

LETTER OF SUPPORT – Long Table

To whom it may Concern,

I'm writing with regards to The House that Dan Built's application for project funding to support the development and presentation of 'the Long Table.' Penrith Performing & Visual Arts, through its theatre making program, Q Theatre, is proud to work alongside The House that Dan Built as a leading new arts company tackling innovative art form development as well as considered community engagement. Western Sydney has a rich diversity of contemporary theatre practice and a wealth of audiences that are currently under serviced. The House that Dan Built's project 'the Long Table' would expand our ability to work with our communities and deepen the trust we're actively building between audiences and artists. In order to deliver this project, Q Theatre can commit to the in-kind contributions of Venue Space across October 2020 at a value of \$12,000 and 25 hours of producing support at a value of \$1,250.

Q Theatre has evolved from the creative lineage of the Q Theatre Company and its more than fifty years of experience presenting and producing theatre. In its current form, Q Theatre seeks to bring leading theatre makers from across Australia to Western Sydney and facilitate collaborations with local, emerging and established talent. We champion processes that are centred and responsive to artistic leadership and the diverse tastes, imaginations and expectations of our audiences. The House that Dan Built and Q Theatre have already begun a dialogue between companies about how we can support one another to achieve shared objectives. I'm looking forward to continuing to strengthen this partnership and exploring how Q Theatre can continue to play a role in elevating the quality of work occurring in Western Sydney to work that is recognised as nationally and internationally significant. We see 'the Long Table' as a step in this direction.

If you have any questions regarding the details of the collaborations referenced here or this application, please feel free to give me a call or send me an email.

Yours sincerely,



Nick Atkins
Director, New Work
Penrith Performing & Visual Arts
Joan Sutherland Performing Arts Centre | Penrith Regional Gallery & The Lewers Bequest
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To Whom it May Concern,

Murray Arts is delighted to support The House That Dan Built (THTDB) with their application for the next creative phase/s for The Long Table project; a cross generational approach to sharing stories of women on the land.

As the Regional Arts Development Organisation based in the Albury-Wodonga region, we are committed to the support and development of projects which tell regional stories. We are excited to work with THTDB to showcase the stories of women on the land across generations that were gathered, here locally, during the first phase of this dynamic program.

The concept of presenting the stories gathered, locally and in neighboring regions, by projecting them into teacups/vessels is unique, innovative and exciting. We are so excited to be one of the partnering organisations who will championing this outcome, locally. Albury-Wodonga have very keen audiences, who are willing and hungry to learn, explore and be inspired via arts & cultural mediums and presentations.

Murray Arts are pleased to be able to offer support via promotion through our monthly newsletters & social media, our local knowledge of venues, facilitation assistance, in-kind accommodation where possible and connecting THTDB with our extensive network. Already many Albury-Wodonga based artists have been engaged in the first phase of this project and we have reached out to other local creatives for the delivery of the next phase/s

I look forward to your consideration of this application.

Yours Sincerely

Alyce Fisher
Executive Director
Murray Arts

Kate Butler
Greenacres
Nisbets Rd
Deniliquin NSW
2710

22 August 2019

To Whom It May Concern,

I am writing in support of The Long Table project by The House That Dan Built. The project resonates with me as I live with my three daughters on a farm on the edge of outback NSW. The farm has been handed down from my husband's grandfather, to his father and now to him and he has lived here all his life. Although I was not born here, I connect with the matrilineal line through his mother and the stories she has of her early life and those of other women who lived quiet lives in this isolated place. The dominant voice in rural areas has always been, and still is, male; the mythologies and monuments, street names and historical narratives.

I worked on a project by our very rural Shire to document an oral history of people significant to the settlement and prosperity of the area. Nearly all of those chosen were men, telling their stories of hardship on the land with the experiences of the women who walked beside them forgotten. For my daughters, I am always looking for opportunities that allow them agency and a voice within their community. This is not easy in a country town where the lack of equity is invisible to those whose space and voice has never been limited. Opportunities are few, though, and often we must travel to larger centres to look for this diversity of experience. My eldest daughter Tallulah is 16. She says, "I am really interested in this project and the chance to listen to stories from my mother and grandmother.

I think it's important to show the stories of the home, not great adventures and heroic conquests but nevertheless essential. They are the stories created around the kitchen table, the ordinary moments that allow wisdom to be passed down through generations. The Long Table process has through first stage of development been able to celebrate women's stories and show their importance in the building of our community resources and values. Danielle, Natalie and Helen came and spent a night with our family and interviewed us all capturing our different voices of my daughters in poignant and concise compositions. The next stage will support young women to develop interviewing skills and promote and strengthen cross generational connections and understanding. As it is responsive to the individual, this model could be implemented in any rural community; building threads of lost narratives that connect our experiences. I am so grateful to have been part of this process.

