

unlocking creativity



artology

Annual Report 2015

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.

Contents

Message from the Managing Director [p.4]

WotOpera 2015 [p.5]

Fanfare Competition 2015 [p.6]

2015 in numbers [p.7]

2015 program highlights [p.9]

Artistic Team [p.10]

Our Team [p.13]

Financial and Business Report [p.14]

Project Partners [p.15]

Message from Managing Director Anna Cerneaz

Artology in 2015 has seen much joy and creativity driven by many special people including Artistic Director Murray Dahm (WotOpera) and Nicholas Vines (Mentor Composer, Fanfare).

WotOpera ran eight High School programs incorporating over 40 schools across Australia plus the annual Camp.

Since its inception in 2014 the national call for submissions has received over 240 submissions from budding composers aged 12 to 21. The goal was to assist the cue bells at SOH with short and original fanfares, thus showcasing the talent of young composers.

The selected eight composers complete a series of workshops with the



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.

Fanfare Competition now in its second year is a collaboration between the Australian Youth Orchestra, Artology, the Sydney Opera House, Cool Australia and Australian Theatre for Young People.

Australian Youth Orchestra and mentor composer Nicholas Vines. This year the program was extended to incorporate a teacher / student resource kit to assist with the composition process.

Fanfare also partnered with ATYP for one lucky composer to create the sound design for an ATYP production.

The Artology team has grown in number and skill! New to the team are Mayu Kanamori (photographer/documentary), Jonathon Holmes (music director) and Danielle Barnett stepped up to project leader. Many of the current staff have taken on new roles within the projects and stepped up brilliantly.

WotOpera 2015

In 2015, WotOpera created 35 operas with a little under 800 young people around the country. Since WotOpera began in 2008 we surpassed the number of 150 operas created (with over 3,000 young people). The continuing growth of WotOpera is due to the wonderful people we have discovered and nurtured through the program and 2015 has seen leaps forward in the development of our team. Our relationship with UTAS has seen students enrolling through both the High School and Camp programs.

What people are saying:

"WotOpera was a great experience and it helped the whole group of students find their voices. It also helps everyone feel encouraged to do something new and feel a lot more confident." **WO Student.**

"Your patience and creativity won our kids and they in turn have been given a life long experience to remember. Their camaraderie after the event has been instilled for life. They have shared such a positive experience.



WotOpera High School Program: In 2015, WotOpera was held at Melbourne, Hobart, Launceston, Sydney and Wollongong and new school visits in Canberra and North West Tasmania.

WotOpera Camp: With 48 enrolments for the camp this year the creative outcomes were exemplary in every respect.

2015 was the Final Year for the WotOpera Program: Over its eight years WotOpera has contributed positively to the lives of many students, teachers, friends and families. None of this could have happened without the extraordinary efforts of the team and of course Murray Dahm. Murray has been an inspiration and without his extraordinary commitment, his passion and dedication, so many young people's lives would not have been changed for the better.

Thank you for providing such an inclusive experience for all kids. Watching you all professionally has re-installed my passion for teaching and also helped me believe in myself again as a teacher. Thanks for the wisdom and energy." **School Teacher.**

"In September I had the delightful pleasure of attending the WotOpera performance by our students. Their performance was stunning and stood out – it was intelligent and collaborative. One of the quotes WotOpera uses is: 'Use what talents you possess; the woods would be very silent if no birds sang there except those that sang best.' Henry Van Dyke. This is very true and reminds us all to put ourselves forward and tap into the talent we all possess. Please join me in congratulating the students for writing the music, script and performing an opera in 4 days. Simply brilliant! Thank you to Mr Graeme Wood, philanthropist who made the WotOpera experience available to our Year 10 students late last term." **School Principal.**

Fanfare Competition 2015

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 was been brought to Australia by Artology. Our project partners are the Sydney Opera House, Australian Youth Orchestra, ATYP and Cool Australia with mentorship with composer Nicholas Vines.

in my fanfare. In an extra-musical sense, the fanfare (Beyond the Clouds) was inspired by the fireworks at New Years Eve, reflecting its explosive and exciting nature.

2. How did you approach the challenge of knowing the fanfares would be played to a wide range of genres and a variety of audiences? The main challenge was composing something attention grabbing, that everyone could relate to or easily recognise. I had to find the balance between composing something 'new' while



This year the program was extended to incorporate a teacher / student resource kit to assist with the composition process.

Fanfare also partnered with ATYP for one lucky composer to work with a professional create the sound design for an ATYP production.

