

artology

—
ANNUAL REPORT 2022

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COVER IMAGE: 2022 SQUID FESTIVAL | SPRING BAY MILL, TASMANIA

FROM OUR CO-FOUNDER & EXECUTIVE DIRECTOR

Anna Cerneaz
Co-Founder &
Executive Director
Artology

In 2022, Artology stayed true to our essence in fostering creativity, nurturing young and not-so-young artistic talent, and enriching the cultural landscape of our community. Our commitment to innovative programs that encourage collaboration, skill development, and artistic exploration through mentorship, presentation and performance with our projects such as Fanfare, To Country, Very Short Film Festival and YUNGSTR have connected emerging talent with experienced mentorships and industry professionals.

At the end of 2022, Artology undertook a revised staffing approach to meet the expanding vision of Artology's programs. This included offering the successful, award-winning Fanfare program to a new home (after 10 years of operation) and paving the way for fresh growth and partnerships. A new staffing configuration of General Manager, Marketing Manager, Project Leads with external support from mentors and industry expertise will be established in 2023. We welcomed Terese Casu as the new General Manager.

Artology's financial performance in 2022 was in line with our strategic goals. A combination of mainly private funding via the Graeme Wood Foundation and a small amount of public funding via The Australia Council and some box office, allowed us to expand our initiatives



while maintaining a stable financial foundation. The support of the Graeme Wood Foundation remains instrumental in realising our vision of empowering young artists and fostering a vibrant arts community, and we are looking to diversify our financial base with other private and public support next year.

Building upon the foundation laid in the last decade, we have presented projects that have left a lasting impact on its participants and the wider community. We remain committed to our mission of shaping the cultural landscape by empowering the next generation of creatives.

Thank you to the efforts of our team, mentors, and especially all the young composers, filmmakers, writers, actors, artists - who inspire us to continue pushing the boundaries of artistic excellence.

GENERAL MANAGER REPORT



Terese Casu
General Manager
Artology

Over the last year, my first as General Manager, Artology has experienced significant growth and consolidation. This period marked a pivotal step forward for our organisation. We embarked on this journey with a renewed vision and an unwavering commitment to nurturing the voices of new storytellers and change-makers.

We facilitated over 104 aspiring Australian filmmakers in sharing their stories via the Very Short Film Festival. We made substantial investments in the development of 41 gifted young composers through our Fanfare program. Additionally, we proudly launched the visionary program To Country aimed at inspiring young composers from across Australia to create new, short orchestral compositions that pay homage to the land, place, and history of our Indigenous peoples. Collaboration has been at the heart of our efforts.

Teaming up with ATYP and engaging renowned playwright Lachlan Philpot to ignite a passion for satire through our innovative program, Yungstr – igniting the voices of young people by writing, producing and performing satirical works.

Our vision to engage, support, and develop the often unheard and distinctive voices of Australia has never been more vital. As we persist in engaging and investing in the diversity of voices around us, we are beginning to recognise the immense power residing within our communities. We envision the incredible potential that lies ahead if we unite and genuinely listen to those whose wisdom surpasses our own.

Looking ahead to the coming year, we eagerly anticipate building upon our achievements, forging new collaborations, and persistently making a profound impact on the Australian arts and culture scene. I extend my heartfelt gratitude to the entire Artology Board and staff for their relentless hard work, boundless creativity, and unwavering dedication throughout this transformative year. It is through their tireless efforts that we have achieved these remarkable milestones.



ABOUT ARTOLOGY

ARTOLOGY INSPIRES AND AWAKENS CREATIVITY THROUGH THE PRACTICE OF MAKING ART THAT IS AUTHENTIC, COURAGEOUS AND LIFE-CHANGING.

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.

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 AND SOCIETY.

2022 SQUID FESTIVAL | SPRING BAY MILL, TASMANIA

2022 HIGHLIGHTS

FANFARE 58 compositions submitted / **26** performed
TO COUNTRY 18 compositions performed
44 compositions brought to life by **4** Australian Youth Orchestras,
10 conductors, **5** mentors and **5** Arts venues.

VERY SHORT FILM FESTIVAL

104 short film submissions **117%** increase in filmmakers
6 VSFF finalists, **10** finalists attended in person workshop
and **100+** attendees at the Premiere Launch Event

SQUID FESTIVAL

1372 attendees, **148** participants, **22** volunteers

YUNGSTR

18 satirical skits developed, **12** skits aired in the lead up to
the Federal Election 2022, **8** writers had their acts workshoped and produced



2022 SQUID FESTIVAL

OUR PROJECTS

FANFARE

TO COUNTRY

SQUID FESTIVAL

VERY SHORT FILM FESTIVAL

YUNGSTR





2022 FANFARE

FANFARE

Bucking the trend of the arts, Fanfare grew in size during the pandemic. Indeed the program has grown every year since 2019, thanks to the wonderful enthusiasm of all participants and partners.

2022 was also the first year since the start of the pandemic in which the program was conducted entirely in-person, rather than the online and physically-distanced versions of the previous two years. It was also the first time that the experimental program To Country was offered to young composers applying to Fanfare, giving them a socially-aware opportunity to write music that pays respect to the indigenous heritage of Australia.

Based on feedback from previous editions, the eligible age range was also extended to 22 (instead of 21) years to encompass the entire undergraduate university cohort.

No fewer than 44 new pieces of music received their world premiere performances and recordings, all written by 41 young composers (three of the composers contributed works to both Fanfare and To Country). To accommodate so many winners, the workshops were held at the new facilities of the Australian Institute of Music in Sydney's The Rocks instead of Sydney Grammar School.

These 44 works were brought to life by 4 orchestras, 10 conductors, 5 mentors and 5 arts venues. For many young composers, it was a significant experience because it was the first time they heard their music played by a real orchestra.

In addition to the works selected for performance, the judges gave the 'Highly Commended' rating to a further 30 applicants. We know from previous years that the young composers find the commendation very encouraging and school newsletters often make mention of this.

As in all previous years the Australian Youth Orchestra made fully professional studio recordings of eight winners, this time conducted by Thaddeus Huang.

The Queensland Youth Orchestras, in its third year with the program, gave a public concert of 12 works conducted by Paul Dean and David Deacon. This concert was also notable as it included a new work by one of Fanfare's earliest winners from 2014, John Rotar, now music director of The Australian Voices.

The Adelaide Youth Orchestras, in its second year with the program, gave a public concert of 12 works that was also video-streamed. This concert was notable in that Luke Dollman, Senior Lecturer in Conducting at Elder Conservatorium, gave the opportunity to 5 of his Honours and Masters students to conduct these works.

