

**TOPO
LOGY
ANNU
AL RE
PORT**



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INTRODUCTION

As ambassadors for creativity, Topology's core objective is to exhibit authenticity, inclusivity, adventurousness and excellence in creating original music, collaborating with artists and enriching communities through shared musical adventures.

To achieve this, Topology's operations focus on two separate yet complementary key commitments: Creating and Connecting.

Topology exists to compose, perform, record and to champion the advancement of contemporary new music in the Australian cultural landscape. This advocacy extends beyond the practice of Topology's own principal artists through creative collaboration with peer musicians, experimentation with other art forms and empowering the creative capacity of communities via engagement and education.

In 2018, the organisation continued to deliver on these commitments and further strengthened its impact in the arts, culture, community and education sectors.

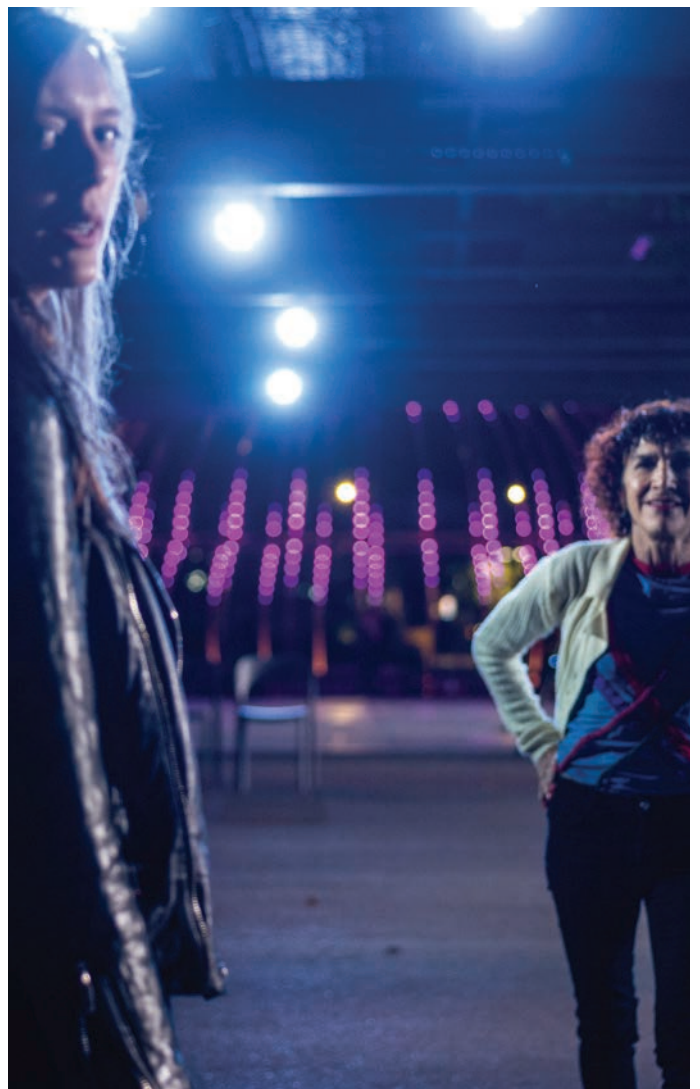
CREATING HIGHLIGHTS

Largest regional Queensland tour to date (Queensland at Home) – 21 shows in 2018, 25 more to come in 2019

New cross-disciplinary work in creative development (THINGS) for future touring in USA and Australia

33 performances with over 5400 attendees and participants

Invited to be a significant part of QPAC's commemoration of 100 years of Armistice



CONNECTING HIGHLIGHTS

Expansion of Top Up program to over 120 regional schools and communities in QLD and NT

3 new international collaborations

Significant long-term Regional Partnerships with Regional Councils and Communities (Bundaberg, Longreach)

Launchpad Mentorship Program in its third year

Creative Boot Camp in its third year of new partnership with St Peters Lutheran College

Presence at APAM in February 2018



FUNDING HIGHLIGHTS

Arts Queensland Organisations Fund - 4-year funding

Tim Fairfax Family Foundation continued support for regional programs

APRA funding for new work with Mission Beach Film Project

Multiple RADF and community grants for new work and collaborative community projects



FROM THE CHAIR



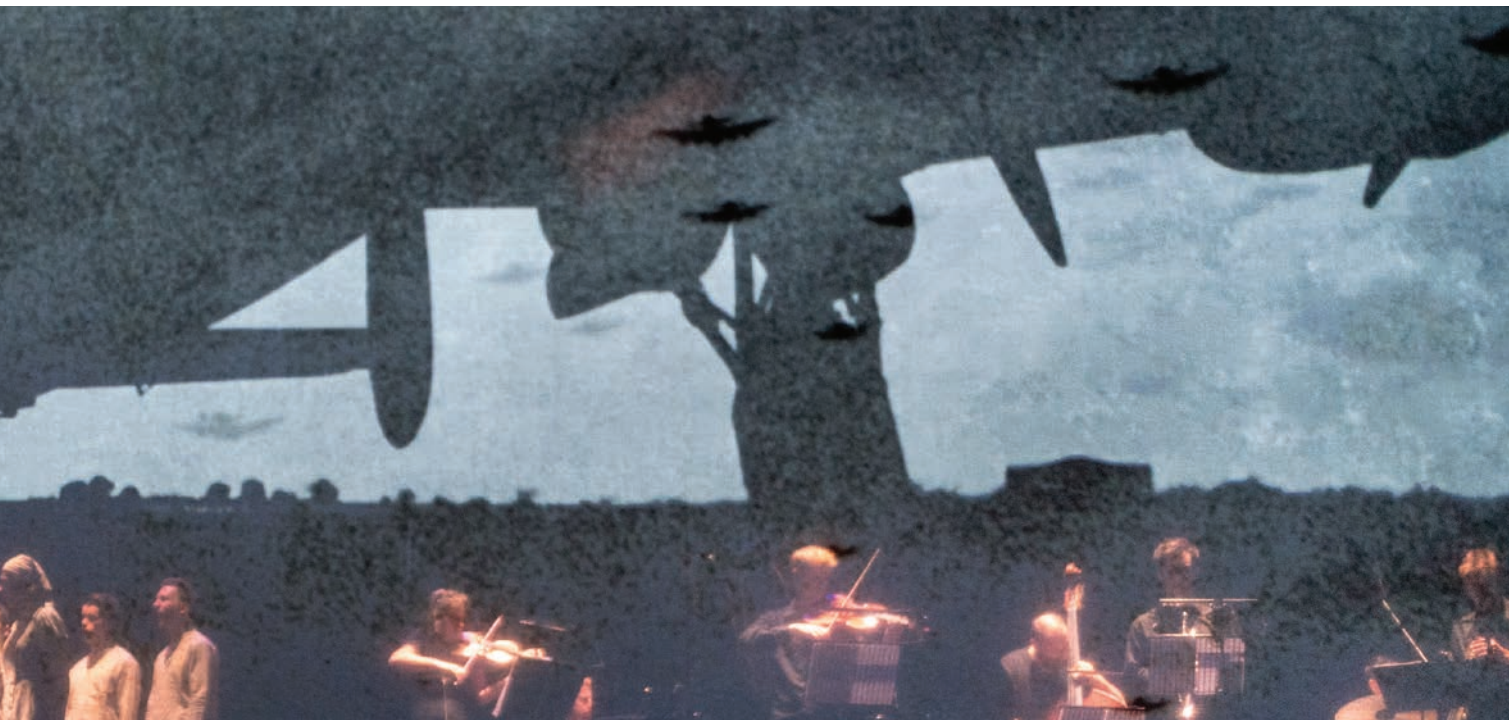
2018 was a year for reflection, re-evaluation and forward planning. As a result, the next five years are looking very exciting with international tours, new regional and national partnerships, new original work, and collaborations, all managed by a highly-skilled and expanded management team in the new Topology office premises.



Topology's highly successful 2017 residency at Lincoln Center in New York established many new connections for the organisation. In August 2018, Topology and New York choreographer Jody Oberfelder embarked on the first creative development period for the new site-specific, collaborative show THINGS. With support from Flowstate and a creative development grant from South Bank Corporation, we brought Jody and one of her dancers to Brisbane for the beginnings of what is shaping up to be a fantastic new collaboration. Another development session is set for 2019 in New York and the show will start international touring in 2020/21 both in the USA and here in Australia.