Regards,



Kate Butler

8th September 2019

To Whom It May Concern
NSW Arts Assessment Panel
Sydney, NSW

Dear Sir/ Madam

RE: Letter of Support for Regional Tour of "The House That Dan Built" to Gunnedah, NSW

I am writing with the privileged opportunity to offer a letter in support of a regional tour of workshops and performances that would contribute to the enhancement of their musical, literacy, and emotional resilience skills and development for the female children, adolescents and young adults of Gunnedah, New South Wales.

I work as a doctor in a General Practice clinic in Gunnedah, having moved with my young family from Brisbane in late 2017. One of my first impressions of this small town of approximately 10,000 was its interest in The Arts, where it is proud and thankful to its rich founding heritage in the written and spoken word thanks to Dorothea Mackellar, who spent time living in the region. The other impression is of its proud indigenous heritage, being the home to Gumbo Gunnerah, a legendary aboriginal elder and chief. We quickly felt welcomed in this town by comparison to many other rural, regional and metropolitan towns and cities in Queensland, Victoria and Western Australia that myself and my husband have lived in over the past (near) 20 years. Two legends and icons in Australia's culture that have stood the test of time to continue to provide insight and inspiration to the human condition.

My work has given me an insight into examples of some of the cosmopolitan troubles the young women of this town, and their elders face. Projects run by the company "The House that Dan Built" offers a structure and forum that target key areas of the development of young people to allow them to become empowered citizens of Australia, ultimately in preparation for education of the next generation. Workshops and performances provided by the Toy Choir, AKIN, and The long table target areas that include: literacy, numeracy (music is in part applied maths after all), communication (via group work and composition skills), emotional intelligence (the structure of the projects stem from key theories of music therapy and psychology, for example the girls are often asked to compose a novel text and music in response to a current social issue or theme usually with the goal of exploring and resolving internal or community struggle) and community strength through positive supported relationship development.

The Arts provide a medium that allows such education to be accessible in an age appropriate and culturally safe manner. As you know, it is the regimen of the practice of music and drama which allows a freedom of mind to allow fluidity of ideas and experimentation. That is, observers and participants have an expectation for these two pillars to co-exist and intertwine, allowing an evolution and resolution of ideas that are contained within the confines of a workshop or its performance.

All of the modern, and sometimes, age-old struggles faced by the community that enlist me as their doctor for advice, support often face heart sinking problems and cries for help of social inclusion and yearnings for supported development of the aforementioned skills. For example, I imagine sometimes what it would be like to be a part of the stolen generation and receive my first wage at my current age and experience because of my cultural identity, despite working from the age of 16, would my children have the same skills if I was restricted from secondary, tertiary and post graduate education? I see daily examples in my clinic of children and adolescents who's parents and grandparents have not had the privilege of completing their secondary education. Part of closing the gap in the sphere of health needs to be done outside of the clinic room. The forum provided by the well-researched platform within "The House that Dan Built" allows young women to explore some of these intergenerational experiences including development of language skills to express emotion. These young women will in turn help break the cycle of domestic violence by increasing their confidence in the experience of what their own emotion feels like, confidence in expressing this emotion, and confidence in advocating for their own advancement because they have a greater understanding of the role of their emotions to guide positive decisions.

I hope that I can give this experience to my community and develop new leaders for this sacred land that has developed leaders of Australia's past.

with kind regards
Amanda Kelly

To peer assessors of the Australia Council,

Hello, my name is Emily Pincock and I am 14 years old. Over the last few years that I've worked with The House and have been given so many opportunities, but unlike many other things in life they weren't handed to me. That is something I believe is a big part of being a cultural citizen as a young person. Through these opportunities I've expanded my knowledge and abilities as a performer and citizen. This has made me be able to hold a conversation with peers and adults and having their respect. If I do a performance, I get real feedback from respected performers and it won't be sugar coated, this makes us want to push towards excellence and get the best result of a performance we can.

As well as feedback and critiquing, the training we went through strengthened us as performers by giving us a chance to have power wherever we go and whatever we do. I am 14 and an artist and AKIN workshop facilitator with The House. I was 9 when I first started to create my own work, and at 12 I helped run a room with 20 girls in Berrigan showing them how to do it too. My artistic practice has given me this ability and I think that the arts has the ability to do this to any child, making us all participating social citizens. With our story telling and song writing we work on the principal "if she can, I can."

This is really helpful when making short songs. I have been able to write 2 compositions for long table videos and hope this year to be able to come and interview like the older girls. I would love to be part of the LONG TABLE project interviewing women and girls across the Australian landscape because having connections and learning from people at every stage of life is so valuable and hearing their incredible stories can shape young women and empower them to see the affect we can have, so sharing their stories is vital for the next generation.

Thank you for your time,

A handwritten signature in black ink that reads "Emily p". The letters are cursive and connected, with a lowercase 'p' at the end.

Emily Pincock