Sydney Youth Orchestras held a private recording session of 12 works, conducted by Luke Gilmour.

Artology provided flights and accommodation for all winners and a parent to the workshops and performances. Incidentally, this was an unusually large expenditure given the increase in airline and hotel prices post-pandemic.

TO COUNTRY

In 2022 Artology provided a new offering to young composers in addition to Fanfare. Under the mentorship of multi-award winning composer Christopher Sainsbury, To Country encourages the making of purely musical acknowledgements of country.

Christopher is the author of Ngarria Burria, a book about the appropriate place of indigenous elements in classical music, and founder of a program also called Ngarria Burria which provides training for indigenous musicians who desire to compose for classical music ensembles. Christopher provided guidance for Artology's composers to write acknowledgments of country that were purely musical and without verbal content. The workshops included enlightening talks by Christopher on the nature of acknowledgements, the reason they are done, and importantly for artists, the ethics of engaging with indigenous elements in their music.

As 2022 flowed into 2023, the program welcomed the Melbourne Youth Orchestras to provide yet another different opportunity to young composers. MYO will select a number of existing works and ask the young composers to re-envision their works into longer pieces for larger orchestral forces. These pieces will be played at MYO in its 2023 concert season at Melbourne Recital Centre.

In keeping with Artology's desire to recreate itself to be of greater service and leadership to the artistic community, the Fanfare program came to its conclusion in 2022 after reaching its incredible 10-year milestone. The new To Country program contains expansive possibilities and 2023 will see its exploration beyond a young musician's program into a larger Creative Acknowledgements of Country across multiple artforms for creatives at all stages of their career.

TESTIMONIALS

Clara Dharma, parent of Andrew Dharma (Age 13, NSW), says, "This is a joy and privileged opportunity to work with a new tutor on his To Country piece, Our Homeland."

Ted Krabman (Age 19, NSW) says, "Thank you so much for the opportunity to participate in these workshops and recording. I am excited for this opportunity."

Abhinav Ananth (Age 15, NSW) says, "Thank you for giving me this incredible opportunity; I had a lot of fun and learnt a lot last time I participated and I would love to learn more about music in the same way again."

Athena Zhang (Age 14, VIC) says, "I am really honoured and thrilled to be participating in 2022."



CHRISTOPHER SAINSBURY, MENTOR COMPOSER

2022 YOUTH COMPOSERS

RECORDED BY THE AUSTRALIAN YOUTH ORCHESTRA, CONDUCTED BY THADDEUS HUANG

Fanfares by:

“The Night Parade”

by Joonwoo Kim (Age 17, WA)

“Into the universe”

by Jake Cheong (Age 21, NSW)

“Fanfare to the Formidable”

by Owen Bloomfield (Age 20, NSW)

“Universal Galaxies”

by Benjamin Raymond (Age 18, TAS)

“Embolden (to have courage)”

by Olivia Bryant (Age 18, NSW)

“Fanfare for the daily grind”

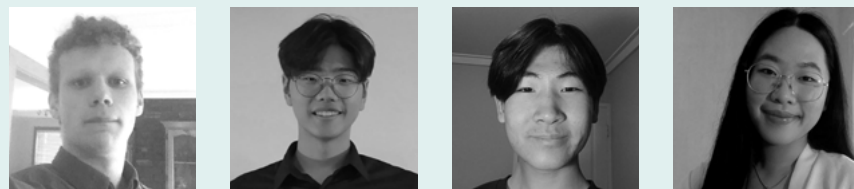
by Timothy Jayatilaka (Age 19, NSW)

“Carnival”

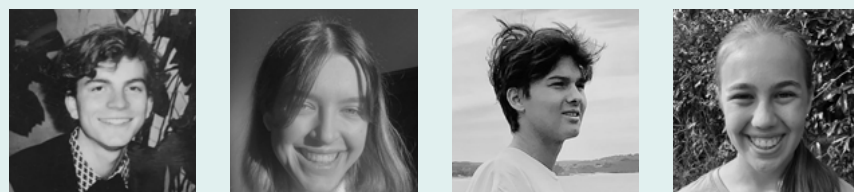
by Natalie Wihandono (Age 21, NSW)

“Fanfaronade”

by Taylee Jurekie-Rofe (Age 15, QLD)



Left to right: Benjamin Raymond, Jake Cheong, Joonwoo Kim, Natalie Wihandono



Left to right: Owen Bloomfield, Olivia Bryant, Timothy Jayatilaka, Taylee Jurekie-Rofe

RECORDED BY THE SYDNEY YOUTH ORCHESTRAS CONDUCTED BY LUKE GILMOUR

Fanfares by:

“Oriental Overture”

by Paul Nicolau (Age 18, NSW)

“Fanfare in Eb”

by Mitchell Brown (Age 21, NSW)

“With Bated Breath”

by Annabel Wouters (Age 14, NSW)

“Suspense Fanfare”

by Ted Krabman (Age 19, NSW)

“As the page turns”

by Olivia Diamant (Age 17, NSW)

“First Light”

by Adriel Sukumar (Age 18, NSW)

To Country Works by:

“Alive”

by Olivia Bryant (Age 18, NSW)

“Our Homeland”

by Andrew Dharma (Age 13, NSW)

“Country of Birds”

by Jasper Tops (Age 15, NSW)

“The Corroboree at Dawn”

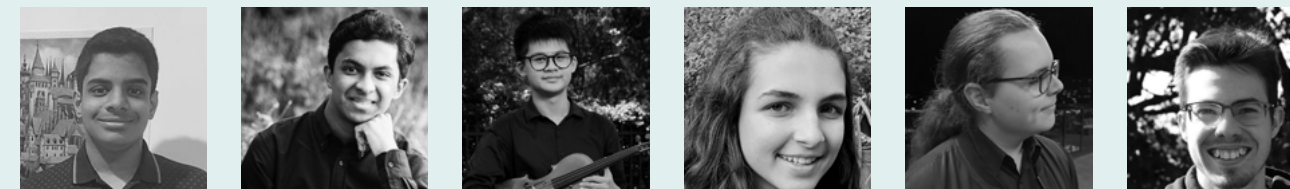
by Abhinav Ananth (Age 15, NSW)

“The Tangerine Gradients of East”

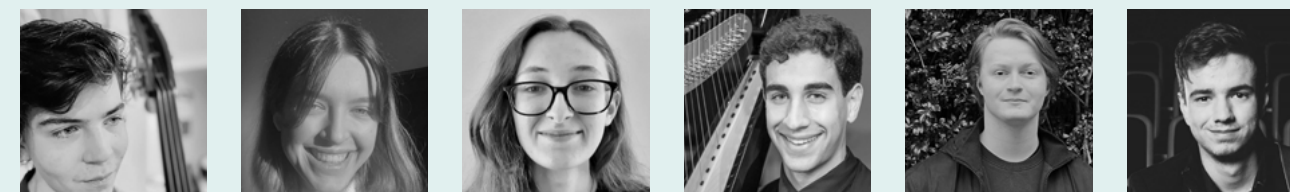
by Tim Doubinski (Age 18, NSW)

