

THE HOUSE THAT DAN BUILT

LETTERS OF SUPPORT

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- **Abbotsford Convent Foundation**
- **South West Music Regional Conservatorium**
- Bureau of works
- Gunnedah Conservatorium

To:
Assessors
Create NSW

Saturday 13th August 2022

To Whom it may concern,

I am a multi-disciplinary Designer dedicated to live performance, Interior and Installation projects. This year I have worked with The House that Dan Built on the creative development of Reverence, culminating in showings at The Joan in Penrith and at the Neilson church space. My collaboration on the development of the work to date has been grounded in research about the source material, Sophocles' Antigone, in translation by Anne Carson, and further enhanced by my artistic responses to the score. I also had the privilege of informing choreographic strategies for the showings in collaboration with Director Danielle O'Keefe.

I write to express my full support for continuing to contribute my professional skill set to the next stage of development of Reverence. I can bring my passion for inter-disciplinary collaboration to the project as well as my experience working in conventional and non conventional presenting venues. Of particular relevance to the Reverence opera commission is the Installation and Costumes I designed for a highly successful performance, Night Parade for One Hundred Goblins, commissioned by Sydney Festival the work was presented by Art Gallery of NSW, 2020. The production involved my deep investment in the research and conceptual framing of the devised work, in collaboration with Clockfire Theatre Company. Practically, I worked with the AGNSW install team to devise a 20-minute bump-in for the set element as well as ensuring that all materials including performers' make-up were suitable and had approval for the gallery environment. This was a hand-made, resourceful aesthetic playing tribute to Japanese art, as presented in the AGNSW exhibition Japan Supernatural.

A permanent work on which I was Co-Lead Designer is an open-air venue Flowstate commissioned by South Bank Corporation, Brisbane. Completed in 2018, this 2-million dollar project involved an exercise in urban recycling whereby the steel portal frames of two existing buildings were stripped of walls and services to become two pavilions for the presentation of a year long multi-arts festival. I co-coordinated workshops during the developed design phase with a diverse range of consultants including; theatre technology, structural engineering, installation designers and landscape design.

In 2021 as Costume Design Mentor for Salt, devised and performed by The House ensemble I gained experience in the The House's working methods. The company's commitment to artistic collaboration, and rigorous skill development are powerful indicators that Reverence will be a production delivered at a high standard. My versatility as a designer and ability to work across diverse scales and project scopes, as well as my dedication to inter-disciplinary working practices and art-focused outcomes makes positions me as a suitable design collaborator for the continued development of this Opera Commission.

I am excited to be invited to continue working with Danielle O'Keefe, and Rose Riebl as the Designer (Set, Prop, Costume) to continue to develop the visual and spatial design concepts for the development of Reverence for a showing in 2023.

Kind Regards,



Tobhiyah Stone Feller

tobhistonefeller@gmail.com tobhistonefeller.com
ABN 43219713242

BDA (Design) NIDA
PERFORMANCE DESIGNER
2/4 Donnellan Circuit Clovelly NSW 2031 0401 625 955

Jessica O'Donoghue

Vocalist/Composer

To whom it may concern,

My name is Jessica O'Donoghue and I am writing to express my full support of The House that Dan Built Create NSW application 2023.

My eclectic and extensive career spans opera, early/medieval music, contemporary/new music, pop and cabaret/musical theatre, making a unique asset to the arts industry and well known for my musical excellence across a wide variety of genres.

I have thoroughly enjoyed creating on the 100 Stories 100 Capes project, working with the intimately told life stories of cross-age women and transforming them into compositions that showcases the macro collective experience of Australian women. As an established female artist, I have been mentoring and collaborating with emerging artists to create this work of meaning and entangle our musical styles. This project has a powerful trajectory reaching masses of female-identifying artists and Australian women, and will essentially validate the impact and wisdom of intergenerational female collaboration. I'm passionate about promoting women's voices through my artistic practices and having the opportunity to complete this important work will have a huge impact not only on my personal career by adding to my portfolio of original compositions, but on the industry as a whole as we add this exciting new work to the Australian repertoire.

As a working musician who strives to break new ground through music, I am always looking for ways to collaborate with fellow artists and this project has connected me with so many women through story. This is an exciting project and powerful team I am thrilled to continue working with in 2023.

