



**TOPO
LOGY
ANNU
AL
REPORT**

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Topology proudly acknowledges Australia's Aboriginal and Torres Strait Islander community and their rich culture and pays respect to their Elders past, present and emerging. We acknowledge Aboriginal and Torres Strait Islander peoples as Australia's first peoples and as the Traditional Owners and Custodians of the land and water on which we rely. We recognise and value the ongoing contribution of Aboriginal and Torres Strait Islander people and communities to Australian life and how this enriches us. We embrace the spirit of reconciliation, working towards the equality of outcomes and ensuring an equal voice.



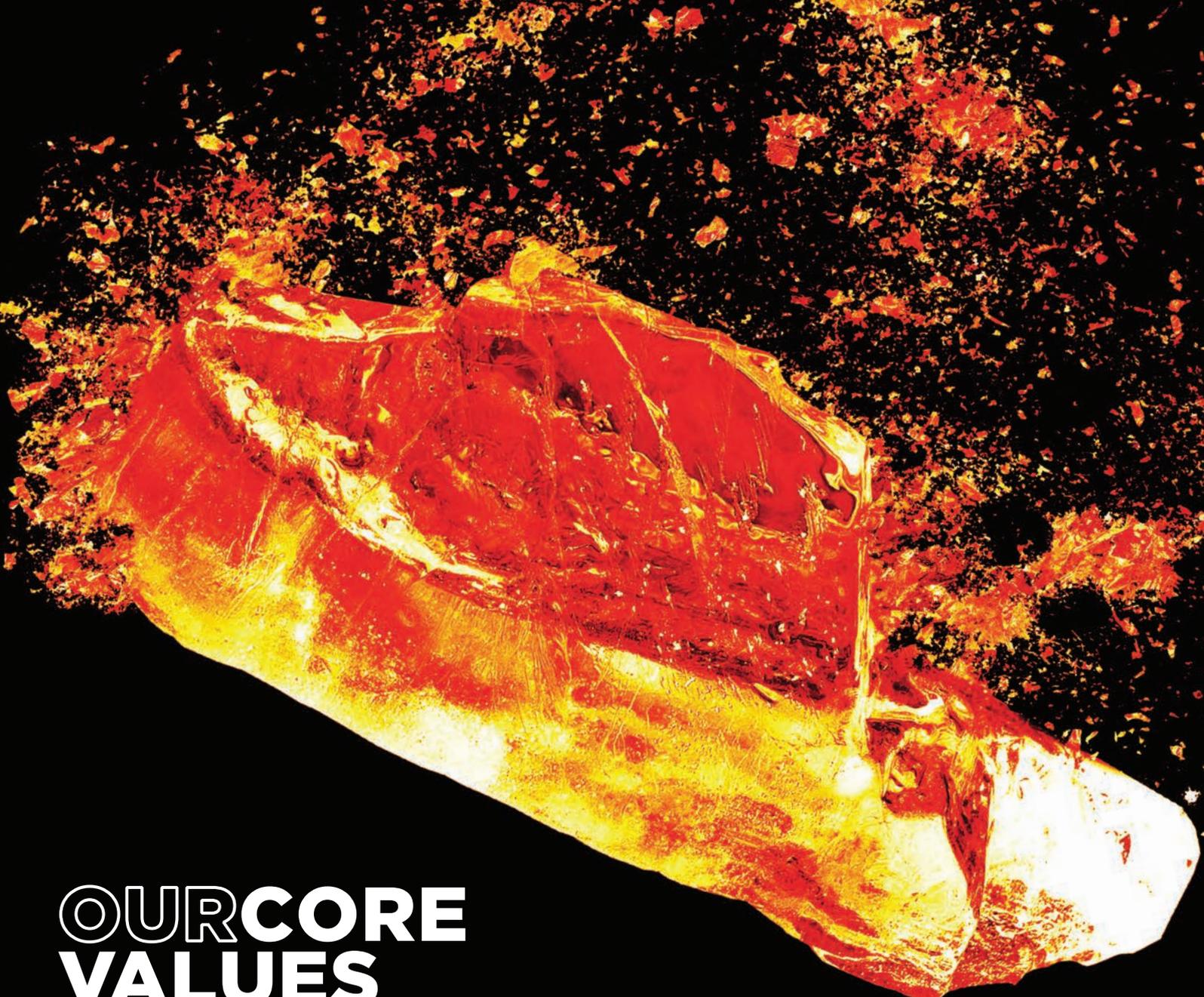
**For over 20 years,
Topology has believed
that everyone – no
matter where they
live, what age, skill
level or musical genre
interests – is creative
and should have access
to quality, affordable
music education and
artistic experiences.**

OURVISION

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

OURMISSION

Everyone is creative. Topology's mission is to unleash this creativity: to foster connections and nurture potential with communities, audiences, peers and young people through exceptional performances, surprising collaborations and captivating compositions.



OUR CORE VALUES

AUTHENTICITY

Our expression flows from a genuine reflection of our experiences.

INCLUSIVITY

Our work invites participation from all individuals and community without constraint or compromise.

ADVENTUROUSNESS

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

EXCELLENCE

We continually strive for excellence and virtuosity in each new work and performance.

OUR GOALS

Topology's goals are centred around the continued creation of adventurous new work, expansion and deepening of audience connections, enriching communities and young people, stimulating the arts sector through collaboration, and increasing organisational effectiveness and efficiency.

CREATIVITY

- » Create excellent, authentic, adventurous music
- » Strengthen creativity in communities and young people
- » Stimulate a vibrant arts scene as Australia's leading creative collaborators

CONNECTIVITY

- » Expand and deepen audience connections
- » Strengthen creativity in communities and young people
- »

CAPABILITY

- » Safeguard our organisational viability and sustainability
- » Build on our capacity to better manage unforeseen risks

STRATEGIES

- » Regularly evaluate artistic vibrancy
- » Expand touring opportunities nationally and internationally
- » Grow scope of Top Up programs
- » Continue and expand collaborative relationships
- » Continually research and identify potential partners in cross-genre and multi-art form
- » Demonstrate commitment to good governance practices
- » Increase non-government income
- » Enhance publishing and original composition distribution channels