“Primitive Atarax”

by Henry Hall (Age 15, NSW)



Left to right: Abhinav Ananth, Adriel Sukumar, Andrew Dharma, Annabel Wouters, Jasper Tops, Mitchell Brown



Left to right: Henry Hall, Olivia Bryant, Olivia Diamant, Paul Nicolau, Ted Krabman, Tim Doubinski

**PERFORMED BY QUEENSLAND YOUTH ORCHESTRAS
CONDUCTED BY PAUL DEAN AND DAVID CEACON**

Fanfares by:

“Skyward Suite: Voyager Fanfare”
by Nathan Shan (Age 17, QLD)

“Fanfare of the Bells”
by Nicholas Hargreaves (Age 18, Qld)

“Calling”
by Brian Walsh (Age 14, QLD)

“Fanfare for a promise of spaceflight”
by Mitchell Mayman (Age 12, QLD)

“Fanfare”
by Isaiah Galloway (Age 16, NSW)

“Awakening”
by Athena Zhang (Age 14, VIC)

To Country by:

“Coming of the Rains”
by Jonathan Platz (Age 14, QLD)

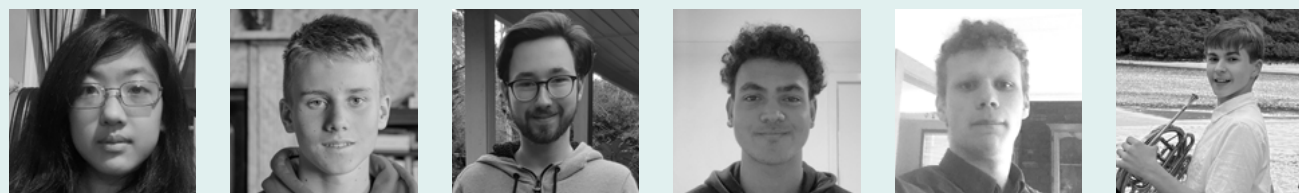
“To Speak of Life”
by Tanya Jones (Age 22, QLD)

“The Leaves of Our Ancestors”
by Benjamin Raymond (Age 18, TAS)

“Labyrinthine Waterways”
by Hayden Taylor (Age 18, VIC)

“Respect the Land”
by Neeharika Shyju (Age 15, VIC)

“A Lasting Welcome”
Timothy Jayatilaka (Age 18, NSW)



Left to right: Athena Zhang, Brian Walsh, Hayden Taylor, Isaiah Galloway, Benjamin Raymond, Mitchell Mayman



Left to right: Jonathan Platz, Timothy Jayatilaka, Nathan Shan, Neeharika Shyju, Nicholas Hargreaves, Tanya Jones

PERFORMED BY THE ADELAIDE YOUTH ORCHESTRAS, CONDUCTED BY DAVID LEGUEN, JASEN SCOTT, LEANNE PUTTICK, OLIVER SCOTT AND VIVIAN HORN

Fanfares by:

“Celebration Fanfare”
by James Trevor (Age 16, WA)

“Fanfare Villainous”
by Amy Skellern (Age 17, WA)

“To Your Seats”
by Lachlan Smith (Age 17, WA)

“Out with a bang”
by Noah West (Age 17, WA)

“Beginner’s fanfare”
by Marcel Howell (Age 16, WA)

“Fanfare in G”
by Johnny Turner (Age 16, SA)

To Country by:

“Dawn”
by Sophie McLaren (Age 16, VIC)

“Wilderness”
by Jasmine Lai (Age 16, VIC)

“100%”
by Huangkai Lai (Age 22, VIC)

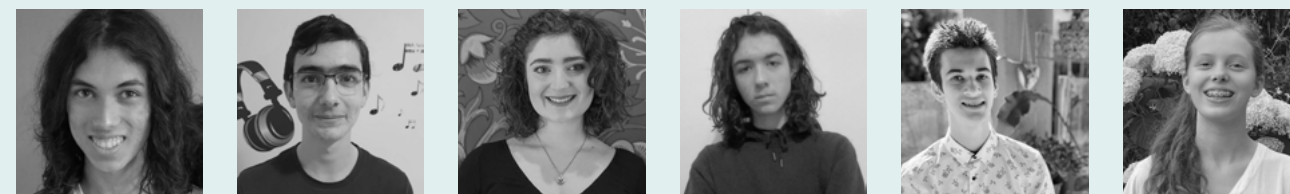
“Touch of earth”
by Lauren McCormick (Age 22, SA)

“Ritual”
by Jack Brunialti-Sykes (Age 12, VIC)

“Evening Song”
by Jussi Jenssen (Age 22, NSW)



Left to right: Amy Skellern, Huangkai Lai, Jack Brunialti-Sykes, James Trevor, Jasmine Lai, Johnny Turner



Left to right: Jussi Jenssen, Lachlan Smith, Lauren McCormick, Marcel Howell, Noah West, Sophie McLaren

HIGHLY COMMENDED YOUNG COMPOSERS

Guo Ru, Matthew Young, Ailis Dwyer, James Eivers, Thomas Coombes, Miranda Kilby, Lana Magyar, Damien Gauci, Archie Tulk, Elliot Leahy, Damien Gauci, Sophie Nham, Suncy Zhi, Joe Roper, Declan Eshman, Suncy Zhi, Joe Roper, Declan Eshman, Ubonwan (Lily) Hewlett, Max Graham, Raphael Howse, Daniel Hurst, Louis Turner, William Baker, Landon Broadley, Akesa Hamlin, Alexander Maltas, Derek Wu, Jed Atienza, Lucas Choi.

FANFARE CREATING OPPORTUNITIES



At 16 years old, Sam Weller entered Fanfare and had his composition performed by the Australian Youth Orchestra. Since then he graduated from the prestigious National Masters in Orchestral Conducting in The Netherlands.

Sam now performs with renowned orchestras all over the world.

GLOBALLY ACCLAIMED CONDUCTOR, SAM WELLER

Sam Weller at only 16 years, entered Fanfare with his winning composition “Fanfare For Chaos”, which went on to be performed by the Australian Youth Orchestra at the Sydney Opera House.

