



# Mo Siewcharan Fund

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Impact report 2  
2022 - 2025



## About the Fund

Mo Siewcharran, a former Director of Marketing and Communications at Nielsen Books, died suddenly in June 2017. Mo had worked there for over 16 years and had previously worked for Hamlyn, Penguin and Haynes.

In 2018, Mo's husband, John Seaton, launched a memorial fund to encourage young people from Black, Asian and ethnically-diverse backgrounds to pursue a career in the arts. The Fund, administered by Creative Access, originally supported internships for talent from ethnicities that are under-represented in the theatre and publishing industries. In 2021, this was extended to include the music industry. Mo was passionate about all three disciplines and her passion lives on through this Fund.

Awards are granted twice-yearly in July and December. The Mo Siewcharran Fund contributes to the salary of an intern for a six-month traineeship and a full programme of support is provided by Creative Access, to ensure the trainee thrives in their role.





## Introduction

It has been a privilege and a pleasure to work with John Seaton since the inception of the Mo Siewcharran Fund in 2018. This is the second impact report we have created, and I couldn't be prouder of all that we have achieved over the past seven years together.

The Fund has provided unique opportunities for almost 60 individuals from under-represented communities to enter the creative industries, the majority of whom are still working in the sector. It's been particularly gratifying to work with so many small businesses, the length and breadth of the UK. These organisations have provided nurturing environments that allow our trainees to work closely with decision-makers and contribute their own creative ideas.

Crucially, the team at Creative Access are working hard to support our alumni to thrive, using the opportunities provided by the Fund as springboards for their future careers.

We are proud of the Fund's impact on the UK's creative industries and look forward to a continued collaboration.

**Josie Dobrin OBE**  
Co-founder & executive chair  
Creative Access

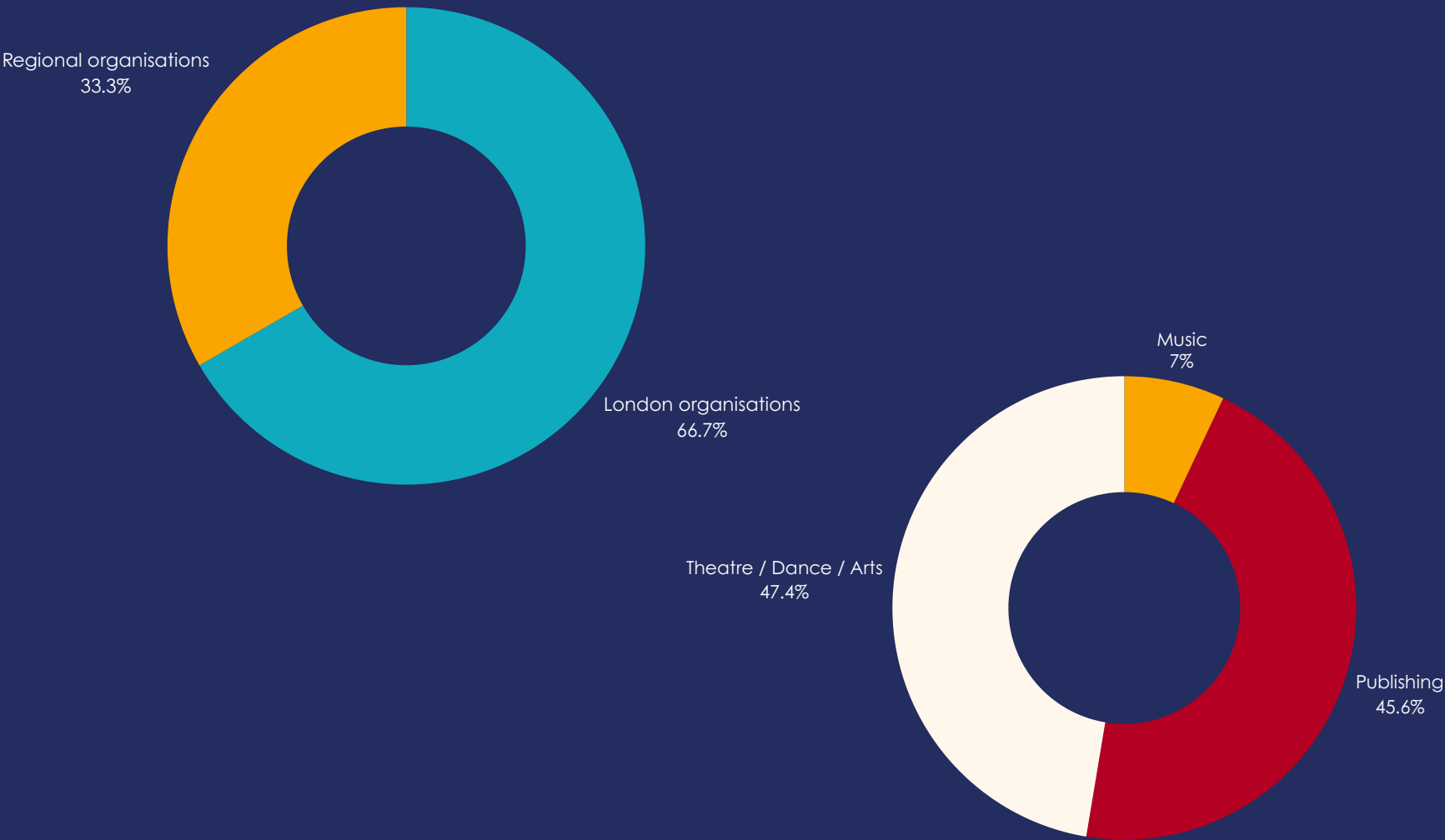


## Who has the Fund supported?

Since the Mo Siewcharran Fund was launched in 2018, it has supported 57 trainees in 6-month paid internships in the creative industries.

