

« Apprenticeship Guidelines » – Apprenticeship towards teaching *Centre Artistique International Roy Hart (CAIRH)*

Preamble

The Body of Mentors of the *Centre Artistique International Roy Hart (CAIRH)*, with the approval of the Board of Directors, has defined two distinct stages to clarify the path to becoming a Roy Hart Centre teacher. Firstly, the completion of a program of Deepening work and secondly an Apprenticeship process. The reasons for this are manifold but primarily based on the following premise.

The Roy Hart Theatre tradition is founded on the principle of transmission through close personal mentoring akin to models of apprenticeship found in specialist crafts, musical and theatre arts practices in non-western cultures. Given the non-prescriptive nature of the work and the lack of textual reference on methodology, the most faithful procedure, that captures the spirit of this practice, is by contact through both formal channels and example (workshops, individual lessons, Deepening training, pedagogical reflection), and informal discussion with a select number of recognized core practitioners. Only through such a sustained and deep connection that is related to the specific qualities in both mentor and apprentice can such an osmosis take place. Cross-fertilization by exposure to the heterogeneity of the work through a range of teachers from the *CAIRH* ensures a balanced and vigorous chain of transmission. The work can therefore continue to reinvent itself and move forward with the renewal of each generation, thus making a major contribution in a host of professional and artistic contexts.

An integral part of Deepening work and the Apprenticeship process is engagement with the voice as a holistic practice. This implies the apprentice is in a process of self-discovery and development on a psychic and spiritual level. The capacity to engage with integrity and insight in teaching is intrinsically related to our own ability to reflect and throw light onto the shifting ground of voice and psyche, sound and meaning. Wolfsohn and Hart were much influenced by C.G. Jung, and turned to his vision of the human psyche for resources that fueled their pioneering work. Subsequently, other strands in psychology and personal development have fed the work's evolution, in particular Archetypal Psychology. The setting of the Roy Hart Theatre tradition in a wider context of care for the human dimension and psychological implication of 'finding one's voice' remains true to this day. Understanding how to accompany a student through such a process implies discernment and deep empathy on the part of the teacher, as well as the ability to delineate borders that maintain safety for teacher and student. This includes identifying personal trauma, that may require professional therapeutic care outside the strict context of teaching. Working on one's voice may be healing in the widest sense but, as proposed by teachers from the *CAIRH*, it is not a therapy.

Inspired by Wolfsohn and Hart, those who carry the tradition forward today remain attentive to the artistic and in particular to the live performance potential of the work. The challenge of performance demands heightened concentration and expanded presence in relation to others. It thus becomes a vector of transformation, complementing and completing the holistic foundations of this tradition as an integral part of its approach.

Entry into Apprenticeship with a view to becoming a teacher

Once the student has completed a substantial period of study in either a formally recognized course of Deepening work or/and through a personalized program of study, the student may consider applying to the AST* (see below for definitions) to enter into an Apprenticeship program. By this point the student will have already identified a mentor who will follow their progress. This application is contiguous upon a recommendation from their mentor and two senior teachers from the *CAIRH*. The AST may consult the Program Director of the Deepening work that the student has followed if they are not one of the three teachers who have supported the recommendation. Upon acceptance of the application by the AST, the student immediately is admitted into the Apprenticeship Program.

Apprenticeship Program

Mentor and apprentice establish an individualized program of studies and practice with a view to preparing the apprentice for recognition as a Roy Hart Centre teacher. This program may include further vocal development, observation of group and individual lessons, creation of solo performance or participation in research groups and ensemble performance, co-teaching workshops and any complimentary work that may be considered pertinent, including the wider cultural embedding of the work. During the apprenticeship period the mentor may engage the apprentice in a process of self- reflection as well as stimulate exchanges about pedagogy and the application of the Roy Hart Theatre tradition in a number of settings. In addition, the mentor (in consultation with the AST) may define moments of assessment that convene, if appropriate, a cross section of teachers from the Roy Hart Theatre tradition.

The length and content of the apprenticeship can include various avenues of study and is defined by the mentor's evaluation of the individual needs of the student.

Entry into the apprenticeship program is not in itself a guarantee of eventual recognition as a Roy Hart Centre teacher. This will only be consequent to recommendations from senior Roy Hart Centre teachers (see following).

Recognition by the Centre Artistique International Roy Hart

Once the mentor has assessed that the period of apprenticeship has been successfully completed, the apprentice teacher, with the support and recommendation of their mentor and four senior teachers from the *CAIRH*, and the AST, may request the Body of Mentors to be approved as a Roy Hart Centre Teacher.

The Body of Mentors deliberates on the application and gives a decision after their next plenary session. Their decision is communicated to the Conseil d'Administration of the *CAIRH* for ratification.

An interim period of one year (which can be modified by decision of the Body of Mentors), is normally required before the apprentice is fully recognized as a Roy Hart Centre Teacher. During this time, the mentor, in consultation with the Body of Mentors, may ask the apprentice to further their skills through specific initiatives. It is expected that they will have followed this advice during this period in order to be inscribed in the body of teachers of the *CAIRH*.

*A **Body of Mentors**, composed of founding members and senior teachers, acts as a reference point for transmission of the Roy Hart Theatre tradition. The Body of Mentors acts as final arbiter for decisions concerning recognition of a teacher by the *CAIRH*.

*An **Administrative Support Team (AST)** formed by two or three persons is named by the Body of Mentors in consultation with the President of the *CAIRH*, in order to facilitate management of Deepening work and Apprenticeship programs.

The current team members are Edda Heeg and Walli Höfinger.

Finances

Workshops, private singing lessons and Deepening training with recognized teachers of the *CAIRH* all have their own costs and selection procedures. Students will therefore pay the fees to the individuals or appropriate organizations.

Apprenticeship programs may include payment for further private lessons and/or workshops. In addition a monthly mentorship fee is requested. This fee is paid until such time as the apprentice either leaves the program or is fully accepted into the body of teachers at the *CAIRH*. This fee is payable directly to the mentor. The fee is established through dialogue between apprentice, mentor and the AST. If an apprentice is working closely with two mentors, the fee may be divided as they see fit.

As a guideline, the AST suggests a monthly fee of 60€ payable to the mentor. This is a guideline, the final decision resting with the mentor and apprentice. A reasonable expectation of engagement from the mentor is a minimum of 1 hour per month of direct contact, including email, skype and other forms of communication.

**For further information on the Apprenticeship Program
please contact Edda Heeg: [edda at stimmstage2.de](mailto:edda@stimmstage2.de)**