

NATIONAL TRAINEE PRODUCER PLACEMENT SCHEME 2026-27 (Venue based)

In our 50th year, Stage One are looking to partner with 4 producing venues to recruit, train and support producers through a year-long full time placement.

The aims are:

- To create 4 unique training opportunities for early career producers
- To expose emerging producers to high quality produced work, ideally with a commercial aim and appealing to 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:

- How they will commit to the placement producers professional development for the duration of the placement
- how they plan to welcome audiences from all backgrounds through an audience development plan
- how they would help to recruit candidates from their local area, including a confirmed allocation of resource for marketing & access requirements
- 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 IT WILL WORK

1. Applications to be a host venue will be open **Monday 9th March – Thurs 2nd April 2026**.
2. Stage One will select and contact chosen host venues by **Friday 17th April 2026**.
3. Stage One will work with the host venues to produce a job description and advert by **Friday 15th May 2026**.
4. Stage One will open applications for Trainee Producers on **Tuesday 26th May 2026** (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 also to local candidates and through host networks. Applications will be open for approximately 4 weeks.
5. Stage One will collate and send all applications to the host venue to shortlist by **end of June 2026**. Host venues will then send their shortlist back to Stage One for clarification and share proposed interview timeline and process. Shortlisting, interviews and offers should be completed **by Monday 31st August 2026**.
6. Ideally placements will begin no later than **October 2026**.
7. 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.
8. 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.
9. Placement Producers must be properly line managed by a senior producing staff member who has a firm responsibility to the trainee producer, to meet with them regularly throughout the placement, to assess progress and actively ensure gaps are covered with hands-on learning. We ask for the trainee producer to complete a report quarterly, this will include feedback from their line manager/mentor.
10. It is important to communicate that the trainee producer is not an intern.

Chair Deborah Lincoln
Chief Executive Joseph Smith

Council

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11. The Trainee Producer will work directly on at least two in house productions (ideally with commercial or touring elements, or conversations around future life development) and be highly involved in exploring new ways for the organisation to diversify their audiences, creatives and cast members.
12. 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.
13. 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.
14. Whilst we want the trainee producers to take an active part in meaningful work, it is important that the role is not being used to fill any existing gaps in resource and must be additional to the organisations core staffing.

Finance and Administration

- The trainee producer will be contracted as an employee of the host organisation and put on the payroll with a salary of up to **£29,000**. We understand salaries may need to sit in line with organisational bands/standards which will be discussed prior to the role being advertised. If the salary expectation for the organisation is lower than £29,000, Stage One will make up the difference directly to the trainee producer to cover relocation, training or other costs associated with the role.
- Stage One will pay the equivalent of the salary to the organisation in two equal instalments at the start and 6-month mark. The venue takes responsibility for the employer NI and pension contributions.
- A contract will be issued by Stage One involving all three parties (Stage One/host/trainee producer), however the trainee producer is employed by the host so a full contract of employment must be issued as per standard HR practices.
- The theatre/organisation will agree to submit a full report to Stage One at six and 12 months.

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.
- **Rehearsals:** Be given access to the rehearsal room alongside other members of the producing team.
- **Investment/funding:** They should be involved in the investment/funding process; including writing/assisting on the applications, 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, if appropriate, take responsibility for part of a show's budget.
- **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.

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- **Mentoring:** A Trainee Producer should have at least one meeting per month with their line manager who acts as a mentor, to go over progress and assess any gaps in learning that needs to be covered. Reports should be completed quarterly 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.

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