The Fund is focused on improving diversity across the UK's theatre, music and publishing sectors, opening up opportunities for more people in the sector across the UK's nations and regions.

Since its inception, the Fund has awarded grants to 38 organisations in London and 19 outside London. This equates to £74,383 for placements in London and £46,120 of placements in other regions.





## An internship with a difference

As part of their paid internship, each Mo Siewcharran Fund trainee completes an in-house training programme from their host company. In addition, they are provided with structured training and support by Creative Access, the leading not-for-profit specialised in diversity and inclusion across the creative industries. This includes:

- **An induction day:** to prepare for the workplace via sessions goal setting, networking skills and presentation skills
- **Buddies and mentors:** each trainee is given a 'buddy' (a former trainee) and a mentor from within the host company to provide guidance
- **Masterclasses:** interns join monthly Creative Access masterclasses to hear from role models, learn new skills and build their networks
- **Mental health and wellbeing:** regular sessions with a clinical psychologist to ensure trainees feel supported and are working to the best of their abilities
- **Peer networks:** participation in sector WhatsApp groups, invitations to events, training and ad hoc opportunities within the Creative Access network
- **Post-traineeship support:** after their placement, the trainee is invited to join the Creative Access Thrive development programme to support with ongoing career progression

## The role of an employer partner

- To commit to training an intern for a six-month period
- To provide a line manager and a mentor for the intern
- To attend an inclusive line management course run by Creative Access
- To allow the intern to attend an induction at Creative Access in London and attend monthly online evening masterclass
- To pay the balance of the intern's training allowance so it meets at least the level of National / London Living Wage
- To provide feedback at the mid and end points of the placement