Kind regards,



Jessica O'Donoghue

From:

Olivia Bryant
15 Carillon Ave
Newtown, NSW 2042

To:

Create NSW
GPO Box 5341
Sydney NSW 2001

Dear Create NSW,

My name is Olivia Bryant. I am a young composer, currently in my first year of study of a Bachelor of Music in Composition for Creative Industries at Sydney Conservatorium of Music. I recently graduated high school in Queensland and since moving to Sydney at the start of this year, I have been looking for opportunities to gain experience in the arts industry.

Before moving to Sydney, the extent of my musical experience was through being successful in composition competitions such as the *Artology Fanfare competition* and the *ASME Youth Composition Competition*. Throughout high-school writing music was not my only passion, in fact I created, directed, and arranged music for some small instrumental and vocal ensembles.

Moving to Sydney was a huge decision for a young adult such as myself to make, however, there are so many arts opportunities, which excited me. I have been so lucky to be able to pursue my passion for music fully here and am currently directing the *The Women's College Big Choir* and was successful again, in Artology's Fanfare and To Country competitions this year.

I was selected to interview for an internship role at *The House that Dan Built* earlier this year and was successfully chosen for this position. During my internship, I assisted with their production of a contemporary opera (*Reverence*) composed by Rose Riebl.

Though it only lasted for two and a-half months, it was extremely empowering to be a part of an all-female team and cast. As a young Woman in music, I know there's not as many opportunities available to us to share our knowledge and art with others, especially in the creative industries such as Theatre and Film.

I especially valued working with Rose Riebl. It was incredible to meet and assist an established musician and composer. Furthermore, I never had an Australian female composer as a role model or mentor, and I would absolutely value being able to continue to work with Rose and *The House*.

As an intern, I was expecting to do what many people may believe an 'typical' intern would do. I am so appreciative of Danielle O'Keefe and her team for allowing me to get involved in the creative processes and conversations.

In fact, I was their accompanist for rehearsals and assisted in teaching the musical material to performers. During production week, I was able to engage creative conversations with Dan and Rose. I even assisted with editing, printing, and binding scores, singing and page turning in the performances, and endless more creative tasks.

I'm thrilled to be working with *The House* again, on their 100 capes Project, where they've commissioned six female composers to write vocal works. These works will be recorded and used in an arts installation. For this I get to work closely with these female composers to bring their works to life. I am excited to be a part of this organisation and their pursuit in ensuring women's voices are being heard.

I have already learnt so much and improved incredibly as a composer and musician from this internship experience and I'm excited to learn more in this next phase of the production of Rose Riebl's *Reverence*.

Sincerely,
Olivia Bryant

17 August 2022

Dear Create NSW peers,

I am proud to write in support of The House That Dan Built on the new work *Reverance* that will feature a collaboration with an artist that I know well - Rose Riebl.

I write as CEO of the Abbotsford Convent, Australia's largest multi-arts precinct that was originally a home for women, run by nuns from the Sisters of the Good Shepherd. In our new life, we support over 120 independent and small to medium artists and arts organisations as studio tenants, run two galleries, and deliver an arts program that is generated through commissions, partnerships, and hires, reaching close to 1,000,000 audiences a year. As a key home for independent artists, I have presented the work of Rose and I know she is an independent contemporary composer and performer of the highest calibre.

From my perspective as a lover and presenter of Rose's work I have no hesitation in stating that she is one of our country's most exciting composers. Seeing her involved in this collaboration is well timed for her development. Rose is generous, innovative, engaging, and tenacious and this project is a riveting collaboration for her – and for future audiences.

I was so genuinely excited when I heard about *Reverance*. We need this work led by women to generate change and transformation in our communities. In addition, layered, immersive, and interdisciplinary work, is also perfect for our venue and our audiences who are hungry for exceptional arts experiences beyond traditional black and white boxes. I will be watching the development with great interest and with a desire for future presentation at the Convent.

