

unlocking creativity



artology

Annual Report 2014

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



Wot 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 different projects including WotOpera, Artology Remix and Fanfare.

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Message from Managing Director Anna Cerneaz

Artology in 2014 has seen much joy and creativity driven by Artistic Directors Murray Dahm (WotOpera) and Lyle Chan (Artology Remix).

Artology's flagship program WotOpera ran eight High School programs incorporating over 30 schools across Australia plus the annual Camp.

We continued to align WotOpera more closely with the education curriculum in the eastern states while our strong relationship with the University of Tasmania saw increasing numbers of credits awarded towards a Bachelor of Musical Arts.



Both the University of Sydney and Melbourne continued their research projects into the positive impacts on participating students.

In 2014, Artology Remix presented its second program in association with OperaQ. The inaugural Remix project in 2013 was lead by Catherine Milliken following her Discovery Program with the Berlin Philharmonic.

This year Remix was lead artistically by composer Lyle Chan in conjunction with OperaQ. Young artists were mentored by professionals in re-developing a masterpiece into a multi-artform performance. The project saw the young artists and genre leaders challenged beyond their expectations with a spectacular result at OperaQ in October.

Fanfare was introduced in 2014 as a collaboration between the Australian Youth Orchestra, Artology and the Sydney Opera House. Launched in March with a national call for submissions, we received over 120 submissions from budding composers aged from 12 to 21. The goal was to replace the 'ding dong' cue bells at SOH with short and original fanfares, thus showcasing the talent of young composers.

The eight winning composers completed a series of workshops with the Australian Youth Orchestra and renowned Australian composer Nicholas Vine.

The Artology team has grown in number and skill! Peter Aoun was employed as WotOpera's Music Director, Bridget Elliot took the role as Photographer Manager and Sheila Stubbs was welcomed in September as our in-house bookkeeper. Philippa Horn took up Operations and Marketing. New team members include ten new WotOpera Project Assistants and Music Directors, Fanfare's mentor composer and five genre leaders for Remix plus volunteers and one intern. Many of the current staff have further taken on new roles within the projects and stepped up brilliantly.



From WotOpera Artistic Director Murray Dahm

In 2014, WotOpera created 32 operas with a little under 700 young people around the country. We surpassed the number of 100 operas created (with over 2,000 young people) since WotOpera began in 2008. The continuing growth of WotOpera is due to the wonderful people we have discovered and nurtured through the program and 2014 has seen leaps forward in the development of our team. Our relationship with UTAS has seen more students enrolling through both the High School and Camp programs. I was appointed as an Adjunct Senior Lecturer in Music at the UTAS in July ensuring that students can be assessed for their participation and engagement in the programs.

WotOpera High School Program

The **Hobart** project got the year off to a fabulous start. Three new schools and one return school or 'partner school' and all have expressed a desire to work again in the future. New Project Assistant Kate Walder was a great addition to the team.

The **Sydney** project also saw three new schools and one partner school. David Hidden stepped up as Project Assistant and Stage Manager.

The **Launceston** project was led by Peter Aoun. With an amazing team he fulfilled this role admirably and the schools and each school had a full experience. All four schools have confirmed their desire to be partner in the future.

The **Rockhampton** project had three schools and was led by Katrina Christensen. She was assisted by three new Project Assistants - Maddi Twidale, Jamie Langford and Patty Dunn. Rockhampton HS utilised Saturday's as one of their days and this worked well.

The **Launceston B** project saw two partner schools joined by one new school - Launceston Church Grammar. The project saw the introduction of three new team members - Project Assistant Dani Barnett and Music Directors Travis Hennessy and Craig Wood. All three were spectacular and great additions to the team.



The **Brisbane** project was led by Peter Aoun and Katrina Christensen with new Project Assistant Keara Donohoe. This was our first visit in Brisbane and the four schools - Calamvale, Macgregor, Canterbury College and Brisbane Girls Grammar all had a full experience and challenges were met well by the team.

The **Hobart B** project was led by Eddie Muliaumaseali'i as Project Leader and a new Music Director Joe Richards. This project consisted of three return schools and one new school.

The **Melbourne** project saw new school Mac.Robertson Girls HS join partner three partner schools. This project was a co-led by Stephanie Acraman and myself. All schools had a full experience and have confirmed their desire to be partner schools.

