

unlocking creativity



artology
Annual Report 2017

Our vision

The leaders of experiential learning for youth in the arts.

Our mission

Enriching lives and communities by
nurturing creativity in youth.



Our values

CURIOSITY Exploring opportunities

CREATIVITY Encouraging discovery

COURAGEOUS Daring to challenge the status quo

CONNECT Uniting people and ideas through the arts



What we do

Artology develops the creative potential of young people through experiential learning in the arts.

Why we do it

We believe:

- Creativity is our most valuable human resource.
 - Creative thinking is under-valued.
- Fostering creativity in young people enriches their own lives and those around them.



How we do it

Artology supports a range of projects that look towards positive impacts within the community and diverge from the mainstream.

Contents

Report [p.4]

Fanfare Competition 2017 [p.5]

Artistic Team and Project Partners [p.6]

RAW Filmmakers [p.7]

Fanfare Competition 2017



Artology in 2017 has seen much creativity driven by many special people through the supported programs.

Fanfare continues to promote the creation of original work by young people aged 12-21 years, in an innovating way to bring audiences and artists together around Australia. Now in its fourth year, Fanfare collaborated with venue partners the Art Gallery Society of NSW, Sydney Opera House, Adelaide Festival Centre, Perth Concert Hall and Arts Centre Melbourne and project partners the Australian Youth Orchestra, Cool Australia and the Australian Theatre for Young People (ATYP).

In 2017, Fanfare received over 100 entries from NSW, Vic, WA, Qld and SA. The competition is promoted directly to schools and universities and through media and the education sectors including the national music teacher bodies and curriculum advisors.

Artology recognises the disparity in gender within the sector and has actively promoted the competition through female composer networks and directly to educators.

Since commencing in 2014 the call for submissions has received over 560 applications from budding composers around Australia. The aim is to assist the cue bells at performance venues with short and original fanfares, thus showcasing the talent of young composers.

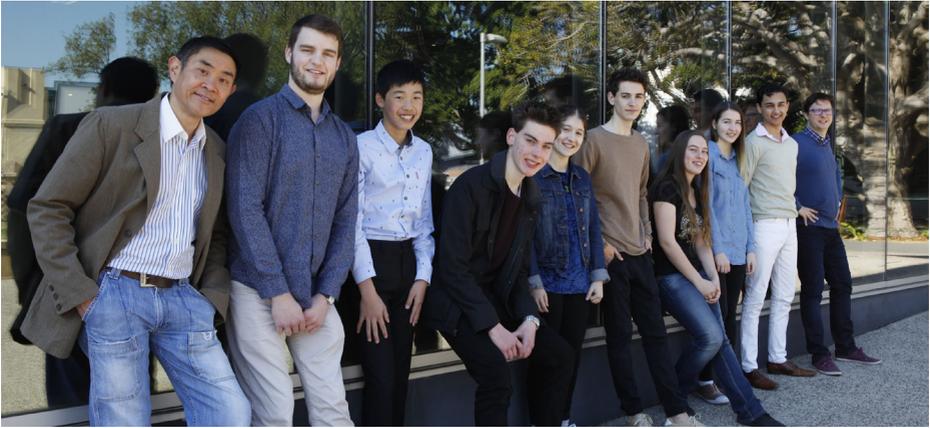
Each year eight selected participants complete a series of workshops with mentor composers Nicholas Vines and Lyle Chan to refine and finalise their compositions prior to the recording day at Trackdown Studios with the Australian Youth Orchestra.

Artology also holds a workshop for all entrants who are interested in feedback on their composition from our mentors.

Artology partners with Cool Australia to create free teacher and student resources in support of the competition and are mapped to the curriculum.

Artology partners with ATYP, whereby one composer works with sound designer Steve Francis to create the sound for an ATYP production. In 2017, Kailesh Reitsman created the music for 'Wonder Fly'.