OUR KEY PERFORMANCE INDICATORS

2020 KPIs:

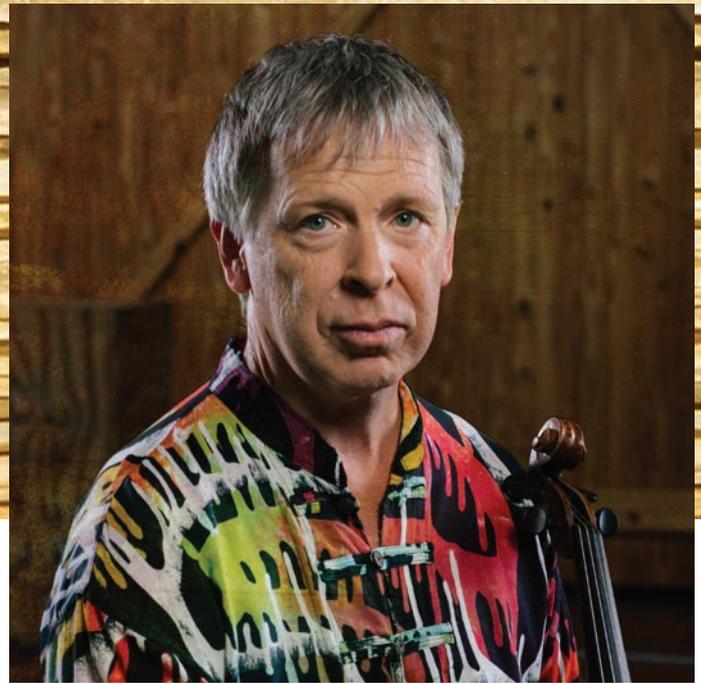
- » **At least 90% of presented work is original**
- » **Two new signature works per year**
- » **One new studio recording per year**
- » **One re-release of Topology back catalogue per year**
- » **Engage a minimum of five new regional or remote communities per year**
- » **Engage at least 30 artists and artswokers per year**
- » **At least one international tour per year**
- » **At least one collaborative work per year with an international artist/organisation**
- » **At least 50 creative workshops per year**
- » **Increase ratio of non-government income from 32% in 2020 to 60% by 2024**
- » **Positive working capital and surpluses maintained at 15% reserves by 2024**

PRINCIPAL ARTISTS

The founding members of Topology are John Babbage (composer, saxophone), Robert Davidson (composer, bass), Bernard Hoey (composer, viola), Christa Powell (violin) and Kylie Davidson (piano, 1997–2011), with Therese Milanovic (piano) coming onto the scene in 2009.

Each of the principals is classically trained but together they have an assortment of musical paths under their belts that range from chamber music to pop, jazz to electronica, orchestral to progressive rock. This unique combination of virtuoso musicians brings a distinctive flavour and soundscape to each new work.





CHRISTA POWELL

VIOLIN

Christa 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 steady 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 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.

BERNARD HOEY

COMPOSER, VIOLA

Bernard 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 the Kronos Quartet. While in the US, he played with the Arlington Quartet with whom he toured the UK. He was a violist in the Queensland Philharmonic Orchestra from 1994-2000, and is now in 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.



THERESE MILANOVIC

PIANO

Therese became a part of Topology 10 years ago. Besides her work with Topology, Therese is in demand as both performer and pedagogue. She has performed with Topology since 2009, including 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).



JOHN BABBAGE

COMPOSER, SAXOPHONE

John 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 thirty years, has toured Australia, Europe, the US, Canada, India, Singapore and Indonesia, released 15 albums of music by Australian and international composers, and his compositions have been played on radio and television worldwide. Babbage 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, the Kransky Sisters, Christine Anu, Trichotomy, TaikOz, William Barton, Grant Collins and many more. Babbage is also a driving force in Topology's Top Up education program 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, the Northern Territory, New South Wales and Victoria.



ROBERT DAVIDSON

COMPOSER, BASS

Robert 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 for many conferences, 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, soloists and ensembles have commissioned and performed his works, including the Brodsky Quartet (London), Australian String Quartet, Karin Schaupp, Southern Cross Soloists, Paul Drescher Ensemble (San Francisco), Newspeak (New York) and many more.





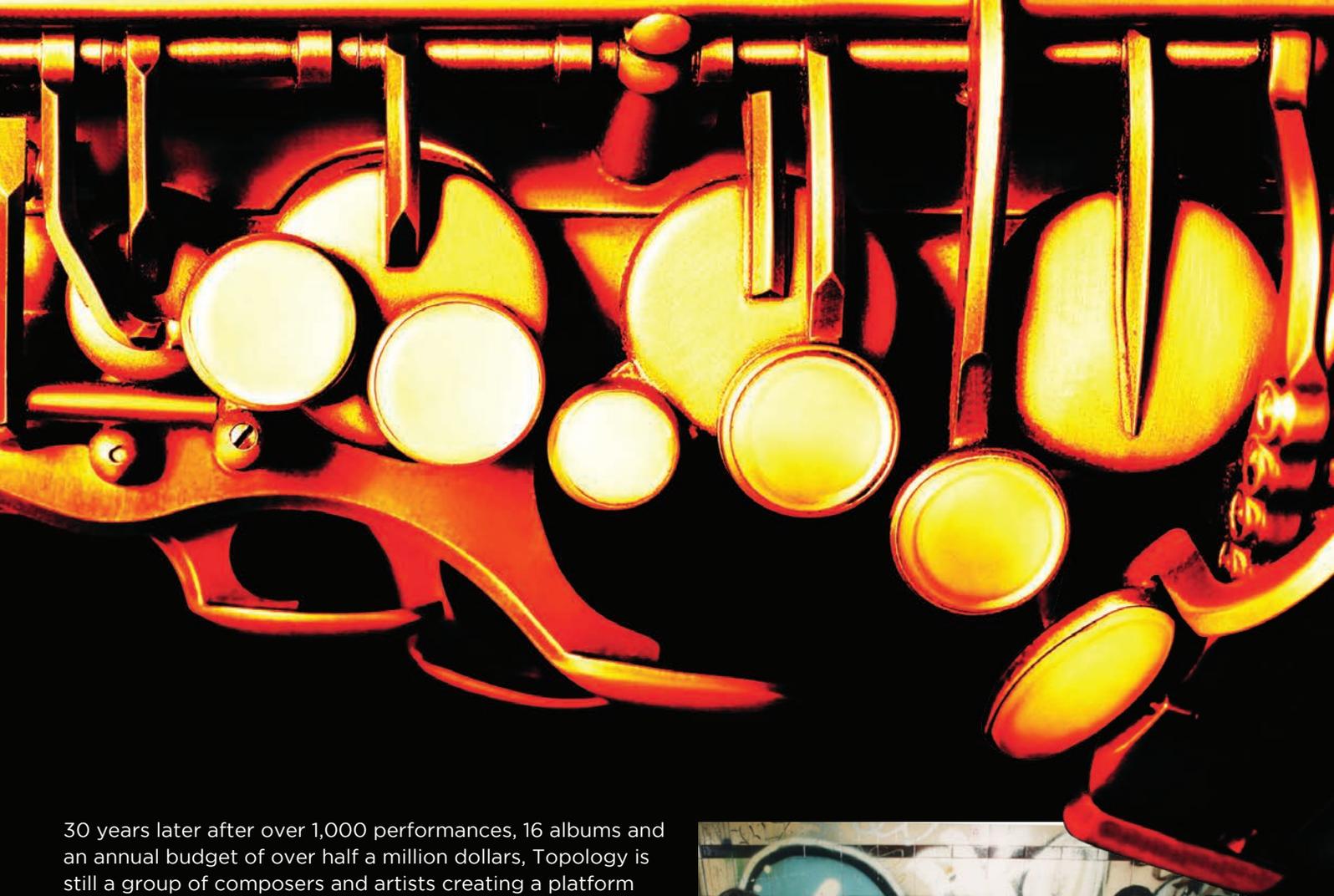
The underground arts scene in the 90s in Brisbane was vibrant, experimental, wildly ideological and politically reactive.