Eight years later, Sam Weller is a world-class conductor based across Sydney and Amsterdam, having graduated from the prestigious National Masters in Orchestral Conducting in The Netherlands studying under Ed Spanjaard, Jac van Steen, Kenneth Montgomery OBE and professor Antony Hermus.

After graduating Sam made professional debuts with the Noord Nederlands Orkest, The Radio Filharmonisch Orkest and Canberra Symphony orchestra to critical acclaim. Sam makes his Dutch operatic debut in 2023 with a new national touring production of Die Zauberflöte, alongside other guest engagements with various Dutch orchestras.

In 2016 Sam founded Ensemble Apex, which has been hailed as ‘one of the most exciting new orchestras on the Sydney scene’. The orchestra creates exceptional orchestral music moments for newcomers and seasoned concert-goers alike. Apex has presented sold-out seasons since 2016, highlights of which include; Bela Bartok’s Miraculous Mandarin at Sydney Town Hall, Rhapsody in Blue with Simon Tedeschi, Strauss’ Eine Alpensinfonie and most recently Verdi’s Messa da Requiem in a spellbinding collaboration with Phoenix Central Park and Sydney Philharmonia Choirs.

The remarkable talent and success of Sam as an acclaimed worldwide conductor is truly awe-inspiring to witness.





CHRYSOULLA MARKOULLI

AWARD-WINNING COMPOSER, CHRYSOULLA MARKOULLI

Chrysoulla Markoulli at 19 entered Fanfare with her winning piece “The Epiphany”, recorded by the Australian Youth Orchestra and played in place of cue bells at the Sydney Opera House. Chrysoulla’s musical journey began when she started playing the piano at the age of eight and went on to study music at university, dreaming of one day becoming a film and theatre composer.

Chrysoulla Markoulli is now an award-winning composer and sound designer based in Sydney, with a passion for telling stories through music and sound. She has been creating compositions with theatre and filmmakers since 2016 collaborating with ARACOURT, Belvoir, Griffin, ATYP and Rogue Projects.

Her work has been recognised through multiple nominations and awards including the Sydney Theatre Awards, Broadway World Australia Sydney Awards, ScoreLive Competition and Glories of the Score Competition.

Recent credits include the short films - Pearly Gates; I Wanted You to Know; CNUT; Barnacle Face - and stage productions - The Fairytale of My Life, Tom At The Farm, Tell Me Before The Sun Explodes, Burn Witch Burn and Before The Meeting.

Chrysoulla Markoulli is an exceptionally gifted and intuitive composer who produces enchanting acclaimed and award winning compositions. She has since taken on the role of a mentor for Artology, supporting young budding musicians and nurturing their talents through Fanare.



“Fanfare has had a huge impact on my career, through my experiences as a participant and mentor. The program has taught me the value of connecting younger generations to the wonderful world of music composition.”

CHRYSOULLA MARKOULLI

SQUID FESTIVAL

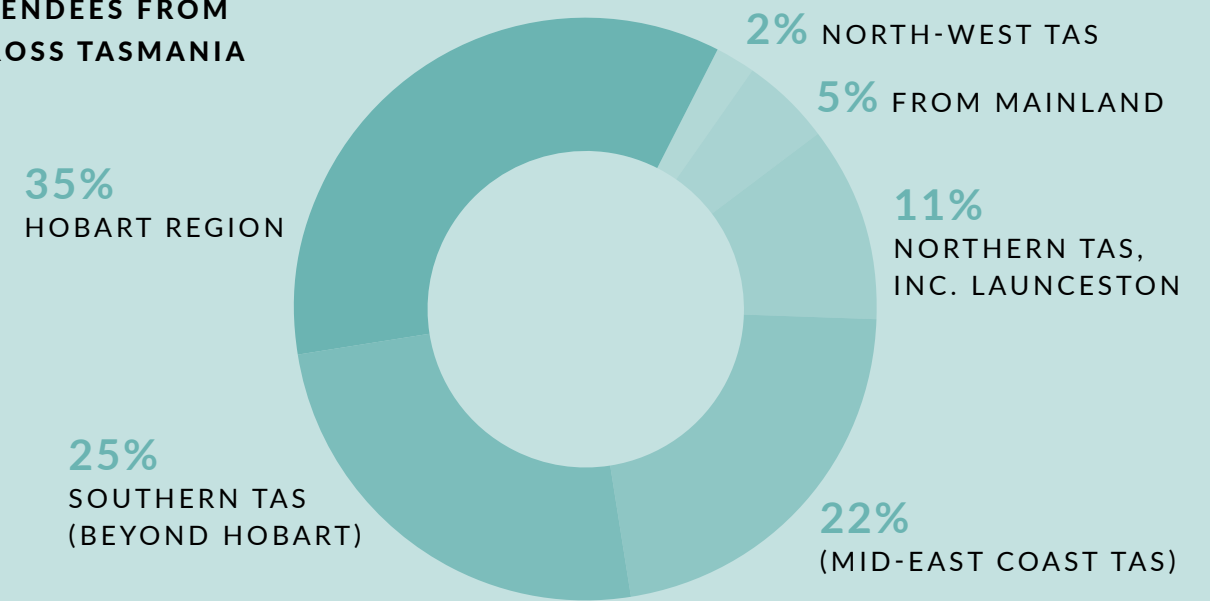
We were excited to partner with Spring Bay Mill to bring to life the inaugural Squid Festival 24-25 November 2022, presented in the local fishing village of Triabunna Tasmania. A fusion of food, fiesta, music, art and science. The Squid Festival, supported by Arts Tasmania and Festivals Australia, aims to further the understanding of the fragility of our environment and the oceans around us. The 2022 program provoked, entertained, and educated audiences to understand how to achieve a closer connection to our oceans and environment, with sustainable production and economic wellbeing for all.

The Australian Institute Tasmania, kicked off the festival with the Tasmanian Ocean Summit, presenting expert speakers from across the globe speaking on marine biology, ocean health and our role in the sustainable future of our oceans. Other partners included Big hART presenting Squid Theory - a beautiful multi-disciplinary performance developed with the local community that presented local stories and utilised a fishing boat as a stage, and Beaker Street who present the ever-popular Science Bar that inspired both young and old to embrace and learn about the wonders of the Squid and the family of cephalopods.



SQUID FESTIVAL HIGHLIGHTS

ATTENDEES FROM ACROSS TASMANIA



CREATED A SQUID COMMUNITY

339 FACEBOOK FOLLOWERS

262 INSTAGRAM COMMUNITY

466 SQUID E-COMMUNITY

RAISED AWARENESS AND INTEREST

13,850 UNIQUE VISITORS TO THE WEBSITE

40,000 PAGE VIEWS

VERY SHORT FILM FESTIVAL

In its second annual official competition, the Very Short Film Festival (VSFF) once again embraced the Australian filmmaking community, welcoming talents across all levels. This unique event proved to be a transformative platform for both established and emerging artists, allowing for all forms of storytelling. With an open invitation nationwide, the festival upheld its commitment to accessibility, refraining from any entry fees.