In 2018, we re-evaluated our touring model to expand our reach and deepen connections with communities in regional Queensland. A 45-town tour was planned and received significant support from Arts Queensland touring fund, the Tim Fairfax Family Foundation and multiple regional communities and councils. Twenty one towns were visited in 2018, each with individually-curated community projects involving the creation of a new film and live music score performed live as a prelude to *Queensland at Home* by local students and community members alongside Topology. Many new community partnerships have been forged with continuing projects planned for 2019 and beyond.

Topology continues to live up to their national profile and reputation for adventurous collaborations. THREE, with Grant Collins and tap dancer Bill Simpson, and Love Stories with Karin Schaupp, were both performed in Sydney with national touring planned for 2019/20. In November 2018, Topology featured in QPAC's nationally-significant commemoration of 100 years of Armistice. Renowned for their creative composition skills, Topology was engaged for the event



as composers, arrangers and performers. Topology's composers contributed their own compositions in addition to arranging and orchestrating featured historical works for the production.

2018 was yet another jam-packed year of Top Up activity with workshops in Brisbane and programs all around regional Queensland. The Mount Isa Street Party's celebration of the 60th Anniversary of their Rodeo featured 11 new compositions by the young musicians of Mount Isa performed live alongside Topology and the local Bandana Community Jazz Band. This was a first for the most significant event on the Mount Isa calendar. This year's Creative Boot Camp yet again sold out the 12 coveted places well in advance with participants coming in from three states. Boot Camps are now being planned for regional centres in 2019. Our Launchpad Mentorship Program features some of the best emerging composers producing fantastic new work with expert guidance by Topology's pool of composers, musicians and arts workers.

FUNDING AND PARTNERSHIPS

The continued financial support of Arts Queensland, Tim Fairfax Family Foundation and other generous backers make all this activity possible, including the increasing reach and effectiveness of the Top Up Program. Topology has secured significantly increased funding from Tim Fairfax Family Foundation for a pilot program in 2019 to establish 10 community hubs in regional Queensland. We have also received support from the Federal Government for community projects along with multiple Regional Arts Development Fund grants. Our core funding from Arts Queensland for 2016-2020 provides vital funding for the administration of Topology. We express our sincere thanks for this continued support from these organisations. In other special thanks, Topology gratefully acknowledges the continued support we received in 2018

from Boyd's The Piano Shop and Simmers Violins, two long-time sponsors who we are proud to work with.

Our Board changed slightly in 2018 with the departure of Tyler McLoughlan and Michael David. We will miss their expert contributions and wish them all the best in their new endeavours. In 2019, we will be expanding the board with the addition of Austin Gibbs (Accountant and Business Advisor with Bentleys) joining as Treasurer and Fabienne Cooke (Philanthropy Manager for Brisbane Festival). We are very excited to be welcoming Austin and Fabienne in April 2019. Robert Davidson and Christa Powell contribute not only to our Board but also with their musical commitments to the ensemble. My sincere thanks to the Board and the artists for their efforts and contributions during 2018.

Another significant development in 2018 was the appointment of an Executive Producer. This is a new position created both as the result of the departure of our long-time Manager, Gabby Gregory, and the need to have someone focussing on strategic international and national projects. We would like to thank Gabby for her invaluable dedication to Topology for over six years and wish her all the best in her new roles. After an extensive search, we have now welcomed Linda Bull to the Topology team. Originally from Brisbane, Linda has spent the last 15 years working in the music industry in Canada, most recently as General Manager of the Nova Scotia Youth Orchestra in Halifax. She also worked for many years in the areas of Music Publicity, Booking and Tour Management, Concert Promotion and as a musician herself. Linda brings a wealth of international experience and contacts with her and we are thrilled to have her on board to take Topology into the future.

Justin Marschke

ARTISTIC DIRECTOR'S REPORT 2018

We were very excited in 2018 to build upon collaborative relationships with a number of key artistic friends, including New York choreographer Jody Oberfelder, virtuoso drumkit artist Grant Collins, tap dance maestro Bill Simpson, guitar legend Karin Schaupp, youth dance company Merge Dance Theatre, the dazzling choir The Australian Voices, and stage wizards Bill Haycock and David Walters. At the heart of Topology's ethos is a desire to build relationships and foster a healthy artistic scene, where ideas are exchanged, limits challenged, and new ways of working emerge through deep levels of influence and conversation. These partnerships all contributed to this priority.

We got to know Jody Oberfelder and her company during our month (January 2017) in New York City performing at the legendary Lincoln Center with another marvellous collaborator, Dead Puppet Society. Jody came to many of our performances and we spent much time together enjoying the dining possibilities of her neighbourhood in the Lower East Side. We workshopped some ideas in her Soho studio, and I got to experience some of her extraordinary work in The Brain Piece on my return to the city for a conference in May 2017. It was very obvious straight away that we had to work together; our aesthetic outlook was so compellingly matched. With the support of South Bank's Flowstate, we were able to bring Jody and dancer Hannah Wendel from the company to Brisbane to develop a show; one we had

been discussing since our New York sojourn. Things embraces the idea that there is great meaning in everyday objects. We interviewed passersby enjoying the sunshine around Flowstate, asking them about what things defined their life, and what these meant to them. These words became the music, accompanied by live music, and choreographed in ways to ritualise the objects themselves. We created and performed a first draft of the show in one week, and this will be developed into a complete work in 2019/20 for performance in New York and Australia. Jody's combination of deep focus with playfulness is a perfect match for our approach to making music. Topology has loved working with dancers for many years, and our music certainly has a strong streak of dance embedded within it. In addition to our intense creative sessions with Jody and Hannah, we began a partnership with Merge Dance Theatre, with John and Christa creating music for a new work Dis/Connect, springing from a quotation by Christian Lous Lang: "Technology is a useful servant, but a dangerous master".

There were years of planning for Armistice, Queensland Performing Arts Centre's major event to mark 100 years since the end of World War One. Bill Haycock, the creative leader of the project, commenced the first creative meeting with an insistence on Topology being

key to the work, including compositions from Topology's Singing Politician, using the words and voices of Robert Menzies and Billy Hughes. It was a real pleasure to work again with Bill and with David Walters, who designed and lit Ten Hands and Share House with Topology, as well as with other collaborators including The Australian Voices, didgeridoo master William Barton, and Andrew Buchanan (with whom we worked closely in The Marriage of Figaro, directed by Neil Armfield). The event was a poignant and emotional tribute to those who have lived through and participated in wars over the past hundred years and into the present; it resisted easy answers or simple responses.

We continued our partnership with City Recital Hall in Sydney, and artistic director Elaine Chia, through our performance with Karin Schaupp of Love Stories (film by Trent Dalton, David Kelly and Susann Kovacs, with music by John Baggage and myself) in the marathon one-day festival Extended Play. This was a wonderful opportunity for Australian new music artists to exchange ideas and music and for audiences to taste a full range of adventurous music. The Australian review captured the mood: "guitarist Karin Schaupp and Topology's haunting, soft-grained soundtrack to Love Stories, a documentary about Brisbane's homeless people, packed the festival's most powerful emotional punch." Also, in Sydney, we remounted our ongoing rhythmically-focused collaboration Three with drummer Grant Collins and tap dancer Bill Simpson at the Sydney

Conservatorium of Music in association with the Meter Symposium, an international conference dealing with musical metre. Three will be a major featured project in the near future, including a tour and album.

Our attitude towards collaboration pervades everything we do. All of our work within the group itself is centred on making connections, and is collaborative itself. And in the Top Up Program, our education and community engagement work, the approach is very much a collaboration with the young musicians we work with, no matter what age or stage of their musical journey. We also work closely with local communities, and this took a major step forward in 2018. Mount Isa became the site of a major collaborative effort, led by John Babbage, our Top Up Program Director. We worked with five schools and 140 students, and the local Bandana Jazz Band, creating 80 minutes of new music, performed at the iconic Rodeo, during a "Street Party" concert in the CBD.