A reaction to the conservative Bjelke-Peterson government in the 80s and their dumbing down of the Arts, groups like The Popular Theatre Troupe and Street Arts Theatre paved the way for artists to create a new voice. In the late 80s a new artistic community began to emerge in West End - a game changer for the Arts in Queensland.

Music for the Heart and Mind became part of this vibrant community. A group of composers and artists, Music for the Heart and Mind, operated as an autonomous collective creating a platform for new music to be heard in Brisbane. They had a creative freedom that had no barriers to musical style or modes of delivery. Performance events were euphoric, chaotic, atmospheric and energising. The idea was to create art that stimulated both the heart and the mind. It was Brisbane's reaction to modernism and we wholly embraced the idea of the postmodern world. These events, held mostly at St Mary's church in West End, attracted a massive following.

Formed during this vibrant time in the 90s, Topology very quickly gathered a loyal and dedicated audience doing concerts 'Music for the Heart and Mind' style but with more rehearsal and careful planning. Within 18 months Topology had a grant - to make an album, the first. Topology then received a grant for \$6,000 to present an annual series of six performances at ABC Studios in West End. Another few years and the band were touring Canada - 14 shows in three weeks across the whole country. And then a side trip to Berkley, California to visit our minimalist hero Terry Riley in his home for a jam session. All this organised on dial up email and no internet.

OUR STORY SO FAR



30 years later after over 1,000 performances, 16 albums and an annual budget of over half a million dollars, Topology is still a group of composers and artists creating a platform for new music.

Even though Topology is now a leading arts organisation in Australia, our goals are the same. Our major strength as musicians and as an arts organisation is the ability to be able to foster connections. Topology nurtures potential within communities, audiences, peers and young people. Topology has achieved this through providing exceptional performances, surprising collaborations, captivating compositions and an award-winning Top Up program.

In the three decades since its foundation, Topology has secured a distinct position in the Australian cultural landscape. As a vibrant arts organisation, Topology combines the functions of a performance ensemble, production company and award-winning music education provider. We employ over 50 musicians, technicians, marketing, publicity and development consultants every year. We have an experienced management team reporting to a dedicated and high-level board of music industry professionals and business leaders.

Topology's vision is to excel in creating original music, connecting artists through collaboration and enriching communities and audiences through shared musical adventures. This drives Topology as artists and as an arts organisation.

The ability to deliver this vision makes Topology a significant contributor to the Australian Arts sector. In the next five years, the organisation will continue to strengthen its impact in the arts sector and broader community through excellent music and empowering creative experiences.





FROM THE CHAIR

Reflecting on the last 12 months, it would be impossible not to make comment on what a challenging year 2020 was for everyone.

Many small to medium arts organisations found their bricks and mortar business models were almost decimated due to the high dependence on ticketed live performances, tours and events. Our regional communities continue to grapple with natural disasters from experiencing the worst drought in living memory as well as massive flooding.

Topology, however, is dependent on being able to continue connecting and creating authentically with regional communities. Our core funding is deeply entrenched in achieving these educational and community wellbeing outcomes. Topology's organisational resilience is about being flexible, adapting successfully to changing circumstances and adjusting business models to maximise opportunities in order to deliver outcomes that align with Topology aims and goals.

Due to COVID-19 restrictions, many of Topology's community-focussed activities had to be put on hold between March and October 2020. As venue and gathering restrictions were lifted in Queensland, Topology was able to recommence its Top Up programs and touring productions.

DIGITAL DELIVERY

Our ability to meet the demand of our Top Up programs was key to Topology's organisational resilience during a very challenging time. Early in the 2020 lockdown Topology developed a space for the digital delivery of highly interactive events. A seamless transition enabled Topology to continue to interact with our existing audiences and contributed to being able to access new audiences through the pandemic.

FOSTERING MUSICAL DEVELOPMENT

Even through the height of the pandemic, we continued to provide employment for our permanent staff in addition to casual and contract work for many artists, musicians and arts workers who were unable to work within the creative industries that have been so adversely affected by the COVID-19 pandemic. While employing the most sought-after artists and artswomen, Topology continued to foster the development of the next generation as well as providing new opportunities for those seeking to change careers and enter the Arts industry.



NEW WORKS

Topology released an EP *We Will Rise* and a new signature work *Drought Stories Texas* which was supported by the *We Will Rise Recovery Tour*. *We Will Rise* is a live performance of original signature music curated to heal but also reflect Topology artists' contemporary concerns. The tour commenced in October 2020 to nine locations in regional Queensland. Each leg of the tour was scheduled and planned to ensure that if a member of Topology was unwell and unable to tour that we could postpone the performance to another time without detrimental effect to the overall *We Will Rise* tour.

During 2020, Topology continued to be proactive in civic engagement, particularly at a local level, contributing to a sense of community ownership of every performance. Topology artists utilised the opportunity of the regional tours to engage with each region through workshops and active participation prior and as part of the tour schedule.

Top Up Regional programming also increased the engagement of each region through Top Up Education workshops and projects funded through the Tim Fairfax Family Foundation (TFFF). This has supported our focus on developing opportunities with communities to engage in their own stories. Recent tours like *Queensland at Home*, *Drought Stories - Texas* and *Winton* and *We Will Rise Recovery Tour* provided opportunities for Queenslanders to communicate their own story contributing to high-quality new work.

FUNDING AND PARTNERSHIPS

From a financial perspective, we have also strengthened partnerships with Philanthropic Partners, Government and Non-Government partners. We have now secured income to include non-arts grants such as FRRR (Foundation for Rural Regional Renewal) Tackling Tough

Times and the Federal Government's Building Better Regions Fund for drought relief projects.

We have also been successful in increasing our funding with the Tim Fairfax Family Foundation from \$195,000 in 2019 to \$285,000 per year for 2020-2023. This has been a result of a more streamlined and effective grant and financial management process. This was required to manage the rapid growth in the organisation and has provided a solid foundation for Topology's future.

Topology is continually re-evaluating business operations to sustain future operations and growth. Nimble and efficient with multi-skilled staff, Topology is able to adapt quickly to the current environment while developing and nurturing future business opportunities. We will be guided by the Topology Strategic Plan and policies including our Disability Action Plan 2020, First Nations Engagement Strategy, Growing Creative Communities and Youth Arts Projects including Out in the Open and Bring it On!

LOOKING TO THE FUTURE

In 2022, Topology will celebrate 25 years as leaders of creative collaboration. Topology will continue to explore new collaborative partnerships, resulting in new work, creating international connections, opening new markets and adding vibrancy to the sector. We will continue to expand our vision by building on established relationships with audiences, presenters, collaborators and supporters. These partnerships will consolidate and strengthen our work in creating extraordinary artistic experiences, fostering creativity in communities, building skills in emerging musicians, and enhancing the artistic scene in which we work.

Justin Marschke
Chair



CO-ARTISTIC DIRECTORS' REPORT 2020

With a strong history of international, national and regional touring, Topology is recognised globally for outstanding artistic product. Our work is driven by our ability to provide equitable access to our programs.

We believe that meaningful engagement can only happen through repeat visits over time to develop deeper relationships through building trust. Often these relationships take many years to establish.

