to write things down, though—I created a Google Doc playbook that I could share with my friends. Ultimately I said, “Well, why just limit this to my group of women? Why not open it up to anyone who needs it?”

I named my organization Until There Are Nine because our industry needs to reach the point where no one asks the question, “How many women are enough in the C-suite, or on the company board?” I have 25 to 30 seasoned executives who serve as advisors alongside me, sharing our collective 600 (or so) years of experience.



“IT’S A LOT EASIER TO ASK FOR WHAT YOU WANT WHEN YOU KNOW THAT OTHERS HAVE ALREADY RECEIVED IT.”

“I NAMED MY ORGANIZATION UNTIL THERE ARE NINE BECAUSE OUR INDUSTRY NEEDS TO REACH THE POINT WHERE NO ONE ASKS THE QUESTION, ‘HOW MANY WOMEN ARE ENOUGH IN THE C-SUITE, OR ON THE COMPANY BOARD?’”

Research shows that women earn less than men for various reasons, including gender bias. But another factor is our reluctance to ask for the number we want and advocate for ourselves. It’s ironic because women are effective negotiators. We tend to consider both sides’ interests and to factor them into the conversation, which is actually better. But many of us fail to define what we bring to the table, and we need to understand all of the things that need to be done before and after the one discussion, too. That’s why I created this career intelligence platform. We’ve got a business case template, which women can use to build their case for a promotion or raise using cold, hard facts. The template’s purpose is to quantify your value, listing the ways you are making (or saving) the company money.

Of course, a promotion is rarely tied to your performance alone. Timing, funding, and other employee promotions are also in play. And in many cases, you have to be tackling responsibilities for the role above you—you have to be doing 100% of your job and 50% of the next job. You prove that you’re already doing it.

I learned this lesson the hard way because my strengths are in strategy and operations. I’m always asking, “How are we delivering on the company value proposition?” I like to set things up, and I like to make things run. No doubt managers appreciate these qualities. But they’re not handing out promotions for efficiency and delegation.



How many new clients have I landed? How much business have I brought in? That's how leaders tend to think.

But I see the industry changing, especially for women. The overall work structure is trending toward more people going out on their own, working for themselves. And when you're running your own businesses you're less threatened by gender bias and ageism. Secondly, there's more transparency, with AI making information easier to access and new laws coming into place. It's a lot easier to ask for what you want when you know that others have already received it.

ARIANA JURADO'S MASTERY OF SHORT-FORM VIDEO FORGED A SUCCESSFUL CAREER WITH TOP BRANDS

The 29-year-old marketer describes how she's used this contemporary art form to engage consumers and create her own career path as a creative.



CONTENT CREATOR, ROSIE

I grew up in an artistic, performative family. This was partly fueled by my mom, a former professional singer who sang back-up for Menudo. My house was known for our karaoke machine—we'd have people over and we would sing together—and my parents always encouraged my older brother and me to explore our creative interests. He is currently a cartoon animator at Warner Bros. and I decided on the photography and content route for brands.

After studying media and communications at Florida State University, I wanted to find a career that blended business and creativity. Around 2021, while I was getting a master's degree in music business, I was listening to a podcast about the latest trends in the industry.



“I LEARNED TO BE MY OWN TEACHER, STAYING NIMBLE AND ITERATING ON MY WORK TO SUCCEED IN A RAPIDLY CHANGING SPACE.”

The podcaster kept on mentioning that if you're an artist and you're not on TikTok, you're missing out, because it's about to blow up. At the time I was teaching myself photography, and quickly realized I should start learning video editing as well.

I looked the podcaster up on LinkedIn and learned that he had his own company, offering digital advertising services for musical artists. I thought, “Everything I want is in that title,” so I emailed him and got an internship there. That's how I got into the social media marketing space. I did social content production, some strategy, and a few TikTok edits for artists like Avril Lavigne and Sean Paul. That was such a cool role because obviously these are artists I grew up with and I felt so cool being able to be a part of their projects, even on a small scale.

I was most intrigued by the content element of the internship, and afterward, I got my first role at a New York agency, working on building the Kate Spade TikTok account. I was the only in-house social content creator at the agency, an island of one. When I first arrived, part of my job was convincing the team and client to trust my crazy ideas—the best content has a slightly unhinged quality mixed with self awareness, and I wanted to bring that to the Kate Spade brand.