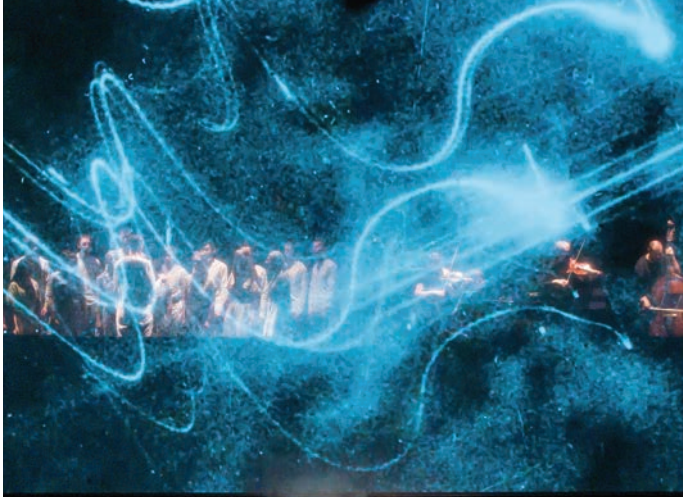
Close work with local communities was also central to our biggest regional tour yet, taking Queensland at Home to classic country cinemas and community centres all over Queensland, from Port Douglas to Augathella, Cunnamulla to Gayndah, with 21 stops in total. The show is a live score I composed to accompany home movies (from the State Library of Queensland collection) shot in Queensland during the 1920s-40s. Each performance

opened with an additional selection of historical images from the local area accompanied by live music by John Babbage and, very often, we worked with local schools in the area on creating music. Relationships are ongoing with these communities.

Our Creative Boot Camp also embraces a collaborative outlook in intensive mode, with 12 participants spending a week creating a new composition and making a video performance on the final day, with a lot of one-to-one time with tutors to help realise their ideas, peer feedback, jam sessions and development of music industry and career skills. It's open to anyone, and we get a big stylistic range from our participants. Several participants go on to our longer-term mentorship program Launchpad, a consultative year-long program for four selected candidates, again without stylistic barriers, designed to assist them in an emerging career. This is made possible by support from the Tim Fairfax Family Foundation.

We feel energised by continually creating new music, and never settling into a complacent groove as we take on new ideas and challenges from working with collaborators from different art forms, different musical genres, and different stages of their careers, as well as partnerships with venues, local music organisations, schools, and other catalysts for adventure in music.

Robert Davidson



ARMISTICE

On Saturday 11th November, Topology performed two performances of *Armistice* - a theatrical show created by QPAC that reflected on Australia's wartime and peace-keeping history; combining song, music, dance, spoken word and archival footage. Marking 100 years since the end of WWI, *Armistice* recognised a centenary of service, sacrifice and achievement by the Australian Armed Forces.

Robert Davidson (Topology) presented his work *Melancholy Duty* - a composition that sets Prime Minister R.G. Menzies' infamous radio broadcast (announcing Australia's entrance into the war with Germany) to music. This piece was chosen due to its direct relationship to the second World War, and was dramatised with acted scenes, and images from war artists and photographers. Topology also performed works by Paul Kelly and other Australian songs that were related to the nations involvement in global conflicts since 1918.

Topology were joined by a collection of Australian artists including Brisbane theatre specialists and actors Ellen Bailey, Andrew Buchanan, Tom Oliver, Kurt Phelan, Naomi Price, Bryan Proberts, Kristian Santic, Toni Scanlon, and Tibian Wyles. The performance also featured singer John Schumann, leading Australian didgeridoo player and composer William Barton and acclaimed Brisbane-based choir The Australian Voices.



THINGS

with Jody Oberfelder Projects

Manhattan-based choreographer Jody Oberfelder visited Brisbane in 2018 for a creative development period at Flowstate for the new collaborative show THINGS. Things is about things. Everyday things and the meaning they hold for us. The things we never leave home without, the things we always carry with us in our bag, the things we love that make no sense, the things we try to get rid of, the things that define us. Our relationship with these things in our world is the basis and inspiration that drives this work. This project expands Topology's venture into theatrical storytelling through music and movement. The work is site-specific and is devised on-site through a process of Conversation, Improvisation and Synthesis. The first draft of the work will be expanded and developed into a full-length show in 2019 for performances in Brisbane and New York's Tribeca Arts Festival.

F E A T U R E



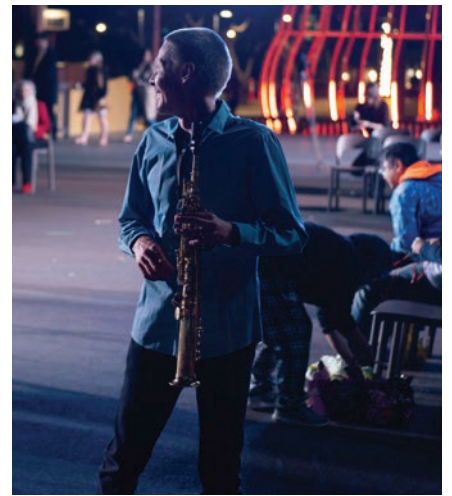
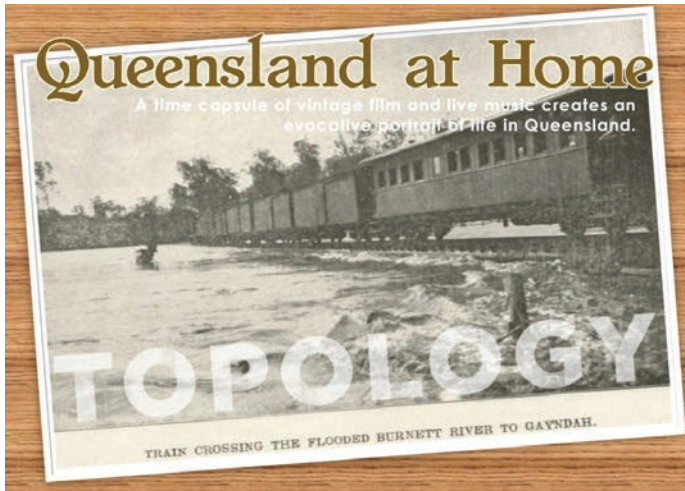
Queensland at Home is a time-capsule of vintage film and live music creating an evocative portrait of life in Queensland. Home movie footage from the 1930s and 40s depicting the of everyday life of Queenslanders was discovered in the State Library of Queensland and curated into a 48min film by Sally Golding with a specially composed score by Robert Davidson. Performed live by Topology, Queensland at Home has toured to 21 classic venues and regional cinemas in 2018 with 24 more to come in 2019. Each performance is accompanied by a specially created town-specific prelude film featuring historic footage and photographs and a newly composed live score by local students and community.



with Grant Collins & Bill Simpson

In November, Topology was featured as the closing performance for Sydney Conservatorium of Music's 3rd Meter Symposium. This two-day symposium brings together a diverse and rich group of researchers in the fields of musicology, ethnomusicology, music performance, music theory, music education, composition, conducting, music psychology and neuroscience. Robert Davidson, John Babbage and Grant Collins also participated in the conference with presentations before Topology's performance of THREE featuring rhythmic genius Grant Collins and tap sensation Bill Simpson.

E D W © R K





TOPOLOGY

Queensland at Home

A time capsule of vintage film and live music creates an evocative portrait of life in Queensland.

Turtle on Mt. Roger Beach near Bundaberg ca. 1930 - kept at Topology

The Moncrieff Entertainment Centre
7pm February 23rd



2018 EVENTS

**Over 3300 people
attended our
10 shows**

“Topology’s haunting, soft-grained soundtrack to *Love Stories*, a documentary about Brisbane’s homeless people, packed the festival’s most powerful emotional punch”

- *The Australian*, August 2018

TOPOLOGY STATS 2018

- Nearly 2000 young musicians and composers have participated in over 200 sessions across our Top Up Programs this year.
- Over 5000 people attended more than 30 performances this year including 21 Queensland at Home shows across Regional Queensland with another 25 shows planned for 2019.