In 2020, although clearly a challenging year, we have still been creating, collaborating and connecting.

Despite a restrictive pandemic, we were able to host 286 workshops with 8,548 participants (both in person and online) through Topology Online and Top Up in Schools programs, our regional projects, and touring with Musica Viva in Schools. We're so proud of the 70+ new pieces of music we have created with our Top Up participants this year.

Topology, as an ensemble, will focus on strengthening local markets as well as expanding collaborative performance and composition abilities of the Principal Artists and composers. All Topology composers are now represented by the Australian Music Centre who support and provide exposure for our works both nationally and internationally.

THE TOPOLOGY ARTISTIC PLAN

The new Topology Artistic Plan will direct touring, artistic and creative direction and solidify the artists as leaders in innovation and development of new modes of performance. International collaborations will consist of performances of Topology signature works with proposed performances in 2022-2024 in New Zealand, USA, Canada and Europe.

International touring is vital to the artistic vibrancy of Topology and to showcase Australian composers, creatives and artists internationally in established markets including North America, Canada, New Zealand and Western Europe.



NEW WORKS

2021/2022 will see the development of four new major works: *Symphony #3* – a collaboration with Simon Tedeschi; *The War Artist* – a collaboration with author Simon Cleary; *100 Guitars* – a collaboration with Tim Brady; and *THINGS* – a collaboration with Jody Oberfelder.

TOPOLOGY CREATIVE ACADEMY (TCA)

The Topology Creative Academy is set to extend our Top Up Programs and widen our reach for emerging musicians and community participants.

TCA will empower participants of all ages, skills and backgrounds to create, produce and perform their own new work. The programs not only extend technical and musical proficiency but also have a broader reach in strengthening community capacity for artistic vibrancy in multiple urban and regional communities around Australia.

INCREASING OUR REACH

Topology Online is an expanded platform for Topology to deliver customised online highly interactive activities and projects. As our capacity increases our online programming will also continue to grow as our tutors, teachers, students and communities become more adept at using online and digital teaching and communication technologies.

Topology will expand and deepen the impact and capacity of our regional communities through the delivery of Creative Regional Hubs and programs including Creative Consulting, workshops and delivery of customised TCA programs for regional communities.

Topology will continue to be leaders in the delivery of successful, accessible and inclusive Queensland arts programs and projects. Our work will continue to drive necessary new thinking, skills, approaches and business model innovation required to secure future success.

To continue the development of Topology audiences and community participation, the primary focus is to ensure our work is driven by socially engaged practices. Our commitment is to make sure there is active involvement of audiences, communities and participants in defining the creative content for Queenslanders and the international stage.

TOURING

Topology's touring goals will focus on reconnecting and strengthening our markets in Sydney and Melbourne in addition to regional touring in Queensland, New South Wales and Victoria.

Overseas touring will focus on mobilising and working with international collaborators such as Jody Oberfelder (USA), Humans of New York (USA) and Tim Brady (Canada).

To enhance touring capacity within regional Australia, Topology will expand the creative team beyond the five Principals, recruiting additional extraordinary musicians who fully embrace the Topology ethos.

Through our touring program we are able to engage directly with our audiences, engaging and sharing Australian music and artists to the world.

We will continue to engage, empower, and inspire the hearts and minds of communities through creative connections with audiences, peers and young people.

Dr Robert Davidson and John Babbage
Co-Artistic Directors

PER- FOR- MANCES AND- HIGH- LIGHTS



2020 KEY ACHIEVEMENTS/ STATISTICS

286
WORKSHOPS

8548
PARTICIPANTS

59
PERFORMANCES

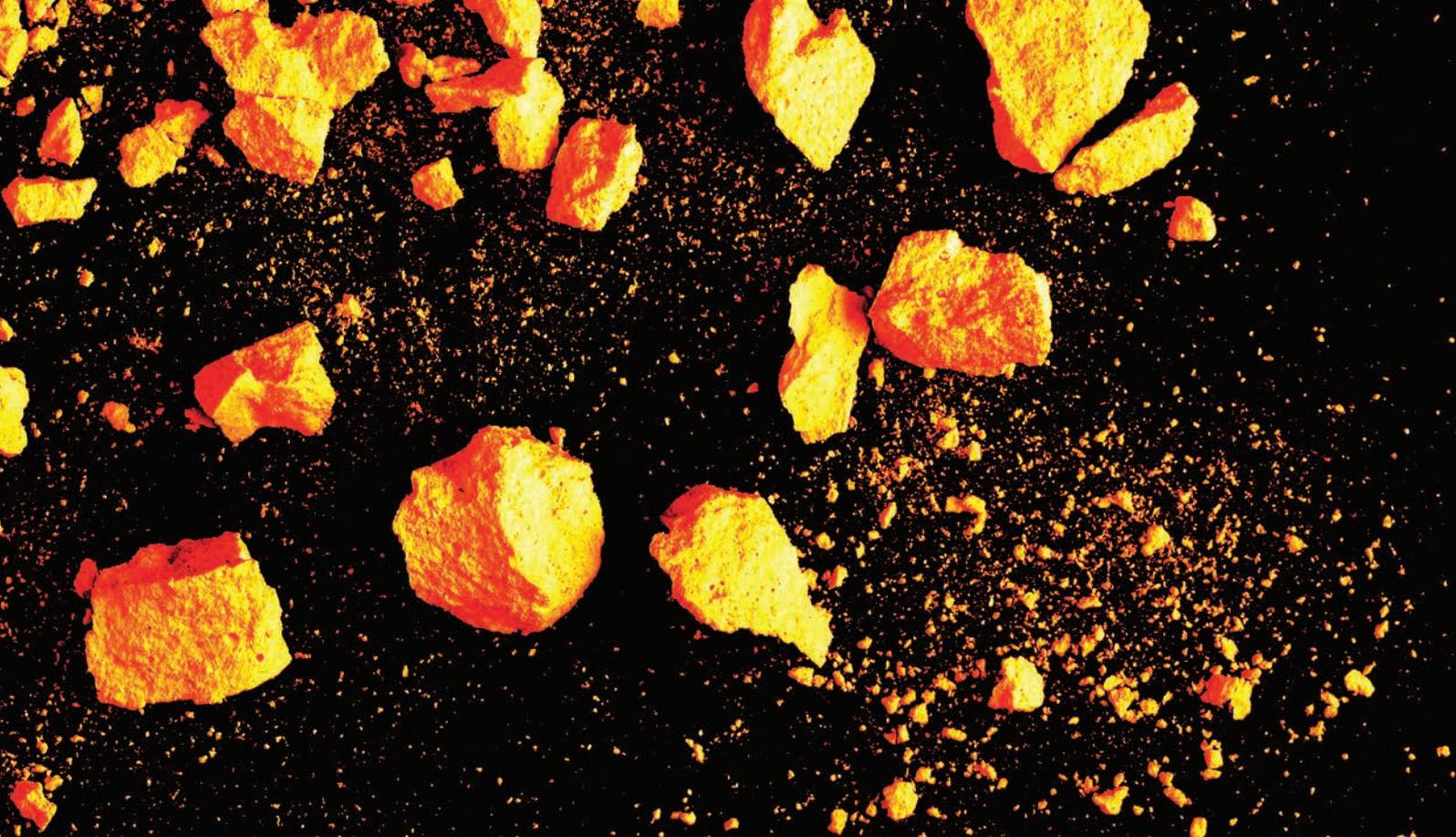
6309
AUDIENCE MEM-
BERS

52
NEW WORKS

24
REGIONAL
TOWNS VISITED

42
ARTISTS & ARTS-
WORKERS EM-
PLOYED

89
ONLINE EN-
GAGEMENTS



CREATING HIGHLIGHTS

RESIDENCIES

31 January–4 February

Central West QLD – Creative Workshops and Community Consultations with John Babbage