WotOpera Camp

We had 44 enrolments for the camp this year and it has been great to see the camp grow and build in numbers. The camp outcomes in every respect were exemplary - student, artistic, professional development, and this camp will set the bar for the future. Many students have expressed a desire to return in 2015 and with numbers of enrolments being 18 returns and 26 new students - it looks like a very healthy situation for the future.

From Remix Artistic Director Lyle Chan

In 2014, Artology Remix partnered with Opera Queensland - one of four federally-funded opera companies in Australia - to give Brisbane youth the opportunity for the first time to participate in this unique program.

A team of 28 talented young artists and 7 professionals reinvented Frankenstein, Mary Shelley's gothic novel, into a daring new stage adventure told through today's art-forms of physical theatre, music, video and drama. The young artists reimagined the Frankenstein story to reflect how we create monsters in today's society, eg. by rejecting people who are different from 'us', or child neglect and created a multi-layered show told cleverly as a courtroom drama.



The work received two performances at the Opera Q Studio on Saturday 4 October 2014, coupled with very lively and probing question-&-answer sessions with the audience. Of 33 interested young artists, 28 were eventually involved in the program. They were aged 12 to 21, enrolled through a call-for-applications via Brisbane arts organisations and educational institutions.

Seven professional artists with strong credentials were enlisted to be Genre Leaders (mentors): Lyle Chan (Artistic Director & Music), Darcy Grant (Director & Physical Theatre), Chris Kohn (Development Director & Theatre), Eleanor J Jackson (Poetry & Writing), Freddy Komp (Video), Cienda MacNamara (Drama Coach), Rachael Edwards (Production Manager).

The work was made over two creative periods in April and September. Throughout the process, the young artists were treated as if they were professionals and given real-life opportunities to have professional experiences. For instance, several of the young artists participated in publicity interviews on ABC Radio and 4ZZZ community radio.

The Frankenstein show is currently being promoted to festivals such as Queensland Music Festival to secure a further season or a tour. A major musical item from the show is also being recorded in a commercial studio, again with the aim of giving the young artists an experience just like a professional's.



Comments from WotOpera school visits

WotOpera High School invites 20 students to work with WotOpera professionals to create an opera meaningful to their lives. Students write the plot, compose the music and design the sets in a series of workshops. The program runs eight projects each year and each project is run over four weeks in a particular region with four participating schools. Three creative staff from WotOpera visit each school for four sessions totally 20 contact hours. The schools present a combined performance of their works at a professional venue in front of peers, parents and the public.

"WotOpera is worth trying, you meet new people and learn new skills, but most importantly have fun!" Student (Melbourne 2014)

"WotOpera is the most amazing and eye opening thing you will ever do. If you ever get a chance to do it, do it and spread the word. The world needs WotOpera!" Student (Tasmania 2014)

"WotOpera has changed me as a performer and made me more confident to get up on stage and also to work with people that I wouldn't normally work with. Seriously, WotOpera ROCKS!" Student (Tasmania 2014)



"Thank you for the magnificent gift that WotOpera was to our students, staff and school. It is impossible to measure the benefits of WotOpera for our entire school community. From the beginning our students and staff just loved being involved. They grew as people and developed a huge array of skills and understandings that are invaluable to them now and will continue to be so throughout their lives. Through WotOpera our students were involved in an art form they many never have experienced before. It was wonderful to see so many students, parents and staff in the audience at the Princess Theatre to support our group. WotOpera has certainly been one of highlights of my educational career." Principal, Exeter High School, Tasmania (WotOpera 2014)

"It was amazing, fun and I made more friends and it brought out qualities and personalities I didn't know I had. Every WotOpera day I always had a huge smile on my face." Student (Melbourne 2014)

"I am extremely grateful that I got to participate in this most wonderful lovely program. Without WotOpera, I wouldn't have found my confidence and find my inner performer." Student (Rockhampton 2014)

"WotOpera is absolutely magnificent. If someone askem me would I do it again I would say what kink of question is that." Student (Rockhampton 2014)

"I think WotOpera is a life experience and it is super fun. You find more about yourself. Youu should join it!" Student (Sydney 2014)

"If anyone is afraid to join WotOpera, don't be. It's an amazing experience and you will be more confident in your ability to sing, act, perform and compose music." Student (Sydney 2014)