TOPOLOGY FUN FACTS

- **HOTTEST GIG** = Winton, 39 degrees at 7:30pm
- **MOST UNIQUE WILDLIFE** = 3 cassowaries, 1 crocodile & 1 echidna
- **FASTEST 3' COMPOSITION** = 45 minutes, St George
- **NUMBER OF POSTCARDS PRINTED & MAILED** = 11 000

CONCERTS

FRI 9 FEB	Stretton State College
THU 22 FEB	Queensland at Home @ UQ Masters Series
FRI 31 AUG	THINGS Flowstate creative document 23 July-31 Aug with Jody Oberfelder Projects from New York
SUN 11 NOV	Armistice @ QPAC part of this mammoth project including music composition and arranging
11-14 OCT	Dis/Connect with MERGE Dance Theatre Judith Wright Centre of Contemporary Arts
SAT 25 AUG	Love Stories @ Extended Play Festival, Sydney Recital Hall
SUN 25 NOV	THREE @ Meter Symposium, Sydney Conservatorium of Music

THU 9 AUG	QAH Babinda – Munro Theatre
FRI 10 AUG	QAH Port Douglas – Clink Theatre
SAT 11 AUG	QAH Tully – Tully State High School
SUN 12 AUG	QAH Innisfail – Shire Hall
MON 13 AUG	QAH Ingham – Ingham Picture Theatre
SAT 18 AUG	QAH Gayndah – Town Hall
SUN 19 AUG	QAH Childers – Paragon Theatre
WED 22 AUG	QAH Hervey Bay – Big Screen Cinemas
WED 12 SEPT	QAH Miles – William Miles Memorial Hall
THU 13 SEPT	QAH Roma – Jubilee Hall
FRI 14 SEPT	QAH Augathella – Boadicea Cinema
SAT 15 SEPT	QAH Blackall – Memorial Hall
SUN 16 SEPT	QAH Charleville – Charleville RSL
MON 17 SEPT	QAH Cunnamulla – Shire Hall
TUE 18 SEPT	QAH St George – St George Cultural Centre
WED 17 OCT	QAH Gympie – Gympie Civic Centre
THU 25 OCT	QAH Hughenden – Diggers Entertainment Centre
FRI 26 OCT	QAH Winton – Royal Theatre
SAT 27 OCT	QAH Longreach – Qantas Founders Museum
SAT 17 NOV	QAH Boonah – Boonah Cultural Centre
SUN 18 NOV	QAH Pine Mountain – Pine Mountain Hall

QUEENSLAND AT HOME REGIONAL QLD TOUR

Over 900 people attended 21 shows

New Partnerships and Creative Hub. In 2018, Topology moved out of Brisbane Powerhouse and into new office space in The Gap. This new, significantly larger creative space will be the hub of Topology’s significantly expanded Top Up Regional Community Program with five full-time and permanent part-time staff. Topology will also be able to offer private workshops and small group masterclasses to the local community in this new creative space.

TOP UP

ACTIVITIES

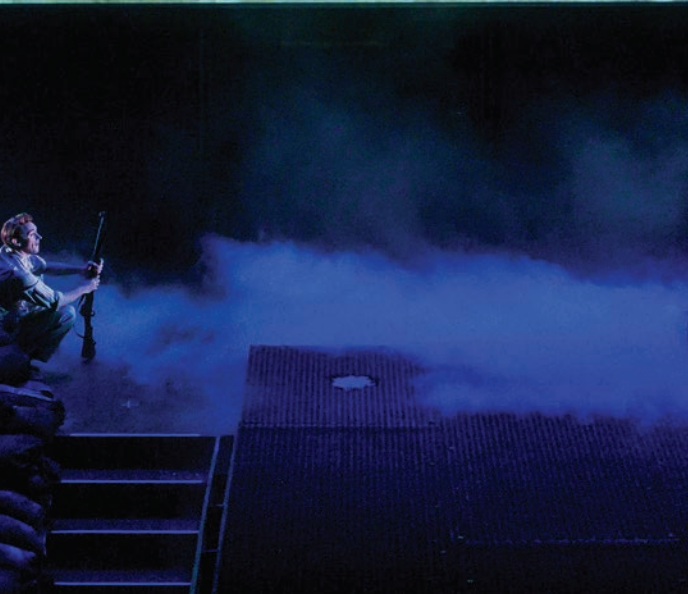
Mount Isa Street Party
involving 5 schools and 140 students and over 950 attendees

WED 8 AUG

Creative Boot Camp St Peters Lutheran College – 12 students involved in 4-day intensive composition workshop

4-7 OCT







In addition to our core artistic practice, Topology's Top Up program extends our inclusive, collaborative outlook to emerging musicians, classrooms, and community participants. Top Up is unique in the arts sector and an integral aspect of Topology's core activity since 1998.

Top Up empowers participants of all ages, skills and backgrounds to create, produce and perform their own new work. The program not only extends technical and musical proficiency but also has a broader reach in strengthening community capacity for artistic vibrancy in multiple urban and regional communities around Australia.

Enriching the musical journeys of thousands of young people, Top Up spans the following programs:

- Creative Boot Camp
- Top Up in Schools
- Collaborative Community Projects
- Launchpad Mentorship Program.

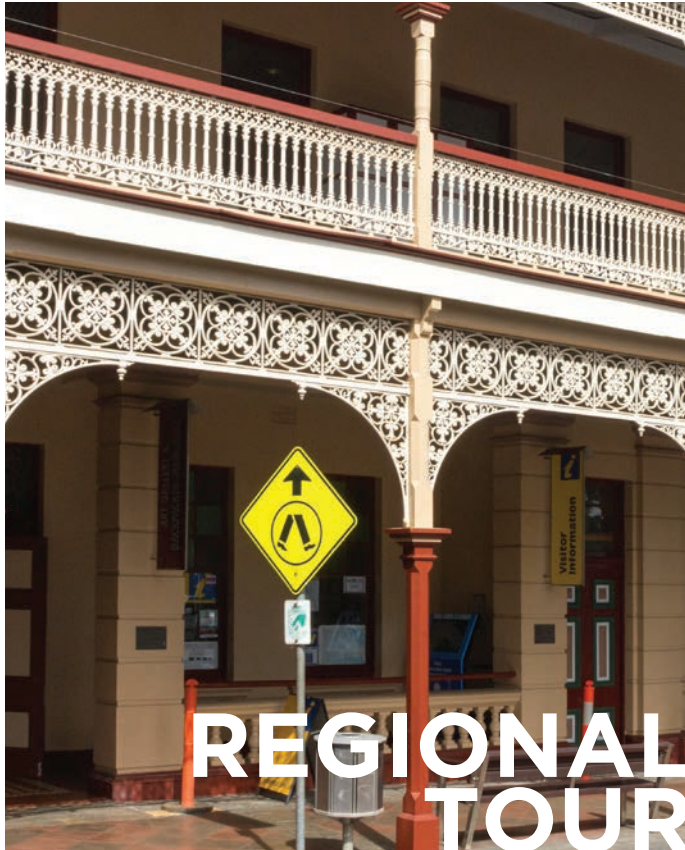
With continued capacity support from Tim Fairfax Family Foundation, Topology has been empowered with the ability to deliver longer-term legacy programs on rotation to regional communities. The support has enabled Topology to achieve the following program aims and objectives:

- Increase support to regional communities
- Delivered and/or coordinated 183 creative workshops to 2385 participants
- 59% (110) of workshops delivered to schools/communities in remote areas c. 44% (82) of workshops delivered to schools below ICSEA average of 1000
- Delivered long-term projects to 35 schools/communities
- Formally employed John Babbage as Program Director to manage a rotating roster for Top Up
- Recruited noted artists such as Grant Collins, Gordon Hamilton, Nicole Murphy, Louise King, Salliana Campbell, Thomas Green, Steve Francis, Sam Dickenson, Christian Gante and filmmakers Peter McCabe, Dave Quarrell and John Nicol to the Top Up teaching pool
- Showcase excellence in the delivery of music education
- Provided additional professional development training opportunities for teachers
- 82% (152) of workshops were tailored in collaboration with teachers to reinforce delivery of the National Curriculum during class times
- Facilitated the composition of 79 original new works by participants
- Developed and produced 15 opportunities for participants to perform with Topology

- Create and maintain rewarding partnerships within communities and realise ongoing sustainable benefits. Some examples include:
 - Collaborated with the Bundaberg Regional Council, local film production company Associate Media, local emerging composers and the Bundaberg Sinfonietta to facilitate the creation of a new film and score celebrating Bundaberg's unique environment. The world premier film and live score was unveiled at the Moncrieff Entertainment Centre to an audience of over 300.
 - Expanded relationships with Tully State High and Mission Beach community with a new collaboration which has facilitated the establishment of student-led film production companies with the aim of creating new works for presentation at a film festival in 2019.
 - Collaborated with 10 Mount Isa schools, the Bandana Jazz Band and the Mount Isa City Council to create and facilitate the composition of 11 new works to be premiered at the 60th anniversary of the Mount Isa Rodeo Street Party - the biggest event on the Mount Isa calendar.
 - Continued partnership with St Peters Lutheran College to present the annual Creative Boot Camp bringing participants of all ages, backgrounds and locations together to create, record and film a new work during an intensive four-day camp.
 - Established new relationships and community partnerships with venues, presenters and community groups such as film club and historical societies in presenting Queensland at Home in 25 towns in regional Queensland.
 - Created and established new regional touring circuit in consultation with community partners, venues, schools and regional councils.