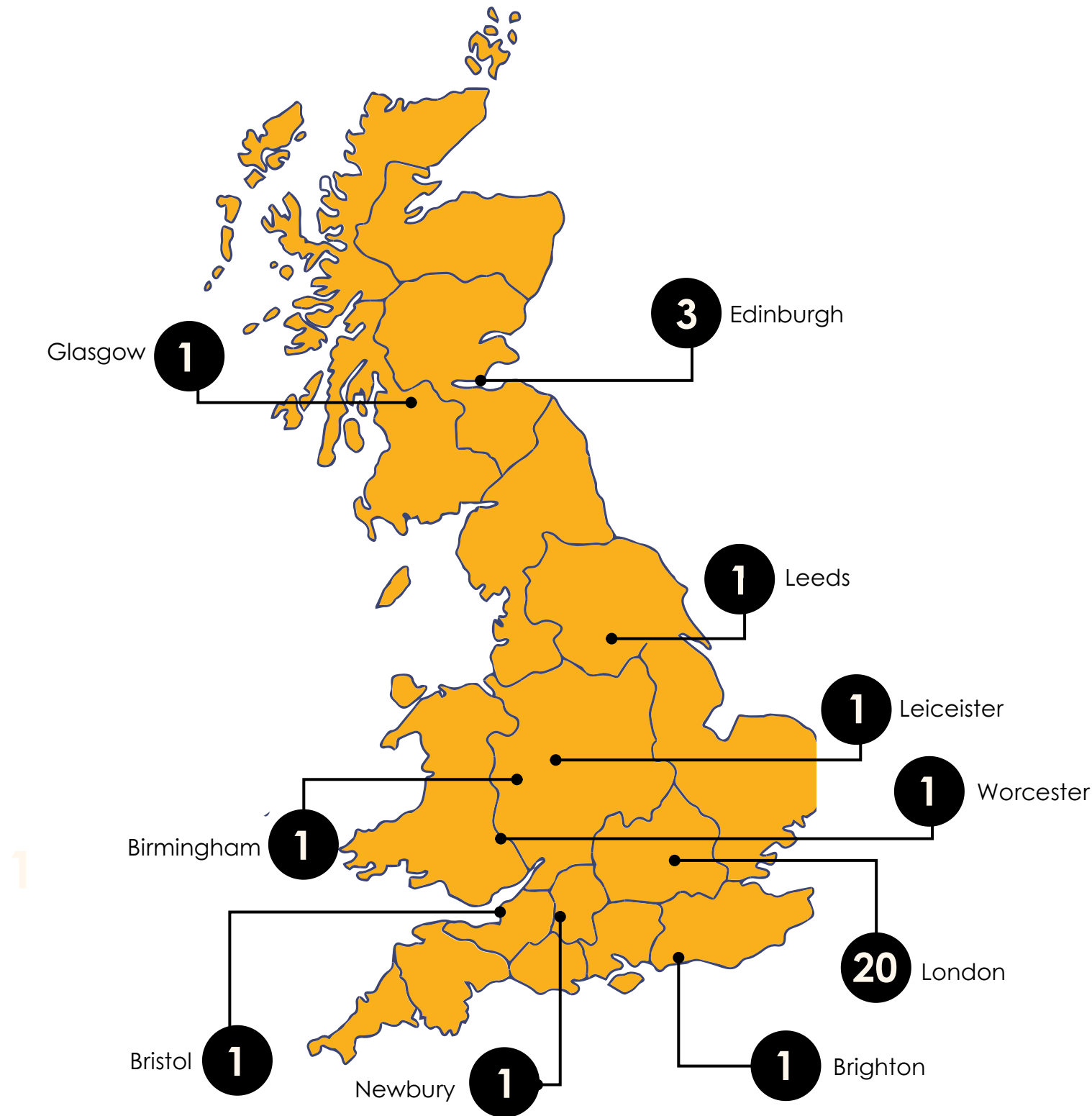
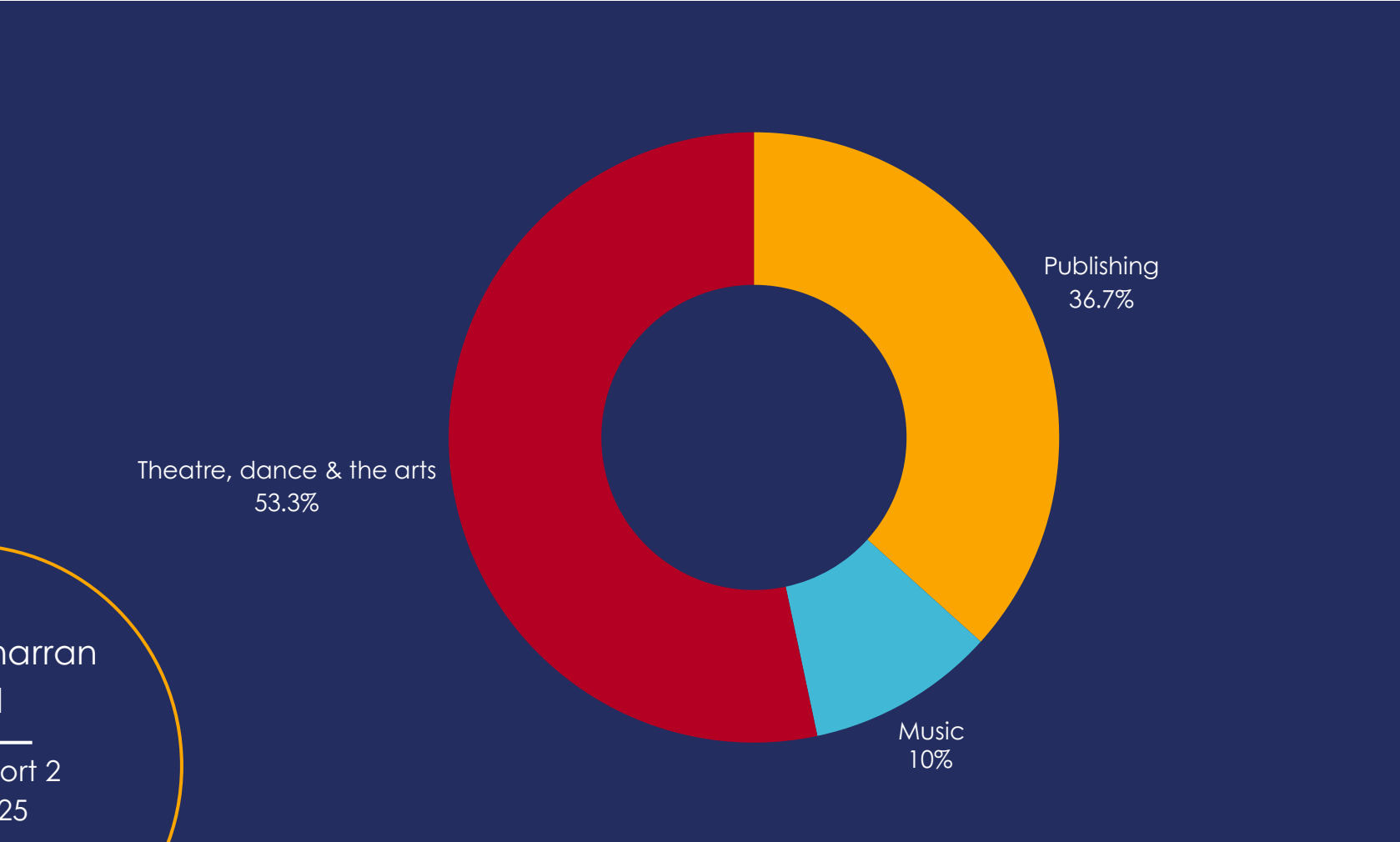


## Who has the Fund supported 2022 - 25?

During the period 2022 to the first half of 2025, the Fund has supported 30 organisations to host trainees.

The Fund has distributed £124,581 worth of grants to participating organisations. Of these:

- 11 have been in publishing, 16 in theatre, dance and the arts, and 3 in music
- 12 have been full-time and 18 part-time
- 19 in London and 10 across Scotland, the Midlands and the North, West and South East of England



Locations of interns placed 2022 - 2025



# Grant awards

To date, the Mo Siewcharran Fund has distributed over £256,000 to support aspiring talent from Black, Asian and ethnically diverse communities. Since starting in 2018, the fund has helped to support internships for 57 individuals.

