

Audition and participation regulations for National Youth Orchestra of the Netherlands projects

with effect from 12 August 2021 (revised 24 August 2023)

1. Terms

Organisation	National Youth Orchestras of the Netherlands (officially registered as Stichting Nationale Jeugdorkesten Nederland), abbreviated: NJON
Orchestra	National Youth Orchestra of the Netherlands, abbreviated: NJO
Candidate	musician who has registered to do an audition for the National Youth Orchestra of the Netherlands
Participant	Musician who plays in a project of the National Youth Orchestra of the Netherlands
Membership	applies to a musician who has been accepted to play with the National Youth Orchestra of the Netherlands and has participated in at least one NJO project
GDPR	General Data Protection Regulation

2. General

- 2.1 These regulations include all of the provisions and requirements concerning participation in auditions and projects of the National Youth Orchestra of the Netherlands (hereafter: NJO). Upon applying for auditions and projects, a Candidate should agree with these regulations. In the event of participation, the Candidate/Participant is obliged to comply with the provisions in this regulation.
- 2.2 The Dutch version of this regulation is binding and replaces all previous regulations. The English translation is purely for reference purposes.
- 2.3 All projects of NJO are organised by the National Youth Orchestras of the Netherlands (officially registered as Stichting Nationale Jeugdorkesten Nederland) (hereafter: NJON). The Candidate/Participant recognises NJON as the legally responsible Organisation that organises all projects of NJO.
- 2.4 Due to the international composition of orchestras and ensembles and because the NJO orchestras work with international conductors and soloists, English is the working language during projects.
- 2.5 The Candidate confirms to have read all of the information and instructions published on www.njo.nl/audition-and-musicians and agrees with this.
- 2.6 NJON retains the right – subject to clear reasons – to deviate from the rules and requirements in this regulation.

3. Auditions

- 3.1 Participation in NJO projects is only possible after a successful audition. Besides being a selection method for participation in NJO projects, auditions are also intended to be an educational experience for the Participant. By applying, the Candidate is obliged – after a successful audition – to participate in the project(s) for which the Candidate has applied. Therefore, after applying, the Candidate should be available for the entire project(s) concerned. For the audition, Candidates are expected to appear at a time and location stated by NJON. Auditions are live unless otherwise stated.
- 3.2 Participation in auditions and Membership of NJO is open to everybody who at the starting date of the project for which the audition takes place, is between 18 and 26 years old and who follows a professional music study at a conservatoire in the Netherlands or Belgium, or is a Dutch citizen at a conservatoire elsewhere, for an orchestral instrument that is required in the instrumentation of the next project and for which there is a vacancy. If vacancies still remain for the summer projects (following the auditions for Candidates described in the previous sentence), non – Dutch students from conservatoires outside of the Netherlands and Belgium can apply to [audition via video](#).
- 3.3 Applications for the auditions should be made via the NJO website's application portal before the end of the application period as announced for each audition round.