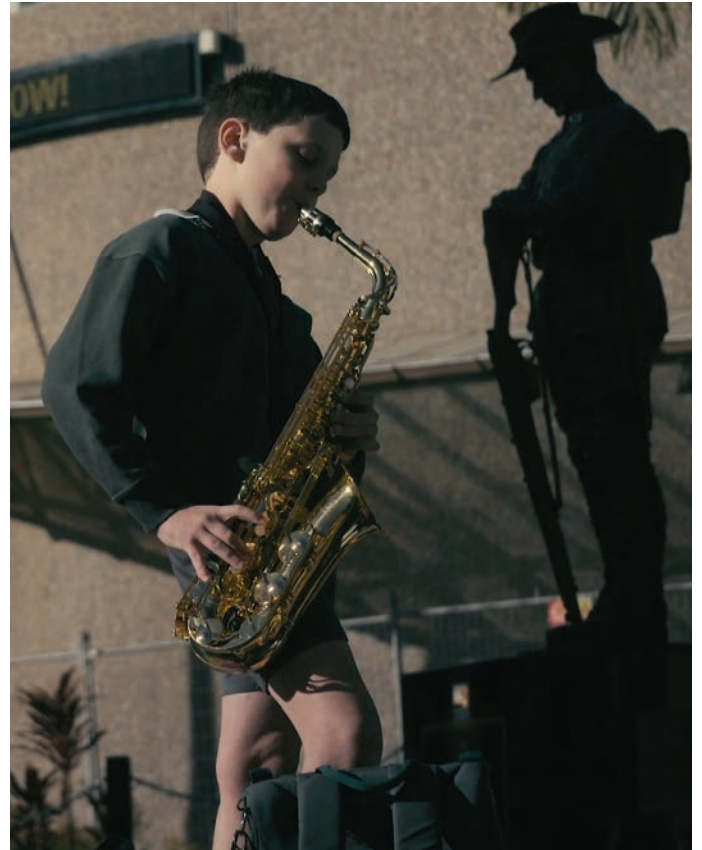
QUEENSLAND AT HOME



REGIONAL TOUR

In 2017, in response to identified challenges with the current touring model, Topology devised a new strategy around regional touring. In 2018, we have started to implement this new strategy with our show Queensland at Home visiting 45 towns over 8 months. Queensland at Home is a time-capsule of vintage film with live music which creates a gorgeously evocative portrait of life in Queensland. The film was curated by Queensland filmmaker Sally Golding and the music composed by Robert Davidson and is performed live on tour by Topology. The tour visits some of Queensland's most iconic vintage and heritage-listed cinemas, town halls, local RSLs and even a vintage kitchen with its own hall out the back. Each town has the opportunity to create their own 'At Home' prelude film featuring local footage and iconic photographs. Local students and community musicians have been working with John Babbage to create their own score to be performed with the film as a prelude to the main feature of Queensland at Home. With 20 towns visited already in 2018, the tour is shaping up to be a success on multiple levels.

TOP UP EDUCATION & C



With continued generous support from the Tim Fairfax Family Foundation Topology has been able to steadily grow and expand to the increasing demand for our Top Up Education and Community Engagement programs. John Babbage is on continuous rotation around regional Queensland and the Northern Territory delivering workshops and collaborating with young musicians and community organisations to develop programs unique to the needs of each town. In the second half of 2018, John has been full-time for Topology which has enabled us to increase our engagement across regional Queensland. So far in 2018, led by John Babbage, Topology has delivered 178 workshops and engagement activities across 24 communities in Queensland.

COMMUNITY ENGAGEMENT



Spanning nearly two years in planning and creative development, John Babbage collaborated with over 140 young musicians and Mount Isa's Bandana Jazz Band to facilitate 11 new compositions written especially for Mount Isa's signature community event the Rodeo and Street Party. 2018 was the 60th anniversary of the event so it was a fitting celebration to have these young musicians and local jazz band featured at the event – this was a first for Mount Isa. With generous support from the Mount Isa City Council, Topology created 20m of outdoor staging to feature the creativity of the community alongside Topology at the Street Party.

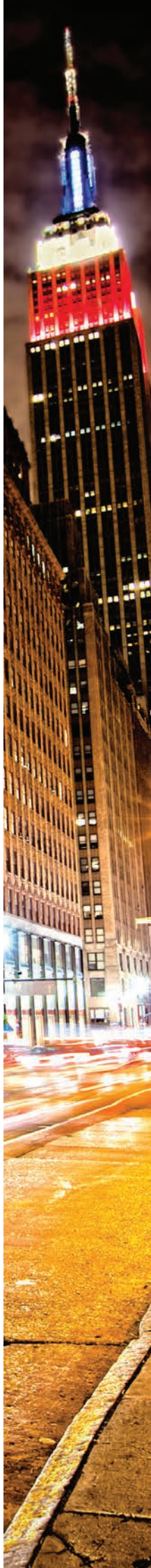


Our 4-day intensive camp continues to offer participants of any age, background or skill level a creative and inclusive environment to focus on their composition, songwriting and performance skills. Capped at 12 participants, the camp offers unlimited access to the expertise of six tutors. Each participant composes, performs, records and films a new work written during the camp. The Boot Camp seems to attract musicians who would otherwise be lost between the cracks of mainstream music education. Comments like "I found my people" and "I love so much here I don't want to leave" reinforces our belief that creating a collegial and inclusive environment for creativity and learning is paramount.

FUTU REDI RECT ION

2018 marks Topology's 21st birthday and, in that time, we have established ourselves as an important player on Australia's arts and culture landscape.

We endeavour to continue developing our artistic practice and expanding our national and international impact through high-level performances in major artistic centres and through new collaborations, especially where this opens up new opportunities for audience engagement and touring. Our work in New York's Lincoln Center in January 2017 created a number of exciting new opportunities for further international collaboration and touring with artists, including choreographer Jody Oberfelder and David T. Little and new music ensemble Newspeak (both from New York).



NEWSPEAK

We are excited to be collaborating with leading New York ensemble Newspeak and award-winning opera composer David T. Little on a project focused on music and politics. Works by Robert Davidson and David T. Little, focused on narrative approaches to recent events, will be juxtaposed with political music classics by composers like Hans Eisler, Frederic Rzewski and Cornelius Cardew. New works by Davidson and Little will also examine the history of these composers themselves and their entanglements with politics, using their writings and recorded voices. This work will be developed in 2019/20 for performance in New York and Australia in 2020/21.