Year	Total awarded
2018	£18,350
2019	£33,500
2020	£19,750
2021	£60,653
2022	£33,784
2023	£34,963
2024	£34,235
2025 so far	£21,599

## 2018

- **Faber & Faber, London** – publishing trainee
- **Granta Publications, London** – publishing trainee
- **King’s Head Theatre, London** – executive assistant
- **Soho Theatre, London** – theatre intern

## 2019

- **Profile Books, London** – marketing & publicity assistant
- **Theatre Delicatessen, Sheffield** – trainee producer
- **Oneworld Publications, London** – editorial intern
- **Orange Tree Theatre, London** – marketing assistant
- **Faber & Faber, London** – publishing trainee
- **Royal Society of Literature, London** – communications & administrative assistant
- **Europa Editions, London** – publishing trainee
- **Prime Theatre, Swindon** – trainee participation producer





## 2020

- **Liverpool University Press, Liverpool** – marketing assistant internship
- **The Stage Media Company, London** – trainee journalist
- **Little Angel Theatre, London** – puppetry intern



## 2021

- **Saqi Books, London** – publishing intern
- **The Reader, Liverpool** – literature directorate assistant
- **Regional Theatre Young Director Scheme (RTYDS), Manchester & London** – trainee programme producer
- **Cheek by Jowl, London** – intern
- **Everyman Theatre** (Liverpool and Merseyside Theatre Trust), Liverpool – literary assistant
- **Comma Press, Manchester** – publicity & marketing assistant
- **Royal Philharmonic Orchestra, London** – production assistant intern
- **Profile Books, London** – publicity assistant
- **Faber & Faber, London** – sales assistant
- **Cloud Cuckoo Land, Birmingham** – children's theatre leadership trainee
- **Stockroom, London** – trainee dramaturg
- **Canongate, Edinburgh & London** – editorial assistant





## 2022

- **Oneworld Publications, London** - editorial intern
- **The Poetry Society, London** - trainee
- **Vamos Theatre, Worcester** - learning & participation intern
- **Storymix, London** - marketing & editorial assistant
- **Short Street Productions, London** - production assistant intern
- **Edinburgh International Book Festival, Edinburgh** - festival intern
- **Good Chance, London** - production & communications assistant
- **Sound and Music, London** - education & communications intern



## 2023

- **Come Play With Me, Leeds** - events assistant
- **Arcola Theatre, London** - production placement
- **Blast Theory, Brighton** - studio and production assistant
- **World Book Day, London** - trainee administrator
- **Royal Philharmonic Orchestra, London** - business development intern
- **Good Chance, London** - admin and production assistant
- **MAYK Theatre CIC, Bristol** - assistant producer
- **Platform, Glasgow** - performing arts producer
- **Boy Blue, London** - administrator





## 2024

- **Little Angel Theatre, London** – puppetry design trainee
- **Imagine, Edinburgh** – trainee creative facilitator
- **The Women's Prize Trust, London** – Assistant
- **Association for Laboratory Medicine, London** – editorial assistant internship
- **Punchdrunk Enrichment, London** – company intern
- **Nick Hern Books LTD, London** – publishing intern
- **Forward Arts Foundation, London** – Marketing and communications assistant
- **Soft Touch Arts, Leicester** – studio assistant



## 2025 so far

- **Shoreditch Town Hall, London** – audience & artist engagement placement
- **Edinburgh University Press, Edinburgh** – publishing trainee
- **Tiata Fahadzi, Wafford** – production assistant intern
- **Lantana** – publishing trainee
- **Dance Consortium, London** – administrative intern





## Trainee stories

### Rebecca Hobbis - Arcola Theatre



"The Mo Siewcharran Fund was a great stepping point as an entry level internship after university. I was lucky enough to benefit from the fund and step into the creative industries through theatre - an industry which I am still a part of over at ATG Productions.

**Without my internship at Arcola, I wouldn't have been able to step into my current role** so quickly into my career."

### Lin Zhang - Nick Hern Books



"This traineeship has provided me with essential skills and experience to help me progress my career further, especially in publishing, which is a very competitive field! **I gained a substantial amount of confidence within the six months that I know I will carry with me** in my new role."

### Akira Elisiya Oniwinde - Come Play With Me



"I met some amazing people who worked on artist development and I helped organise training for people who wanted to work in the industry as part of production teams. **I built work relationships with venues across Leeds and beyond. This allowed me to go fully freelance** as a sound engineer/venue rep. I am still in contact with people who worked at CPWM who have moved to take part in their work business ventures."

### Morgan Jones - World Book Day



"Without the Mo Siewcharran Fund, I believe I would have found it challenging to have found a role in the creative industry as with limited experience it is increasingly hard to secure positions. **It has had such a positive impact on my career and allowed me to progress** in my development."

### Mukahang Limbu - Forward Arts Foundation



"Through this traineeship, I was able to acquire a better understanding of the potential that marketing holds, why it is so important, and how to develop and utilise your own personal brand. These were valuable lessons about how to approach, exploring what works best for you, and what to do when met with difficult situations, and hardships.

