



22 February 2016

Ref: ACE/Dirty Market/THT

For the Attention of Arts Council England

I'm writing to confirm Nottingham Lakeside Arts' support for *The Hearing Trumpet* project by Dirty Market.

Nottingham Lakeside Arts is working closely with the Imagine programme through a music project in 2 Nottingham care homes, and also on linked activities which are a direct follow up to our co-production *Inside Out of Mind* with Meeting Ground Theatre Company, written and directed by Tanya Myers, which focused on people who care for those with dementia. This production toured nationally in 2015 and was a Finalist in the National Lottery Arts Project Awards. We are now also working with the Beeston Memory Café in partnership with colleagues who voluntarily support this key initiative, and having had one successful gallery visit to the Elisabeth Frink show are now planning the next visit to coincide with the David Jones exhibition which opens in March. NLA is also striving to be a dementia-friendly arts venue, and many of our team are Dementia Friends.

The Hearing Trumpet would provide a new platform to engage older audiences – not only those with dementia - in particular with accessible and high quality performing arts, but moreover we would use the opportunity to engage the audiences with Elpida Hadzi-Vasileva's extraordinary installation which featured in the Venice Biennale. We would build the opportunity into a full morning or afternoon of activity, so that the experience was one which was enormously memorable for its varied and rich experiences.

We are fortunate to be able to capitalise on this engagement with older audiences through the Imagine programme, but also through a network of support created through the audience development we delivered as part of the *Inside Out of Mind* project. Like the company, we are keen that older people are perceived positively by others, and by themselves as being able to contribute to society and to enjoy being part of society. We have many older people who work as volunteers and play a vital role in supporting the Museum's work in particular; perhaps we could look to involve some of them in engaging with older visitors as part of this project.

We are committed to staging the production in Highfields Park as part of NLA's programme from Tuesday 20 – Thursday 22 September 2016. We will be able to offer technical and front of house support as part of this engagement, and will feature the project within our ON brochure September – November issue.

Please don't hesitate to contact me should you require any further information,

Yours sincerely

A handwritten signature in blue ink that reads 'Shona Powell'.

Shona Powell
Director

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Arts Council England

22 February 2016



Arts and Culture Office
Chief Executive's Department
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The Woolwich Centre
35 Wellington Street
Woolwich, London
SE18 6HQ

Main number 020 8854 8888
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Dear Sir/Madam

RE: The Hearing Trumpet – Dirty Market

I am writing to confirm our support for *'The Hearing Trumpet'* the funding application to Arts Council England submitted by Dirty Market.

Dirty Market's application aligns well with the Royal Borough's strategic & cultural agenda, and our ambition to bring high quality art to the Borough. Along with artistic quality the project provides integrated outreach workshops for residents, families and schools enabling them to participate in a project addressing issues of ageing, dementia and public perception.

We believe that this multi-generational creative theatre project will be of value to residents and visitors to the Borough alike; providing opportunities for engagement and participation by local organisations, schools and residents and we look forward to welcoming the production to the Borough.

If you require any further information or clarification I trust that you will not hesitate to contact me.

Yours sincerely

Tracey Sage

A handwritten signature in black ink that reads "Sage".

Senior Arts and Culture Officer
Royal Borough of Greenwich

24th February 2016



To Whom It May Concern

Re: Hearing Trumpet

I'm pleased to confirm the Albany's support of Dirty Market's *The Hearing Trumpet* this summer 2016.

The Albany supported the R&D of this project in 2014 as part of our BOLD Festival. We are delighted to see the project's development into this exciting, visual play open to audiences from 8-80 years and beyond.

The Albany is particularly well matched for supporting *The Hearing Trumpet* as we co-produce Meet Me At The Albany, an all-day arts club for the over 60's. Dirty Market is keen to open up performances and support older audiences to come to *The Hearing Trumpet* during its tour.

We are committed to offering the following support:

- Promote the South East London leg of the tour to our targeted networks of families and older people's audiences
- Provide peer marketing support via social media and online platforms
- Share performance dates with Meet Me At The Albany participants.