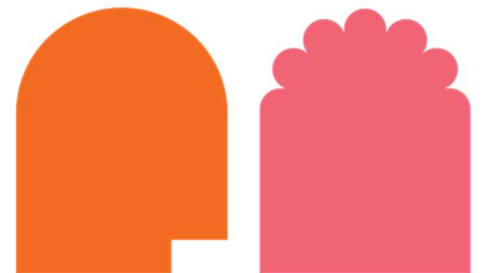
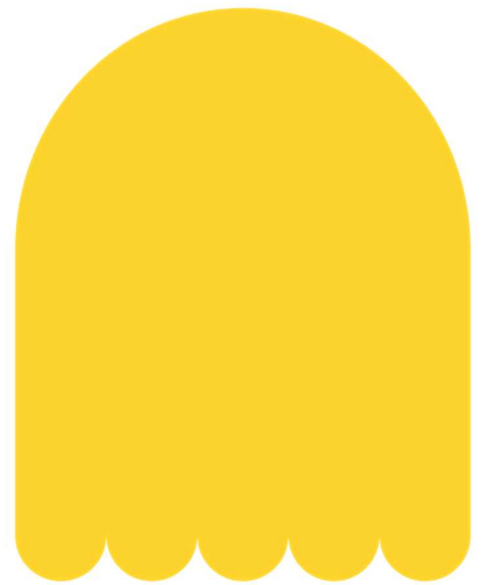
This inspired collaboration is onto something very special and I encourage you to support this incredible team as they embark on shaping this timely and necessary work.

I wish you well in your deliberations.

Yours Sincerely,



Collette Brennan, CEO



Abbotsford Convent.

Abbotsford Convent Foundation
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A living place for curiosity and
collaboration, meeting and meaning.
The heart of a creative community.
A precinct of art, culture and learning.



05/05/2022

To: Danielle O'Keefe

The House That Dan Built

Dear Danielle,

South West Music Regional Conservatorium would be delighted to partner with you on delivering a student music camp in Berrigan during the September school holidays in 2022.

Thanks for your initiative and for taking the lead in this matter, as we believe the camp would meet a need and help reengage students and communities negatively impacted by the pandemic.

SWMRC is in a process of organisation renewal and has recently employed a new CEO and a Head of Music and certainly was and is our intention to revive this regional tradition.

We believe regional arts and cultural initiatives are of most benefit to the community when they work with and support existing cultural infrastructure and enhance capability development.

At South West Music (SWM) we observed the effect of the pandemic on the region's community well-being through its impact on arts and culture events, and music teachers, parents, and students.

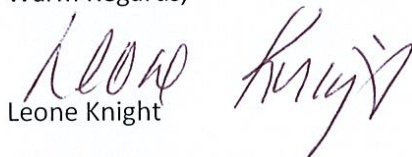
Individual and classroom music teaching and learning were impacted as teachers tried to keep students engaged via videoconferencing lessons while battling the bandwidth problems in remote areas.

In a recent 'listening tour' of key schools, we spoke to the Principals who described how the pandemic has deepened economic disadvantage and their inability to fund music and arts activities.

SWM has a strong inclusion and well-being agenda and operates in a rural and remote region that has seen the negative impacts of drought, water reform, and now the COVID-19 pandemic.

We welcome the opportunity to work with The House That Dan Built on this music camp in Berrigan.

Warm Regards,


Leone Knight

CEO South West Music

on 0488212121 or email ceo@swmusic.org.au

South West Music Regional Conservatorium
PO Box 887, Deniliquin NSW 2710
241-245 Cressy Street, Deniliquin NSW 2710

Email: admin@swmusic.org.au
Phone: 03 58814736

7th August, 2022

Dear Assessors,

I am honoured and excited to have been commissioned by The House to compose my first opera, *REVERENCE*.

As we enter into the fourth development stage and ultimate presentation of this work, I am humbled by the intensity, grace and strength with which the artists involved have held and continue to carry the work.

Inspired in part by Anne Carson's translation of *Antigone*, this is a story of grief told through song. *REVERENCE* presents an opportunity to return to art as catharsis, communion and an expression of our shared loss. If we take grief to be a singular experience and mourning something which is processed in the collective, this work brings us all into the same room. From composer, through performers, to the audience and back again, this work is a circle.

My compositional work for the past 10 years has combined my skill as a professional concert pianist with a desire to use the deepest language I know to impact the emotional lives of listeners. My performance history is varied; I have played in concert halls throughout Asia, Europe and Australia but also at an installation in a car park; I have composed for film and television, and performed in palace gardens and house salons in Austria; have written songs for vocal ensembles in Europe, school choirs in Melbourne and climate protesters. I've done concerts where people are lying down (a surprisingly vulnerable listening experience); and, earlier this year I had a live album launch performance where – after two years of no live music – people were very much on their feet.

I hope to continue creating installations and performances in unpredictable spaces, where an intense emotional experience is the driving force. I am interested in developing the narrative potential of my compositions and where in the past, they have been combined with moving image or dance, this is my first opportunity to write an opera for an exceptional vocal ensemble. The artistic format (piano, six solo voices, a chorus, percussion, electronics and sound design) as well as the vastness of this project have already begun opening doors in both my private artistic practice, and my career.