- 3.4 The musical-technical performance during the audition provides the basis for filling the vacancies in NJO projects/orchestras. All decisions of the audition jury and NJON staff are binding and final, and no correspondence or discussion will take place about the outcome. Candidates will be given the opportunity to receive feedback about their audition after they have received the outcome.
- 3.5 The positions of principals and co-principals for the strings, principal woodwinds, principal brasses, bass trombone, tuba, timpani, principal percussion, harp and piano are filled for each project by auditions. If the repertoire for a project requires particular skills or solos for a specific instrument, NJON can also decide to select musicians for these instruments by means of an (extra) audition. Both new Candidates and NJO members can apply for these positions.
- 3.6 Before the audition, Candidates should prepare one piece they have chosen from the NJO solo pieces list and all pieces from the NJO orchestra excerpts list as stated for their instrument on the NJO website. Percussionists do not need to prepare a solo piece but should prepare all pieces on the NJO orchestra excerpts list. String players who want to be considered for a (co-)principal position must also play the orchestra excerpt(s) for principals. Candidates who only audition for a tutti strings position do not need to play these fragments. From the repertoire, the jury will make a selection that the Candidate plays during the audition. NJON will provide the pianist to accompany the solo recital piece. Candidates may also bring their own pianist with them. With the exception of harpists and percussionists, the use of piano accompaniment during the solo piece is compulsory at the live auditions. Just before the auditions, the pianist from NJON will practice with the Candidate. Candidates are obliged to bring a score for the pianist.
- 3.7 In many orchestra repertoires, auxiliary instruments are prescribed for woodwind players (bass clarinet, E-flat clarinet, piccolo, English horn, double bassoon etc.). Being able to play one or more auxiliary instruments for an audition is not compulsory, but it is advised. For the parts that require auxiliary instrument(s), Candidates will be selected who at the audition demonstrated sufficient proficiency on the auxiliary instrument(s) concerned. Woodwind players can always do an audition for auxiliary instruments, even if the next project does not require the specific instrument, so they can be assigned to subsequent projects in which that instrument is prescribed. At the audition, Candidates should only play a solo piece on the main instrument, not for the auxiliary instrument. For both the main and auxiliary instruments, all pieces from the NJO orchestra excerpts list should be prepared.
- 3.8 Candidates who are invited to audition via video should upload two videos before the deadline stated. One video should contain a recording of the entire list of orchestra excerpts played by the Candidate in exactly the same order as stated in the NJO [orchestra excerpts list](#). Orchestra excerpts must be recorded in a single take and may not be processed or changed. The other video should contain circa the first five minutes of the solo piece played by the Candidate from the NJO [solo pieces list](#). The solo piece must also be recorded in a single take and may not be processed or changed. It is recommended that the solo pieces are accompanied by piano (with the exception of harpists and percussionists).
- 3.9 The audition jury consists of at least two people:
- the orchestra manager of NJO or his/her representative;
 - a professional musician for the specific instrument and/or the orchestra section for which the auditions are being organised;
- and can be supplemented with one or more experts.
- 3.10 NJON films all NJO auditions. These recordings will be used to make consultation between jury members possible and to compare auditions from different Candidates during the discussion of the audition results. The recordings will only be kept by NJON for this purpose and will not be shared with third parties or made public. Candidates may request the recording of their own audition. The recording will only become available after the audition results per instrument group have been announced.
- 3.11 For coaching purposes, Candidates may bring a representative from their (Dutch or Belgian) conservatoire with them to attend the audition. Candidates may take their own pianist to accompany the solo piece. These representatives and pianists can only attend/accompany auditions of their own students, may not consult with the jury members and are not present at the deliberations of the jury. Other persons are not permitted to attend the auditions.
- 3.12 Candidates should be present for their audition on time. A Candidate who arrives at the audition too late can be excluded from participation. In the case of delay during the journey or medical problems, the Candidate should send a message immediately via Whatsapp or SMS to +31 (0)6 1537 5844 (phone number orchestra manager), or send an email to twan@njon.nl. If the orchestra manager does not receive an absence message, then this will be noted in the NJO file of the Candidate. This note can have negative consequences for the future involvement of the Candidate in NJO.

3.13 Travel and any other costs incurred in connection with the audition are for the account of the Candidate. These costs cannot be declared to NJON.

4. Membership

- 4.1 Membership of NJO is open for musicians aged 18 to 26 years who study at a conservatoire in the Netherlands or Belgium, or who have Dutch nationality and study at a conservatoire outside of the Netherlands. Candidates become a member of NJO after acceptance by the audition jury and participation in at least one NJO project.
- 4.2 NJO Membership is valid until the member reaches the age of 27 years (reference date is always the start date of each project) and lasts for a maximum of two years and as long as the member still studies for the instrument auditioned for at a conservatoire in the Netherlands or Belgium, or has Dutch nationality and studies at a conservatoire elsewhere. **N.B. For wind players, brass players, timpanists, percussionists, harpists and pianists who start their membership as of January 1st 2024 the membership term will be maximum one year.**
- 4.3 The membership term starts:
 - 1 January for members who auditioned in the previous autumn;
 - 1 July for members who auditioned in the previous spring.
- 4.4 NJO members whose Membership has expired may apply and do an audition for a new Membership, as long as they satisfy the requirements stated in Article 3.2 of these regulations.
- 4.5 For NJO members who graduate or terminate their study for the instrument for which they auditioned, the Membership will end after the first NJO project following their graduation/termination of their study.
- 4.6 After their Membership has expired, former NJO members can still be invited for NJO projects if there are vacancies or special projects.
- 4.7 NJO members can, as long as the instrumentation permits and they have applied on time, participate in NJO projects again as a tutti musician without having to do another audition. For these projects they take precedence over new Candidates.
- 4.8 NJO members who (again) want to be eligible for a position as (co-)principal for the strings, principal woodwinds, principal brass, bass trombone, tuba, timpani, principal percussion, harp or piano, or who want to become eligible for a position that an extra audition is being held for due to a specific part, should apply for the audition before the closing date of the application period. A new position in NJO as a consequence of this type of audition does not extend the duration of the NJO Membership (see 4.4). The result of the audition does not affect the membership status. If the Candidate is not interested in participating as a tutti this has to be explicitly stated when applying.