Read an interview Alexander Lau [Age 14, NSW] Beyond the Clouds

1. What was the inspiration for your composition? For me, the fanfare I composed had quite a few sources of inspiration. In a musical sense, the fanfare was composed in a high romantic style. The most obvious aspect was the contrast of rich sounds from the whole orchestra with the intricacies of a solo instrument. The Overture to Rienzi by Wagner was one of the main works that really influenced me because of how energetic it was and I really wanted to have the same feeling

maintaining a sense of familiarity in order for it to be successful. I felt that coming back to the music of the late 19th century, as well adding my own flare would achieve this.

3. Do you have a personal anecdote from when you were composing or workshoping the composition? When I was working with the other fanfare winners, we always snuck in a few viola jokes. My favourite was: What's the difference between an onion and a viola? No one cries when you cut up the viola.

4. What's your earliest memory of music? My earliest memory of music was probably falling asleep to music from the cassette player when I was around five or four. We also had an old grand piano that nobody played and every so often I would fiddle around with it. However, I've only been composing since I was thirteen.

2015 IN NUMBERS



**134 NEW
AUSTRALIAN
WORKS
WRITTEN**

40%



**EVENTS IN A
REGIONAL AREA**



**STUDENTS
PARTICIPATING 880**



**VISITS TO
SCHOOLS 512**

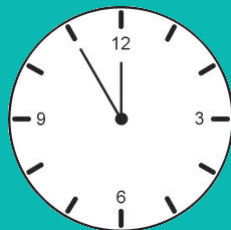


SOCIAL MEDIA 1,400



**17 HOURS OF NEW
AUSTRALIAN MUSIC
PERFORMERD**

**1,360 HOURS OF
REHEARSALS**



**COMBINED APPRECIATIVE
AUDIENCE 10,360**

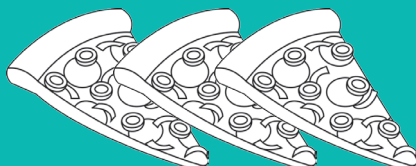
**108 ART WORKS
CREATED**



**32 SCHOOLS
PARTICIPATING
ACROSS AUSTRALIA**



266 PIZZAS



2015 program highlights

17 February - 20 March

WotOpera visits four schools in Melbourne. Nossal HS, Albert Park College, Killester College and Kilbreda College

2 March - 1 April

WotOpera visits three schools in Launceston. Scottsdale HS, Exeter HS and Lilydale HS.

11 July

Fanfare Workshop. Sydney Grammar School

20 July - 17 August

WotOpera visits four schools in Canberra. Braidwood HS, Queanbeyan HS, Karabar HS and Campbell HS.



3 March

Fanfare Competition launch at the Sydney Opera House for 2014 Fanfares.

28 April - 25 May

WotOpera visits four schools in Sydney. Covenant Christian School, Tara ASG, Eagle Vale HS and Lurnea HS.

26 May - 25 June

WotOpera visits four schools in Wollongong. St Mary Star of Sea College, Smith's Hill HS, Woonona HS and Keira HS.

6 June

Fanfare Competition Workshop. Sydney Grammar School

27 July - 24 August

WotOpera visits three schools in Hobart. Rokeby HS, Montrose Bay HS and Ogilvie HS.

2 August

Fanfare Competition AYO Recording Day, Trackdown.

17 August - 15 September

WotOpera visits four schools in North-West Tasmania. Yolla District HS, Reece HS, Sheffield HS and Parklands HS.

18-25 September

WotOpera Camp

4-14 November

ATYP Mentorship with The Trolleys



Artistic Team 2015

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.

Sydney Grammar School. Vines is regularly 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

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). His level

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



achievements include sing with Opera Australia, winning a composition competition and publishing a gaming app 'Syrinscape'. 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

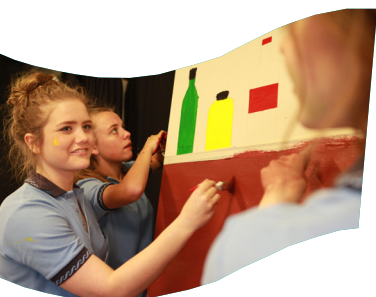
Graeme Wood AM
Founder and Supporter

Anna Cerneaz
Managing Director

Lyle Chan
Artology Advisor

Fanfare

Nicholas Vines
Mentor Composer



WotOpera

Murray Dahm
Artistic Director

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

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

David Hidden
Stuart Loone
Stage Managers

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

Bridget Elliot
Michele Mossop
Tanya Saint James
Mayu Kanamori
Photographer and
Videographers

Financial and Business Report

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 organisations long-term sustainability.

WotOpera High School program costs approximately \$1,000 per student; WotOpera Camp costs approximately \$1,500 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.

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 an impact of this exciting new initiative. We are looking towards building this with other venues in the future.

Project Partners



artology



Artology Pty Ltd

ABN 14 154 243 204

Level 5, 149 Macquarie Street
Sydney 2000

Anna Cerneaz, Manager Director

T: 02 8007 7322

E: info@artology.org.au

artology.org.au