

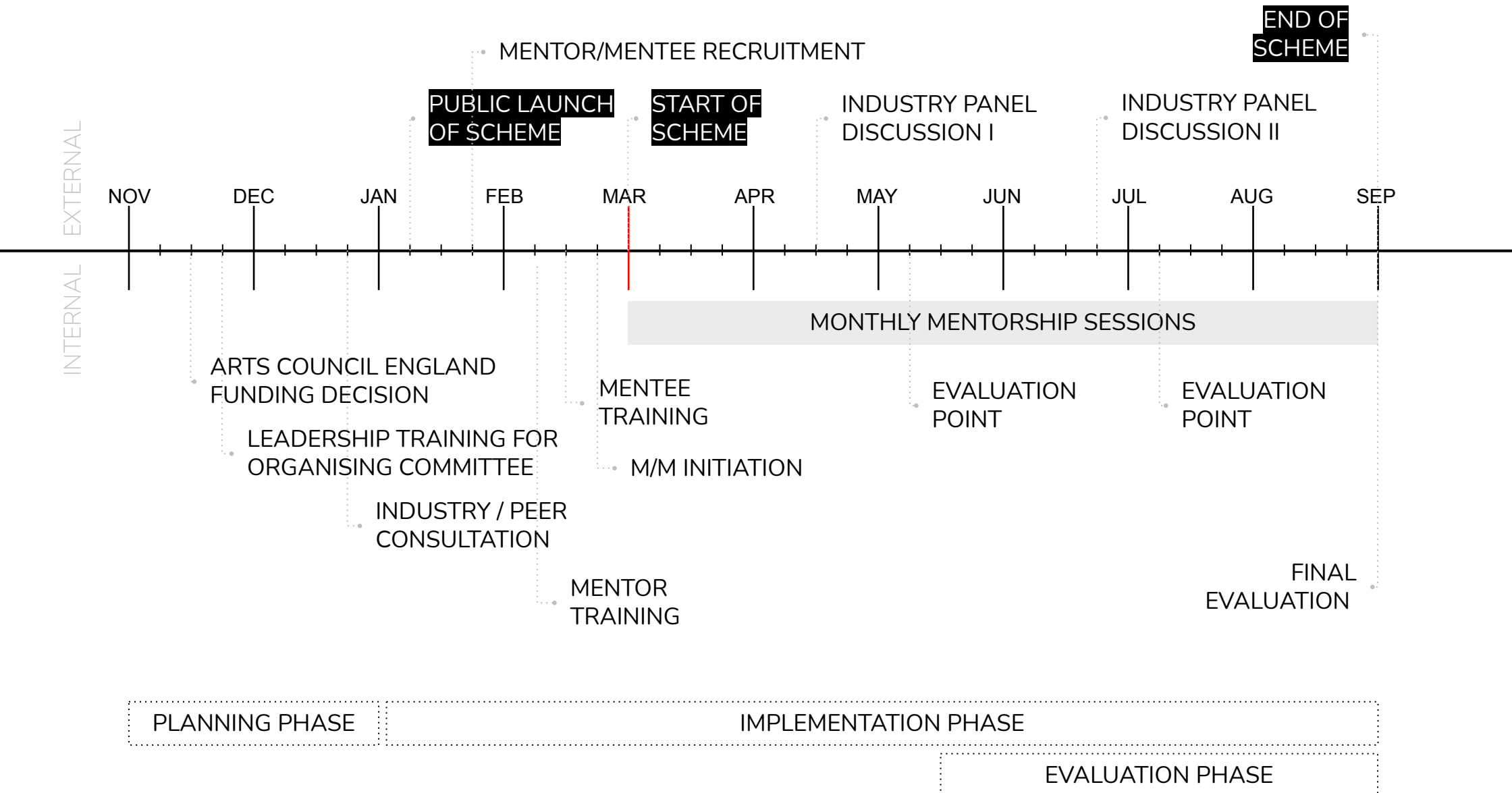
RISING WAVES

BRITISH EAST & SOUTH EAST ASIAN MENTORSHIP SCHEME

pilot scheme sponsorship document

The scheme aims to support new entrants of BESEA heritage into the performing arts and live events industries by connecting them with professionals-mentors.

TIMELINE FOR PILOT SCHEME



GUIDANCE

- Entering the industry as a person with BESEA heritage
- Address the systemic and specific barriers BESEA students and graduates face which are often not addressed in training institutions

TRAINING

- Practical skills of navigating early stage career obstacles
- Leadership skills
- Artistic and business independence skills

SUPPORT

- From professionals with lived career experiences
- Network of other BESEA mentees and mentors to share BESEA specific advice

PROCESS

1 RECRUITMENT

- Open call for BESEA professionals with more than 5 years of industry experience to volunteer as mentors
- Open call for BESEA entrants to the industry from (minimum 1 year) vocational or conservatoire training programmes, who have graduated within the last 3 years