In our development showcases in Sydney (July 2022), we heard audience members speak about a sense of emotional release, the opportunity this work offered them to sit with themselves, or something or someone they had lost; a feeling they couldn't quite name. That is my profound hope: that we can create a bridge back to feeling, an opportunity to sit in our own private reverence and that of the collective: to process, be held by the music, the performers, and those with you in the darkness of a theatre.

This is a work about grief, mourning, loss, the reverence we hold for those who have passed, and those who are living. It asks that we find the courage to hold ourselves steady in the face of immeasurable loss. For many reasons, the creation of this work was devastating, and yet the process of being offered the opportunity to do so has been profound.

It is a great privilege to work with Danielle O'Keefe and her ensemble and I look forward to bringing this work to bright, dark, terrible, wonderful life.

Yours Sincerely,

Rose Riebl



Dr Donna Hewitt
Associate Professor in Music
School of Humanities, Arts and Social sciences
University of New England
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Australia
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Donna.Hewitt@une.edu.au
www.une.edu.au

18th August 2022

To the Peer Assessors at the Australia Council,

My name is Donna Hewitt. I am a vocalist, composer, performer, instrument designer and academic. I am currently the Head of the department of Creative Arts at the University of New England where I have also led the music program for several years. I have a strong interest in music technology, with my own work exploring new ways of interfacing the human body and human voice with electronic media. I design and build my own wearable instruments and interfaces, program software for these, and compose research driven musical and a/v works which explore the possibilities of new musical interfaces. There are very few women working in this field internationally and even fewer who design hardware and software.

I have a long and successful history of collaborating and mentoring artists in and outside of academia. I have been involved with numerous programs designed to support and encourage the engagement of women working in the field of tech and I am extremely excited by the opportunity to work with *The House that Dan Built* and believe this project will have a positive impact on the careers of these emerging female artists. I have been so impressed by the folio of creative work that *The House that Dan Built* have been producing and believe they are forging a reputation as one of Australia's leading vocal ensembles. They are always open and bold in their approach to producing work, and the performances I have seen (most recently their work called *Reverence*) are quite exquisite, moving and beautiful. The highly collaborative and creative process that the group engage with is particularly appealing for me and an important factor, I believe, in the success and quality of the creative work they produce.

I am currently a collaborator on a 5-year project funded by Canada's Social Sciences and Humanities research council (SSHRC) Reflective Iterative Scenario Enactments (RISE) is a Le PARC based 5-year (2020-2025) research-creation project designed to enact and investigate futuristic challenges through a creative lens. The project comprises an international multidisciplinary team to explore futuristic scenarios involving human disasters. The discipline expertise of the team spans music performance, composition, artificial intelligence, community music, dramaturgy, colonial studies, environmental communication, and international politics. My work on the project is in the areas of contemporary performance, technological design, wearable technology, and music composition. My involvement with RISE opens up a very important international link that will not only support the development of *Femina Controllata Machina* through regular discussions and feedback but also through the opportunities for creative collaboration and international presentation of the work either in part or in full.

This collaboration is an important opportunity for the young women and emerging artists in the choir to grow and develop skills and confidence in using technology to expand their creative ideas. There are many alignments with our creative interests and having been aware of each other's work for some time now, I am very much looking forward to this collaboration.

Sincerely,

A handwritten signature in cursive script, appearing to read 'D Hewitt', enclosed in a light grey rectangular box.

Dr Donna Hewitt
A/Prof in Music
University of New England

Assessment Panel
Create NSW

Aug 16, 2022

Dear Panel,

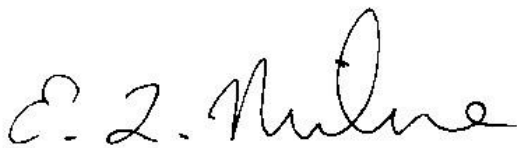
I am writing in support of this application from The House That Dan Built. I am the director of Bureau of Works, an independent producing company based in Melbourne and working nationally. We are focused on creating strategic opportunities for artists; supporting artists in the creation of new work and exploratory form; and developing contexts that foster risk-taking and ambition. We live and work on the lands of the Kulin Nation, in the western suburbs of Melbourne, Australia.