29 February–1 March

Central West QLD – Creative Workshops with John Babbage (Longreach)

9–15 March

Central West QLD – Creative Workshops with John Babbage (Tambo, Augathella, Barcaldine, & Longreach)

11–14 May

Online – Creative and Composition Workshops with John Babbage (Mt Isa, Julia Creek & Cloncurry)

15–16 July

South Burnett QLD – Creative Workshops with John Babbage and Matt Wild (Moffatdale, Cloyna & Windera)

23–28 August

Central West QLD – Community Consultation with John Babbage and John Rush (Longreach, Winton, Tambo & Barcaldine)

16–22 October

Central West QLD – Bucket Drumming Workshops with Grant Collins (Tambo, Longreach & Winton)

17–19 October

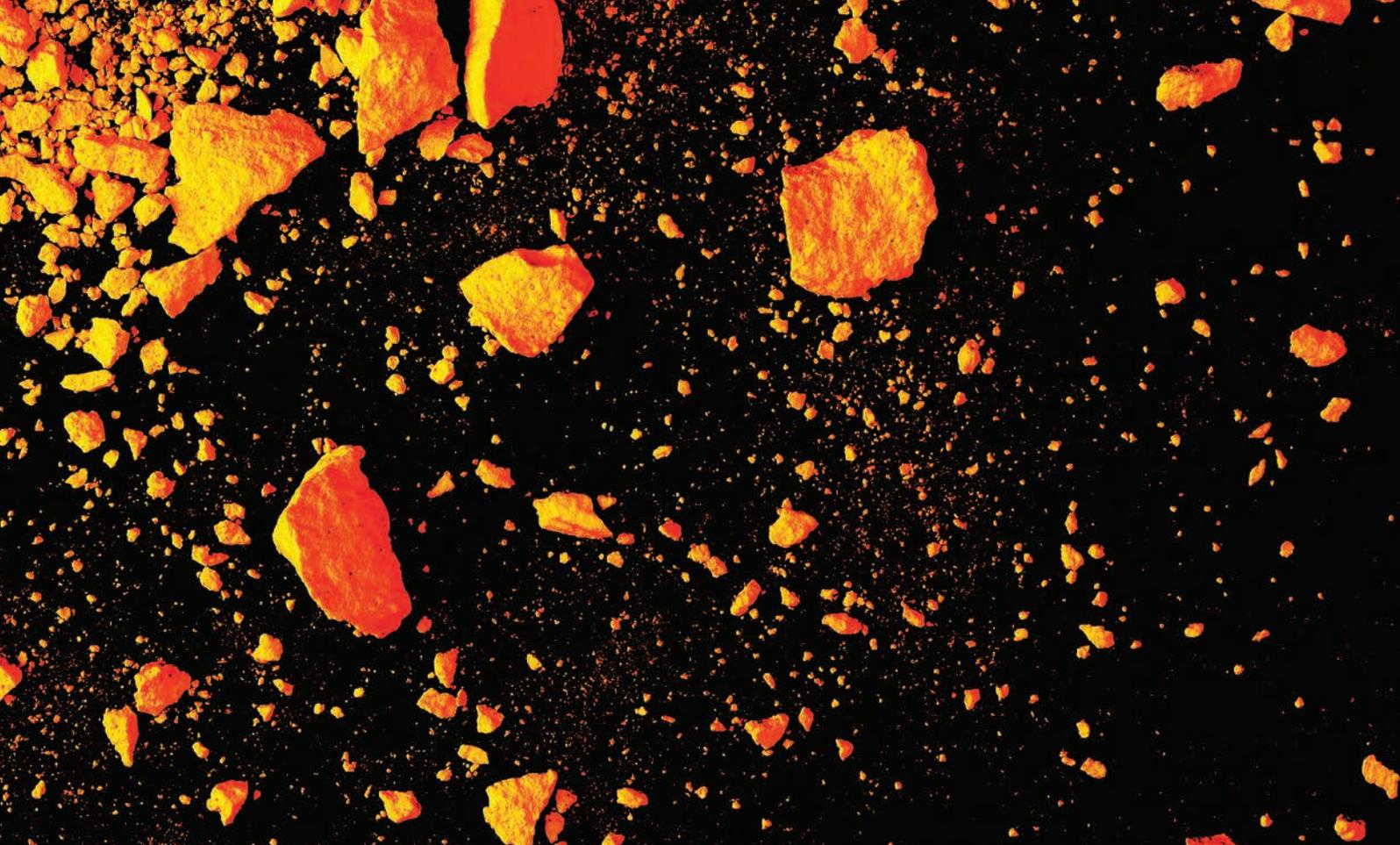
Mt Isa, Julia Creek & Cloncurry – Composition Workshops and performance with Topology

28–30 October

Goondiwindi Shire – Community Consultation with John Rush

4–7 November

Texas – Creative and Backstage Bootcamps with Topology and guest specialist tutors



CONNECTING HIGHLIGHTS

Topology initiated a new program with Outback Futures in the second half of 2020. Aligning in philosophy and ethos in our approaches to working with communities in regional Queensland, this is a partnership that will develop further into the future with significant benefits for the communities.

In October 2020 we collaborated on a Youth Arts Program in Winton. This has developed into a much larger project with a collaborative multi-media performance planned for September 2021 at the Outback Festival.



FUNDING HIGHLIGHTS

Tim Fairfax Family Foundation

Funding increased to \$285,000 per year for 2020–2023

Arts Queensland – Creative to Go

We Will Rise Tour

Arts Queensland

Digital Adaption Grant – Topology On the Move

Business Queensland

COVID Digital Adaption Grant

Australia Council

Survive Funding

Foundation for Rural Regional Renewal – Stronger Communities

Texas North of the Border

Stanwell Corporation

Top Up South Burnett

Mary McKillop Today

Dalby Out in the Open Youth Arts Project

Goondiwindi Regional Council

RADF North of the Border



DROUGHT STORIES

Drought Stories - Texas is a new work combining film and composition about the farmers in Texas, Queensland and the challenges faced during times of drought.

The new work was to be premiered at the Gallery of Modern Art on 20 March as part of the *Up Late* Series of performances concurrent with the featured WATER exhibition. This performance was the first of many performances cancelled in 2020 due to the impacts of the pandemic on live performance in the Arts. However, Topology used the time to go into the studio and record the music soundtrack of the short film which was subsequently premiered online on 1 May 2020 with over 17,200 people reached via the Topology Facebook livestream.