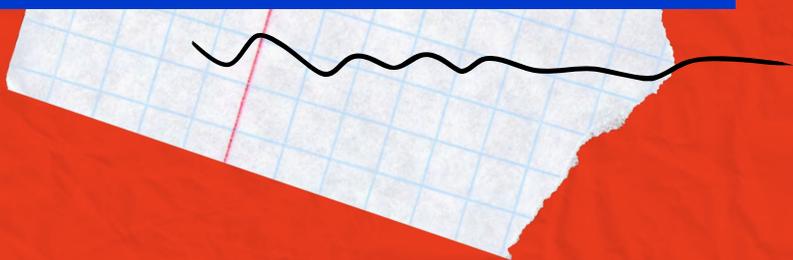


I've honed a storytelling style that blends wit and candor with cultural relevance, finding that my most successful brand videos originate from capturing an authentic moment and building a compelling narrative around it.

Today, short-form social videos like this are everywhere in brand marketing. But when I started they were kind of new, and having an in-house content creator at an agency was also not common. While I've had great mentors, I'm largely self-taught in my specific craft.

I honed my skills as the industry itself was shifting—lo-fi content began outperforming high-production, leaving no blueprint. I learned to be my own teacher, staying nimble and iterating on my work to succeed in a rapidly changing space.

Luckily, I like challenges. I've always considered myself an entrepreneur, and last March I realized I was ready to take the leap and work directly with my own clients. It was time to apply all of the skills I've collected and become a one-woman production team, filming, editing, producing, and acting as talent for my own roster of clients.





It's a chaotic time in the marketing industry, with AI coming on strong and changing the industry every day. I do think AI can be used as a tool, but no matter what, I think a human element will always be needed—in my work, there's an emotional element that you just can't get from a robot. It's my responsibility as a creative to pay attention to how much I'm leaning on AI and how much it's stripping away my original creative thoughts.

As a freelancer, I've embraced the freedom to be in front of the camera, which is a key part of my strategy for infusing branded content with a human element. This versatility—the ability to switch seamlessly from behind the scenes to an on-camera role—has opened new opportunities. It's incredibly rewarding to see all of my content skills converge so powerfully at this stage of my career. This is only the beginning, though! I will always remain a student of my craft, and I think this perspective is what has allowed me to stay anchored in an ever-changing industry.

“I DO THINK AI CAN BE USED AS A TOOL, BUT NO MATTER WHAT, I THINK A HUMAN ELEMENT WILL ALWAYS BE NEEDED—IN MY WORK, THERE’S AN EMOTIONAL ELEMENT THAT YOU JUST CAN’T GET FROM A ROBOT.”

MICHAEL STUTTS RISKED HIS C-SUITE SUCCESS TO FIGHT FOR YOUR MENTAL HEALTH

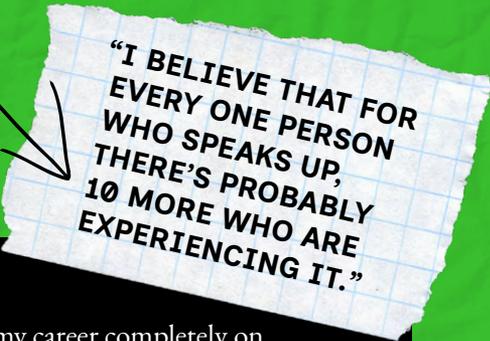
Burned by boardroom stress, this marketing leader took on a new mission—advocating for employees' emotional well-being.



**AUTHOR, VISIONARY,
CHANGE AGENT**

I was born with a lovely combination of anxiety and depression, both seemingly causeless. It followed me around and I pushed it down, never addressing it. Eventually, this issue turned me into an insecure overachiever. I excelled in business school, pursued a successful career in investment banking, and rose quickly in the world of management consulting and, later, marketing. At one point, I was a top-five executive at a \$4 billion company.

Factually speaking, I was doing very well at work, but I was falling apart as a person. The stress of the work and the 100-hour weeks went completely against my emotional operating system. I compensated with drinking, travel, and other distractions. But when I looked in the mirror, I didn't like who I saw. I was so overwhelmed that I decided to end my life. Thank goodness, I have a wonderful mother and sister who stepped in and stopped me.



“I BELIEVE THAT FOR EVERY ONE PERSON WHO SPEAKS UP, THERE’S PROBABLY 10 MORE WHO ARE EXPERIENCING IT.”

In the spring of 2022, I put my career completely on hold—that’s when I went to an inpatient mental health facility. I was on a pretty big rocket ship, career-wise, but I told myself, “This is not going to be worth it if I’m dead.” That decision saved my life. But even when I got better, I thought, “Wow, I just threw my career away, and I’m never going to come back from this.”

Of course, I knew that these were self-destructive and incorrect thoughts. So I switched my thinking to, “Okay, how can I make the most of this? How can I help other people avoid this?” I decided to write it all down.