We have been in conversations with The House that Dan Built to build a touring strategy for their 2023 Season and produce the tour 2024. We are interested in projects that encompass radical empathy, collaborative teams, good humour and a sense of adventure, aligning with The House's objectives and visions.

Our services include: producing, market development, event curation, strategic planning, facilitation, project management, research, and grant writing. The House would be looking at hiring our services on a retainer of 1 day a week at \$400/day, to help The House reach their goal in extending to new audiences and advancing their

I am excited to be conversing with The House to merge forces and create powerful works of meaning in 2023.

Kind regards,



Erin Milne

A letter in support of 100 STORIES. 100 CAPES project with The House That Dan Built

Friday, 19 August 2022

To whom it may concern,

My name is Leahannah Crimmins, and I am a composer, vocalist, flautist and performer from Naarm/Melbourne, Australia. I am currently working in collaboration with 5 other women composers for 100 STORIES. 100 CAPES with The House That Dan Built, and I am writing in support of this unique and incredible project.

What drew me to The House That Dan built and 100 STORIES. 100 CAPES is the support of women identifying composers and how we can tell the stories of women from all over Australia. Women's voices are important and need to be told and I consider it an honour and privilege to be a part of telling their stories.

I have really enjoyed the process of collaborating with other composers, and being able to learn from and inspire each other. This project is also unique, and innovative as each woman who was interviewed participated in the creation of the capes which will be used in the installation. With each cape containing a speaker, this will create a truly immersive experience.

This is an important idea because the themes that have inspired it are already so prevalent in today's contemporary world for many women across the globe. I wholeheartedly support the development of this work and collaboration and believe there is so much value in this. Thank you for your consideration.

Kind regards,

Leahannah Crimmins

To Create NSW,

I write to support **The House That Dan Built** in the quest for funding for their “*100 Capes 100 Stories*” project. I have had the pleasure of being apart of the composing team for this project during 2022, and have worked closely with a talented team of female composers. As well as advocating for female musical voices (by providing us with a great musical platform), the project advocates for all women, providing a voice for 100 women to tell their stories to the world. The project truly combines that talents of many women: the musicians, the artists, the engineers, the leaders, and the story tellers. I hope this art installation will engage the community in Australia both visually (with the use of physical capes and lanterns), as well as audibly (with the composed music and recorded voices of the 100 interviewed women). This funding would help us give these 100 women a voice and a platform to be heard.

Kind regards,

Aija Draguns

12th August 2022

Yunyu Ong
Founder and Director
Pangu
11/8/22

Letter of Support

I am writing in support of The House that Dan Built Create NSW application.

My name is Yunyu Ong and I am a film, games and installation composer/sound designer and singer-songwriter. I am excited for the continued development of the 100 stories, 100 capes project and very honoured to be a part of it.

At this stage, the development phase has been completed and I look forward to taking this further with more artists. I first worked with The House on the development of a new vocal work ECHO in 2020. The cross-generational room was filled with girls and women with different levels of music experience and energy. It was for all a dynamic learning experience for all of us working in such a collaborative and fast pace way. To this day, I continue to mentor one of them, producing some of her tracks which will be released when she finishes year 12. .

As a working musician who strives to break new ground with music, I am always looking for ways to collaborate with fellow artists and expand my own skill set and craft. My previous work is varied and notable examples are working with Virtual Production company MOD and University of Western Sydney for a Augmented Reality driven musical installation that sonically represents Data Farms from three international cities. I was also the winner of the Crystal Pine award in the International Film Sound and Music Festival for best score for short films. Currently, I am working with David Elfick, Origin Music and Mark Gaal on a NIDA production with the musical theatre students where workshopping stages are going well and we are looking at production. I am also a researcher in Spatial Audio Music Compositions with University of Technology Sydney and Dolby Institute.

100 Stories has an exciting team with very mixed genre experiences. I first met AD Danielle O'Keefe at a music production workshop with Susan Rogers and realized we both share a love for writing songs that explore woman and girl-hood. Danielle is masterful in her execution of creative ideas and I have enjoyed her work with emerging artists and the opportunities in mentoring as part of it. 100 Stories, 100 Capes is a project that involves women across ages and will be an important project for the voice of the community.



Yunyu Ong
Composer, Sound Designer

Support Letter

BEDELIA LOWRENCEV
10/8/22

HOUSE THAT DAN BUILT- REVERENCE OPERA DEVELOPMENT 2023

To whom it may concern,

I wish to express my support for the 2023 Reverence Opera development. This work is a crucial opportunity for distinct Matriachal storytelling, with dual benefit to the artists participating in the development and the artists involved in composition, dramaturgy and choreography.