"WotOpera is a once in a lifetime opportunity. It builds self confidence, skill and ability to sing infront of a large crowd. The support is great and the instructors encourage you so well." Student (Rockhampton 2014)

2014 IN NUMBERS



**167 NEW
AUSTRALIAN
WORKS
WRITTEN**

35%



**EVENTS IN A
REGIONAL AREA**



**STUDENTS
PARTICIPATING 880**



**VISITS TO
SCHOOLS 512**

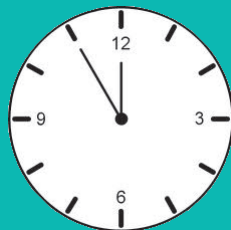


**FACEBOOK
FRIENDS 1,002**



**17 HOURS OF NEW
AUSTRALIAN MUSIC
PERFORMERD**

**1,360 HOURS OF
REHEARSALS**



**COMBINED APPRECIATIVE
AUDIENCE 10,360**

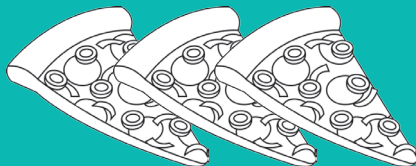
**108 ART WORKS
CREATED**



**32 SCHOOLS
PARTICIPATING
ACROSS AUSTRALIA**



266 PIZZAS





Artology Remix: The Frankenstein Project

Artology Remix is a youth creativity project that gives young people the opportunity to create a professional-quality work alongside professional artists.

This year, Artology Remix has partnered with Opera Queensland to create a new multi-genre performance work based on Mary Shelley's classic novel, Frankenstein.

We hope that the new work, made in a 15-day creative process, will endure and receive many future performances.

"We have created a work that has brought the essential themes of Mary Shelley's classic book and made it understandable for today's audiences." **William Smith**

"I haven't studied music or drama at school before and it has been a great chance for me to experience this art form." **Jianing Lu**

"I haven't done anything like this before, it's a once in a lifetime experience for anything of this calibre." **Holly Leeson**



Mary Shelley was 19, around the same age as these young artists, when she wrote this groundbreaking novel.

In this production, the young artists have reimagined the Frankenstein story to reflect today's society, considering whether our rejection of those who are different from us, or 'the other', creates monsters of ourselves. In this way, the young artists add their voices to the classic debate of whether good and evil are inherent qualities in a person, or whether the circumstances in which we are formed determine our destinies.

From the artists:

"I believe that this would be good for people to watch so that they understand the contemporary issues we talk about in the show are actual real life issues."

Elle Brodie

"Artology Remix has been a very fun and interesting experience. It has given me the opportunity to make new friends with the same interests. It has also taught me to view things in a deeper and more abstract way, which is so fantastic!" **Jamee Nettos**

"Artology Remix was a truly amazing place where we could express our individuality through creativity in a friendly, supportive environment. The level of brilliance of being able to bounce off other people's ideas to create a show is indescribable."

Annabelle Smith

"To be able to retell the story of Frankenstein to fit with modern themes, events and problems made Artology Remix a challenging, yet exciting journey. Feeding off hundreds of ideas to create a show together made this a special production for me." **Caitlin Nass**

2014 program highlights

18 March - 14 April

WotOpera visited four schools in Hobart. Students from Fahan School, Taroona High School, Guilford Young College and Dominic College performed at the Theatre Royal, Hobart.

May

Fanfare composers selected and the first workshop was held in Sydney with composer/mentor Nicholas Vines at Sydney Grammar School.

July

Second Fanfare Workshop held at Trackdown Studios, Moore Park, Sydney. Student works were rehearsed and recorded by the Australian Youth Orchestra with conductor Nicholas Carter.



7-12 April

Artology Remix week-long young artists residency at Opera Queensland Studio. Professional and students worked together to create a new work based on Mary Shelley's Frankenstein.

28 April - 26 May

WotOpera visited schools in Sydney. Students from Jamison HS, Marrickville HS, Fairfield HS, and Leichhardt Secondary College presented their operas at the Seymour Centre, Sydney.

5 May - 7 June

WotOpera visited schools in Launceston. Students from Kings Meadow HS, Lilydale HS, Riverside HS, and Brooks HS performed their operas at the Scotch Oakburn Auditorium, Launceston.

26 May - 26 June

WotOpera visited schools in Rockhampton. Students from Rockhampton HS, Yeppoon HS, and St Brendan's College performed their operas at the Pilbeam Theatre, Rockhampton.