In the following years, I published a book about my experience. And I’ve worked to address mental health and well-being in corporate settings. I’ve started several mental health interest groups within companies to offer training and resources for employees, especially leaders.

The end result? I’ve had a lot of people you’d never expect come up and say, “I’m so glad you’re talking about this.” For every one person who speaks up, there are probably 10 more who are experiencing it.



When it comes to the stress that marketing leaders have in particular, it's that everybody's a marketer. The CEO, the CFO, the head of HR, the head of legal—they all have opinions on marketing. When the arrow is not pointed in the right direction, marketing is the dog that gets kicked. Everyone thinks they could have done it better.

After being an IT leader—which I thought was the hardest job in the world—I've been a marketing leader twice. Now I envy IT. It takes a lot more technical knowledge to have a real debate with an IT leader. So you get a lot less push-back.

I also think we have to address the challenges facing people leaders. I rose quickly in my career, and I was managing others at a relatively young age. Real pressures go with this—like having people come to you with all their problems. How do you manage someone who comes into your office and bursts into tears? I wasn't prepared to handle the interpersonal drama and toxicity that takes place.

“WHAT KIND OF C-SUITE EXECUTIVE WOULD TAKE A CAREER DETOUR TO ‘GET HIS HEAD RIGHT’? I DID IT ANYWAY, CHECKING MYSELF INTO A MENTAL HEALTH FACILITY TO PRIORITIZE MY WELL-BEING. THIS DECISION SAVED MY LIFE.”

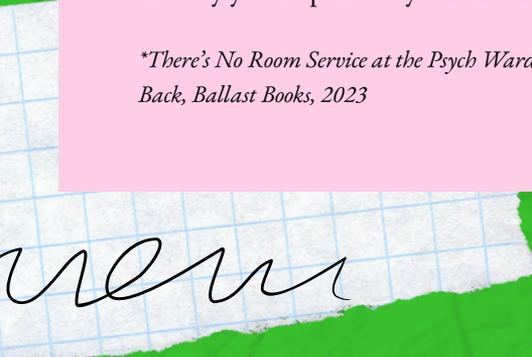


New managers need to listen and observe. Marketing departments are full of artists—and the emotions that fuel them. Healthy creative tensions can push people to greatness. But a good manager checks in on the team, making sure that unhealthy tensions don't get a chance to fester.

And finally, while work-from-home has benefits, it has made some things harder because we're more isolated. Let's say I'm on a Zoom with 20 people, and it didn't go as well as I thought. I can do nothing but think about how bad it was all day. I've got no feedback to tell me otherwise. I know remote work isn't going away, and I'm not trying to fight gravity here, but it's super important to find coping mechanisms and stay grounded in the real world. Go outside and touch grass, call a friend, and remind yourself that your life doesn't revolve around that meeting or that review. These aren't negotiables; they are daily habits. Other options? Spend time with God, connect with family, exercise, or be active with a hobby.

A corporate job doesn't have to feel like an uncontrollable life force. There are ways to do this work without succumbing to the strain. I had to blow everything up to learn this lesson. But if you can change the way you respond to your circumstances, you don't have to.

**There's No Room Service at the Psych Ward: From Boardroom to Breakdown and Back, Ballast Books, 2023*



me

KEISHA WYATT'S BOLD VISION IS SHAPING THE FUTURE OF GLOBAL NFL FANDOM

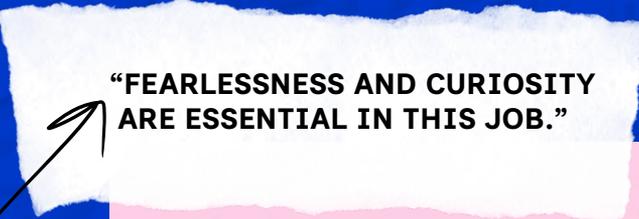


SPORTS MARKETING
TRAILBLAZER

This savvy sports marketer is carving out a brand-new role for the league—and for herself.

As the Director of International Marketing for the Minnesota Vikings, I oversee the marketing strategy to expose our brand to foreign markets, predominantly the United Kingdom and Canada. Since the NFL launched its Global Markets Program only three years ago, I'm the first person hired into this specific role within the organization.

This is the kind of exciting challenge where you are learning and building the plane as you fly. You're a big brand in your country, but you have to go into a new territory where you run into individuals who don't necessarily know who you are. You have a lot of competitors as well, like the Premier League (soccer, as we say) that has a massive amount of legacy and fandom built in already, as well as rugby and other sports and entertainment options.