Experiencing the initial development, I can say first hand this work is a brilliant opportunity for intergenerational and cross-cultural exchange, and serves a greater social service to our communal expression of grief. Both audiences and performers emphasised the nourishment gained from witnessing this work. Considering this was only in response to its initial stages, the great benefit to further funding and development of Reverence is clear, and I can confidently say it is a necessary dynamic to the contemporary Australian arts scene.

Sincerely,

Bedelia Lawrencev

Multi-disciplinary artist



144-152 Conadilly Street
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(02) 6742 3998

admin@gunnedahconservatorium.com

**LETTER OF SUPPORT AUSTRALIA COUNCIL APPLICATION
THE HOUSE THAT DAN BUILT**

To whom it may concern,

I am writing in support of **The House that Dan Built's** application for AUSTRALIA COUNCIL funding to expand their Toy Choir project nationally by creating a network of Toy Choirs and AKIN workshops across NSW.

We have been working with **The House the Dan Built** since March 2020 and held our first AKIN workshop with them just prior to the initial COVID-19 enforced lock down. The environment at that time made for interesting song compositions as the girls were fixated on the media messages at the time and we had little idea of the 12 months that were headed our way.

That workshop - regardless of the environment - was one of the year's highlights and in terms of program delivery an outstanding program for young women in our community. The engagement with the young women from our community and the success of the 2020 event meant I did not hesitate at all when offered the opportunity to welcome **The House That Dan Built** back to Gunnedah, Narrabri and Tamworth to deliver the AKIN project again in April 2021.

The House That Dan Built has an innate understanding of how to deliver a program to a regional community. Their team has members from regional areas and with significant experience working with regional communities. They understand the importance of developing strong local connections to ensure the successful programs and learning experiences. While many city-based organisations purport to understand regional communities **The House That Dan Built** is the real deal.

We committed to partnering with **The House that Dan Built** to deliver this project to employ an emerging female artist in our community to deliver the Toy Choir project to teach girls to sing, write and perform their own original songs. We know this project would result in powerful outcomes for the employed artists and girls who participate in the program because we have witnessed the impact of their existing programs projects.

As a partner we are committed to:

- Taking on local leadership of the project
- Introducing the project to our community
- Providing a venue for a two-day intensive workshop and weekly Saturday morning workshops
- Assisting with marketing and promotions.

I commend and support the application of **The House That Dan Built to Create NSW**. This project will have a meaningful and long-term benefit for the girls and young women involved in the project which would extend to the broader community.

Yours sincerely,

Rebecca Ryan
Director Gunnedah Conservatorium

Dear Create NSW Assessment Panel,

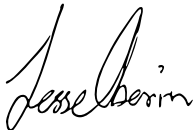
I'm excited to confirm my further involvement in 'The House That Dan Built's contemporary opera development, *Reverence*, composed by Rose Riebl.

I have been working as a live and studio sound engineer for a decade and working with 'The House and Rose on this project gives me a chance to bring technical expertise and my own ear for nuance, resonance and the emotional qualities of sound to an important work using women's voices.

I have worked extensively with Rose on projects involving recording, mixing, and mastering since 2018. These include live sound mixing for performances (Melbourne Music Week 2018); recording and mixing several projects including 'over salt sea', released via INNI, 2021 and 'wind, rain, moon' that featured on the debut Piano Day compilation (LETTER/Nils Frahm) in March 2022. I have also been involved with the sound design, recording, mixing, and mastering of her numerous compositions for film, television and TVCs, and I am currently mixing her original music score for an upcoming feature documentary.

Over the years I have witnessed Rose's extraordinary talents as a composer and performer. This is an exciting project which I would be thrilled to help support by bringing contemporary recording techniques into a setting with live voices and found sounds.

Yours sincerely,

A handwritten signature in black ink that reads "Jesse Oberin". The signature is written in a cursive, flowing style.

Jesse Oberin

12/8/2022

This is a letter of support for The House that Dan Built and the ongoing project *100 STORIES, 100 CAPES*.

