

Copy of email exchange

Last sent dim. 26/02/2017 17:51

To: 'Jonathan Hart Makwaia'; 'Edda Heeg'; 'Carol Mendelsohn hotmail'; 'Saule Ryan'; 'David Goldsworthy'; 'Marianne Le Tron'; 'Ian Magilton'; 'Agnes Dumouchel'; 'Waltraud Höfinger'; 'Christiane Hommelsheim'

Title: DIPLOMA definitions

Dear friends and colleagues.

Concerning the Roy Hart Teachers Diploma.

Here is copy of the email I sent you 01/01/2017 concerning my position and proposals.

I did not receive a response nor reception acknowledgement – not one.

The main points remain the following:

- The MACs never voted on these matters. In my view, because of a correct wish for consensus. Defining what is and what was Roy Hart's philosophy is not possible unanimously. The clear solution is what I call "a minima" definitions and a consensual inclusive collegial procedure. I proposed one.
- This implies that there cannot be any "monopoly". The stumbling block is the fact that Costanza Amici and others, namely Carole Paulin and Yanne (from Guadeloupe) were (supposedly) told by Edda that Pantheatre projects did not count for the Diploma (as mentioned below). For me this went against the principles discussed during the last three years. Costanza's workshop in Paris must be made to count for her Diploma – and the matter stated clearly and publically. I will inform her about my view.
- The matter can be solved by a majority vote. Such a democratic move would split 'Malérargues' into majority and opposition, maybe a necessary thing maybe even a good thing IF positions can be stated clearly and publically.
- Finally, I state clearly that the most important thing for me is my own access to Malérargues as a creative place – because I live there half the year.

I also mentioned last year that I could not come in March to Malérargues.

These matters concern all the artists who work and wish to work with me, and also those who use the name Roy Hart – and Malérargues.

I hope we can resolve these matters consensually, minimally, and openly.

With my warmest greeting

Enrique

Agnès: j'ai vu un email à toi arriver, mais problème et je ne le retrouve plus. Peux-tu stp me le renvoyer ? Merci – et pensées pour ta santé.

From: PANTHEATRE [<mailto:pantheatre@gmail.com>]

Sent: Sunday, January 01, 2017 10:08 PM

To: 'Jonathan Hart Makwaia'; Edda Heeg; Carol Mendelsohn hotmail; Saule Ryan; David Goldsworthy; Marianne Le Tron; Ian Magilton; 'Agnes Dumouchel'; Waltraud Höfinger; Christiane Hommelsheim

Cc: Linda Wise

Subject: New year, best augurs, some buisness

Dear friends and colleagues,

New Year's eve greetings, best augurs, and... some business.

It has been practically three years now that we have been in (sporadic) dialogues on the question of the Roy Hart teacher diploma.

Linda and I have updated our offer, below briefly, and in the attached document more fully.

It is now necessary that we state our various approaches, and coordinate them.

And that we present the diploma under an 'umbrella' of "*a minima*" definitions and requirements.

We agreed on these matters in principle, but must of course write them. I send a new proposal below.

The finality is to share convivially and creatively Malérargues and Roy's name.

I see one potential problem: the recognition of differences in the form of training. Linda and I are explicit about being inclusive: "in complementarity with other Roy Hart teachers and programs". As mentor – if I use the name of Roy Hart - I care strongly for that inclusiveness and "complementarity" - even "otherness" – in who I recommend the trainee works with, besides Linda and me.

The polemic came from our friend, exceptional person and artist, Constanza: her wish to enroll in a Pantheatre workshop, asking us for a possible discount, reporting that Edda had told her that such a workshop did not count for her diploma training because it was not a teaching workshop – and hence that she had to pay for it outside her training fees. (Nota: Pantheatre does offer discounts to its professional trainees, given our program in Paris. And, potential diploma applicants are asked to record accounts carefully – see attached document.)

IF Edda did make such a statement it is against the spirit of our dialogues these last three years, as mentioned. In our way of training, once someone enters our program, ALL our teaching and directing counts towards the diploma. And others'. It is the 'multiple' mentoring that matters most.

Follow two extracts :

1 - a brief description of Pantheatre's Professional Training (full document attached and on www.pantheatre.com/pdf/2-formation-prof-diploma-gb.pdf)

I think what delayed is most was trying to write ONE definition of Roy's teaching. Each one of us can do it personnally, but not in "everyone's" name.

Professional Training

Roy Hart Voice Teacher Diploma

Linda Wise and Enrique Pardo direct a *Professional Training Program* in voice performance and choreographic theatre. The program can include (on request) the *Roy Hart Voice Teacher Diploma*.

The professionel training involves voice practice and studies: expression, musicality, performance, choreographic theatre and cultural studies.

The teachers' diploma requires additional mentored training, including teaching individuals and

groups, supervision dialogues and (optional) a performance project. It can be done in complementarity with other Roy Hart teachers and programs.

2 – Description (procedural *a minima* – without definition)

Roy Hart Voice Teacher Diploma

Obtaining the *Roy Hart Voice Teacher Diploma* involves two training stages:

1. General training and studies in the voice practice and philosophy of Roy Hart, and an acquaintance with different approaches today. This involves regular work: individual and collective lessons, and is done under the mentor guidance of two approved Roy Hart teachers' trainers.
2. Teaching and supervision by two mentors and two other approved Roy Hart teachers towards the obtaining of the Roy Hart Voice Teacher Diploma. This requires prior acceptance into the diploma program, and final approval of the diploma by the Roy Hart Centre Executive Board, or a committee appointed to that effect.

Each of these two stages is the equivalent of a two-year commitment or of 400 hours of practice and tutorials. The actual time is decided with the mentors, and depends to a very large extent on each individual, his or her experience, aptitude and assiduity.

Yours
Enrique