20 July - 25 August

WotOpera visited schools in Brisbane. Students from Canterbury College, Brisbane Girls' Grammar, Calamvale Community College and MacGregor HS performed their works at the Judith Wright Performing Arts Centre, Brisbane.



28 July - 26 August

WotOpera visited schools in Launceston. Students from Launceston Church Grammar School, Prospect HS and Queechy HS performed their operas at the Princess Theatre, Launceston.

19-26 September

WotOpera's annual camp was held at Stanwell Tops. 44 students from across Australia attended the week-long intensive camp. They performed their works to parents and friends on 26 September at the Centre.

30 September

Fanfare Competition Listening Party preview at the Sydney Opera House. All eight composers and a supportive audience visited the Sydney Opera House to hear their works.



11 August - 9 September

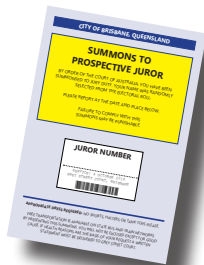
WotOpera visited schools in Hobart. Students from Montrose Bay HS, Rokeby HS, The Hutchins School, and St Michael Collegiate School performed their operas at the Theatre Royal, Hobart.

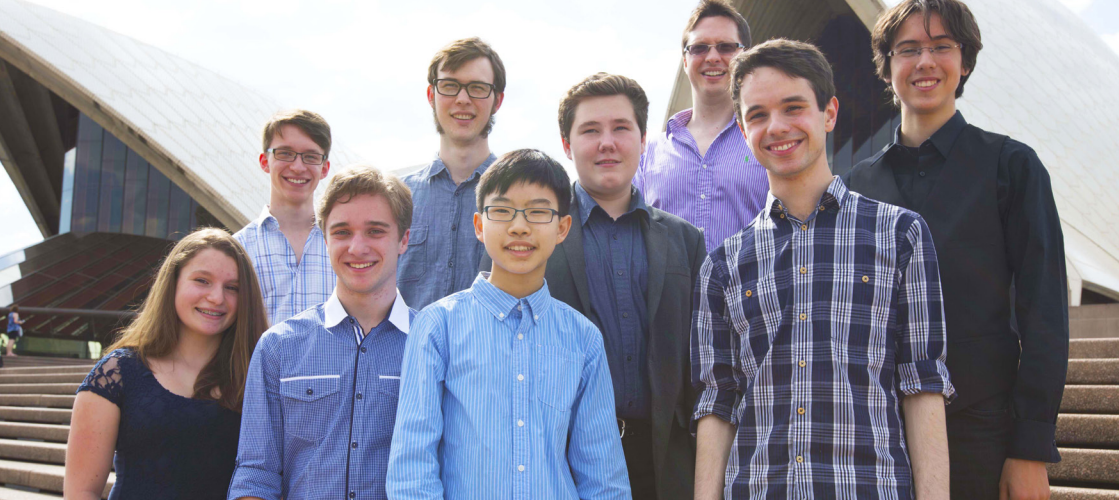
18 August - 16 September

WotOpera visited schools in Melbourne. Students from Mac.Roberston Girls' High School, Albert Park HS, Carwatha College and Nossal HS performed their works at Drum Theatre, Dandenong, Melbourne.

25 September - 4 October

Artology Remix week-long young artists residency plus concert performance. Students performed two shows of their Frankenstein creation at Opera Queensland Studio.





Fanfare

The Fanfare competition sees the traditional Sydney Opera House cue bells that call patrons to their seats 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 has been brought to Australia by Artology, in association with the Sydney Opera House and the Australian Youth Orchestra. Artology's guest composer/mentor is Nicholas Vines.

an awesomely exhilarating experience for me not to mention an extremely educating one. Listening to my fanfare played back (on video) makes me smile every time and feel very proud of what I achieved. Also, all the others fanfares are just so amazing - A real eye-opener to the artistic brilliance of young Australian composers." **Yilan Yu [Age 13, NSW]**

"I'm so excited to be selected as a winner given that there were so many older and more experienced composers who entered



From the composers:

"As a young composer, finding opportunities to have your musical voice heard isn't always easy. The opportunity that the Artology Fanfare Composition is giving me to not only have my music interpreted, performed, recorded and played to the world, but also to allow me to workshop my music and grow as a composer, is going to be a really amazing experience." **Alex Unikowski [Age 20, NSW]**