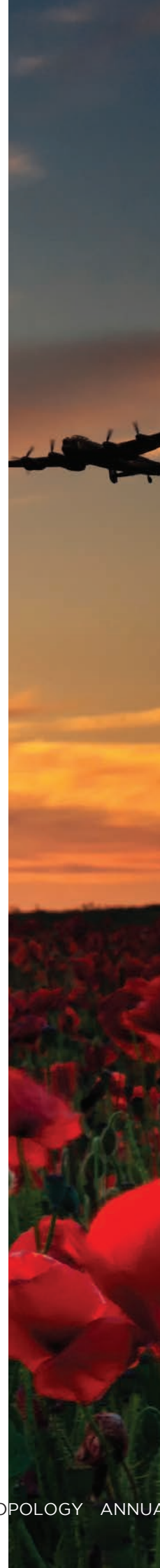
PUBLIC, PRIVATE, SECRET: MOMENTS THAT CHANGED US

A collaboration between Topology and a leading UK contemporary music ensemble, this work will musically underscore the public, private and secret lives of change makers - featuring pivotal speeches, excerpts from diaries and letters, speeches and audience texts, along with private views of the performers themselves - an emotional musical underscoring of our lives. A powerful, emotional festival piece connecting eminent and familiar public utterances with our daily often personal and intimate confidences. Drawing on and further developing Topology's work with storytelling through movement, this show is an exciting new venture delving further into the physical narrative. The resulting event will merge the best of what both ensembles do to create a stunning, substantial yet accessible work, with an emphasis on inspiring stories of change.

We will also deepen and nurture partnerships and connections with presenter and venue partners in national and regional centres within Australia.

CHRONICLES OF A LEGEND THAT SHAPED A NATION

A brand-new performance piece developed over 2015-19, Topology's new work Chronicles of a Conflict That Shaped a Nation will tour in 2020 across major and regional centres throughout Australia. Live music blends seamlessly with recorded, real-life experiences of Anzac veterans, providing a powerful examination and exploration of the impact and gritty realism war has had on shaping a nation and its people.



TOP UP

Top Up, our successful, long-running community engagement program, will further expand through recruiting new team members to meet the increasing demand for our services.

It is unique in apprenticing participants as collaborators in creating, presenting and producing original music and is tightly synchronised with our artistic program. By 2021, Top Up will be an Australia-wide program, with a national partnership with Musica Viva confirmed for 2020-2024.

We will also build on the success of our new programs, Launchpad and Creative Boot Camp, to allow wider access to these rich experiences, as well as continue to strengthen our Top Up program in schools and communities around Australia. Topology composers will work with regional musicians and song-writers to upskill and provide the resources to deliver these programs in their own communities. Top Up will also be expanded internationally with negotiations underway for delivery of Topology's signature Creative Boot Camps in collaboration with international partners.

By 2024, we aim to generate approximately 15% of our annual earned income through Topology Publishing. Our works, currently consisting of our extensive back catalogue of recordings, will be expanded to include scores and original compositions for performance worldwide, focusing on new scores for beginner bands and ensembles. We will also publish scores of all new works composed in Top Up programs with accompanying backing tracks recorded by Topology musicians.

NEW PARTNERSHIPS & CREATIVE HUB

In 2018 Topology moved out of the Brisbane Powerhouse and into new office space in The Gap. This new, significantly-larger creative space will be the hub of Topology's greatly-expanded Top Up Regional Community Program with five full-time and permanent part-time staff. Topology will also be able to offer private workshops and small group masterclasses to the local community in this new creative space.

In the latter half of 2018 Topology's John Babbage has been trialling a full-time role as Top Up Program Director. Previously part-time in this role, John has been able to significantly increase his reach across regional Queensland on a constantly rotating full-time schedule. In 2018, Topology contracted South Burnett community organisation H2O as regional support for our activities. In 2019, H2O will come on board in a permanent part-time capacity.

Also in 2019, Topology will take up a new Artist-in-Residence partnership with Redlands Performing Arts Centre. This will be an expansion and development of our work in previous years with schools and communities in the Redlands district. Topology will establish an education program at RPAC alongside our signature works featured in the main stage program.

Our vision for the future is one of steady growth and continuing to ensure that Topology remains one of the Australian leaders in new music and collaboration in an international marketplace.



OUR VISION

As ambassadors for creativity, we excel in creating original music, connecting artists through collaboration and inspiring communities and audiences through shared musical adventures.

OUR MISSION

Everyone is creative. Topology's mission is to unleash this creativity. We foster connections and nurture potential with communities, audiences, peers and young people through exceptional performances, surprising collaborations, captivating compositions and an award-winning education and community engagement program.

OUR CORE VALUES

AUTHENTICITY - Our expression flows from a genuine, original reflection on our experiences.

INCLUSIVITY - Our work invites participation from all individuals and communities, without constraint or compromise.

ADVENTUROUSNESS - We stimulate new ways of seeing the world and imagine new possibilities through artistic collaboration.

EXCELLENCE - We continuously strive for excellence and virtuosity in each new work and performance.

OUR GOALS

1. Create excellent, authentic, adventurous music.
2. Expand and deepen audience connections.
3. Strengthen creativity in communities and young people.
4. Stimulate a vibrant arts scene as Australia's leading creative collaborators.
5. Increase fiscal effectiveness and efficiency.

FINANCIALS 2018

COMPILATION REPORT TO TOPOLOGY INC

ABN 65 257 358

We have compiled the accompanying special purpose financial statements of Topology Inc, which comprise the Income and Expenditure Statement and Balance Sheet as at 31 December 2018, a summary of significant accounting policies and other explanatory notes. The specific purpose for which the special purpose financial statements have been prepared is to provide financial information to the committee of management.

The Responsibility of the Committee of Management

The committee of management is solely responsible for the information contained in the special purpose financial statements and has determined that the basis of accounting adopted is appropriate to meet the needs of the committee of management for the purpose of complying with the association's constitution.

Our Responsibility

On the basis of the information provided by the committee of management, we have compiled the accompanying special purpose financial statements in accordance with the basis of accounting and APES 315: Compilation of Financial Information.

Our procedures use accounting expertise to collect, classify and summarise the financial information which the committee of management provided, in compiling the financial statements. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

The special purpose financial statements were compiled exclusively for the benefit of the committee of management. We do not accept responsibility to any other person for the contents of the special purpose financial statements.



Brett Campbell

BJ Campbell & Associates - Chartered Accountant
PO Box 5580 West End Qld 4101
11 April, 2019

DETAILED PROFIT & LOSS STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2018

INCOME	2018 (\$)	2017 (\$)
CD Sales & Merchandise	1,107.76	2,278.72
Gifts & Donations Received	82,430.00	77,965.00
Government Grants	305,000.00	266,500.00
Performance Income	45,638.95	42,239.54
Reimbursements Received	—	548.69
Sponsor Direct Expense Payment Made	5,320.00	2,625.60
Interest Received	673.42	910.51
Licensing & Royalties Received	—	330.00
Workshop Income	7,300.00	19,613.64
Total Income	447,470.13	413,011.70

The accompanying notes form part of these financial statements.

EXPENSES	2018 (\$)	2017 (\$)
Accounting & Audit Costs	4,893.83	3,545.45
Advertising & Promotion	4,121.09	8,219.33
Bank Fees & Charges	354.48	583.12
Box Office Fees	10.35	158.82
Computer Expenses	1,083.91	445.95
Consultants Fees	4,250.00	4,250.00
Contract Payment - Artist & Technicians	150,715.96	90,104.10
Depreciation	2,662.00	1,782.00
Fees & Charges	1,976.58	240.50
Freight & Cartage	90.45	1,240.19
Fines & Penalties	—	210.00
General Expenses	734.01	25.32
Hire/Rent of Plant & Equipment	12,227.71	4,533.98
Insurance	3,194.26	5,430.65
Interest - Australia	1.10	2.19
Materials & Supplies	3,105.83	13,539.48
Postage	488.31	373.64
Printing & Stationery	1,294.17	2,312.78
Rent & Outgoings	9,897.97	10,636.26
Repairs & Maintenance	—	265.00
Replacements	2,106.37	640.61
Stamp Duty	—	282.27
Seminars, Conferences & Staff Training	—	3,930.43
Subscriptions	401.05	1,042.07
Superannuation	10,405.22	12,348.51
Telephone	1,977.98	1,645.11
Travel, Accom & Conference	93,564.22	85,113.09
Venue Hire	5,313.14	1,349.63
Wages	109,528.98	129,982.71
Website Expenses	396.32	381.82
Total expenses	424,795.29	384,615.01
Profit from ordinary activities before income tax	22,674.84	28,396.69
Income tax revenue relating to ordinary activities	—	—
Profit from ordinary activities after income tax	22,674.84	28,396.69
Profit from extraordinary items after related income tax	—	(1,350.32)
Net profit attributable to the association	22,674.84	27,046.37
Total changes in equity of the association	22,674.84	27,046.37
Opening retained profits	113,820.13	86,773.76
Net profit attributable to the association	22,674.84	27,046.37
Closing retained profits	136,494.97	113,820.13

The accompanying notes form part of these financial statements.