**“FEARLESSNESS AND CURIOSITY
ARE ESSENTIAL IN THIS JOB.”**

Plus, we’re growing a sport for foreign fans who don’t have access to watch NFL games every Sunday, whether in person or on TV without a paywall. But the Vikings have been fortunate to have regular-season games in London and now also in Dublin—the Vikings have played four times internationally in the past three years. In my first week on the job in 2022, the Vikings played the New Orleans Saints in London, at Tottenham Hotspur Stadium.

Last year, we returned back to London to play the New York Jets. The day before the game, we took over London’s Outernet Global, which is essentially a mini Times Square, with a full-day immersive event. We told our story in a very creative, experiential way. We had current and alumni players, cheerleaders, the mascot, and larger-than-life 3D visuals that put fans in the center of the action. Because of the amount of traffic that went through that area of central London, we got to showcase our brand to hundreds of thousands of fans and introduce ourselves to locals who may have been unfamiliar with the sport and our brand.

Fearlessness and curiosity are essential in this job. You constantly have to ask, “What if we tried it this way?” or “How do we infuse our brand into what people are already talking about?” I’m fortunate to have leadership that supports the big, audacious ideas that pop into my head.

“ONE IDEA I’VE ALWAYS LIVED BY IN WORK AND LIFE IS PERSIST, PERSIST, PERSIST—EVEN IF IT CAN BE LONELY SOMETIMES.”

Creating the Outernet experience required a significant investment, but when I presented my vision they didn’t hesitate: “Okay, let’s do it.” Later, our COO told me, “Keisha, when you first walked me through the idea, I couldn’t fully visualize it. But seeing the final product, I thought, ‘Wow—this was absolutely worth it.’” It’s those moments that really do mean a lot.

As part of our international strategy, I’ve been intentional about ensuring our presence extends beyond game week. Our focus is on showing up 365 days a year across both Canada and the United Kingdom. We’ve hosted watch parties in cities throughout each country where we know Vikings fandom is strong, and we regularly bring our Legends to these communities to create meaningful connections with fans. We’ve also run several co-ed flag football clinics for youth, which often serve as their first introduction to the sport. These initiatives are core tactics in our global markets approach.

From a social media perspective, I’m always asking what unique, region-specific content we can create for each market. We operate country-specific Instagram channels, allowing us to tailor content directly to each audience. In Canada, that might mean reimagining the Vikings’ Skol chant as “Skol, eh,” tapping into a familiar local expression. In the UK, it could be incorporating elements like English afternoon tea into our storytelling. Our German platforms feature fully German-language content aligned with local preferences. Little things like that have helped build up our fandom from a social standpoint.



One idea I've always lived by in work and life is persist, persist, persist—even if it can be lonely sometimes. When I was a sophomore at the University of Texas at San Antonio, I applied eight times for a position with the Spurs, a two-and-a-half year process of applying and being told no and applying again. But it was fine, because when I finally got the job, I got to work with the Spurs at a time when we had a lot of foreign players. Spain, the Caribbean, France, Australia, Italy—all these countries were represented within the team. That prepared me for what was to come later in my career.

Working in the NFL at a club front office today is a direct reflection of the values I was raised with—resilience, determination, and a belief in pushing boundaries. As the first in my family to graduate from college, I've always understood the importance of creating pathways where none existed. I'm grateful for the journey so far, and I'm excited about the future. Being able to create meaningful experiences, connect with fans, and leave a lasting impact is what drives me every day—and I can't wait to see what comes next.

ONE SCHOOL'S LEADERS ARE CHANGING THE GAME FOR BLACK CREATIVE TALENT IN ADLAND

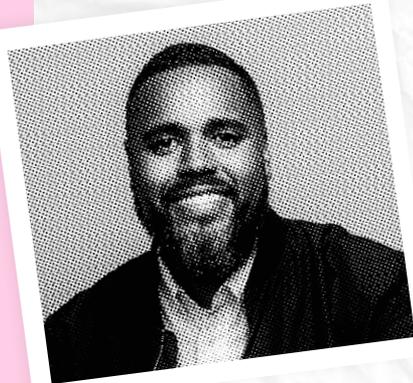
With their free portfolio school-like experience, Jennifer Skidgel, Sergio Claudio, and the ONE School team are opening doors and rewriting the rules of who thrives in the advertising industry.

Jennifer Skidgel: I spent the bulk of my career working at Leo Burnett Worldwide with Mark Tutssel. During my tenure, I saw firsthand that diversity of all kinds—gender, ethnicity, culture, and lived experiences—produces the most original and world-changing creative work. I learned that the best ideas don't come from sameness; they come from difference.