"I am most appreciative of this opportunity to participate further in this wonderful project. I really did not expect to be a winner because this is the first time I have entered a composition competition. It started out as a simple melody that I developed and added to on my piano over the course of many days until it became a work that I took pride in. It's been such

the competition. I composed my fanfare piece thinking about trumpets that I had heard playing in Westminster Abbey - they were so loud and attention seeking." **Paris Francis [Age 13, NSW]**

"I entered this competition a few weeks ago thinking I wasn't going to get anywhere with it, but when I got a call during a rehearsal on Sunday afternoon I was ecstatic to find out that I was one of the winners of the fanfare competition! Having played trumpet for over eight years, I am really passionate about brass and for years I have been composing and performing original works with my own ensembles, as well as arranging and transcribing existing music and uploading it to YouTube. Music is a great passion of mine, and receiving the opportunity to have one of my compositions recorded by none other than the Australian Youth Orchestra is a dream come true! **Lachlan Penninkilampi [Age 16, NSW]**

Artistic Team 2014

Murray Dahm has been educating Australian young people about opera since 2004. He's a singer and a historian, a director and a writer. He's written operas, plays, books and articles on all sorts of things from opera to warfare and the Vikings to the ancient Greeks. He's taught at high schools and universities. All of these things have led him to this core belief - everyone deserves to realise that they are creative in their own way, and every young person should be given the opportunity to unlock and discover the creativity that is inside them. Surrounded by a fabulous team he's designed WotOpera to do just that, in an art form he holds an extreme passion for and one he knows way too much about.

involved in operas, choirs and choral productions as a bass-baritone and countertenor.

Peter Aoun is an inspired musician who has contributed his life to music composition, theatre and education. As a music educator in primary and secondary schools and encourages creative innovation within the classroom environment. When he is not teaching, he is working in music theatre, direction, composition, and sound design in short film features. His work, interests and jovial approach to creativity have inspired WotOpera as a suitable and proud music director. He has been collaborating for many years with students across Australia.



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

Stephanie Acraman began her performing career as a professional dancer going on to receive her Bachelor and Post-Graduate Degrees in Music. Stephanie performs regularly in Australia, New Zealand, and Asia in operatic productions, concerts, oratorios, chamber music recitals, CD recordings, Festivals, high commissions, and wineries, having appeared with Opera Australia, Sydney Philharmonia Choirs, NZ Symphony Orchestra, Hanoi Opera House, Angkor Wat Temples, Sydney Town Hall and Sydney Opera House. She has recorded for ABC Radio, Classic FM (NZ), 2MBS and Radio NZ. A sought after teacher, Stephanie is extremely passionate about educating young people regarding performance, vocal technique and opera as an artform.

Dani Barnett's desire to pursue an arts career was piqued in 2007 when she scored the leading role in her school production of *'High School Musical'*. Since then she has passionately worked towards her creative ambitions. She performs weekly as front woman and lead vocalist for funk, dance and acoustic acts in her home town and at various events and functions in Tasmania. Dani has just completed an arts degree with a focus on theatre, directing and voice at the University of Tasmania. Since the completion of her degree she has been thrilled to be

working on numerous exciting arts based projects, and to be part of the WotOpera team, where she can put all of her passions to work helping young people to express themselves in a way like no other.

Katrina Christensen studied voice and piano at the Queensland Conservatorium. After volunteering to teach her daughters primary school choir 10 years ago, she has never left the role of teaching. Katrina teaches voice and piano at several schools and privately within Rockhampton. Her students range in age from 3 to 83. Her love of music and her passion for sharing it and for performing are what drive her and will keep her teaching for years to come.

Keara Donohoe made her debut at Winmalee Primary School as the evil witch in Hansel and Gretel, Keara fell in love with singing. Keara

Shenzo Gregorio is currently the only stunt violinist in the world, he has performed his unusual and daring act across Australia, Asia, India, the Middle East and Europe and continues to wow audiences to this very day, sometimes suspended up to 28 metres high from various famous landmarks, such as the Queen Victoria Building in Sydney. Apart from dangling from great heights he's also a multi-award winning musician, An Aria, Golden Fiddle Award and best of the Adelaide Fringe award recipient. Constantly in demand across the country, Shenzo freelances with many different bands as well as music directing and composing.