**I'm truly grateful to the Mo Siewcharran Fund for this opportunity!"**

### Jadyn-Elia Lansana - Association of Laboratory Medicine

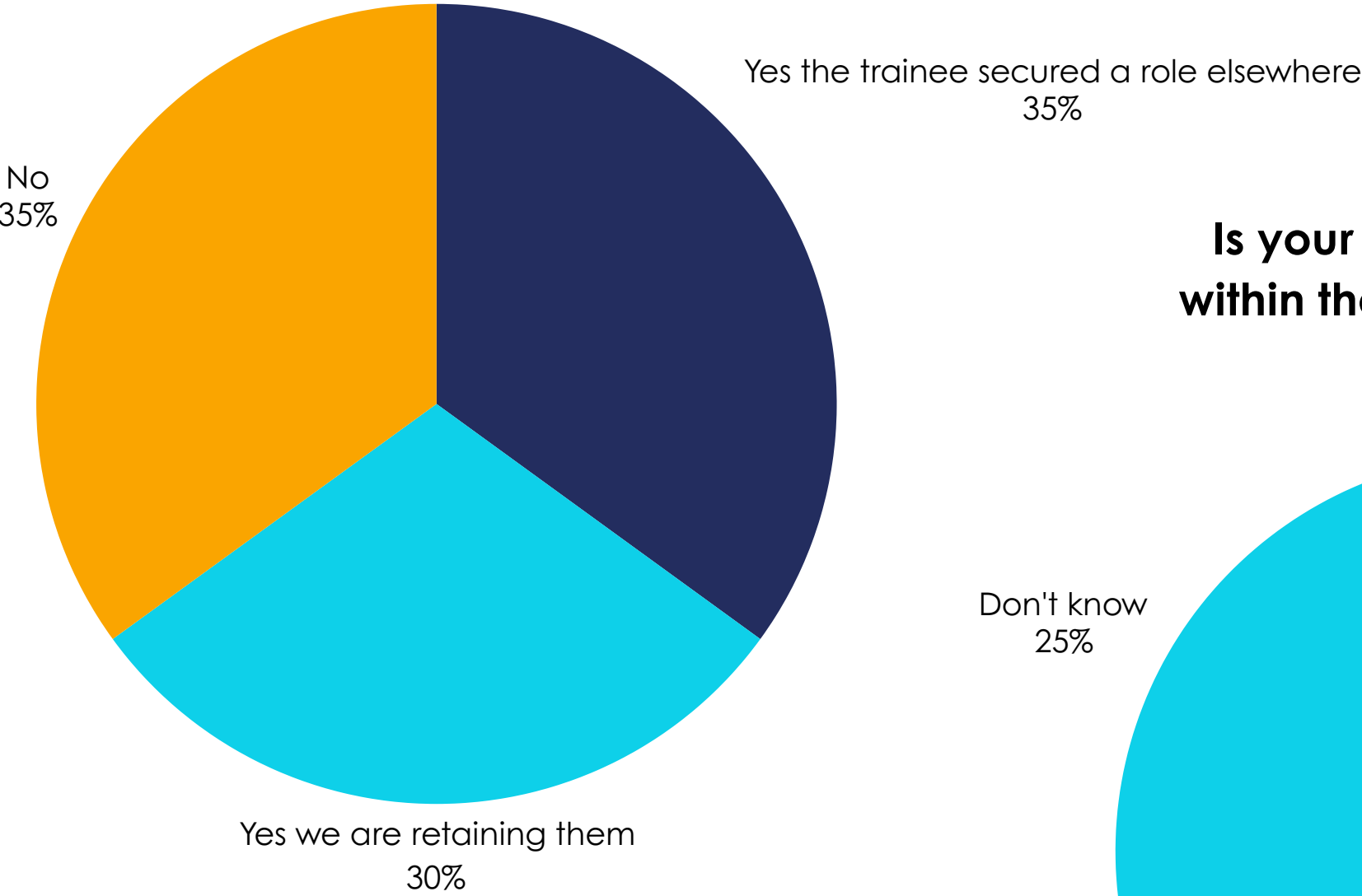


"I have been able to experience so many things I would never have known where to look for such as workshops, book clubs and publishing events. Each event I have attended has left me starry eyed and hopeful for my future in a way I've never felt before. And **they definitely helped show me the networking can just be making new friends!** My experience has been wonderful all the way through."