I became involved with the first seed of this work in 2018, when I created the red and white capes for the work *Tender Young Creatures*. Since then, the project has grown and developed. During the lockdowns in 2020, I researched sustainable fabrics and sewing threads and created a 'cape making kit' that we posted to 100 women across Australia. The highlight of this stage of the project for me was the one day live sewing event where we all came together via zoom to sew our capes in real time. This was a truly invigorating social event that was so important during such a tough time. The women were able to share their expertise as others developed new skills. There was a real sense of mastery as we all finished sewing our capes. I was able to take part in phone interviews with ten of these women. I learned about their childhood memories and reflected on their generation's experiences and hopes for the future. These chats have been collated into a wonderful collection of stories of girls and women throughout the community, celebrating the unique individuality of the women and the similarities of women's collective experience. We now have a spectacular collection of 100 Capes that form an immersive installation, holding all the stories of the women that created them. I am very excited to see *100 STORIES, 100 CAPES* take its next steps and I am consistently inspired by the commitment and dedication of the brilliant team at The House That Dan Built. I am eager to assist them with this project and share the stories and voices with the wider community.

Regards,
Melanie Liertz
(Designer)

Letter of Support

To whom it may concern,

My name is Audrey Ormella and I am currently in my second year studying a Bachelor of Music (Composition) degree at the Sydney Conservatorium of Music. I am one of 6 composers working on the 100 Stories, 100 Capes project.

The last few years of COVID have been hugely impactful on the ability of musicians to sustainably continue a creative career – the lack of opportunities for live performance and group activity was detrimental to many creatives. 100 Stories, 100 Capes developed as a way to overcome the constraints on live performance in the time of COVID, however it has since evolved into a significant project exploring female experiences, cross-generational knowledge, and connectivity, in a time where communal connection has been somewhat lost.

Funding this work is important, not just to the composers and creatives involved, but also to the 100 women who volunteered for this project, and the diverse communities and backgrounds they represent. 100 Stories, 100 Capes is intended to become an installation which will travel to these communities around Australia in 2023-2024. I cannot express just how impactful it will be for women in rural communities around the country to listen to the experiences of other women from diverse backgrounds, and find connection and similarities between them, especially in a post-covid world.

As an artist I find it inspiring to be part of a project connecting women from around Australia of all ages and backgrounds. What has been particularly special has been listening to the poetry of these people's lives – their beautiful stories of childhood, womanhood, motherhood. Their advice and stories made me feel more connected to myself and my community, and for these reasons I think this project is deserving of funding and support from creative organisations.

Thank you for your time,

Audrey Ormella

A handwritten signature in black ink, appearing to read 'A Ormella', written over a large, faint circular watermark or background mark.

Dear Create New South Wales,

I am an emerging artist and ensemble member with The House That Dan Built. I began working with The House early this year and have already gained a wealth of knowledge, experience and opportunity that has helped me grow and develop both artistically and personally.

Each rehearsal and project I have participated in at The House has been endlessly exciting, inspiring and empowering. Working with The House is very valuable to me, as it is the first opportunity I have had to work exclusively with the voices, creativity and compositions of other female artists. While other ensembles and arts collectives perform the works of long deceased Western male composers with vastly different ideals and values to our current context, I find great value and fulfilment in performing the music prioritised and uplifted by The House with a group of like-minded people who inspire me constantly with their talents.

It is, unfortunately, true that the art and artistic voices of women are far less likely to be heard and promoted, but The House carves a space in which artists such as myself are able to be exposed to women's art and share our voices. I have already had so many opportunities I would otherwise have not had without being part of The House. The importance and catharsis of women's creativity and workshopping together is evidenced by the work of The House and is reflected in the strength of the ensemble.

I am also extremely grateful to The House for bringing joyfulness and playfulness to music and creativity. In the stress and competitiveness of pursuing music professionally and academically, I was beginning to feel insecure in my musical ability and lose sight of the immense joy, fulfilment and power that music holds. Working with The House is beginning to reignite the joy and fun in music for me, providing a safe space without judgement in which we create, workshop and rehearse.

Performance opportunities with The House have truly been highlights of my year and musical career thus far. For example, the recent SALT fundraising performance in the State Library was a powerful and special opportunity that I will treasure the memory of forever. The vast space was absolutely beautiful, and to fill it with the voices of the ensemble in the presence of important guests and friends and family was such an incredible experience. My mother attended the performance and was moved to tears by the strength of the show and said she'd never seen something like it. I also really appreciated the opportunity to perform at the COVA fundraiser. COVA is a company that provides menstrual cups to women in Africa. Listening to the speech following our performance was so moving as it enabled me to see the amazing power the music of The House has to contribute to crucial issues such as this.