Travis Hennessy has a degree in Contemporary Arts (Theatre) and has had extensive training in both classical and contemporary voice and



attended a performing arts high school and spent lunch times practising guitar, dancing in the playground, drawing, juggling and writing plays. Working with WotOpera is an exciting opportunity for Keara to encourage that kind of talent and creative pride in any kind of school. A graduate of the Sydney Conservatorium, Keara has recorded in New York, been a radio presenter, sung backing vocals for Michael Buble. She keeps busy these days singing for Opera Australia, working with her vocal harmony trio Midnight Avenue and teaching singing.

Nathan Gilkes is a theatre and music maker, whose practice examines intersecting points of music and image through the medium of theatre. He is a graduate of the Victorian College of the Arts in directing and the Sydney Conservatorium in voice and education. His work with voices has seen large scale opera and theatre works and collaborations with Big Hart, The Hayloft Project, Artology, Lyric Opera Melbourne, Federation University and presentations at the Melbourne Festival, Sydney Festival, Castlemaine State Festival, Adelaide Fringe and the Edinburgh Festival Fringe. He is currently Co-Artistic director the Present Tense Ensemble.

piano. He has worked as a freelance Actor, Director, Composer, Musical and Vocal Director for many years in Tasmania. As a professional musician he has had an extensive solo career and played in a variety of orchestras and ensembles. Travis enjoys creating new work and most especially with young people and emerging artists.

David Hidden started out pursuing a rather different career. It was not until second year at law school that he discovered a love for the stage. In 2009, he decided to take the plunge and pursue this love of performing, studying opera singing at the Sydney Con. Notable highlights from the Con include the roles of 'Sam' in Bernstein's study in suburban mediocrity, Trouble in Tahiti and Don Annibale Pistacchio in Donizetti's farcical Il Campanello di Notte. Recently, David had the pleasure of workshopping two new Australian works. He played Quick Lamb in George Palmer's opera Cloudstreet and Marcus in Our Side of the River.

Rae Levien's performance debut was at age 2, screaming in her front yard at passers-by. Despite joking of a future singing career, her

family never dreamed it would be opera. The middle years saw Rae treading the boards in numerous amateur musicals before training at the National Academy of Singing & Dramatic Art (NZ) and becoming an Emerging Artist with Opera NZ. She established Kindermusik and her love for opera has never diminished and she performs regularly with her boutique opera company Opera Bites. As a co-founder of the group, Rae derives great satisfaction in collaborating to present opera literally anywhere and making it accessible to anyone.

Benjamin Loomes is a level 99 half-elf multi-classed Paladin-Bard. He has skill ranks in performance (piano, voice, and guitar), with cross-class ranks in craft (just about anything).

Australian Academy of Performing Arts. In 2009, she performed the role of Clio in *La Dispute* at London's Soho Theatre and Edinburgh Fringe Festival and returned to Australia to adapt her aussietheatre.com columns for the stage. Coffee with Kate: the Cabaret premiered in the 2010 inaugural Sydney Fringe and enjoyed a successful season at Slide Lounge in 2012. She has studying under the internationally renowned clown master Philippe Gaulier in Paris. Kate has a huge interest in devising work with both professionals and emerging artists and is a regular tutor at ATYP.

Joseph Richards is a Tasmanian composer and studied composition with Don Kay, Russell Gilmour and Stuart Favilla at the Tasmanian Conservatorium of Music. He has



His level achievements include sing with Opera Australia, winning a composition competition and publishing a gaming app 'Syrianscape'. He loves exploring the most isolated reaches of the wild unknowns of possibility and whatever foes he is smiting, he does it while singing his very own specially composed songs.

Eddie Muliaumaseali'i is a well-travelled operatic Bass. Starting his career in NZ, he sung in Australia, Europe and America in concerts, musicals and operas. He has been a regular company member with Opera Australia's regional touring wing, OZopera since 1999 and in 2012, became Opera Australia's most travelled singer. Ten tours, over 350 performances and 300 plus kilometres plus kilometres journeyed around Australia. He also is in charge of the education workshops on OZopera tours. Eddie has been involved with WotOpera since 2010.