Filmmakers entering the official competition submitted a short film within a 2 to 5 minute timeframe incorporating the festival's annual signature: 'Spring'; in the two categories: "Open" for participants aged 22 and above, and "Junior" for those 21 years old and younger.

The 2022 VSFF had an impressive increase in participation, with a notable 117% surge in submissions compared to its inaugural year. The top ten finalists were flown to the enchanting Spring Bay Mill in Triabunna, Tasmania, to see their films premiered before a captivated audience of over 100 attendees on May 20, 2022.

The films were judged and the finalists chosen by luminaries from the Australian film industry, including Bain Stewart, Justin Kurzel, Marta Dusseldorp, Leta Keens, and Rocco Fazzari.

Justin Kurzel, an acclaimed filmmaker himself, noted the extraordinary calibre of films presented at the festival. He remarked, "The quality of films at the festival are really exceptional. I am just so pleased I had the pleasure of judging such a unique festival here in Australia."

JUSTIN KURZEL

Filmmaker Justin Kurzel captures the festival's essence, stating, "It is the freedom in making shorts where a cinematic voice develops, where a point of view reveals itself to the filmmaker. And it is at these short film festivals where future filmmakers are revealed, where oxygen is pumped into their passion for film. The Very Short Film Festival gives these young filmmakers a platform, and celebrates their curiosity and love of cinema in a meaningful way. It is an essential event which will have lasting ripples for this group of talented filmmakers."



"THE HUNTED" BY ADAM BIGUM, DAN FARMER, RAMAS MCRAE (VIC)

CONTINUED...

The Open Category crowned Mark Bernard from Victoria as the winner for his animated creation "New Life." Matthew Newton and Anna Brozek from Tasmania secured second place with their offering "Spring Release," while Victorian filmmakers Adam Bigum, Dan Farmer, and Ramas McRae claimed third place with their collaboration "The Hunted."

In the Junior Category, the creative duo Javhis Loveday and Joy Ben Hur from NSW claimed the top spot with their film "Home." Anika Jocumsen, hailing from Queensland, captured second place with her work "Under the Rainbow," while the third spot was claimed by Lily Lunder and Koko Crozier from Victoria for their film "The Backwater."

Reflecting on their experience, Javhis Loveday and Joy Ben Hur shared, "Being a part of the Very Short Film Festival was truly a dream from beginning to end. The energy of everyone involved made us feel like we had won before we had even received any award. So grateful to the amazing team involved for nurturing young filmmakers and amplifying diverse stories that need to be told. We left feeling truly inspired."

The winning films featured on the Guardian Australia website, while all of the finalists received valuable mentorship from the festival's esteemed judging panel. Winners also received cash prizes ranging from \$500 to \$5,000.

Engaging the broader public, the festival invited online voting for the People's Choice Award. Daisy Pyefinch's "Imprisoned" emerged victorious in the Junior category, while Andrew Robb's "Karl Heinz" garnered the accolade.

"NEW LIFE" BY MARK BERNARD - WINNER IN THE OPEN CATEGORY.

New Life is the story and journey of a young person's progression in life amidst war and diversity. The main character of the story has faced more hurt than love and therefore would rather look away and not deal with the pain - a new life is what's needed to change this perspective.

"HOME" BY JAHVIS LOVEDAY AND JOY BEN HUR - WINNERS IN THE JUNIOR CATEGORY.

A girl must leave her home town, her family, her friends. Everything she remembers that was horrible, how the town was so small, everyone knew everyone, becomes the things she will miss the most.

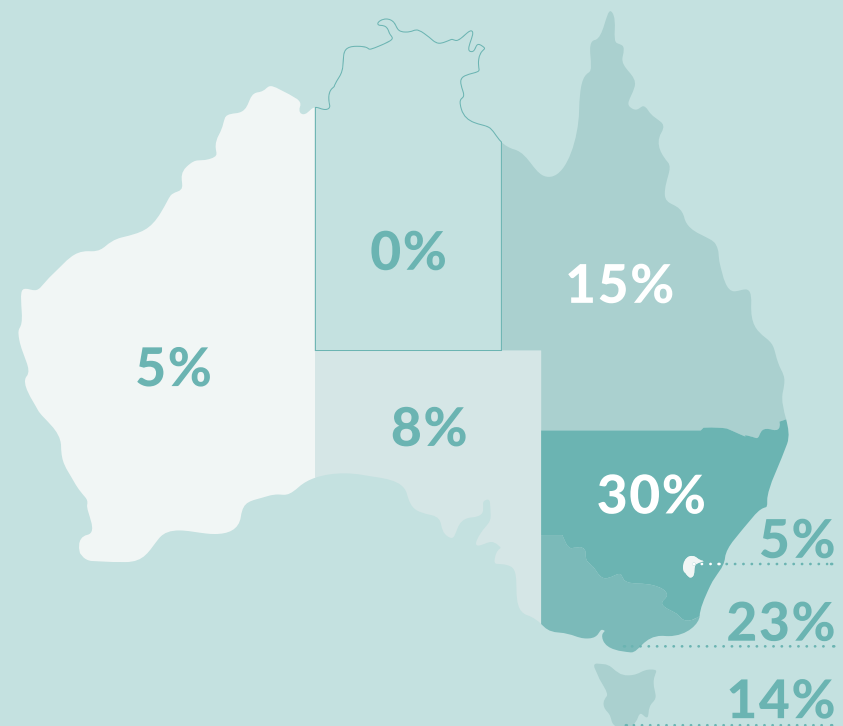
"Home" has received 82,354 views on the VSFF YouTube channel since May 2022.