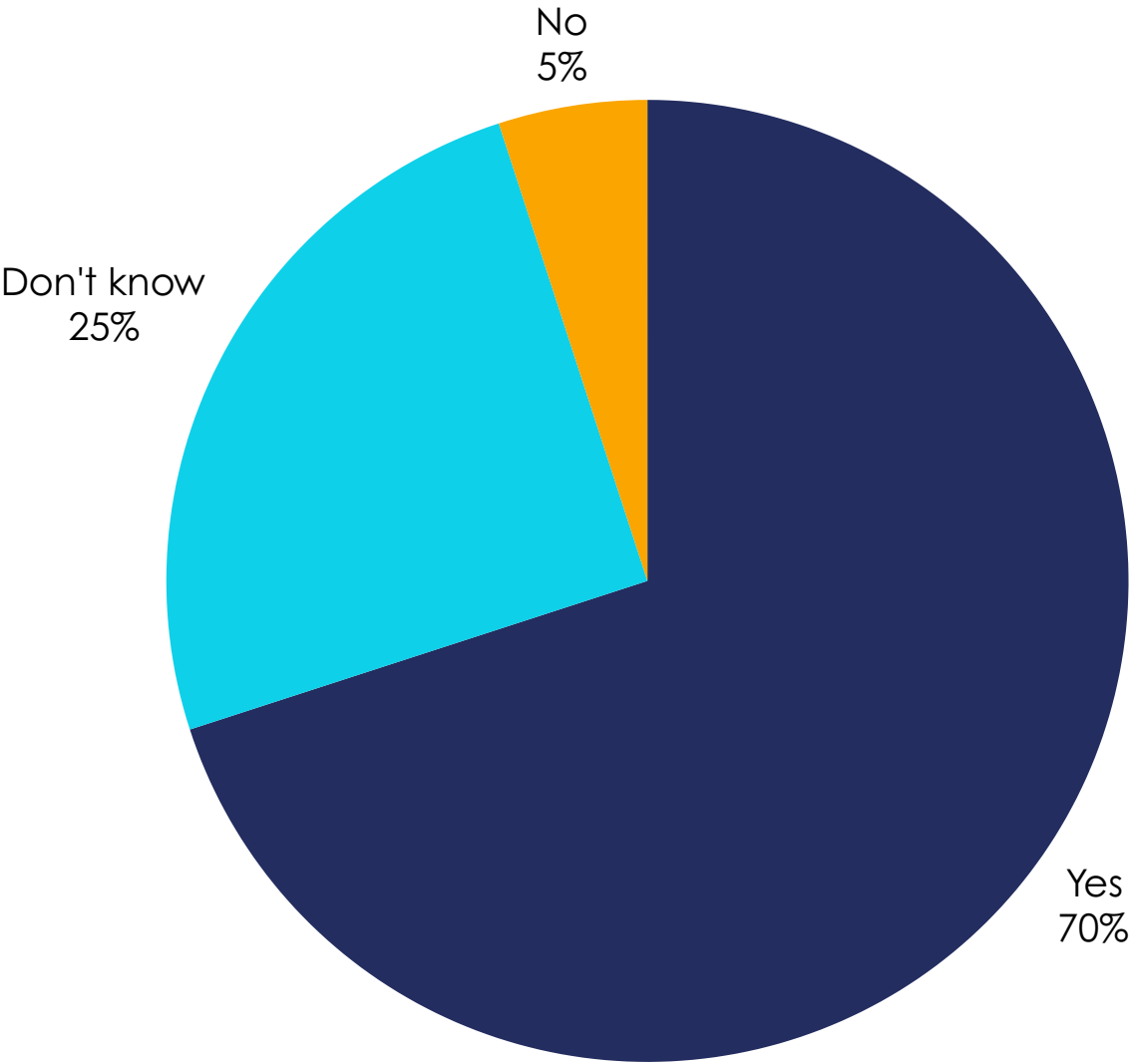


# Fund impact

Has your trainee secured a role post-traineeship?



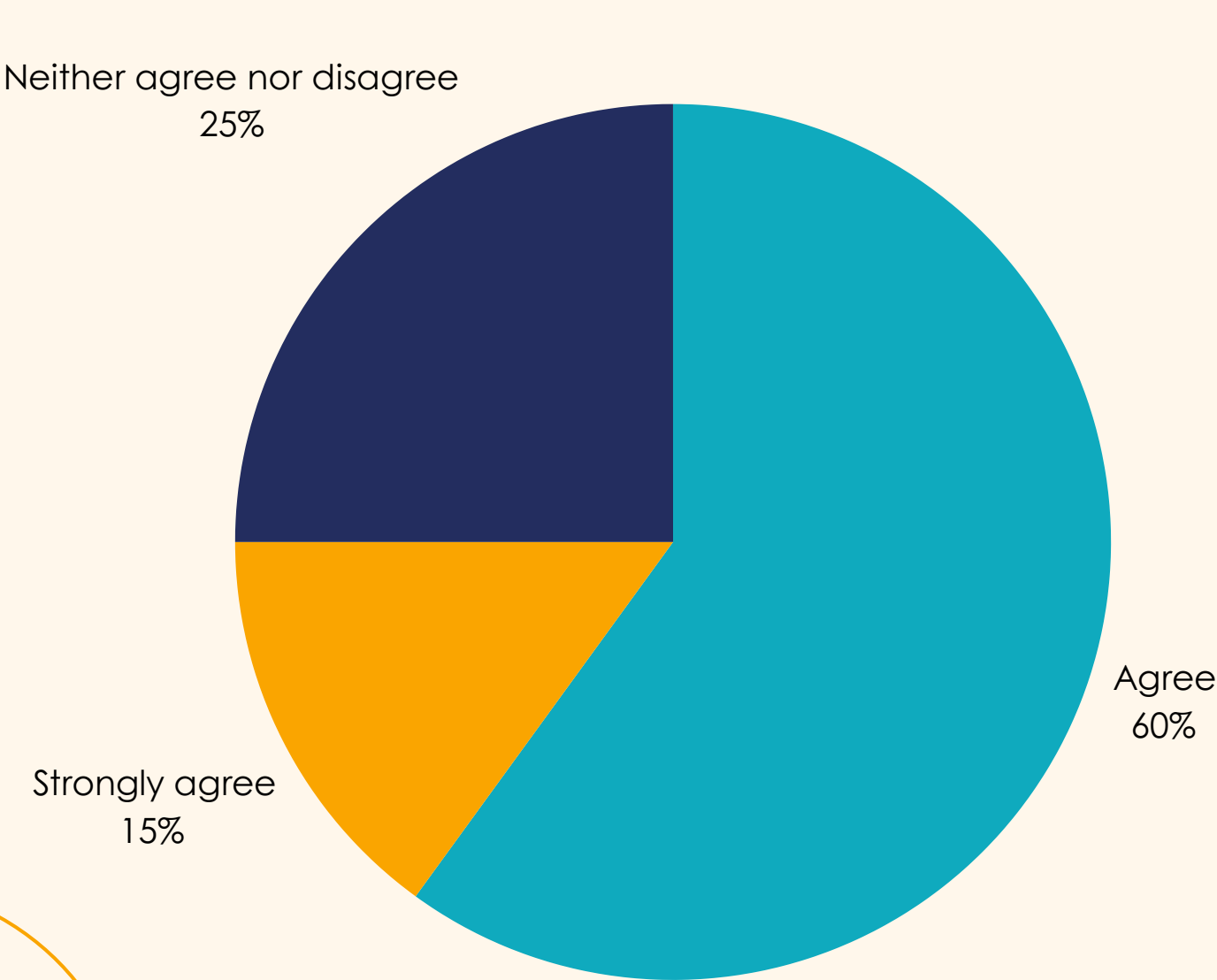
Is your trainee still working within the creative industries?



