

Audition Guidelines – Stage Directors

This page contains information about the Jette Parker Artists Programme and the audition process for stage directors. If you have any questions or access requirements in order to facilitate your application, please contact JPAPAssistant@roh.org.uk

For the JPA Stage Director to start in August/September 2025, the final live audition round is scheduled between **Monday 10 February – Wednesday 12 February 2025**, pending candidate availability.

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Being a Jette Parker Artist

Jette Parker singers, stage directors and music staff are full-time salaried employees with the Royal Opera for 24 months, from the start of the 2025/26 Season to the end of the 2026/27 Season. From autumn 2025 the annual salary will be £30,000. Some stage duties attract small additional payments.

Leave may occasionally be granted for concerts and recitals if compatible with Programme commitments, but longer periods of absence for full productions elsewhere are not possible.

Jette Parker Stage Directors work as directors for JPA projects and as assistant directors on Royal Opera productions familiarising themselves with the working practices of a busy international opera house and learning from multiple creative teams.

Application Process

Applications are via the YAPTracker website.

- Applications open **Thursday 26 September 2024**
- Applications close **Thursday 24 October 2024**
- Candidates informed of application status by 1 November 2024
- Those candidates who are selected for the **second round** will be asked to record an 8-10 minute concept presentation for the staging of ONE opera of their choice from a list of operas ([Opera List](#)) and upload it **before Friday 13th December 2025**. Once

submissions have been reviewed, candidates may be invited to discuss their presentations ahead of final shortlisting.

- Final candidates will be invited for a live audition and interview at the ROH early in the **week beginning Monday 10 February 2025**. It may be possible to reschedule the live audition for any candidate with conflicting commitments that week.

Your application must include ALL of the following items:

- Your CV (single A4 page)
- A short personal statement including why you are interested in the role
- A recent photograph
- Two confidential references by industry professionals. The references must be written *specifically* for the application and uploaded **by the referees themselves** directly to the YAP Tracker website before the deadline.
- A link to your website if applicable or to two online examples (which may be password protected) of your recent work, which gives a representative flavour of your creative approach.
- A completed Equal Opportunities questionnaire found at the end of the application form. *This will not be made available to the audition panel, but will help the ROH to monitor and be accountable for its equal opportunities and diversity objectives.*

It is your responsibility to ensure **all** elements of the application, including references, have been uploaded before the deadline. You can check the status of your application on the YAP Tracker website.

We recommend you give referees plenty of notice and allow sufficient time for unexpected delays, as late submissions will not be considered.

Rounds Two and Three

Shortlisted candidates will be invited to upload a concept presentation for ONE of the following operas:

Britten (English): *Turn of the Screw*, *Peter Grimes*, *Albert Herring* or *A Midsummer Night's Dream*

Puccini (Italian): *La bohème*, *Turandot* or *Suor Angelica*

Verdi (Italian): *Rigoletto* or *La traviata*

Donizetti (Italian): *L'elisir d'amore*

Mozart (German): *Die Zauberflöte*

The Jette Parker team will be happy to advise on choice options in a phone conversation if useful.

The recording must be no longer than 10 minutes and uploaded no later than 3 January 2025. Please include your thoughts on the following:

- What most interests you about the piece.

- Why you think the story warrants a staging now.
- Which elements of the story you want to bring to the fore.
- How you might approach this visually, in terms of world, set, costume, lighting and any other design elements. You are welcome to share any visual references that inform you.
- How you might approach rehearsals; what would be your priorities when scheduling
- What, for you, would constitute a successful production.

Live auditions

A maximum of 3 candidates will be invited for a live audition and interview at the Royal Opera House, Covent Garden, London WC2E 9DD early in the **week beginning Monday 10 February 2025**. It may be possible to reschedule the live audition for any candidate with conflicting commitments that week.

The live audition will involve directing two singers in a scene to be agreed in advance from the opera you have prepared.

Frequently Asked Questions: Applications

Who can apply

The Programme will offer a bespoke programme tailored to the successful candidate.

We welcome applications both from those already pursuing a career in opera, as well as from theatre directors with an interest in a career that may straddle theatre, music-theatre and opera.

We are looking for early career directors seeking to hone their skills and artistic identity through a range of experiences with opera, furthering their knowledge of repertoire and production processes. You will work alongside experts in the field, familiarising yourself with the workings of a large international company.

You will have a flair for storytelling and a respect for and capacity for working with musical form and foreign languages. Successful candidates will demonstrate artistic curiosity, an appetite and facility for collaboration and strong awareness of the social and cultural movements that shape the work and working processes.

We appreciate the need for creatives to maintain and develop professional networks and are open to discussion about short periods off contract by mutual agreement.

Permission to work in the UK

There is no obligation to have permission to work in the UK in advance in order to apply for the Programme. If offered a place on the Programme, the Royal Opera House will apply for a Certificate of Sponsorship and write a Letter of Invitation to facilitate any visa application required.

Cost of applying

There is no application fee for the Programme; however, YAP Tracker charges a nominal administration fee (plus credit card charges where applicable).

Do I need to subscribe to YAP Tracker to apply?

No. Applicants will need to register for a user ID and password to log in and submit applications. Free non-subscription accounts are available. Paid accounts are also available to receive notifications about other young artist programme opportunities www.yaptracker.com/register-applicant.