THE VERY SHORT FILM FESTIVAL 2022 HIGHLIGHTS

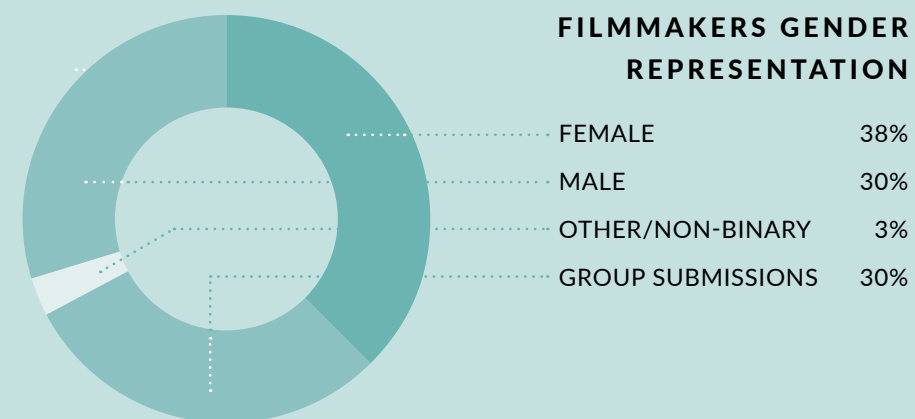
104 FILMMAKERS SUBMITTED SHORT FILMS

FILMMAKERS GEOGRAPHIC REPRESENTATION

ACT	5%
NSW	30%
NT	0%
QLD	15%
SA	8%
TAS	14%
VIC	23%
WA	5%



FILMMAKERS GENDER REPRESENTATION



THE HUNTED BY ADAM
BIGUM, DAN FARMER &
RAMAS MCRAE



"KARL HEINZ" BY ANDREW ROBB

FILMMAKERS

VSFF 2022 FINALISTS

Open Category

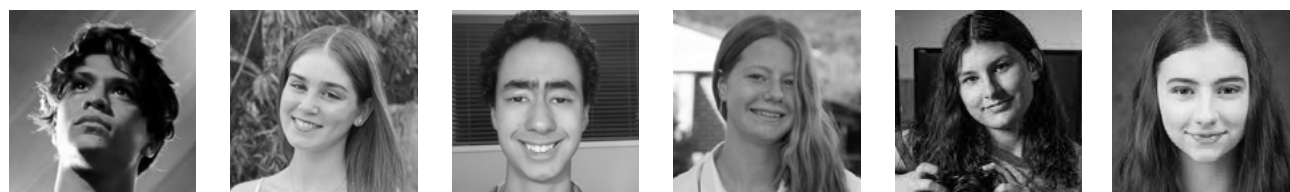
- 1 "New Life" by Mark Bernard (VIC)
 - 2 "Spring Release" by Matthew Newton, Anna Brozek (TAS)
 - 3 "The Hunted" by Adam Bigum, Dan Farmer, Ramas McRae (VIC)
- "Maia" by Eloïse Boutry, Billy O'Key (NSW)
- "Karl Heinz" by Andrew Robb (VIC)



Left to right: Mark Bernard, Matthew Newtown, Anna Brozek, Adam Bigum, Dan Framer, Ramas McRae, Eloïse Boutry, Billy O'Key, Andrew Robb

Junior Category

- 1 "Home" by Jahvis Loveday, Joy Ben Hur (Age 21, NSW)
 - 2 "Under the Rainbow" by Anika Jocumsen (Age 18, QLD)
 - 3 "In Search of Spring" by Rywinne Logan (Age 15, VIC)
- "Imprisoned" by Daisy Pyefinch (Age 15, TAS)
- "The Backwater" by Lily Lunder, Koko Crozier (Age 17, VIC)



Left to right: Jahvis Loveday, Anika Jocumsen, Rywinne Logan, Daisy Pyefinch, Lily Lunder, Koko Crozier

VSFF 2022 HIGHLY COMMENDED

Open Category

Angus Middleton, Jason Ng, Rohin John, Laurence Rosier Staines, James Di Martino, Llewellyn Michael Bates, Jennie Feyen, Conor Castles-Lynch, Nada Mawsouf, Henry Fisher, Shaun Wilson, Billy White, Zoe Haynes-Smith, Olivia Buonopane, James Adams, Doug Hall, Cristy Froehlich, James Guilar, Marcus Galic, Katherine Tandoc, Kyle Portbury, Martin Sinclair, Jesse Polden, Robbie Beakley, Byron Davies, Radheya Jegatheva

Junior Category

Sophia Pocket, Aireys Inlet Primary School, Tallulah Remond-Stephen, Pius Kung, Angelica Willis, Makenzie Young-Armstrong, Liam Miller, Markello Souvlis, Ellis Plant, Astrid Teague, Izzy Oborn, Ella Demarchi, Rose Callaghan, Layla Darwich, Jake Bell, Daniel Schafer, Madeleine Hogan, Catherine Smit, Isabel Park, Yael Green



"UNDER THE RAINBOW" BY ANIKA JOCUMSEN

VSFF CREATING OPPORTUNITIES

Following The Filmmaker's Journey

JAHVIS LOVEDAY

Jahvis Loveday co-created "Home" with Joy Ben Hur which won first place in the Junior category in our 2022 Very Short Film Festival.

Jahvis, a young indigenous filmmaker from the Northern Rivers of NSW, was raised by a single mother of seven children. In 2016, he discovered his passion for storytelling when he picked up a camera, setting him on his filmic journey. He has learned to authentically translate his own experiences into compelling narratives, sharing his life journey and the stories of his community.

Continuing to craft a series of impactful projects, Jahvis has firmly cemented his position as an Australian filmmaker. One of his remarkable achievements is "Bangay Lore," a short film delving into Aboriginal culture on stage and in daily life. Backed by Create NSW, it gained recognition with nominations for Best Director at Cinefest OZ 2022, a special mention at Flickerfest 2023, and triumphant wins at Far South Film Festival 2023. It's also in contention for the esteemed AACTA Awards 2024 and holds a nomination at St Kilda 2023 for Indigenous Filmmaking.