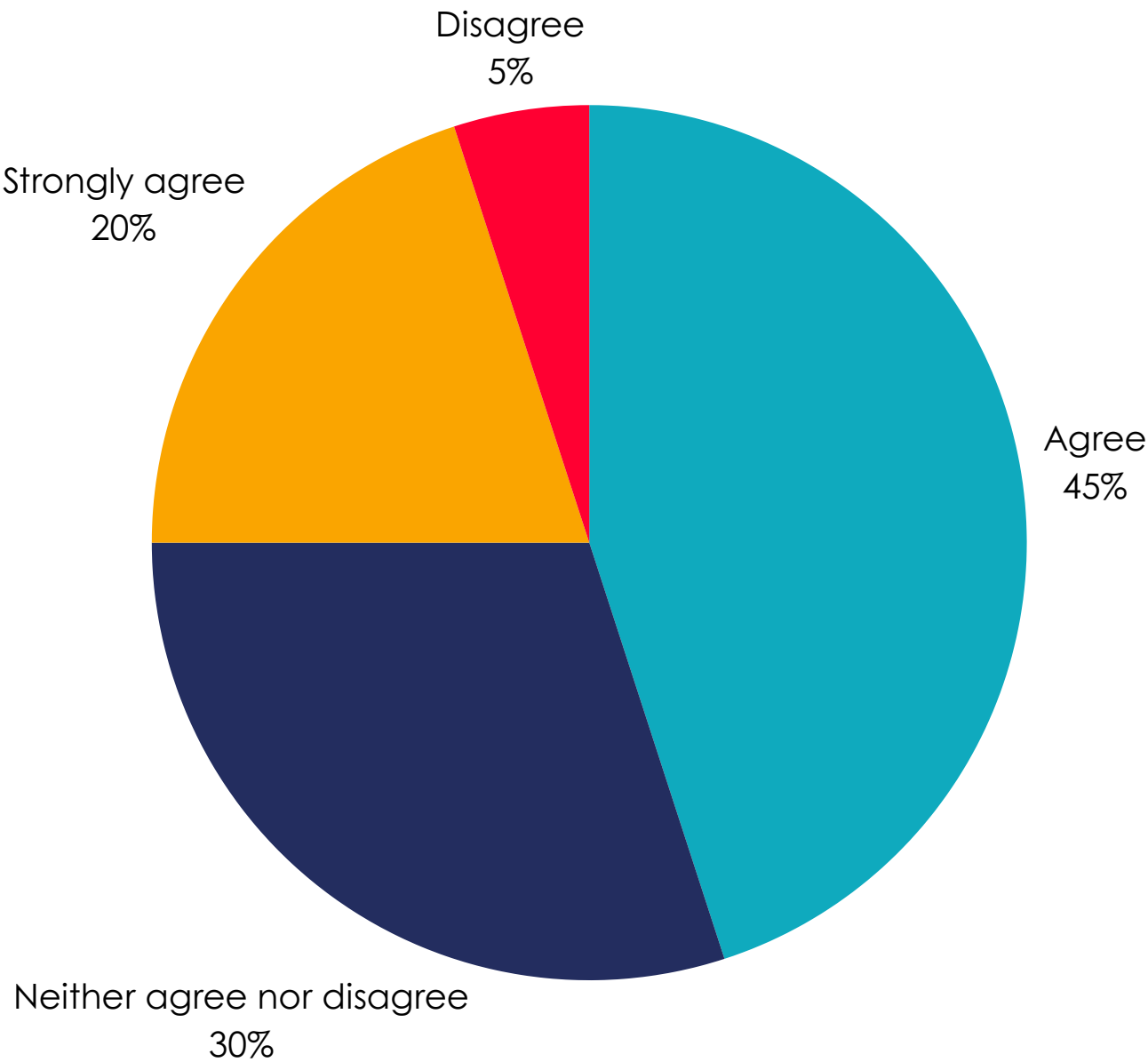


## Fund impact

Three quarters of line managers reported that as a result of hosting participating in this supportive traineeship, their confidence in working with colleagues from under-represented groups had improved.



More than two thirds of employers stated that by hosting a trainee via the Fund, they had improved their skills in working with colleagues from under-represented groups, for example through line manager training.





## Case study: Royal Philharmonic Orchestra



"It has been a great way for me to break away from the education role that I was previously in. It was also a large wake-up call in terms of me realising the number of transferable skills that I had and how I was able to use them in a new environment.

**I am very grateful for this opportunity - not just because its a once in a lifetime chance but because it reminds me that I also deserve opportunities like this to showcase my skills and knowledge.** I have a great creative mind and was able to use it in so many ways at the RPO, I wouldn't have had the opportunity otherwise and am pleased to say it has opened many doors for me."