5. Participation in NJO projects

- 5.1 NJO projects are open for every musician who has successfully completed an audition and who satisfies the conditions for NJO auditions and Membership, and are intended as learning and development experience for the Participants. Projects are open to musicians with all possible cultural, social, economic, religious and political backgrounds. NJON welcomes applications from musicians with a disability who satisfy the usual criteria for participation in auditions and projects, and it does everything it can to make participation possible.
- 5.2 NJON keeps the participation costs of all NJO project as low as possible, and these projects are often free of charge. Besides orchestral experience in rehearsals and concerts, Participants also receive coaching, workshops and organisational support.
- 5.3 For special projects NJON may request a financial contribution from each Participant. This compulsory contribution is stated on the NJON website and the application form. Travel with the entire Orchestra during NJO projects is organised and paid by NJON and may be partially covered by the aforementioned contributions from the Participants. Costs for coaching, workshops, concerts and accommodation are paid by NJON.
- 5.4 For some (pre-) professional projects, NJO members can receive a remuneration. In such cases, this is stated in advance.
- 5.5 Before the start of the NJO project, the Participant prepares all aspects of the programme. This covers the studying of and listening to the music to be played.
- 5.6 Selected Candidates and members of NJO who have registered for one or more NJO projects are obliged to fully participate in the project(s) concerned. Participants may only miss a rehearsal or concert, or any part of a rehearsal or concert, due to illness or urgent issues in the family (first- or second-degree relatives). NJO staff are responsible for deciding whether the reason given for missing a rehearsal or concert is valid.

Cancellation or absence at a rehearsal or concert without a good reason can lead to exclusion from the project and/or future NJO projects.

- 5.7 The Participant should be present at least 10 minutes before the start of rehearsals and concerts. NJON will provide the Participant with schedules. These can change during the project; the Participant should check about the planning and any possible changes. NJON has the right to organise, change or cancel rehearsals and concerts at short notice.
- 5.8 The Participant agrees to participate, without financial compensation, in all rehearsals (including public rehearsals), concerts (orchestra and chamber music) and publicity and other events (such as for sponsors and performances at unusual concert locations) planned by NJON in relation to the projects that the Participant is participating in. This consent also includes film and sound recordings, press sessions and photo shoots. The Participant relinquishes all performance rights to NJON and gives permission for the use of recordings and photos, without any limitation with respect to time and place.
- 5.9 NJON is entitled to make or commission audio-visual recordings and/or photos (whether or not commercial) for its own archive and for the purpose of live or later transmissions via radio, television or internet or the publication of video and/or sound media. If a recording is made, then NJON will strive to make a copy available for the Participant for study purposes. Without prior written permission from NJON, the Participant is not permitted to reproduce, distribute or in any way make public these recordings or parts thereof. Without prior written permission from NJON, the Participant is not permitted to make, or commission others to make, audio-visual recordings or photos of rehearsals and performances organised by NJON. The Participant agrees that Participant's name and position in each project that Participant participates in will be published.
- 5.10 The Participant agrees to play Participant's own instrument(s) during NJO projects and auditions and will ensure that this/these are in a good condition to be played. Percussionists and pianists are exempted from this clause. NJON will provide the necessary percussion instruments and/or piano.
- 5.11 The Participant is obliged to have or conclude a full insurance for Participant's instrument(s), a full health insurance, travel insurance and liability insurance for the duration of the entire project(s). NJON cannot reimburse costs for instruments, medical care or damage or injury caused by or to third parties.
- 5.12 The Participant agrees to be accommodated at locations considered suitable by NJON during the projects. The Participant is obliged to respect the (house) rules of the transport providers, accommodations, concert halls and other locations that are used or visited during NJO projects.
- 5.13 NJON will provide Participants with a bicycle during most large projects in Apeldoorn. During Participant's stay in Apeldoorn, the Participant agrees to travel by bike between the accommodation and concert/rehearsal location(s). If the bike is damaged or lost due to irresponsible behaviour, then the Participant will reimburse the costs to NJON. Participants who are not able to cycle can contact the orchestra manager, and they will be offered an alternative means of transport.
- 5.14 NJON will take care of the transport of large instruments (double bass, percussion instruments and harps). NJON makes use of coaches or public transport for journeys outside of Apeldoorn.
- 5.15 Group transport during NJO projects will be arranged and paid for by NJON. Transport prior to and after a project to one of the locations of the project concerned is the responsibility of the Participant and will be paid for by Participant. An international tour always starts and ends in the Netherlands. Travel by car is only remunerated in consultation with the orchestra manager and as long as the trip by car is made by more than one Participant.