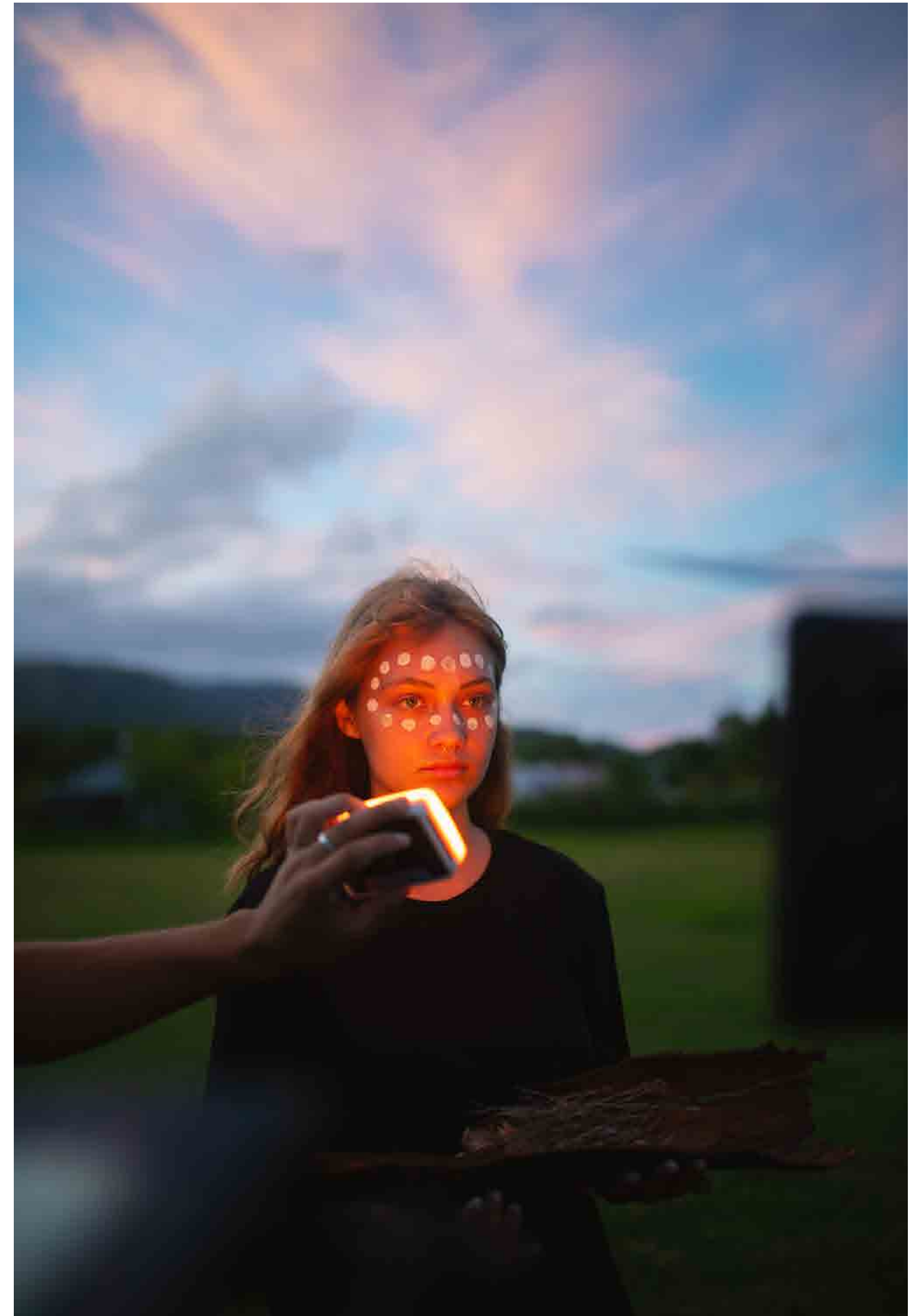


Jahvis's creative vision extended to producing "Up Down and Around," a captivating web series that chronicles his journey alongside friends, delving into the cultural richness of traditional Aboriginal lands along Australia's east coast.

"Djalbuyan Nahra," translating to "little sister" in Dyirbal, showcases Jahvis's filmmaking skill, portraying a powerful narrative of a young Indigenous woman's return to her homeland after childhood separation. The film beautifully delves into themes of identity and resilience, supported by Regional Arts Australia, premiering at Cinefest OZ 2023 and securing a nomination for Best Indigenous Short Film.

Jahvis's influence extends beyond his creative works. His presence as a judge on the Flickerfest 2023 panel adds another layer to his multifaceted involvement in the film industry.

From the triumph of "Home" to the impactful exploration of Aboriginal culture through Jahvis's subsequent projects, illustrates his commitment to storytelling that resonates on a deep and meaningful level.



MARK BERNARD

Winner for the animation “New Life” in the 2022 Very Short Film Festival.

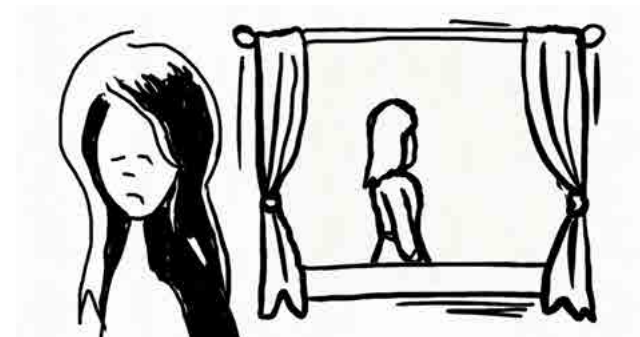
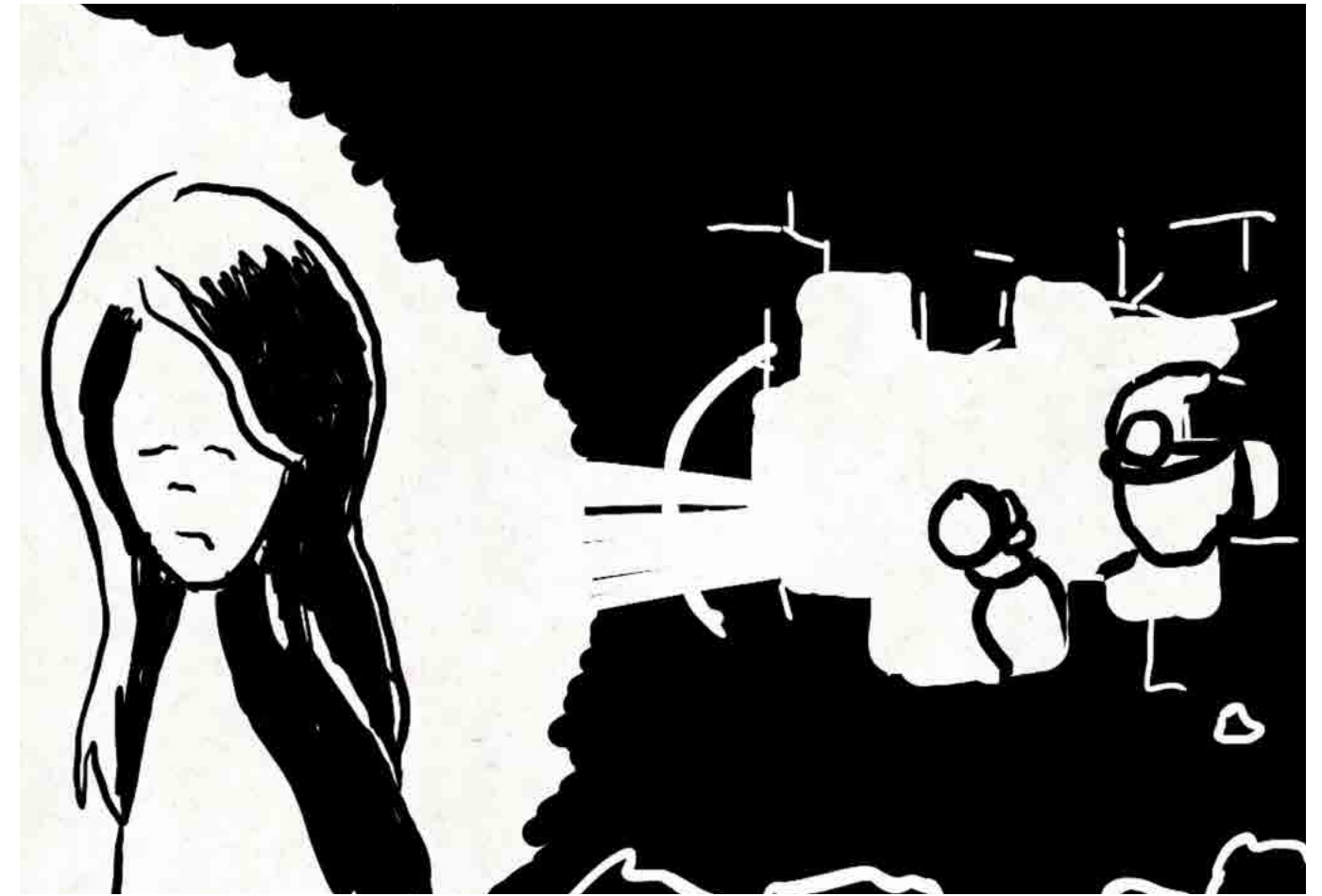
Mark grew up with South Indian parents who migrated to Australia in the late '70s. He is a self-taught artist and web designer, who entered his animation at VSFF as a passion project. His work explores themes around the migrant's journey, his culture and displaced people from around the world.