FEATUREDWORK



EP RELEASE

We Will Rise is a Compilation EP and digital release from the back catalogue of Topology recordings alongside the new work *Drought Stories Texas*. Sheet music of every track was also formatted to be available as part of this release and available online.

REGIONAL TOUR

The *We Will Rise* regional tour commenced in October 2020 and visited nine locations in regional Queensland. Each leg of the tour was scheduled and planned to ensure that if a member of Topology was unwell and unable to tour that we could postpone the performance to another time without detrimental effect to the overall *We Will Rise* tour.

We Will Rise performances

- 12 Oct** Stanthorpe Regional Art Gallery, Stanthorpe
- 30 Oct** Princess Theatre, Brisbane
- 7 Nov** Texas Memorial Hall, Texas
- 13 Nov** Wondai Memorial Hall, Wondai
- 14 Nov** Mount Alford School of Arts, Mount Alford
- 18 Nov** Mount Perry Community Hall, Mount Perry
- 19 Nov** Moncrieff Entertainment Centre, Bundaberg
- 21 Nov** Pips 'n' Cherries, Bell
- 25 Nov** Longreach Civic Centre, Longreach
- 26 Nov** Winton Shire Hall, Winton
- 26 Mar** Boonah Cultural Centre March, Boonah



FEATURED WORK



NORTH OF THE BORDER - TEXAS QUEENSLAND

Our Regional Program lead project in 2020 was visiting the Goondiwindi region with Top Up education workshops and a four-day intensive Creative and Backstage Bootcamp in November.

The primary goal was to build the creative capacity of participants and to help reinvigorate much needed community based social events reconnecting the people of South Western Queensland who are struggling with effects of the ongoing drought. Despite the challenges posed by the global pandemic, this program successfully delivered the following specific activities:

- 10 Top Up Education Workshops
- Four-day Creative Bootcamp
- Backstage Bootcamp
- Four days of Creative Workshops with multigenerational approach for community
- Regional Tour Performances, including sold out performances of *We Will Rise* in Stanthorpe and Texas.
- Tutorials with Topology Mentors



TOP UP - SOUTH BURNETT

Top Up - South Burnett was a 6-month creative program which included a range of creative and community-driven activities in the South Burnett Regional Council Local Government Area.

In Term 1 2020, Topology visited the South Burnett with a Top Up pilot project consisting of a full day of Top Up workshops at three of the smaller schools in the South Burnett: Clonya, Moffatdale and Winderera.

The workshops were facilitated by professional musicians, Grant Collins, John Babbage and Matthew Wild.

Both students and teachers participated in instrumental (ukulele and drums), rhythm, music and composition and improvisation sessions during the day, which concluded in a community performance with Topology in Wondai in November.

FEATURED WORK

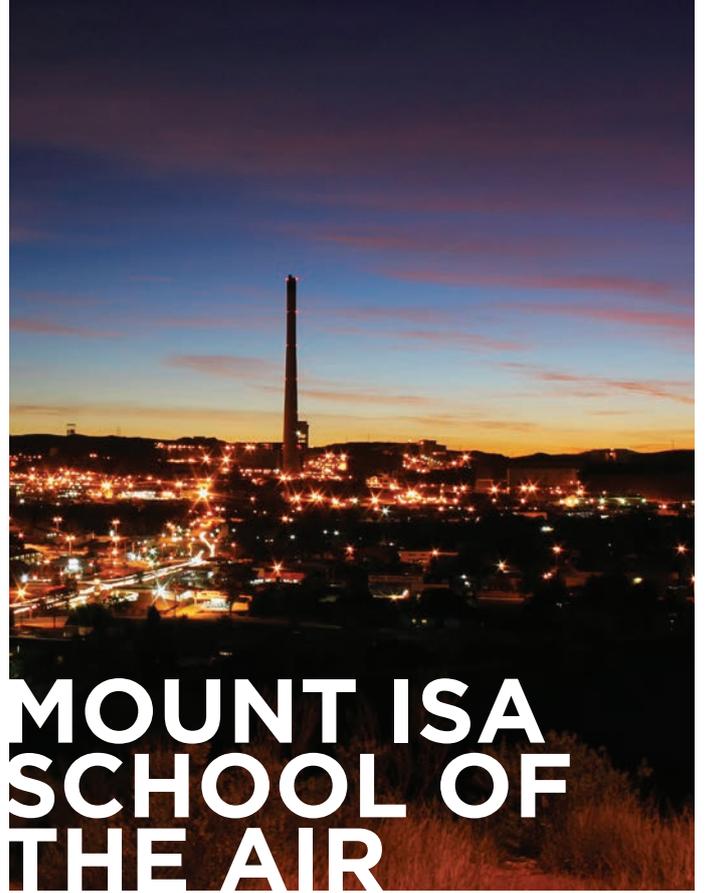


TOP UP - LONGREACH

Funded by the Australian Government through the Building Better Regions Fund, the Creative Showcase with Topology performance is an extension of Topology's Creative Boot Camp, which was held in September 2019. After having to be postponed last year due to COVID-19, this showcase performance is scheduled for March 2021.

LONGREACH COMMUNITY

Topology performed in Longreach on 25 November. Students were involved in creative workshops to compose a new piece which they played with Topology at the *We Will Rise* concert.



Top Up - Mount Isa was an extensive creative program which includes music and community-driven activities in the Mount Isa, Cloncurry and Julia Creek regions, in collaboration with the Mount Isa School of the Air (MISOTA).

Topology delivered 15 creative music workshops, performance development and professional development sessions (online and in-person), leading into a shared, public performance outcome.

The primary goal is to build creative capacity of young musicians and help reinvigorate much needed community arts based social activities. Topology was engaged to deliver a series of online workshops working with young musicians, teachers and parents through the Mount Isa School of the Air leading into a shared public performance with Topology's artists in Mount Isa.

This project was initially intended for in-person delivery of workshops but was shifted online to limit travel and physical contact in response to the current COVID-19 restrictions. The performance outcome and Solo Music Festival was scheduled for Term 4 with dates pending further announcements from Federal and State Government.

FEATURED WORK



TAKING SHAPE WITH MUSICA VIVA IN SCHOOLS

Collaborating once more with the Redlands Performing Arts Centre, Topology was to present the *Topology and Friends* showcase performance in Redland City again in 2020. Following the success of the *Topology and Friends* pilot project in 2019, plans were set to expand the event further with all local schools and community arts groups invited to participate in a variety of creative workshops and performance opportunities. As a result of the COVID-19 pandemic and the government restrictions in place, this large-scale event had to be cancelled. However, in the last quarter of 2020 as restrictions started to ease, Topology was fortunate to be able to recommence some aspects of the project.

Across three months, Topology's John Babbage delivered a number of workshops with the students from Hilliard State School and Coolnwynpin State School. John worked with three ensembles across the two schools to create three new pieces of music that were then performed and recorded on stage at the Redlands Performing Arts Centre on Sunday 29 November. During this recording, the students were given the opportunity to perform alongside members of Topology and work with highly skilled industry professionals including sound engineer, Geoff McGahan and photographer/videographer, Greg Harm.