CURRENT ASSETS

NON-CURRENT ASSETS

CURRENT LIABILITIES

MEMBERS' FUNDS

DETAILED BALANCE SHEET

AS AT 31 DECEMBER 2018

CASH	2018 (\$)	2017 (\$)
CBA Cheque Account	5,858.14	6,573.83
Online Saver Account	105,164.74	100,501.32
DGR Top Friends Fund Account	40,084.02	38,204.02
Paypal Account	3,226.21	6,049.54
Petty Cash	1,051.87	584.37
Other		
Deposits with Suppliers	1,483.33	—
Total current assets	156,868.31	151,913.08

PROPERTY PLANT & EQUIPMENT	2018 (\$)	2017 (\$)
Plant & Equipment - At Cost	22,596.21	22,596.21
Less: Accumulated Depreciation	(19,897.00)	(17,235.00)
Total non-current assets	2,699.21	5,361.21
Total assets	159,567.52	157,274.29

ACCOUNTS PAYABLE	2018 (\$)	2017 (\$)
Unsecured liabilities		
Payroll Liabilities	9,906.00	7,332.00
Superannuation Payable	8,889.00	6,844.51
GST liabilities		
GST Payable Control Account	168.17	—
GST Collected	8,133.60	5,435.70
GST Paid	(11,167.13)	(9,945.61)
Payment/Refund to ATO	3,234.91	3,234.91
GST Adjustments	—	52.65
Other		
Grants Received in Advance	3,908.00	30,500.00
Total current liabilities	23,072.55	43,454.16
Total liabilities	23,072.55	43,454.16
Net Assets	136,494.97	113,820.13

	2018 (\$)	2017 (\$)
Accumulated surplus (deficit)	136,494.97	113,820.13
Total Members' Funds	136,494.97	113,820.13

The accompanying notes form part of these financial statements.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2018

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act . The committee has determined that the association is not a reporting entity.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

(a) Income Tax

The entity is exempt from income tax expense.

(b) Property, Plant and Equipment (PPE)

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

(c) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

(d) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

(e) Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

All revenue is stated net of the amount of goods and services tax (GST).

(f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST.

(g) Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period, which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.



BOARD

JUSTIN MARSCHKE CHAIR

Justin has been a Principal at Tucker & Cowen Solicitors since 2013 after spending five years as a Partner at an international firm. For nearly 20 years he has acted for some of the largest multinational firms focusing on commercial disputes, insolvency and regulatory issues at local and international level. Since 2013 *Best Lawyers® International* in the *Australian Financial Review* has consistently recognised Justin as one of Australia's Best Lawyers for Litigation and Regulatory practice. In addition to being awarded this again in 2019, Justin was also recognised in the category of Alternative Dispute Resolution. *The Legal 500* singled out Justin as an "outstanding litigation lawyer" in their Asia Pacific rankings in 2013 and 2014. *Doyle's Guide to the Australian Legal Profession* has consistently recognised Justin since 2012 and has again ranked Justin in both Leading Commercial Litigation & Dispute Resolution Lawyers and Leading Insolvency & Restructuring Lawyers in Queensland in 2018.

ROBERT DAVIDSON SECRETARY

Artistic Director and bassist for Topology, Robert (Head of Composition, University of Queensland) takes a keen interest in every aspect of the organisation. Having co-founded the group in 1997, Robert has experience and knowledge of the industry that is key to informed decision making by the committee, which he has been part of since its inception. As Artistic Director, he also makes decisions with the committee about the direction and purpose of the organisation and strongly influences the strategic partnerships and focus of Topology. Robert is responsible for the artistic direction of the organisation, including establishing and maintaining collaborative network relationships, composing music, performing and teaching in the Top Up program.

CHRISTA POWELL TREASURER

Music educator, violinist and administrator for Topology, Christa balances a busy home and work life with her commitments to the organisation. Christa is responsible for budgeting, financial records, coordinating band members and extra players, organising rehearsals, tour management and

strategic planning. She also reports to and advises the board on finances and other matters. As a member of the group since it formed in 1997, she has a vested interest in the activities of the board which she has been a part of since the beginning. As Treasurer of the board, Christa informs the effective decision making of the organisation on day-to-day operations, as well as addressing long-term funding requirements and program plans.

JACKIE D'ALTON

Jackie has over 20 years' experience as a non-executive director with prominent boards including QLeave, Major Sports Facility Authority (now Stadiums Queensland) and the Gabba Cricket Ground Trust. Her roles include Chair, Deputy Chair, board member and Committee Member of committees including Audit Risk & Compliance, Finance and Stadium Management Committees. She joined the Topology board in November 2012 accepting the role as Chair in December 2012 until 2017 when she stepped back and remains as a board member. Jackie is currently a committee Member

of the Motor Neurone Disease Association of Queensland Inc. and was a board member and Secretary for over seven years. She has over 30 years' experience in Bank Treasury operations holding senior positions with Suncorp Bank Treasury and Bank of Queensland. Professional memberships include a Fellow of AICD and a Senior Fellow of FINSIA. She has a Master of Applied Finance degree from Macquarie University, a Bachelor of Commerce degree from University of Queensland, is a graduate from the Securities Institute of Australia and a graduate of the AICD Directors Course.

PRINCIPAL ARTISTS

JOHN BABBAGE

(composer, saxophone) is a founding member of Topology. He studied saxophone at the Queensland Conservatorium of Music, graduating with a Diploma in Jazz in 1987. He has been performing and teaching for 30 years, has toured Australia, Europe, USA, Canada, India, Singapore and Indonesia, released 15 albums by Australian and international composers, and his compositions have been played on radio and television worldwide.

John is a sought-after cross art form composer with commissions for works such as R&J (Expressions Dance Company), Argus (Dead Puppet Society) and Ocean's Skin (Heidi Duckler Dance Theatre, USA). He has recorded and performed with the above groups as well as Terry Riley (USA), the Brodsky Quartet (UK), Abhinaya Theatre Company (India), Kate Miller-Heidke, Katie Noonan, the Kransky Sisters, Christine Anu, Trichotomy, TaikOz, William Barton, Grant Collins and many more. John is also a driving force in Topology's Top Up education and community engagement program

BERNARD HOEY

(composer, viola) studied viola at the Queensland Conservatorium of Music with John Curro, and at Michigan State University with John Graham and Robert Dan. He has participated in masterclasses with Kim Kashkashian, the Alban Berg Quartet and Kronos Quartet. While in the US, he played with the Arlington Quartet, with whom he toured the UK. Violist in the Queensland Philharmonic Orchestra from 1994-2000, Bernard is currently a member of the Queensland Symphony Orchestra, with whom he has performed as soloist in concertos by Hindemith and Bach. He has performed as a guest with the Australian String Quartet and the Australian Chamber Orchestra. He is also a founding member of Topology and has performed extensively with them, both throughout Australia and overseas. His compositions and arrangements have been performed by Topology, the Australian Youth Orchestra, and a variety of chamber ensembles. Bernard is currently writing a new orchestral piece for the QSO to be performed in 2020, and a new string quartet which will be featured in the QSO Chamber Series in September 2019.

and is actively sought after by teachers around the country to deliver improvisation and composition workshops. His work for Top Up has brought him to numerous communities in regional Queensland, Northern Territory, New South Wales and Victoria.

ROBERT DAVIDSON

(composer, double bass) is Head of Composition at the University of Queensland. He studied composition with Terry Riley after researching Indian music in Kerala and before completing his PhD in composition. He was a bassist in the Australian Opera, Sydney Symphony and Queensland Symphony orchestras, and has featured as bassist in many festivals. He has also tutored as bassist and composer at many events including

the Mt Buller Chamber Music Summer School and Australian String Association National Conference. He regularly tours with Topology and other ensembles, and his compositions are regularly performed, recorded and broadcast around the world. All of Australia's professional orchestras and many leading festivals and venues, soloists and ensembles have commissioned and performed his works, including the Barbican Centre, Goldner Quartet, Australia Ensemble, Brodsky Quartet (London), Australian String Quartet, Karin Schaupp, Southern Cross Soloists, Paul Drescher Ensemble (San Francisco), Newspeak (New York) and many more.

