**NATIONAL TRAINEE PRODUCER PLACEMENT SCHEME 2025-26 (Venue based)**

We are looking to partner with 4 producing venues to: recruit, train and support producers through a year-long fully funded placement scheme.

The aims are;

* To create 4 unique training opportunities for producers who are currently under-represented in the Theatre industry
* To expose emerging producers to high quality, potentially commercial work and/or allow them to develop work for a wide range of audiences
* To provide the trainee producer space to inform and develop their practice

To be eligible to apply, partner venues must demonstrate:

* a real commitment to diversity within their workforce and the work they produce
* how they plan to welcome audiences from all backgrounds through an audience development budget and plan
* how they would help to recruit candidates from their local area, including a confirmed allocation for marketing & access costs
* how they would reduce barriers for applicants from backgrounds currently under-represented in the industry. By this we mean people from the global majority, refugees, migrants and those from non-White British ethnic backgrounds; those from working class backgrounds; those who have a disability or are neurodivergent; and those whose gender identity is different from that assigned at birth.
* the impact this will have on the venue & the trainee producer

**Ultimately the aim is to create the future lifeblood of the theatre industry and ensure that the UK’s stages continue to be full of outstanding product for years to come.**

**How does it work practically?**

1. Stage One will open applications for Trainee Producers in May 2025 (actual placement dates TBC with hosts). It is crucial that we work together to actively promote the opportunity, not only to those already connected with Stage One but potential candidates near your venue – reasonable marketing costs incurred will be covered by Stage One. Applications will be open for approximately 4 weeks.
2. Stage One will send a shortlist (TBC to be sent late June 2025) to host organisations to decide who to invite to interview– access costs incurred will be paid for by Stage One.
3. We will be able to send you **collated, anonymised** EDI data for applicants who applied to your venue. As we are not able to share EDI data which specifically pertains to those you interview, we suggest you provide your own EDI form at the point of invitation to interview in order to collect and process your own data.
4. If your host venue partakes in the Disability Confident scheme, we will make sure to ask in the application form for producers to declare a disability/ disabilities. Please make this clear in your application.
5. Mentors must be a senior producing staff member who has a firm responsibility to the trainee producer, to meet with them regularly throughout each month, to assess progress and actively ensure gaps are covered with hands-on learning. At the completion of each month the trainee producer must complete a form detailing their learning which their Mentor will sign.
6. It is important that the Mentor communicates to the rest of the staff in the office that a trainee producer is not an intern.
7. The Trainee Producer will work on more than one commercially viable production and be highly involved in exploring new ways for the organisation to diversify their audiences, creatives and cast members.
8. The Trainee Producer skills checklist (below) gives an idea of the types of roles/skills a trainee producer should be able to achieve/work on throughout their placement.
9. The Trainee Producer will take part in training alongside their placement and have access to other emerging producers from the Stage One network. They will also meet with the other Stage One Trainee Producers at the other venues.

**Finance and Administration**

* The trainee producer will be treated as an employee of the host organisation and put on the payroll with a salary of **£28,000**.
* Stage One will give an up-front ‘grant’ to the theatre/organisation of **£31,450.00** to cover the entire cost of their salary, broken down as follows:

|  |  |  |
| --- | --- | --- |
| **Figures based on Gross Salary of £28,000 p.a** | | |
| **(Based on current tax rates)** | | |
|  | **Monthly** | **Per year** |
| Gross | £2,333.33 | £28,000.00 |
| Employers NI | £287.50 | £3450.00 |
| Total Cost | £2620.83 | £31,450.00 |

*Please note this does not include pension contributions – the host organisation must budget for this.*

* Organisations will contract the trainee producer as an employee and Stage One will add additional clauses where necessary.
* Stage One and the theatre/organisation will also have a contract provided by Stage One.
* The theatre/organisation will agree to submit a full report to Stage One at the end of the placement.

**Trainee Producer Skills Check-List\***

A Trainee Producer working within a venue should not be used as a general intern. They are there to both fulfil the role of Production Assistant whilst simultaneously learning all the skills needed to allow them to produce high quality work after their 12 month placement.

* A Trainee Producer should be involved in all aspects of production and ideally get to work on two or more shows opening.
* **Meetings:** They should attend production, casting and marketing meetings where appropriate and be actively involved in tasks.
* **Negotiation:** If appropriate, they should be given the opportunity to gain experience in speaking/corresponding directly with agents and learn how to negotiate small deals with clear boundary’s set by the production team under supervision.
* **Casting:** Where appropriate, they should be able to witness the casting process.
* **Investment:** They should be involved in the investment process; including writing/assisting on the prospectus and investor agreements.
* **Contracts:** They should have exposure to a range of artist/venue contracts and work/edit real contracts with the approval of the producer.
* **Budgets/Recoupment schedules:** They should have access to budgets and perhaps work with their mentor to create their own budget for a show.
* **Production Assistant Role**: They also should undertake the role of a production assistant and be responsible for booking rehearsal rooms, house seat requests, provide general admin support to the producers/ production office.
* **Mentoring:** A Trainee Producer should have at least one meeting per month with their mentor to go over progress and assess any gaps in learning that needs to be covered. A report should be completed and sent to Stage One.
* **Confidentiality:** In order for the Trainee Producer to gain as much experience as possible, Stage One understands the necessity for the Trainee Producer to handle all confidential material with complete discretion and host producers can add this clause into their Trainee Producer’s contract.