I am endlessly grateful for the work I participate in at The House and the incredible variety of skills, opportunities, strength and experience it provides me with.

Yours sincerely,

Leila Harris

Letter in Support of The House that Dan Built for Create NSW Annual funding applications 2023.

11/08/2022

To Create NSW assessors,

My name is Jayden Selvakumaraswamy, and I am the Artistic Associate at The House that Dan Built. I am a soprano vocalist and have worked creatively with The House since 2014. I am writing in support of The House and the incredible season of new works for girls and women in 2023.

I write to express my full support of The House as a successful arts organisation that invests in girls and women now, for a voice tomorrow. The House has a powerful trajectory and will continue to grow as an organisation in 2023, by expanding in the choral music produced, developing new groundbreaking work, touring regionally to create more avenues for music accessibility, and training our cross-age ensembles through music education programs. As a long term employee and emerging artist of The House, our approaching 2023 Season brings me a huge sense of excitement and relief to know that our productions are evolving into mainstage shows that will grow towards a touring outcome. After a long period of the music industry having pivoted, I am eager for our artworks advanced my career as a vocalist in mainstage opera

As an emerging artist myself, The House has offered me countless opportunities to expand my artistic experiences and excel in my musical passions. I have grown within the organisation as a choir leader, leading vocalist, mentor and permanent employee. I am grateful for having experience working for a leading arts company that has its values and artistic endeavours equally aligned. The House uplifts female-identifying artists and cultivates a space for works of meaning and collaboration between generations.

I thoroughly support The House in this funding application. The House is creating innovative and impactful new choral works for female-identifying artists and Australian audiences, and I am very excited to witness and be part of this movement. Thank you for your consideration.

Yours Sincerely,

Jayden Selvakumaraswamy

16th August 2022

To whom it may concern,

My name is Sylvie O'Keefe and I have been training as a vocalist with The House That Dan Built's performance ensemble since 2020. This ensemble has been an incredible help to develop my own vocal ability as well as allowing me to work with a range of emerging, female artists. Being able to work with such a range of people (ages 14-25) has been crucial in my evolving as an artist - being mentored by those older than me and being able to hone and mature my own work. My experience with The House That Dan Built is invaluable and funding for future projects would be vital for The House to continue expanding, meaning more girls like myself would be able to work with these incredible women and learn from them.

I believe that being connected with other females through the medium of music is a meaningful process for women and girls - raising our voices, and elevating our careers.

-Sylvie

16th August 2022

To whom it may concern,

My name is Micayla and I am currently working as a post-production sound editor at Unison Sound based in Fox Studios in Sydney. I graduated in May of this year after 5 years with a Bachelor of Arts (Theatre and Performance studies and Women and Gender studies) and a Bachelor of Music (Sonic Arts) with Honours.

This work is important because not only is it created by women but will be created by a unique set of attributes. An electronic opera created by electronic devices and equipment isn't common and allows its contributors to explore what it is like to work with new devices they otherwise wouldn't be able to obtain.

While I absolutely love my job, this opportunity will allow me to explore a different aspect of my passions. I will be able to learn and further my knowledge about electronic instruments as well as open my mind to new and alternative ways of creating works. This is probably a once in a lifetime opportunity and I am very proud to be part of it.

My industry is still male dominated. Even at my workplace, an office we share with another company there are maybe four women including me working in those two offices. I have been working with the house for almost two years now and I have met some unbelievably talented women that I have brought onto my own projects and can't wait to work with in the future. What The House does is really special, for me it gave me opportunities that I otherwise wouldn't have been able to find.

This AI Opera is going to be a really fun and amazing project to work on and just really cool!

Kind regards,
Micayla Laurence

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Aug 2022

RE: *Femina Controllata Machina*

To whom it may concern,

I'm writing to express my interest in being a part of The House That Dan Built's development of *Femina Controllata Machina* with Dr Donna Hewitt. I am a Sydney based actor, singer and writer and was a member of The House' performance ensemble in 2021. I am particularly interested in collaborating with Dr Donna Hewitt and exploring the intersection of performance and technology. I believe this is an important development opportunity as we are living in an increasingly technologically advanced society. This project will allow us to explore the nexus between artificial intelligence and its impact on our perceptions of the world, dissecting ideas regarding probity within media.

Kind Regards,
Lou McInnes