I naively thought that everyone knew diversity makes everything better. But seeing the US advertising industry up close, I realized how wrong I was, particularly in the Black creative community. It struck me that the very differences that drive the most original, world-changing work were the ones the US market was systematically overlooking.



JENNIFER SKIDGEL
GLOBAL DIRECTOR OF
CREATIVE DEVELOPMENT
& ONE SCHOOL, THE ONE
CLUB FOR CREATIVITY



SERGIO CLAUDIO
HEAD OF SCHOOL, ONE
SCHOOL & VP OF GLOBAL
BRAND, HUNTRESS



“ULTIMATELY, WE ARE NOT TEACHING STUDENTS HOW TO FIT IN; WE’RE TEACHING THEM HOW TO LEAD.”

-JENNIFER SKIDGEL

Sergio Claudio: Coming up as a Black creative myself, lack of access and opportunity are the right words I keep coming back to. Depending on where you come from, you might not be exposed to what this career path looks like. Then, it’s not knowing people in the network who can help introduce you to their career path. On top of that, it’s not living in markets where those opportunities exist. And the last is not being able to have the network and the opportunities to be able to then do work that would qualify you for a creative job. Those are all the headwinds that people are facing.

JS: ONE School was launched by The One Club for Creativity in August 2020, and in 2021, they reached out to me. The opportunity to work with the cofounders, Oriel Davis-Lyons and industry legend Bob Isherwood, to help open doors for talented creatives—many of whom didn’t even know a career in advertising was possible—was an easy yes.

ONE School gives Black creatives a free, 16-week online portfolio school experience, with cohorts of 15 students guided by a tutor, weekly lectures, and one-on-one mentorship. All tutors and mentors and the majority of lecturers are Black, to allow students to see a pathway for themselves in the industry. We run five cohorts a year in the US and UK, and our 300-plus alumni network provides ongoing connection and support.



“COMING UP AS A BLACK CREATIVE MYSELF... ACCESS AND OPPORTUNITY ARE THE RIGHT WORDS I KEEP COMING BACK TO.”

-SERGIO CLAUDIO

“I LEARNED THAT THE BEST IDEAS DON’T COME FROM SAMENESS; THEY COME FROM DIFFERENCE.”

-JENNIFER SKIDGEL

SC: With this program, you don’t have to pay \$50,000 for portfolio school, on top of paying back student loans. We have a lot of people who are parents with a nine-to-five job. The fact that it’s remote means, “Oh, I don’t have to pick up and go live in New York or California for three months. I can do this from Memphis or Yakima, Washington.” And it gives you access to people who can understand, maybe empathize, with your lived experience and how you translate that into a career. It’s this idea of being unapologetically Black and having Black tutors, Black classmates, and Black mentors who can help you navigate the feelings that you might be feeling—whether it’s imposter syndrome or just being able to connect this skillset to this outcome.

JS: As we enter our fifth year, the impact is clear. We have 311 graduates in two countries, 60% of whom identify as female. Eighty percent have been hired into the industry. We have 138 global companies and brands that have hired our graduates, and 423 total jobs, fellowships, or internships that were given to our students. They are in the industry doing Super Bowl ads, designing Clarks Wallabee boots, winning awards, and bringing their authenticity to every piece of work they touch.

We’ve also seen hundreds of personal stories of people who’ve been able to build a career path out of what they’ve learned at ONE School. One success story that always brings me joy is Bárbara Polanco, one of our inaugural top students, who is now leading our LA cohort. Sergio was her mentor, and we watched her not only rise through ONE School but also in the industry.

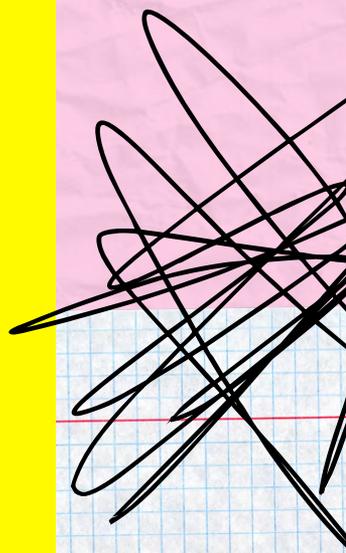
SC: When Bárbara arrived, she hadn't worked professionally as an advertising creative, though she had done some work in music videos and art direction. After she came through our program, she landed at Ogilvy, and they moved her from New York to LA. Since then, she's led large campaigns for software companies and global brands, including the rock star campaign for Workday. Ultimately, she's won accolades at the highest levels. Her younger brother, John, then came into the program after seeing her success. He graduated from the New York cohort and ended up going to Google.

