

artology

ANNUAL REPORT 2019





Artology inspires and awakens creativity through the practice of making art that is authentic, courageous and life-changing.

OUR VALUES

CURIOSITY Exploring opportunities

CREATIVITY Encouraging discovery

COURAGEOUS Daring to challenge the status quo

CONNECT Uniting people and ideas through the arts

WHY WE DO IT, WE BELIEVE:

Creativity is our most valuable human resource

Creative thinking is under-valued

Fostering creativity enriches lives



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HOW WE DO IT

Artology connects people and ideas through the arts. We believe that creativity is our most valuable human resource, and creative thinking, more than ever in today's political and social climate, is under-valued and by fostering creativity, more people are inspired and involved in enriching our society. Artology promotes creativity by developing and implementing creative projects for writers, composers, producers and directors. Projects (past & present) are Fanfare, RAW, WotOpera, Artology Remix, Passion Films and Rouser.

FANFARE develops the creative potential of young people through experiential learning in the arts. The program is the winner of the 2016 APRA and Australian Music Centre 'Art Music Award' for Excellence in Music Education: 'This outstanding program offered its young participants a unique opportunity that includes composition, mentoring and terrific exposure.'

RAW invites Indigenous creatives to submit original concepts to be considered as Australia's next online series. The selected creative team are mentored by Leah Purcell, Wayne Blair and Kodie Bedford. Enoch Mailangi's piece 'All my friends are racist' will be broadcast by ABC Indigenous in 2020.

ROUSER uses Australian creatives to develop campaigns that take a stance on urgent, topical, time-sensitive causes that scale awareness widely in popular culture in order to change behaviour in a progressive direction.

THE PASSION FILMS is a series of intimate short films, capturing some of Australia's most exciting actors in exclusive, commissioned performances, exploring and re-imagining key texts and modes of performance in contemporary settings.

WOTOPERA, offered over nine years, as an in-school and music camp program for students to collaborate and produce their own story, compose the music and create the stage design in a series of workshops within 21 hours. The result is a 20 minute, music theatre work, presented at a professional venue.

REMIX produced two extraordinary works of performance art created by teenage artists, working alongside a team of professional artists, led by Cathy Milliken (former head of education at the Berlin Philharmonic Orchestra). Inspired by masterpieces such as Picasso's 'Les demoiselles d'Avignon' and Shelley's 'Frankenstein' the young artists translate the work's radical ideas into visual art, music, literature, film and choreography.



ARTOLOGY REPORT



Fanfare, now in its sixth year, promotes the creation of

original musical work by young people aged 12-21 years, in an innovating way to bring audiences and artists together around Australia. The compositions were broadcast throughout the year in foyers at Art Gallery Society of NSW, Adelaide Festival Centre, Perth Concert Hall, Arts Centre Melbourne and the Queensland Performing Arts Centre. To extend the opportunities Artology partners with the Australian Youth Orchestra, Cool Australia and the Australian Theatre for Young People (ATYP).

In 2019, Fanfare received over 100 entries from all states and territories in Australia. The competition is promoted directly to schools and universities, through media and the education and curriculum sectors.

Since commencing in 2014 the annual call for submissions has received over 800 applications from budding composers. The aim is to replace the cue bells at venues with short and original fanfares, thus showcasing the talent of young composers.

The eight selected participants completed a series of workshops with mentor composers Nick Vines, Lyle Chan and Chrysoulla Markoulli to refine and finalise their compositions prior to the recording day at Trackdown Studios with the Australian Youth Orchestra.

In addition, Artology holds a workshop session for all entrants to attend and receive feedback on their composition. Artology partners with Cool Australia to create free teacher and student resources in support of the competition and are mapped to the curriculum.



ROUSER

Rouser commenced operations in early June and had completed staff recruitment by late July. The initial work involved the development of an

organisational manifesto to articulate Rouser's strategic vision and its approach to creating the cultural change needed to improve environmental outcomes.

Brand identity and tone of voice were then developed. Website strategy was undertaken and the site's development was well-advanced by the end of 2019.

A brief for climate change interventions was formulated and a comprehensive phase of creative development took place. This generated dozens of concepts which were refined down to a slate of five major interventions. A number of smaller, 'light touch' interventions were also refined.

By late 2019 the first two interventions had moved into preproduction with good progress being made towards attaching a high-profile director and globally recognised actors with strong media presence.



RAW Indigenous Filmmakers finalised the scripts and have

secured broadcast with ABC Indigenous in 2020. Other achievements in 2019 have seen, RAW participant, Enoch Mailangi selected by NIDA and Sydney Theatre Company as part of 2019/2020 Emerging Writers Group. He was guest panelist for 'A Celebration of Writing' at WestWords, Parramatta. His work was performed at 'All Ears', at Campbelltown Arts Centre.