Kate Walder first graced the stage as a fairy. Although her performance was not particularly noted, this lit the flame to pursue her love of the performing arts. She graduate from the Western

a keen interest in early jazz, electronica and traditional composition. He has performed with Hobart jazz bands The Cakewalking Babies, The Salamanca Jazz Band and Saucy Jack and his Ripper Band. Joseph has composed music for several short films and has been commissioned for various organisations. He currently performs with progressive rock band Celestial Circus and Catweazle as well as performing solo.

Craig Woods is a Tasmanian composer, performer and Musical Director. He runs CMW Music, a teaching and producing studio aimed at fostering and enabling young and emerging arts practitioners, and producing original works of music, film and theatre. A tireless chameleon and creator, he has worked for or performed with almost every major theatre organisation in Tasmania. He pushes pianos to their limits and occasionally writes comedy songs based on internet memes.

Our team

Artology

Graeme Wood AM
Founder and Supporter

Anna Cerneaz
Managing Director

Philippa Horn
Marketing and
Operations Manager

Sheila Stubbs
Accounts

Fanfare

Nicholas Vines
Mentor Composer

Artology Remix Team 2014

Lyle Chan
Artistic Director and
Music Leader

Darcy Grant
Director and Physical
Theatre Leader

Chris Kohn
Development Director

Eleanor Jackson
Writing and Poetry Leader

Freddy Komp
Video Leader

Cienda MacNamara
Drama Coach

Rachael Edwards
Production Manager



WotOpera

Murray Dahm
Artistic Director

Peter Aoun
Stephanie Acraman
Katrina Christensen
Eddie Muliaumaseali'i
Project Leaders

Benjamin Loomes
Craig Wood
Shenzo Gregory
Joseph Richards
Travis Hennessy
Nathan Gilkes
Music Directors

David Hidden
Kate Walder
Rae Dahm
Keara Donohoe
Danielle Barnett
Maddi Twidale
Jamie Langford
Patty Dunn
Project Assistants

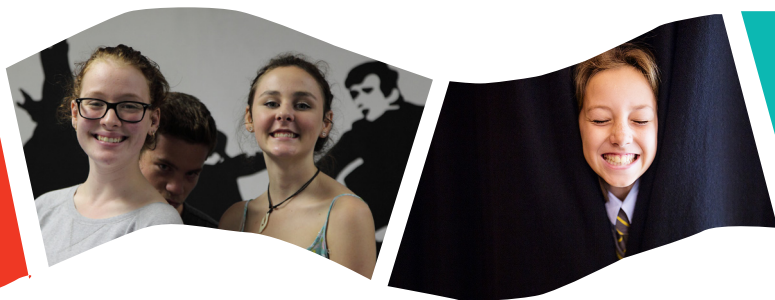
Bridget Elliot
Michele Mossop
Tanya Saint James
Photographer and
Videographers

David Hidden
Stuart Loone
Stage Managers

Financial and Business Report

This year an HR Audit by wattsnext was conducted from July 2014 and will continue until February 2015, with the idea that Artology would be the test-case for other entities under the Graeme Wood Group to also undergo HR support. The Artology audit was extremely useful and has helped clarify the purpose of the organisation and put in place better business structures. We now have living breathing documents that ensures staff have a clearer understanding of their roles and that of the organisations' and other staff members.

Artology is mostly funded philanthropically with some income from participating schools, students and box office income. New sources of income need to be found for the organisation long-term sustainability.



WotOpera High School program costs approximately \$1,000 per student; WotOpera Camp costs approximately \$1,500 per student; Artology Remix costs approximately \$4,000 per student and Fanfare costs \$500 per student.

Artology introduced a fee of \$4,000 per school in 2013 for the WotOpera High School program, and although this has been widely accepted, many of the low socio-economic schools and some middle-range schools were unable to cover the cost. The WotOpera Camp fee of \$500 is generally accepted and sets a good precedence for young people. That is to try and earn this money where they can in order to attend. For example a number of students fundraised a few hundred dollars and either their school or Artology contributed the remainder by offering part or full-scholarships.

Remix is an expensive project for the number of students participating. However, the program is extremely rewarding for the artists and 2015 will see the production of a commercial recording of their 2014 Frankenstein work.

Fanfare is a joint collaboration with our friends, the Australian Youth Orchestra and the Sydney Opera House. The project is very financially friendly (at a budget of \$30,000) with in-kind support from AYO and others that helped make the impact of this exciting new initiative. We are looking towards building this with other venues and areas in 2015 and internationally.

Project Partners



OPERA QUEENSLAND

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