JS: Ultimately, we are not teaching students how to fit in; we're teaching them how to lead. They learn to handle feedback, articulate what makes work strong, how to improve it, and how to collaborate effectively. We are teaching creative ideation, using creativity to solve business problems, and navigating the creative pressure cooker of feedback and revisions, which often means learning to kill your favorite ideas. It's fast and furious, but it builds the skills and resilience that prepare them to be the next generation of creative leaders.

ONE School is truly life-changing. It's rewriting what access, opportunity, and excellence look like in our industry. I am very humbled and honored to be a small piece of the school's story.

"IT'S THIS IDEA OF BEING UNAPOLOGETICALLY BLACK AND HAVING BLACK TUTORS, BLACK CLASSMATES, AND BLACK MENTORS WHO CAN HELP YOU NAVIGATE THE FEELINGS THAT YOU MIGHT BE FEELING—WHETHER IT'S IMPOSTER SYNDROME OR JUST BEING ABLE TO CONNECT THIS SKILLSET TO THIS OUTCOME."

-SERGIO CLAUDIO



MELISSA HERRON'S SIDE HUSTLE IS FIGHTING FOR WOMEN IN THE SANDWICH GENERATION



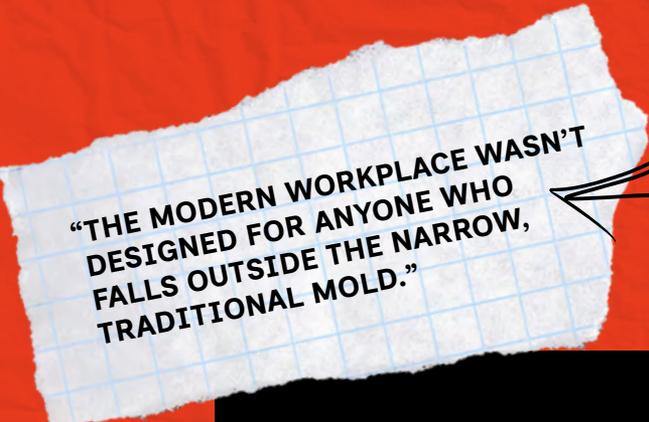
GLOBAL MARKETING DIRECTOR,
FOUNDER OF WISDOM
CONSULTANCY

Determined to keep women in the workforce, this global marketing leader started a movement to rewrite the rules of managing career and caregiving.

I have a job I love at Salesforce, where I lead a marketing team focused on global campaigns. It's fast-paced and creative, and I get to work with brilliant people. But there's another part of my life that gives me an equal—if not deeper—sense of purpose: advocating for women in the workplace.

For the past four years, it's been my side hustle. My passion project. Honestly, it's what fills my cup.

In 2021, during the height of the pandemic, I created Wisdom, a career consultancy designed to support and elevate female talent. At the time, I was leading a team at another tech company. They were mostly early-career moms, and nearly every conversation came back to the juggle of work-life balance. Everyone was asking the same question: How are we supposed to do all of this?



**“THE MODERN WORKPLACE WASN’T
DESIGNED FOR ANYONE WHO
FALLS OUTSIDE THE NARROW,
TRADITIONAL MOLD.”**

At the same time, things at home were shifting in ways that required more of me than ever before. My youngest son had just been diagnosed on the autism spectrum, and my mother had been diagnosed with cancer. I was overwhelmed and exhausted.

On top of that, I was navigating a deeply toxic, always-on culture at work where caregiving was treated as a personal inconvenience rather than a reality of life. Many of the women in leadership around me had the privilege of outsourcing much of their home responsibilities, and the expectation—spoken or not—was that everyone else should operate the same way.

Eventually, something had to give. So I stepped away. I needed space to breathe—and to reconnect with purpose. I shared a series of honest LinkedIn posts about what women were experiencing, and to my surprise, the response was immediate and overwhelming. Women from every generation and every background said, “Your story is my story.” I realized just how hungry we all were for connection and community.

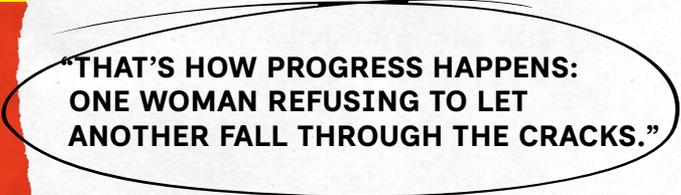
So I opened the doors to Wisdom.