6. Safety, behaviour, confidential counsellor

- 6.1 NJON wants to offer a safe and inspiring environment in which everybody is respected to each Participant, employee, volunteer, visitor and other persons involved in the activities. Every person involved is (partly) responsible for a good realisation of the projects and good atmosphere: please behave with respect to and attention for others and other people's property. The boundary between teasing and bullying is difficult to establish and is subjective. It is not permitted to behave in such a way that another person feels bullied. The judgement of the other about this is more important than one's own judgement.
- 6.2 Discrimination, (sexual) intimidation, aggression, violence, destruction and bullying are forbidden.
- 6.3 The use or possession of any form of drugs during activities of NJO is forbidden. If there are doubts about the use of drugs, the Organisation retains the right to demand cooperation in a drugs test. This is partly to be able to continue to safeguard the safety of other Participants. Refusal to participate in such a test can lead to exclusion from further participation in the project and the termination of Membership of NJO.

- 6.4 It is not permitted to invite third parties, bring them along or provide access to accommodation or rehearsal locations, collective transport or backstage areas of concert locations where the projects take place without prior permission from the Organisation.
- 6.5 Violation of the aforementioned rules or misconduct is a reason for immediate exclusion from the project and for immediate exclusion from access to the locations of the project, termination of the NJO Membership and/or exclusion from other NJO projects. Damages will be claimed from the person or persons responsible for the damage concerned. All travel and other expenses as a consequence of the (immediate) exclusion are to the account of the excluded person.
- 6.6 If a Participant experiences problems, Participant should report this to an NJO member of staff. The NJO staff are obliged to listen and to do everything possible to (help) solve the problem.
- 6.7 NJON has an external confidential adviser who, if so desired, can be approached by Participants on the projects as well as employees. The confidential adviser works according to a protocol that is available for project Participants. The name and contact details of the confidential adviser can be found at www.njon.nl/staff.

7. Data

- 7.1 Candidates, Participants and members give consent for their personal data to be processed.
- 7.2 Upon applying, the Candidate should complete all information requested in the application portal. The Candidate confirms that all information that Participant has provided is correct.
- 7.3 Personal data from auditioning Candidates for projects of NJO are stored in accordance with the GDPR guidelines and for a maximum period of seven years.
- 7.4 Personal data of Participants and/or members of NJO are stored according to the GDPR guidelines and may be kept for an indefinite period for research purposes and the student-tracking system of NJON. Data that can be stored for an indefinite period are: name and address details, date of birth, instrument, degree programme, auditions and orchestra experience. Other information will be deleted after a period of seven years. Health information and dietary restrictions will be deleted after participation has been completed or after the end of a Membership.
- 7.5 Personal details will not be shared with third parties unless express consent has been given for this.
- 7.6 NJON takes the protection of personal data seriously and takes appropriate measures to counteract misuse, loss, unauthorised access, undesirable disclosure and unauthorised changes.