* Eligibility criteria still to be determined, pending the industry and peer consultation feedback for the pilot scheme

2 TRAINING

- Mentors receive leadership training to empower, educate and support existing and new members of the BESEA community
- Mentees receive training to understand their roles and responsibilities to best utilise the mentorship scheme
- All participants to receive information on the complaints process

3 INITIATION

- Mentees are given a list of mentors (with their portfolios), and make their preferred selections with a short statement of their aims
- Mentors are given an anonymous list of mentees that have relevant aims to their skills sets and select their mentees
- Mentors and mentees are then informed of the pairings

PROCESS

4 MENTORSHIP

- Monthly one-on-one sessions with mentors and mentees
- Quarterly industry panel discussions on topics relevant to the BESEA community, which are open to public and provide a platform for networking and exposure to diverse perspectives

5 EVALUATION

- 2 mid-point evaluation sessions to gather feedback on the progress on the scheme from mentors and mentees
- Final evaluation process at the end of the scheme to assess the effectiveness of the scheme in developing members of the community, as well as the organisation and implementation of the scheme

6 EXPANSION

We aim to develop the scheme in the following ways:

- The duration of the scheme to be extended from 6-month to a 12-month long programme
- To include participants from short courses, relevant courses in universities and youth groups
- To look into mid career mentorship for BESEA professionals

SUPPORT

FINANCIAL

- We are looking for a financial contribution (min. £100) to cover the running costs of the scheme
- The start-up cost of the scheme is £15,050

IN KIND

- Venues for the hosting of the Industry Panel Discussions (post-COVID)
- Classroom facilities for the training of mentors and mentees (post-COVID)
- Marketing and communications support

OUTREACH

- To promote the scheme to prospective and current students as well as alumni
- To promote and raise awareness of the scheme to the local community and associated youth groups

IN RETURN

- Inclusion of your organisation's logo on the website when launched
- Listing as an "Affiliate Drama School"
- Invitation to the consultation process of the scheme
- All BESEA students / mentee applicants from affiliated Drama Schools will be invited to the industry panel discussions

ABOUT US - ORGANISING COMMITTEE



Mei Mac

Theatre maker with 9 years of professional experience (Actor: Bridge Theatre, Regents Park Open Air, Birmingham Rep, West Yorkshire Playhouse, York Theatre Royal, BBC, Channel 4). Associate of Yellow Earth Theatre and facilitator of its outreach Academy programme in Birmingham. Freelance Youth director and facilitator for Birmingham REP. Formally Culture Workshop facilitator; delivering workshops in schools across the country. Board member of Sleepless Theatre Company. Associate Director of Whole Hog Theatre.



Ng Choon Ping

An award-winning director and a graduate of both York University, the RCSSD and the National Theatre's 2015 Director's Course. He was the inaugural recipient of the Royal Exchange Theatre Hodgkiss Award for Young Directors and has also been awarded a bursary from the Michael Grandage Company. He is originally from Singapore and has returned for work with the Singapore Repertory Theatre. He has worked as a translator in the Royal Court's international department, was a visiting lecturer at Central School of Speech & Drama between 2013 and 2018 and was a text associate at Shakespeare's Globe 2012-13.



Jules Chan

Jules has built up experience through making community based theatre with theatre companies such as Frantic Assembly, Tamasha Theatre and Belgrade Theatre, working closely with communities and particularly young people, both as a performer and a movement director. He studied at RCSSD, NYT & Drama Centre London, and has worked at the NT, Southbank Centre, BBC & other independent production companies since graduation. He has worked closely with the Filipino community, bringing culture together through pageantry, photography & community events and continue to share and find his voice through creativity as a BESEA artist



Leo Wan

Actor with 9 years' experience (National Theatre, Royal Shakespeare Company, Shakespeare's Globe, Arcola Theatre, Channel 4, BBC Radio (Norman Beaton Fellowship)). Arts campaigner and activist (Freelance Task Force, Freelancers Make Theatre Work, Public Campaign for the Arts). Formerly worked in research governance and clinical trials (University of Oxford, Imperial College, NHS).



Jeremy Ang Jones

Actor with 5 years experience (West End, BBC, ITV, C4, Warner Bros, Millennium Films). General Manager, 5 years experience in Sales, from consultant to Sales & Marketing Manager.



Gillian Tan

A multi-disciplinary designer, working across lighting and video for various theatrical, immersive and interactive experiences. Her recent credits include: Aisha and Abhaya (Royal Ballet / Rambert), The Song Project - Is In Our Blood (Royal Court Theatre), 4.48 Psychosis (Royal Opera House), La Soirée (Aldwych Theatre / Southbank Centre), Coraline (Barbican Theatre / Royal Opera House) She is also the Head of Video at the Royal Academy of Dramatic Arts.

USEFUL INFORMATION

ADVISORY PANEL

- Kumiko Mendl
(Artistic Director for New Earth Theatre)
- Mel Purves
(Director of Technical Training, RADA)

CONTACT INFORMATION

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