Mark's victory in the 2022 Very Short Film Festival, where “New Life” emerged as the winner, bolstered his confidence to pursue filmmaking and earnestly embark on his journey. His statement, “The Very Short Film Festival changed my life!”, holds resonance as he continues to receive accolades for “New Life” and produce two other animations that have earned international recognition.

“New Life” achieved Semi-Finalist status at the 2022 AniMate - Australia Animation Film Festival, secured the title of Best Animation at the Peninsula Film Festival in 2023, and received nominations at the Couch Film Festival Canada and the Red Sands Film Festival, both in 2023.

Furthermore, Mark's creative prowess garnered him the title of the 2023 Winner of the World Remit Short Film Competition at the Indian Film Festival of Melbourne for his remarkable creation, “Home.” This poignant piece explores the intricate mix of Australian birthright, Indian heritage, and the feeling of not belonging. “Home” also earned a spot in the official selection of the 2023 Port Adelaide Diversity & Inclusion Film Festival. Mark's achievements extend to his selection as a finalist for the Altona Beach Film Festival in 2022 and 2023 with his compelling film, “Wrong Direction & Inner Depths.”

Mark is continuing to produce animations, creating an array of short films that give life to meaningful narratives.



YUNGSTR

The initial successful collaboration with ATYP resulted in the production of 18 satirical skits with 12 skits successfully distributed before the 21 May Federal Election 2022.

Eight young writers were chosen from a call-out via ATYP to participate in the program involving a weekend intensive in-person workshop (lead by Vic Zerbst), two production days (lead by filmmaker Alec Lee-Rekers) that involved many of the writers also doubling up as actors and assistant producers.

McKenzie Partners were engaged to develop the Yungstr brand and create a digital marketing strategy to promote the video skits across social media. ATYP, The Feed and The Chaser also helped with sharing these skits widely.

The next steps for Yungstr involved the engagement of Playwright Lachlan Philpott who worked with staff to present a series of Satirical Master Classes for young writers, directors, and producers to further the understanding of satire. Two Master Class workshops were presented at ATYP with eight young artists.



WHO WE ARE

ARTOLOGY BOARD AND TEAM



ANNA CERNEAZ
CO-FOUNDER &
EXECUTIVE DIRECTOR



GRAEME WOOD
CO-FOUNDER & DIRECTOR



COLIN CORNISH
BOARD DIRECTOR



TERESE CASU
GENERAL MANAGER



LYLE CHAN
PROJECT LEAD

Special thanks to
the contribution by

PHILIPPA HORN
MARKETING LEAD

2022 FANFARE & TO COUNTRY MENTORS & JUDGING PANEL

Left to right: Nicholas Vines, Lyle Chan, Christopher Sainsbury, Nicole Murphy, Jessica Wells, Chrysoulla Markoulli, Colin Cornish, Eliza McCracken (Australian Youth Orchestra); Jack de la Lande (Adelaide Youth Orchestra) and Simon Hewitt (Queensland Youth Orchestra).



2022 VERY SHORT FILM FESTIVAL AMBASSADORS & JUDGES



MARTA DUSSELDORP
Renowned Australian Filmmaker,
Producer and Actor



JUSTIN KURZEL
Director of award-winning films



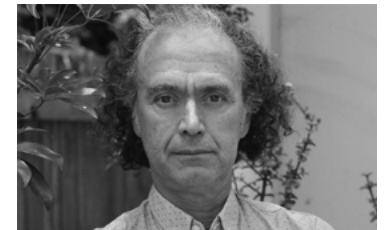
LEAH PURCELL
Proud Goa-Gunggari-Wakka
Wakka Murri woman and Author,
Actor, Director and Playwright



NELL GREENWOOD
CEO of Australian Film
Television and Radio School



LETA KEENS
Writer and Editor



ROCCO FAZZARI
Artist well-known for his
cartoons and illustrations in
the Fairfax press



BAIN STEWART
Director and Producer

ARTOLOGY PARTNERS & SUPPORTERS

PROGRAMS



SUPPORTERS



PARTNERS

Artology is grateful for the support from our partners whose support is instrumental to our existence.



ARTOLOGY FINANCIALS

PROFIT AND LOSS

ACCOUNT	JAN - DEC 2022
TRADING INCOME	
Administration - Fee for Donations	5985
Donations - Graeme Wood Foundation	530000
Squid Fest - Grant	57500
VSFF - Ticket Sales	1095
Total Trading Income	594580
Gross Profit	594580
OPERATING EXPENSES	
Operations	123734
Wages and Artist Fees	144649
PROJECT COSTS	
Fanfare Project	267504
Squid Fest Project	124409
To Country Project	3000
Very Short Film Festival Project	52948
Yungstr Project	24914
TOTAL OPERATING EXPENSES	741161
NET PROFIT	(146581.3)

Artology's financials represent our programs over the course of a calendar year, with any net profit deficits being allocated across each Financial Year. Audited accounts are prepared for each Financial Year.





artology

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