Please feel free to contact me if you require any further information.

Best wishes,

Holly Stratton
Creative Programmes Co-ordinator
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Justine Schneider
Professor of Mental Health and Social Care
Institute of Mental Health & School of Sociology & Social Policy
University of Nottingham.

17/02/2016

To whom it may concern,

I wholeheartedly support Dirty Market's plan to produce Leonora Carrington's lost masterpiece *The Hearing Trumpet*. Our own experience of producing *Inside Out of Mind*, written and directed by Tanya Myers, produced by Nottingham Lakeside Arts and Meeting Ground Theatre Company, has convinced me of the power of the arts to change perceptions about humanity. It's not just about dementia, but about how we as a society marginalise people who are old, or different.

The success of our project, which toured with a grant from the National Lottery and Arts Council England and was shortlisted for the Lottery's best arts project in 2015, was due partly to the novelty of its approach, in this case the use of theatre to present research findings. But the lasting impact was achieved through Tanya's compelling characterisation of the individuals concerned and the very real situations that were sources of the action. Follow up telephone calls to audience members found that they remained impressed with what they had seen and remembered the content very well.

There are plays about dementia which deal with the impact on individuals and families in different circumstances but there is still room for truly original work as Dirty Market's promises to be. As the disorder becomes more prevalent its effects are of growing interest, and relevant to a massive segment of the population. We found that our audiences were often well informed about the subject portrayed, they did not need to be educated about causes or symptoms. However there was a thirst for ways of generating compassion for the people affected by dementia, the people who care about them and the people who are paid to look after them day by day. No other form of communication engages hearts and minds like in theatre and performance. We need Dirty Market's talents to explore the messages of *The Hearing Trumpet* for audiences young and old.

Yours Sincerely,

Justine Schneider



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3 December 2015

To whom it may concern,

Letter of Support: The Hearing Trumpet

I am writing in support of Dirty Market's project *The Hearing Trumpet*. Ovalhouse have been a key supporter of Dirty Market since 2011 and are pleased to be continuing our relationship with them. The company have been consistently inventive, finding innovative new ways to make work in challenging non-traditional spaces, while remaining focused on the audience experience. The company's ethical values are at the heart of their practice and as a result their outputs have a strong activist rooting in an agenda for social change.

Dirty Market have built a strong following for their work and are expert at building satisfying and robust wraparound activity to both artistically and commercially support their projects while providing a comfortable, accessible and welcoming atmosphere for audiences new to theatre. They have an excellent track record of working with non-professionals in creative settings and of empowering participants to extend their comfort zone to create excellent and engaging artworks.

Since 2011, I have seen Dirty Market's capacity to plan, manage and successfully deliver complex projects grow exponentially year by year and *The Hearing Trumpet* is a good strategic next step for the company to allow them to upscale their professional practice to an appropriate, manageable level.

Should you have any queries, please do not hesitate to contact me.

Yours faithfully



Rebecca Atkinson-Lord

Director of Theatre

Dirty Market Reference / 'The Hearing Trumpet'

I saw a version of 'The Hearing Trumpet' by Dirty Market when it was still an R&D project, titled 'Mrs. Horton's Finger', at Ovalhouse Theatre in 2014.

I liked this early version of 'The Hearing Trumpet' – I enjoyed the architectural potential of the piece; the possibility that space could be liquid, moving from the microscopic to the universal. Therefore, it's not surprising to me that they have decided to stage the final version of this show in a tent – a space that is expandable.

The company avoids the hard surfaces of logic and instead plays with form, dreams, surrealism and doubt. They possess a willingness to make theatre dynamic, playful and mysterious. In the current environment of 'lack of risk', it's good to be reminded of a company has a real relationship to adventure and can transmit that actively to an audience.

More risk!

Dirty Market make it interesting to go to the theatre again; to experience rigour and experiment, pleasure and philosophical satisfaction.

Their work should, I believe, be supported.

Therefore, I would strongly recommend Dirty Market for funding in this current round.

Michael Atavar
www.creativepractice.com