Lauren Warner, business development intern, RPO

**"Creative Access' applicant recruitment process was astute and sensitive and having Lauren Warner join the RPO in 2024 was transformational.**

She so brilliantly balanced the opportunities to shadow to build her own understanding, with actively contributing - particularly in areas of our communications where she brought methods we could use or changes we could make to our public-facing communications to make them more inclusive and appealing to audiences and customers from ethnically-diverse backgrounds, and non-traditional backgrounds generally. This is a rare talent; Lauren shone at it.

**Support from the Mo Siewcharran Fund allowed the RPO to make significant progress towards our commitment to invest in talented individuals from backgrounds which are under-represented in our sector.** A long-term placement of this kind, in a visible and public-facing department of the organisation, would not have been possible without your support."

Bradley Gill, trusts & foundations manager, RPO





## Case study: Platform, Glasgow



"Platform and all their staff have been so supportive in giving me varied and relevant training and experiences throughout my traineeship. I have learnt so much about producing within the Scottish arts sector, and also in community settings. While also merging my interests in facilitation with producing.

**My placement at Platform has jump started many aspects of my careers as I have made fantastic and supportive networks, which have led to job opportunities within and outside of Platform. I feel more confident in my abilities as a producer,** and as an artist, which has opened more diverse careers options for my as a freelance early career artist."

Margot Conde Arenas, performing arts & communities producer trainee, Platform

**"Margot brought new connections, ideas and contacts to the venue and the programme that we deliver.** Her work is excellent and we are excited to continue collaborating on future projects, including an event celebrating Latinx communities here at the arts centre next year - led by Margot.

Support from the Fund allowed us to recruit in a way that allowed us to pursue one of our EDI goals - **a game changer for an organisation of our size and resources.** Every step of the process was positive and we have a fantastic impression of Creative Access and the work that you deliver - hope we can find ways to work together in the future."

Matt Addicott, artistic director, Platform





## Employer feedback

“ Whether it was providing fresh perspectives and insights or working well with our young people, **[our trainees] are examples of what you can do when given the chance.**

**We appreciated everything they brought to the table.**

Sara Grant, Storymix



“ **The grant made this 6-month internship possible.** It has enabled us to consider how this talent development framework may continue at Punchdrunk Enrichment.

Esther Alcock, Punchdrunk Enrichment



“ The fund was immensely useful by allowing us to create a role that focused on facilitation and working with children in a school setting. **It's so vital that the Global Majority children get to work with artists and facilitators they can aspire to be.**

Fiona Ferguson, Imagine

**Imagine**

“ **Having Carden onboard shifted the perspective of the company and we became more confident in our approaches to recruitment and working with employees from ethnically-diverse backgrounds.**

We have since put a lot of investment into the development of masks which are representative of different ethnically diverse groups. We are working hard on diversifying who is represented in mask on stage.

Honor Hoskins, Vamos





## Employer feedback

“**The Fund was instrumental in enabling us to meaningfully invest in talent development from under-represented backgrounds.**

Mardin's unique skillset, experiences and outlook on life were profoundly welcome additions to our diverse team, **positively impacting the delivery of a major performance project about young people seeking safety in the UK.** His insight was invaluable to our projects; he brought with him ideas rooted in his cultural background that expanded the scope of our storytelling.

Hannah Harding, Good Chance Theatre



“**Having Macy in the team was brilliant. The benefit of a longer term placement is that you really get to know an individual, their perspectives and way of working.**

**By working with Creative Access, we were able to attract a much wider and more diverse cohort of candidates for the role - this was hugely beneficial.**

Anne Rupert, Blast Theory

**BLAST THEORY**

“**Our trainee has brought her own flair and style to the designs within the studio.**

**The Fund has allowed us to train another young maker from a group currently under-represented within the sector, adding to the pool of freelance makers which we can choose from to work in the future.** We believe that it's important to have representation within all departments within the theatre - both on stage and off.

Oliver Hymans, Little Angel Theatre



“**Kyra was very bright and brought excellent new ideas and perspectives.**

**Having her on the team most importantly contributed to cultivating a diverse culture where all employees feel valued** by fostering open communication, creating a safe space for dialogue and growth.

Jane Ace, The Poetry Society

**THEPOETRYSOCIETY**





## Future plans

There is a more pressing need than ever for the Mo Siewcharran Fund to continue its work in making the creative industries more representative and in providing opportunities for those from communities who are under-represented in the sector.



The cost of living crisis has put further financial pressure on individuals seeking creative careers and simultaneously impacted on creative businesses trying to diversify their workplaces. John Seaton, Mo's husband and founder of the Fund, said:

"It is great to be leading the way in creating a more diverse and inclusive culture in publishing, music and theatre. The past few years have been incredibly challenging for these sectors, but I am proud of the Fund's impact and the opportunity we have to make fundamental improvements by changing hiring practices and recruiting talent from diverse backgrounds. **We are always looking for organisations willing to host trainees and look forward to seeing how those who we have already supported will flourish in the years ahead.**"

**"We would never have found, let alone employed our intern, and now she is an important part of Profile with a full publishing career ahead of her.**

The Fund is transformative. In Mo's memory, you have done a very good and remarkable thing. Something that really makes a difference."

**Andrew Franklin**  
**Founder, Profile Books**





For further information about the  
Mo Siewcharran Fund, contact the  
Creative Access team.



[www.creativeaccess.org.uk](http://www.creativeaccess.org.uk)



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[josie@creativeaccess.org.uk](mailto:josie@creativeaccess.org.uk)



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