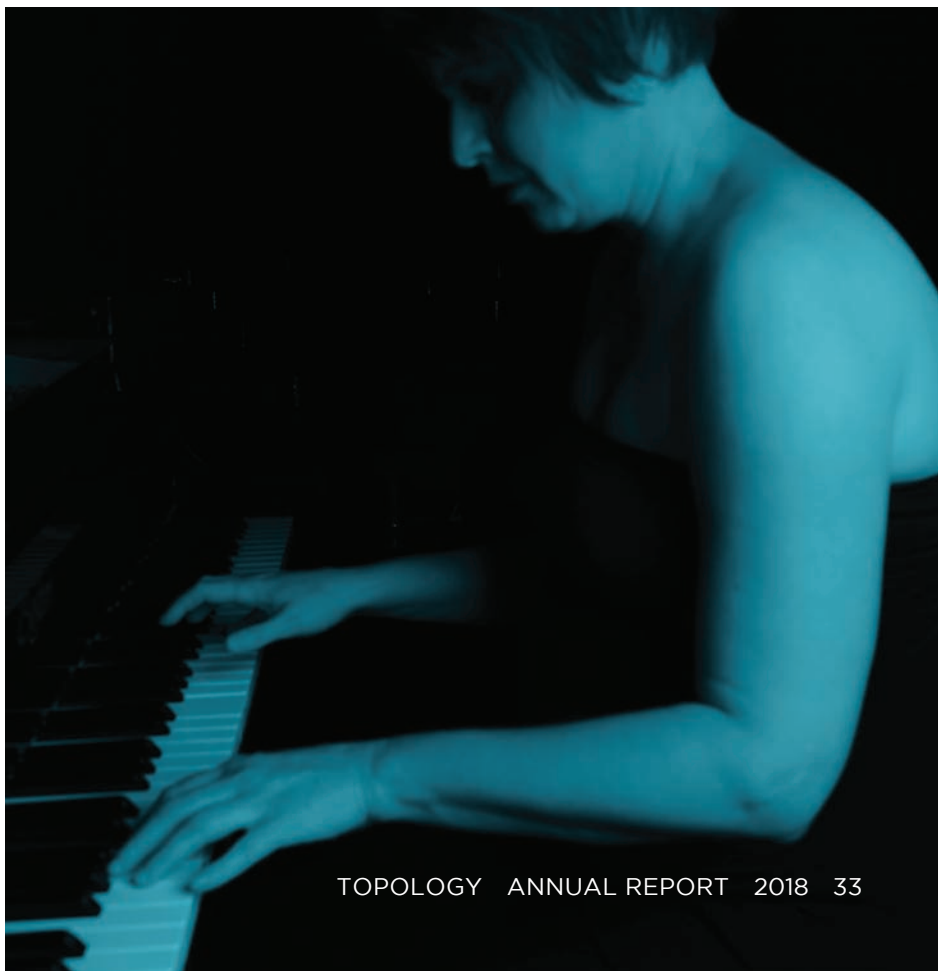
CHRISTA POWELL

(violin) is a highly-respected performance artist, session musician, and music educator, as comfortable lending her talents to the orchestra pit as she is in character wardrobe, playing on stage with Led Zeppelin or playing solo violin and strolling the stage with Expressions Dance Company. One of Topology's founders, a steadying influence and strong driving force towards the shared common goal, Christa has helped steer Topology from the start, emerging as Creative and Education Director. When she's not playing with Topology, she performs a wide range of chamber music (she and Therese are two thirds of the Muses Trio with cellist Louise King), her long-held passion. She also plays orchestral music with the Queensland Symphony Orchestra, gigs with bands and teaches violin at Brisbane Girls Grammar School, in her private studio and as a guest at various education institutions. Christa studied at the University of Queensland (BMus Hon 1991) with Elizabeth Morgan, in London (1991 – 1993), with Emanuel Herwitz of the Melos Ensemble and at the Queensland Conservatorium of Music with Carmel Kaine, obtaining her Master of Music in 1996. In London, she played with the Olyver Gypsy Ensemble.

THERESE MILANOVIC

(piano) became a part of Topology 10 years ago. Besides her work with Topology, Therese is in demand as both performer and pedagogue. Her performances with Topology include collaborations with the Brodsky String Quartet, drummer Grant Collins, and Heidi Duckler Dance Theatre (USA). She has performed at the Brisbane Festival, Queensland Music Festival, Singapore Arts Festival, Salihara Arts Festival (Indonesia), Darwin Festival, Lincoln Center (NYC), and on tour in the Netherlands and Belgium with the Kransky Sisters. She also adores performing chamber music, bringing both traditional and lesser-known repertoire to the stage, and playing with the Muses Trio with Christa is close to her heart. Therese was the first Australian to become a Taubman Instructor, the focus of her PhD, and is a Master level teacher and Associate Faculty with the Golandsky Institute (USA). She works with pianists from across Australia and internationally, and regularly presents workshops, teacher-training sessions and lectures. She has been a Keynote Speaker for many national conferences: Australasian Piano Pedagogy Conference, Western Australia Pedagogy Convention, and ANZCA's National Conference. She continues her own studies regularly with Edna Golandsky and John Bloomfield (USA) via Skype.





EXTENDED FAMILY

MANAGEMENT & PRODUCTION

Christa Powell
(Creative / Education Director)

John Babbage
(Top Up Program Manager)

Linda Bull
(Executive Producer)

Melanie Doheny
(Regional Projects Manager)

Kate Holley
(Administrative Assistant)

Brett Cheney
(Sound Engineer)

GRAPHIC DESIGN

Lovehate Design

John Reid

PHOTOGRAPHY

David Collins

Barbara Lowing

Liquid Light
Studios

Matt Fryer

Alex Jamieson

CONTRIBUTORS

Justin Marschke

Linda Bull

Robert Davidson

Christa Powell

Lois Hartingdon

AUDITORS

Cairns Quality Accounting

BJ Campbell and Associates

Fast Figures Bookkeeping



SUPPORTUS

Support Originality

Your support empowers our composers to continue creating award-winning music and has a significant impact on our ability to produce, record, perform and tour. Donations reinforce our production team and help us focus on the constant stream of adventurous new work that we create each year.

Inspire Future Generations

We are passionate about music education and its transformative impact on youth and our community. Your donation will energise our Top Up program and help us continue to provide much needed music education support in regional areas, inspiring and empowering young people and their teachers.

Topology is a not-for-profit organisation and registered Tax-Deductible Gift Recipient with the Australian Taxation Office.

Topology is assisted by the Queensland Government through Arts Queensland and the Playing Queensland Fund and by the Australian Government through the Anzac Centenary Fund.

We are also supported by the Queensland Government at a regional level by the Bundaberg, Cassowary Coast and Southern Downs Regional Councils and by national organisation APRA AMCOS. Topology gratefully acknowledges Boyd's The Piano Shop and Simmers Violins and thanks them for their continued sponsorship. Topology would also like to acknowledge the generous support of the Tim Fairfax Family Foundation for their invaluable contributions to the Top Up program in regional Queensland and Northern Territory.



THANKYOU

OUR SUPPORTERS

Topology would like to thank the following for their generous support:

Anonymous x4
Allan Alderson
Andalucia Vanicelli
Andrea Messenger
Anna Milanovic
Anne Keenan
Anne Sweeney
Annie Lee
Anton Gregory
Arthur Frame
Artis Pura
Avid Liongoren
Ben Ellerby
Ben Musgrave
Bernard & Kate Hoey
Bill Simpson*
Bill McCarthy
Bernice Simpson*
Bel Morris
Brett Cheney*
Brian Richards
Carol Lloyd
Carolina Caliaba

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Trevor Jack
Tyler McLoughlan
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William Chan
William Haycock

*Topology would especially like to thank repeat donors for their continued support.





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