The Fanfare Competition sees the traditional venue cue bells replaced by fanfares composed by some of Australia's youngest 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 2019:

Jasmine Lai, Age 12 (Vic)
Coronation Fanfare

Sebastian Lingane, Age 16 (Qld)
The Beginnings of a Journey

Finn Clarke, Age 20 (Tas)
Epiphany

James Brew, Age 12 (NSW)
Jubilation

Audrey Ormella, Age 16 (NSW)
The Colour of Potential

Yuzhi Wang, Age 14 (NSW)
Momentum Fanfare

Daniel Duque, Age 19 (ACT)
Fanfare Horizon

Claire Houghton, Age 18 (NSW)
Excuse Me!

Parent, Stephen Lai, says, "We would like to say thank you for your mentoring. It is a valuable and unforgettable experience for Jasmine who is able to participate in the workshops, recording sessions and Fanfare launch party. Jasmine will keep composing and trying new things with inspiration from her new composition teacher (Dr Tony Gould)."

Jasmine Lai, says,

"I want the idea of my fanfare to be attention grabbing like a coronation ceremony. I also want it to be grand, so it represents the idea of a royal coronation.

At first, I was very excited to have my fanfare performed by the AYO. When I listened to my fanfare being played, I was also amazed by the acoustics of the room where it was recorded and the big difference between my fanfare being played live and on a computer. When it is played on the computer, it's always played the same, but when it's played live, there are many ways to play it.

Recently, I won another first place in an international piano composition competition. This is my 5th time getting this award from Golden Key Music Festival. I have composed a marimba etude, and it is going to be submitted in an open international marimba competition in Belgium later this year. Also, this year I am doing 2nd study in composition in my school Victorian College of the Arts Secondary School, which gives me an opportunity to compose ensemble pieces for different instruments in a variety of genres.

I entered this competition because I want to challenge myself by trying something different to the solo piano pieces I normally compose. I also entered the competition because I want to experience listening to my own composition live, and finally, I want to use this opportunity to let more people know about me."

APRIL AARDVARK



SOUND DESIGN MENTORSHIP 2019



Daniel Duque talks about his experience with the ATYP team and April Aardvark

Being able to work on this year's ATYP production of April Aardvark has been one of my most memorable musical experiences this year. Having never written music for a theatre production before, I was dropped right into the 'deep-end' and it was quite daunting, but with the amazing assistance from my mentor Steve Francis I quickly became comfortable with the process and was excited to begin designing the musical language for the show.

Coming into April Aardvark from the Fanfare competition, there was a massive difference in the music that I needed to create, and it was certainly a big learning curve.

April Aardvark had a very 'urban' character and I had to write a lot of trap and synth beats, however as a composer in the 21st century, I feel that it's extremely important to diversify your vocabulary and so luckily making these hip-hop beats wasn't too far out of my wheelhouse and

I could successfully meet the vision that the director, Amy Hardingham had for the production. I'm sure that in previous years the music would have been a little more 'orchestral' because the composers coming into the program were from the Fanfare competition, but I'm super pleased that I was able to deliver on my brief and continue to expand my vocabulary.

Overall, I'd say that the time I spent working with the team and Steve Francis was definitely the most valuable aspect of my experience with April Aardvark, and it's most definitely a medium that I could see myself writing for more in the future.

Past Participates:

- 2015:** Sam Weller [The Trolleys]
- 2016:** Chrysoulla Markoulli [Fight with all your might the zombies of tonight]
- 2017:** Kailesh Reitsman [Wonder Fly]
- 2018:** Maddie Hughes [Charlie Pilgrim]
- 2019:** Daniel Duque (April Aardvark)

EXTENDED PLAY 2019

Extended Play Festival of New Music, co-produced by City Recital Hall and Artology mentor composer Lyle Chan, set a new world record in 2019 for the longest performance (7 hours!) of Terry Riley's classic In C. Fanfare participants – past, present and family kicked off the event held in the foyer of City Recital Hall.



In 2019, Fanfare partnered with the Australian Youth Orchestra (AYO), Queensland Performing Arts Centre, Perth Concert Hall, Adelaide Festival Centre, Art Gallery Society of NSW, Arts Centre Melbourne, Cool Australia, and Australian Theatre for Young People.

Artology is grateful for the financial support from APRA AMCOS, Screen Australia and the Graeme Wood Foundation plus in-kind support from our partners who greatly impact on the success of the program. Artology is looking towards partnering with other organisations into the future.

Anna Cerneaz
Managing Director

Graeme Wood, Anthony Hallam
Directors

Philippa Horn
General Manager

Liliana Munoz
RAW Manager

Rob Beamish
Rouser Manager

Nicholas Vines, Lyle Chan
Fanfare Mentor Composers

VENUE PARTNERS



PROJECT PARTNERS



LoR: Timothy O'Malley, Lyle Chan, William Elvin and Anna Cerneaz at the Art Gallery Society of NSW Resonate Concerts

ARTOLOGY FINANCE

Profit & Loss

Artology Ltd 1 January 2019 to 31 December 2019

31 Dec 19

Income	
Donations	650,000
Grants	31,816
Other Income	86
Total Income	681,902
Gross Profit	681,902
Less Operating Expenses	
Operations	157,535
Wages & Artist Fees	149,056
Project Costs	
Fanfare	38,148
RAW Project	17,336
Rouser Project	265,238
Total Project Costs	320,723
Total Operating Expenses	627,315
Net Profit	54,588

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