In my first year, I mostly worked with female-led businesses on team-building. But the real magic surfaced when I started mentoring women one-on-one. Over 200 women later, I realized something powerful: Regardless of geography, job title, or age, we were all wrestling with the same pressures. The “sandwich generation” wasn’t just a concept—it was our daily reality. Caring for aging parents. Caring for kids. Trying to maintain careers within systems that weren’t designed for any of it.

Wisdom grew quickly. I helped place women into roles, partnered with companies to strengthen their female talent pipelines, and guided women through transitions and reinventions. But at some point, I realized I didn’t want to monetize what felt like moral responsibility. I believe deeply that all of us should be doing whatever we can to keep women in the workforce. So I returned to full-time work and continued my advocacy as a passion project—still fueled by the same fire, now without the invoice.

As I continued supporting women through Wisdom—and simultaneously advocating for my son—I began to see an even broader truth: The modern workplace wasn’t designed for anyone who falls outside the narrow, traditional mold. The same rigid systems that made it challenging for women to thrive were equally unforgiving to neurodiverse individuals. Recognizing that gap, I expanded my advocacy to champion neuro-inclusive environments as well.



**“THAT’S HOW PROGRESS HAPPENS:
ONE WOMAN REFUSING TO LET
ANOTHER FALL THROUGH THE CRACKS.”**



Today, the challenges for working women are only intensifying. The flexibility many women gained during the pandemic has disappeared in many places. A few years ago, I had a list of companies rethinking how work gets done. In 2025, that list is much shorter.

So when women come to me now, we don't talk about "balance"—that word has never reflected reality. We talk about boundaries. About agency. About the importance of women supporting women, so that we can also support our families.

At Salesforce, I model the kind of culture I want to see. One woman on my team is caring for her mother through chemo, and she knows—without question—that her family comes first. Our team flexes around her: "She's out Thursday; who's got her meetings?" I can't change every workplace, but I can shape the one I lead.

And through Wisdom, I'm working to influence the broader ecosystem—one message, one call, one LinkedIn DM at a time. If a woman reaches out, I take the call every time. That's how progress happens: one woman refusing to let another fall through the cracks. Women absolutely deserve a seat at the table. But too often, that table wasn't built with us—or our lived realities—in mind.

That's why I advocate. That's why Wisdom exists. Because if we can change the table, we can change the experience of every woman who takes a seat at it.

RISHAD TOBACOWALA IS REIMAGINING THE FUTURE OF WORK— AND CHALLENGING US ALL TO THINK DIFFERENTLY



AUTHOR, ADVISOR,
SPEAKER

The former Publicis executive has a clear vision of how work is changing and he's helping corporate leaders meet the moment with his Rethinking Work platform.

During my 37 years in marketing and advertising at Publicis Groupe, I did a lot of innovative things and was among the first people to digitally create new ways of working. I learned that good leaders understand key trends and the opportunities and challenges tomorrow will bring.

That's why I believe that right now, almost everybody's thinking about work is wrong. In fact, I believe that nearly all current companies are organized wrong. The leadership is not up to par. As I explain in my book, "Rethinking Work," the future has come, and they're sitting in the containers of the past.

Similarly, on my podcast, “The Rethinking Work Show,” I talk to people who are inventing the future of work. I cover everything from architects redesigning spaces, to people creating AI agents to replace humans, to Gen Z workers questioning whether corporate jobs should exist at all.

I’ll give you four simple statements about how the tide is turning. Number one is that work and jobs are not the same thing. More and more work opportunities will not be in a full-time job but as gigs and projects. Companies need to be organized to get work done with the right expertise versus jobs to be filled based on experience.

Number two is that most companies will have most of their employees completely outside the company. Jobs will be done by outside suppliers, freelance and contract employees, and fractionalized employees. Third, a majority of companies’ employees might no longer be humans, but AI agents. And the fourth is, companies don’t transform and change; only people do. So, leadership is the critical element more than technology or strategy or partnerships.

Unfortunately, many leaders aren’t meeting the challenge. A lot of companies are basically fixated on getting people back into the office, thinking that everything was fine in 2019, and COVID came and spoiled a little party. But the winds were already changing long before that. Younger people are wanting to work for themselves and have a side job and side hustle, and older people want more flexibility.

Then you have things like AI, which means people are going to have fewer full-time jobs. We’re already seeing, every day, 14,000 layoffs here, 20,000 layoffs there, among white-collar people.