Taking Shape teaches students to listen, generate ideas and explore the way melodies are 'shaped'. Guiding students and teachers through music making, each performance is itself shaped in real time by the children's unique contributions throughout the show.

With almost four decades' experience in music education, Musica Viva In Schools provides extensive support to teachers with curriculum-aligned resources and accredited professional development. All materials tie in with the Music and Creative Arts Curriculum and provide cross-curriculum links to sciences, technology, languages and more, aligned to state and national guidelines.

FEATURED WORK



CREATIVE BOOTCAMPS

Established by Topology in 2008, Creative Bootcamp is an intensive five-day program offering emerging musicians the rare opportunity to unleash their creative potential through inspiring, integrated and industry relevant training.

Through hands-on group workshops and one-on-one tutorials with Topology's pool of published composers and virtuoso musicians, each participant is guided through the process of composing and recording a new original work in 5 days. The program culminates in a recording of all participants' works created throughout the week.

In 2020 Topology delivered two Creative Bootcamps – one in Texas and one in Brisbane.



FEATURED WORK



LAUNCHPAD

Through the remarkable support of the Tim Fairfax Family Foundation, Topology also offers mentorship to emerging composers in Queensland and the Northern Territory.

Launchpad is a composer scholarship program offering one-on-one creative mentorship and professional development to serve as a springboard to launch the careers of up to four emerging composers and/or songwriters each year.

Successful applicants receive 12 months of mentorship, the opportunity to learn from and collaborate with Topology, plus the chance to have their music featured in a live performance with Topology.

The mentees for Launchpad 2020 were:

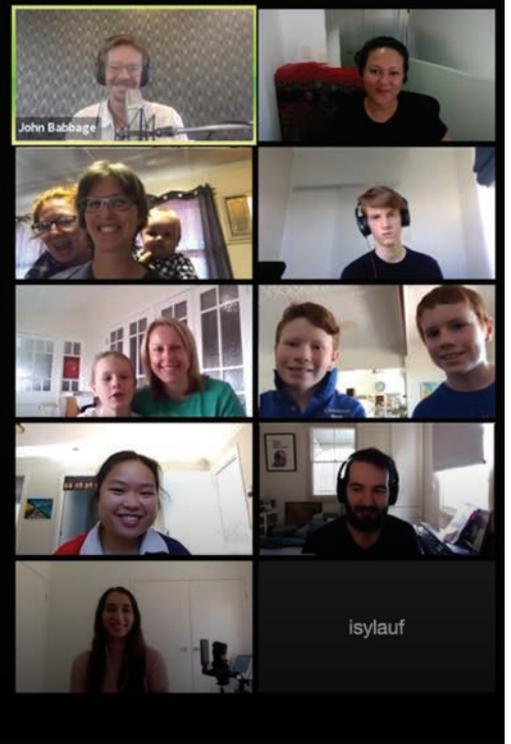
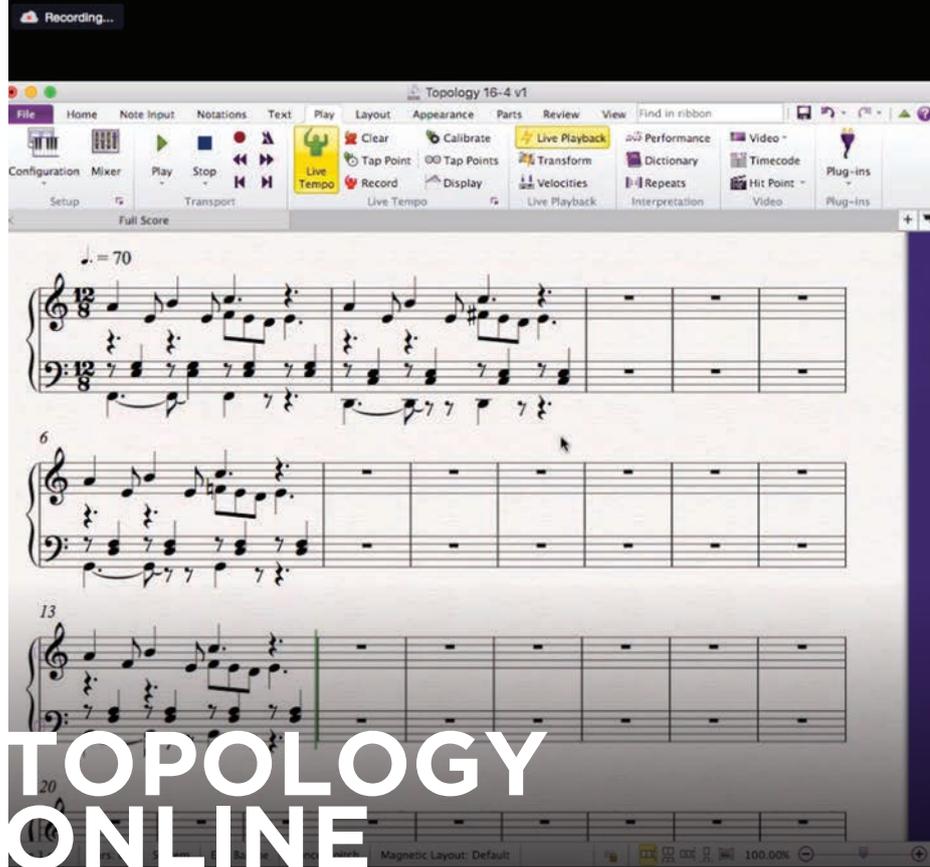
Samuel Carrick (top left) a 2nd year Composition student at the Queensland Conservatorium, with significant experience as a chorister and emerging composer.

Francesca Brzoskowski (top middle) a classical jazz pianist, producer, artist and writer based in the Redlands. Combined with her background in theatre, choral and vocal training, Francesca's composing range is diverse.

Andrew Udal (top right) a winner of the 2019 ASME Young Composers Competition, which has granted his participation in Launchpad 2020. Based in Bundaberg, Andrew has only been composing for 18 months but already has a few accolades under his belt including 3rd Place in the 2019 Score It! Competition and being the sole Australian Finalist in the 2019 Commonwealth International Composition Award.



FEATURED WORK



Topology Online is our digital transformation and enables Topology to deliver all programs virtually and provide even more accessibility to music makers and aspiring composers wherever they may be.

It is open to composers and musicians of all levels of experience (student to professional) and music educators (and their students) of all kinds. Participants can access workshops as an individual, a classroom, or an ensemble, delivered by Topology's expert pool of instructors via Zoom.