'The Fanfare Competition has been instrumental in shaping what I hope will become my musical career. I have used the AYO recording as a sample of my work, and it has led to numerous commissions. Fanfare is the gateway to many great opportunities for young composers, and I look forward to following the eight winners of each year, as I have been doing.' **Fanfare Student**



The Fanfare Competition sees the traditional venue cue bells replaced by fanfares composed by some of Australia's youngest and most talented composers. The Fanfare concept was created by London's Royal Opera House in 2009, and was brought to Australia by Artology.

The selected composers for 2017-18 are:

Kailesh Reitmans [Age 19]
Studying at AIM, NSW

Joshua van de Ven [Age 15]
Studying at Emmaus College, Vic

Ronan Apcar [Age 16]
Studying at Sydney Con High School, NSW

Ayda Akbal [Age 15]
Studying at St Leonard's College, Vic

Eric Bai [Age 13]
Studying at Wesley College, Vic

Hannah Hunt [Age 16]
Studying at Belmont High School, Vic

Scott van Gemert [Age 20]
Studying at James Morrison Academy, SA

Caitlin Buchan [Age 15]
Studying at Bendigo South East Secondary College, Vic

Meet Caitlin Buchan (Age 15), from Bendigo in Victoria.

**Composition Title:
Cleopatra's Entrance**

I'm very new to composing so I didn't know how to start with a key signature so accidentals were a lot easier to work with. I ended up using a byzantine scale by accident, I didn't even know what a byzantine scale was until I had finished writing my piece.

My inspiration for starting composing comes from film scores because I love the way that all of the parts come together and overlap with each other. One day I hope to be able to compose as well as some of those composers like Danny Elfman and James Newton Howard.



Artistic Team 2017

Lyle Chan at age 1, Lyle Chan was already doing impressions of Edvard Munch's *The Scream*. It launched a stellar career in the kindergarten arts, including an acting role as a town councillor in the *Pied Piper of Hamelin*, and playing the *Lone Ranger* TV theme on the piano using only one hand. Over his adult life, he earned a Bachelor of Physics, worked as a molecular biologist, an AIDS activist and even a neurolinguistic coach and hypnotist. In music, he spent 10 years working for ABC Classics. Today, Lyle is an acclaimed composer whose works have been performed by the likes of soprano Taryn Fiebig, flautist Jane Rutter, pianist Simon Tedeschi and even the Hon. Bob Carr, Australia's Foreign Minister.

Nicholas Vines is an Australian composer particularly active in the US and at home. His music has been performed in Australia, USA, UK, Europe and Japan. Formerly a lecturer in music at Harvard University and at the Massachusetts Institute of Technology, Vines has also worked in various capacities at Wellesley College, the University of Sydney and the Australian International Conservatorium. He recently took up the position of Artistic Director of Music at Sydney Grammar School. Vines is regularly involved in operas, choirs and choral productions as a bass-baritone and countertenor.

Project Partners



In 2017, *Fanfare* was a collaboration with the Australian Youth Orchestra (AYO), Sydney Opera House, Perth Concert Hall, Adelaide Festival Centre, Art Gallery Society of NSW, Arts Centre Melbourne, Cool Australia, Australian Theatre for Young People.

Artology is grateful for the financial support from APRA-AMCOS and in-kind support from AYO and our partners which help make an impact on the program. We are looking towards partnering with other organisations into the future.

RAW, a pilot program for young Indigenous filmmakers

RAW



In 2017, Artology supported RAW, a pilot program for young Indigenous filmmakers to submit an original concept for a chance to have it turned into Australia's next online breakout series.

Three creator/writers finalists pitched their concept to the RAW team. The selected three finalists were Cindy Hill from Woorabinda, Queensland and her concept 'The Jinx of a Gift', Enoch Mailangi from Redfern, NSW and his concept 'All my friends are racist' and Caden Pearson originally from far north Queensland and his concept 'Lakefield'.

Enoch's concept, 'All my friends are racist' was selected for the pilot program and has undergone a series of intensive writer workshops with all three entrants. The 6-part series will be pitched to ABC Indigenous.

The three finalists workshoped their pitches at the Australian Film and Television School with an amazing creative team including Leah Purcell, Wayne Blair and Kyas Sherriff to workshop and finalise the concept.



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