“I BELIEVE THAT RIGHT NOW, ALMOST EVERYBODY’S THINKING ABOUT WORK IS WRONG. IN FACT, I BELIEVE THAT NEARLY ALL CURRENT COMPANIES ARE ORGANIZED WRONG. THE LEADERSHIP IS NOT UP TO PAR.”

“MY ADVICE? DON’T BE ONE OF THOSE SITTING HERE PRE-TENDING THAT THE FUTURE WILL BE MORE OF THE SAME.”

And because of digital marketplaces like Upwork and Shopify and cloud-based services like Amazon, companies can attract and retain talent from anywhere in the world, and small businesses can sell their services anywhere.

And finally, after COVID, we’ve entered an age of “debossification.” It’s not that we don’t want to go back to the office. We don’t want to go back to the bosses who manage, control, and check in—which we don’t need.

On my website, Rethinking Work, I’m teaching people more about this than most corporate HR departments. And I’m doing it by actually talking to people and broadcasting what they’re learning.

I talked with the CEO of a marketing agency who designed a workplace that gives you a great deal of energy, excitement, and the ability to be educated. The majority of his 200 employees don’t choose to be in the office full-time, so he designed it for 60 people to work comfortably, but 100 people can commingle.

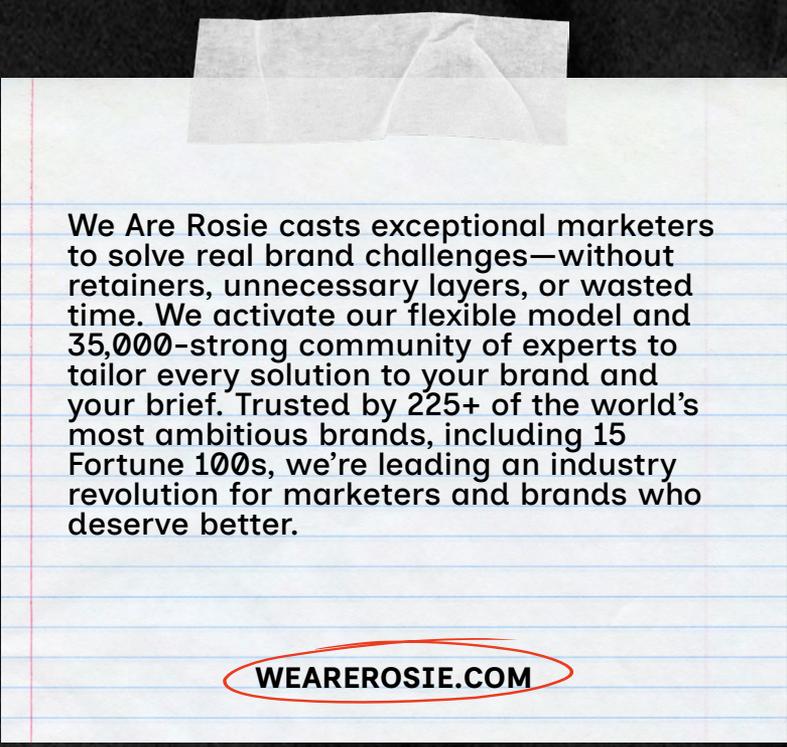
He selected a location close to train lines, highways, hotels, restaurants, and concert halls. For the office itself, his architect designed well-lit, airy spaces where employees could meet, and attractive backdrops for their videoconferences. Since then, his agency has been named Agency of the Year twice, and now clients are coming to his space to see how he’s redesigned it.



This CEO understood that going forward, the most important component of a long-term, sustainable advantage for any company is its ability to attract, retain, inspire, and grow talent. I would say there are four factors every organization should do to upgrade, retrain, and enable the workforce.

The first one is to get people to recognize that you have at least six types of motivations that drive employees. Leaders need to understand the different ways that employees are motivated, and align them with job roles to get the best from them and their teams. Number two is provide them with as much training as they can get in anything that they want to learn about. Third is to ask people what their ideas are to lead the company, versus just giving them ideas. And the fourth is to treat them with trust and integrity.

Attracting and retaining talented employees will enable companies to weather the coming changes. And I believe that work will change more this decade than the previous 50 years. Business leaders have a choice to adjust to the transformational events on the horizon, or simply react and struggle against the evolving environment. My advice? Don't be one of those sitting here pretending that the future will be more of the same.



We Are Rosie casts exceptional marketers to solve real brand challenges—without retainers, unnecessary layers, or wasted time. We activate our flexible model and 35,000-strong community of experts to tailor every solution to your brand and your brief. Trusted by 225+ of the world's most ambitious brands, including 15 Fortune 100s, we're leading an industry revolution for marketers and brands who deserve better.

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