

To whom it may concern,

My name is Claudia Meaney. I am a 13 years old young female artist. The House That Dan Built is one of the biggest parts of my life. Without the annual shows, without Toy Choir, I, as a young female artist (a definite minority group on the world stage of devising theatre and songwriting) would have no way to share the insight, the ideas, the initiatives that I have when it come to devising works, text, music and theatre. The House runs in a way that has been previously unexplored by others, I have googled. It has not only brought so much joy and empowerment to me, but to everyone who I have met through working with The House, other female artists who actually have an invested interest in supporting my ideas. Danielle has a true invested interest in supporting our ideas, as does The House That Dan Built. As I perform what I and The House cohort have devised ourselves, I witness the other children, teenagers, adolescents, mothers, fathers, men and women who watch our work, I see something new ignited in them. I am not sure if it is joy, surprise or faith in the work, but it's something good. I truly believe, even as a young artist, that what The House devises changes people. I believe the structure in which The House allows young artists to have a true voice in this world and collaborate with each other is the beginning of what I hope will be a worldwide movement towards everyone being heard in this industry. Everyone.

The Long Table is a project that I am very much invested in. A woman tells a story about how when she moved into her husband's family's house, she didn't know how to use a washing machine so she put in the whole box of detergent with one slip. My grandma tells a story of how moving into her husband's house wasn't so bad, until she got pregnant and only wanted, needed her mum. So there are dinner table anecdotes and these deep comments about how losing your maternal line in your history is hard, not just for the descendants to follow, who have no maternal ancestors, but for the women who lose their mothers only to become a mother themselves and have their daughters leave them with a big house and no girl to share her stories with. As soon as I heard these stories a range of emotions immediately coursed through me. Such stories passed through a great-grandmother, a grandmother, a mother and me. At the House we play with the idea that the smallest most insignificant stories have such potential and capability to unite. I can see the relationships forming between different stories and people from different households. A work like the Long Table has incredible potential to unite children, teenagers, adolescents, mothers, fathers, men, women and grandparents some of whom can relate to these tales of the lost maternal line or of these simple mistakes made when first leaving home, and some of whom cannot relate personally, but can change their opinions on how much they appreciate the uprise of equality and how this one fairly lighthearted work can have such an effect on the broader community. As a young artist, this project has already made me think about my ancestors, which has made me think about me, and as much as I would've appreciated the structured system of moving with the paternal line, I now appreciate every story, and how they can change my thoughts, and then of my actions. This project, for me and the broader community, promises to inspire, empower, enchant and enlighten not only me who should be lucky enough to be a part of this incredible initiative, but all those who would witness this work.

Thank you for reading this and considering us.

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