Can I use my friend's account to apply?

No. YAP Tracker accounts cannot be shared. The system prevents duplicate submissions on any one account.

How do I complete a YAP Tracker application?

Once applicants have registered, they should log in and carefully read the application requirements. They should then upload all the required submission materials and submit the form with payment.

Applicants will be notified as soon as possible after the deadline about whether or not they have been selected for audition at the Royal Opera House. We regret that we cannot enter into correspondence about the choice of candidates for audition, nor provide any financial assistance towards attending the auditions.

What do I do if I have problems uploading my application to YAP Tracker?

If applicants have problems uploading any part of the application or have other technical issues with YAP Tracker, they should contact the YAP Tracker help team on help@yaptracker.com. The JPAP Assistant is not able to help with technical questions.

How to submit recommendations

When completing the application form on YAP Tracker, the applicant must include the names and contact details of at least two referees, who are industry professionals familiar with the candidate's work. Their references should be a frank assessment of the candidate's abilities, including developmental needs that the Programme might offer. YAP Tracker will then send an automated email to the referees asking them to upload their recommendations directly to the website. Recommendations cannot be accepted in any other way. [Find out more about how the recommendation process works.](#)

There is space on the application to include the names and contact details of up to four referees, though the panel will only consider the first two references submitted. A minimum of two references must be uploaded by the deadline for your application to be considered – listing more than two is an 'insurance policy' if you think your first-choice referees may not will upload their references before the deadline.

Deadline for recommendations

Two recommendations must be uploaded to YAP Tracker before the deadline, otherwise the application will be rejected. It is the responsibility of the applicant to contact their referees in plenty of time to ensure they are happy to upload a recommendation in advance of the deadline. Applicants should [check their application status regularly](#) to check that both their recommendations have indeed been uploaded. Applicants may wish to check with their referees that they have received the request email.

NB If recommendations are still pending, it is possible that the request email from YAP Tracker went into the referee's spam folder.

If one or both recommendations is still missing close to the deadline, applicants may subsequently enter contact details of up to two additional people in order to ensure they reach the required number of recommendations. See the [YAP Tracker website](#) for instructions for resending a recommendation request, changing referees' email addresses and adding or changing referees.

Contents of recommendations

Recommendations must be written specifically for this application and should indicate how the referee knows the applicant, and for how long and offer their assessment of the applicant's career potential, commenting on aspects such as their musicality, command of languages, reliability, working relationships with colleagues, preparation and motivation.

Length of recommendations

There is no set number of words, but referees should bear in mind that the selection panel will review a large number of applications and will appreciate clear and concise information.

Language for recommendations

References may be written in English, French, German, or Italian. References in any other language must be accompanied by an English translation (although this does not have to be officially certified).

Frequently Asked Questions: Auditions

Location of auditions

Currently, all final auditions are held in person in London at the Royal Opera House, Covent Garden, London WC2E 9DD.

The audition panel

The panel is expected to comprise of JPAP staff and alumni, ROH Opera Company staff, and one or more external assessors. A representative of Oak Foundation may also attend as an observer.

Visas for attending auditions

Visa applications for attending auditions are not handled by the Royal Opera House. Applicants who are invited to audition and need a visa to do so can be sent a Letter of Invitation to take to their local British Embassy/Consulate to apply for a visa. Please contact JPAPAssistant@roh.org.uk as soon as possible if this is required.

Audition Expenses

The Programme does not provide financial assistance towards the audition process. However, please do not let that be a barrier to applying in the first instance. We are open to conversations with those in our final shortlists about mitigating any barriers that would otherwise prevent their attendance in person.

For any questions not answered here, please contact JPAPAssistant@roh.org.uk.

What will I do on the programme as a Stage Director?

The Programme will be tailored to the skills and interests of the successful candidate and may include some or all of the following:

- Receive coaching in languages, music, movement and related disciplines relevant to lyric theatre.
- Have access to the workings of an international opera house to learn about how the “opera machine” works. Have the option of residency periods within the different departments of the Royal Opera House.
- Have the opportunity to observe multiple opera directors at work in the rehearsal studio and during technical and stage rehearsals.
- Work on both revivals and new productions as an assistant director.
- Direct JPAP singers as part of Meet The Jette Parker Artists at the Royal Opera House.
- Direct JPAP singers on the Royal Opera House mainstage in staged opera scenes in the Programme’s annual Summer Performance.
- Conceive and direct a fully staged chamber opera in the Linbury Theatre.
- Participate in JPAP’s Opera Lab new work development programme.
- Work as a director with the Learning and Participation department.

Do I need opera experience?

We welcome applicants with and without opera experience, who can demonstrate an interest in the artform and a foundational skillset to support their work in the field.

Do I need professional experience?

The Programme is *not* designed for someone who has not yet worked in professional theatre as either a director or an assistant director.

The successful candidate will be able to refer to professional experiences that demonstrate an evolving artistic identity, dramaturgical, organisational and stagecraft skills, and a learning, collaborative mindset.

Do I need to have directed my own productions?

Experience of conceiving and directing your own productions is essential. Work in an amateur, fringe or educational setting counts.