TOP UP ONLINE FOR INDIVIDUALS

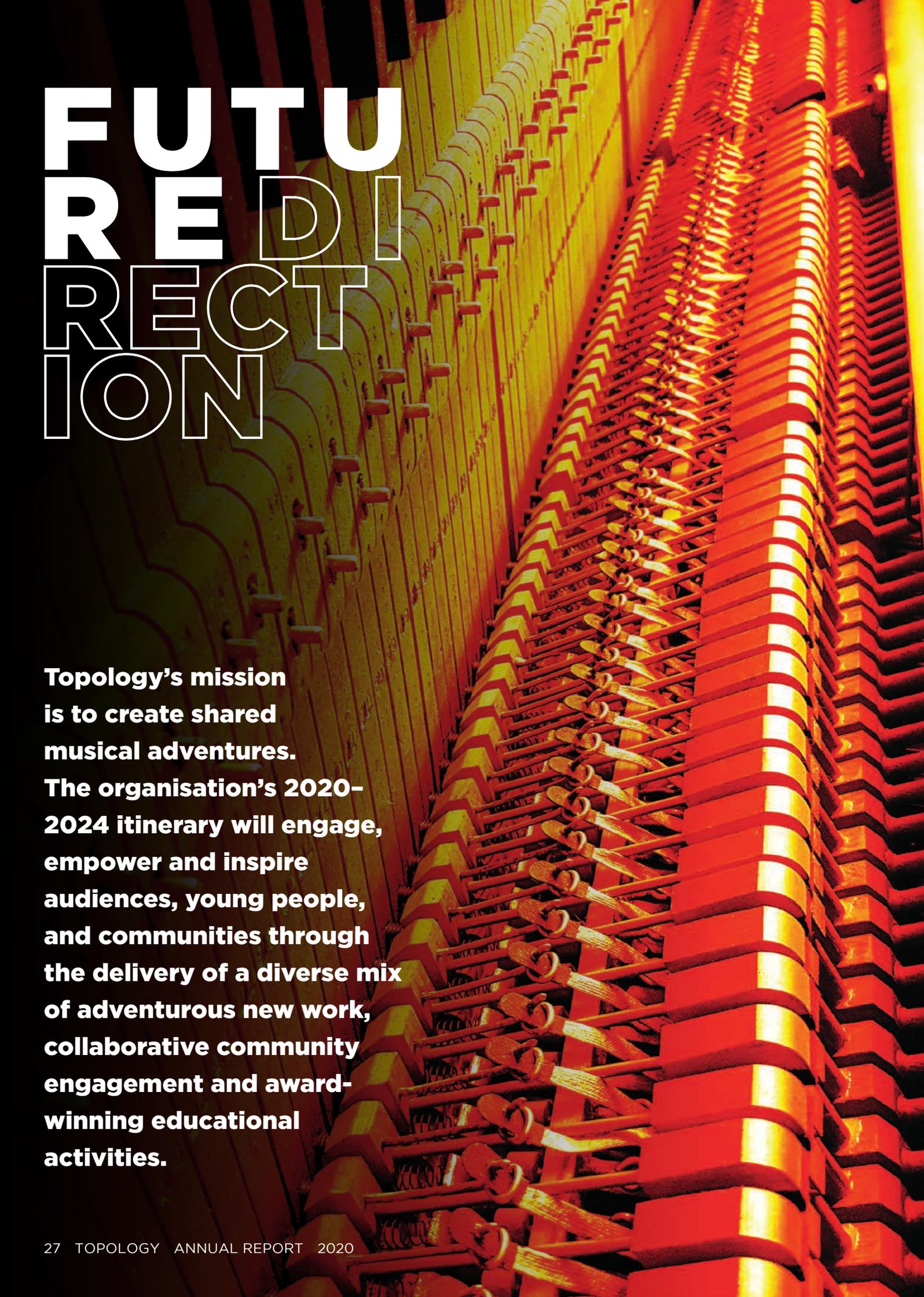
Open to musicians, students, composers of any level of experience, individuals can participate in composition or instrumental workshops delivered by Topology's pool of Top Up instructors. Workshops can range from one-off sessions to a series of workshops depending on your creative goals.

TOP UP ONLINE FOR SCHOOLS

School groups, classrooms and teachers can work with Topology composers and access any Top Up Program through online delivery.



FEATURED WORK



FUTU REDI RECT ION

Topology's mission is to create shared musical adventures. The organisation's 2020–2024 itinerary will engage, empower and inspire audiences, young people, and communities through the delivery of a diverse mix of adventurous new work, collaborative community engagement and award-winning educational activities.



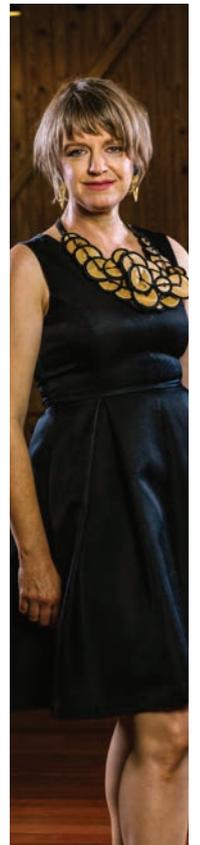
TOPOLOGY

Since 1997, Topology has created countless new compositions, evening-length signature works and 16 albums.

We have succeeded in integrations of music performance, collective composition and improvisation together with theatrical staging, realising the creation of shows such as *Ten Hands* and *Share House*. These productions connect with wider audiences through greater access on multiple levels captivating both newcomers and connoisseurs in highly immersive experiences.

Topology, as an ensemble, will focus on strengthening local markets as well as expanding collaborative performance and composition profiles of the Principal Artists and Composers.

The Topology Artistic Plan will direct the touring, artistic and creative direction of Topology and will solidify the artists as leaders in innovation and development of new modes of performance. Embracing procedures and traits drawn from many genres, Topology's distinctive, original style will continue to connect with diverse audiences, engaging newcomers as well as new-music buffs across a very wide age range and demographic.



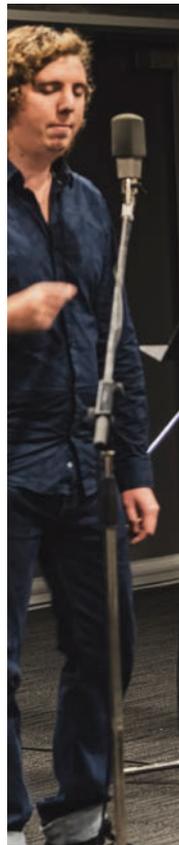


The Topology Creative Academy extends our Top Up Education Programs and our inclusive, collaborative outlook to emerging musicians and community participants.

2015 APRA AMCOS State Award Winner for Excellence in Music Education, Top Up Education is unique in the arts sector and an integral aspect of Topology's core activity since 1998.

Topology Creative Academy programs empower 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.

The five-year vision for the Topology Creative Academy is to increase the capacity of the current Top Up Programs, publishing and pool of artists. This growth would sustain a larger venue that would consist of studios and a range of support facilities including multi-purpose rooms, staff rooms and a performance space.





Funded by the Tim Fairfax Family Foundation, Topology's regional work is directed by the Growing Creative Communities Strategy.

Funding has enabled Topology to significantly expand and deepen the impact of our commitment to providing regional communities access and a cultural link to Topology industry professionals.

In regional communities, issues of funding, infrastructure, education, remoteness and isolation all impact on their ability to access and participate in the arts and to develop and promote their own artistic endeavours.

Over the next five years, Topology will expand and deepen the impact and capacity of our regional communities through the delivery of Creative Regional Hubs and a range of programs including Creative Consulting, workshops and delivery of customised Topology Creative Academy programs for regional communities.

Numerous ongoing partnerships and projects have been confirmed with the regional communities including the projects outlined on the following pages.





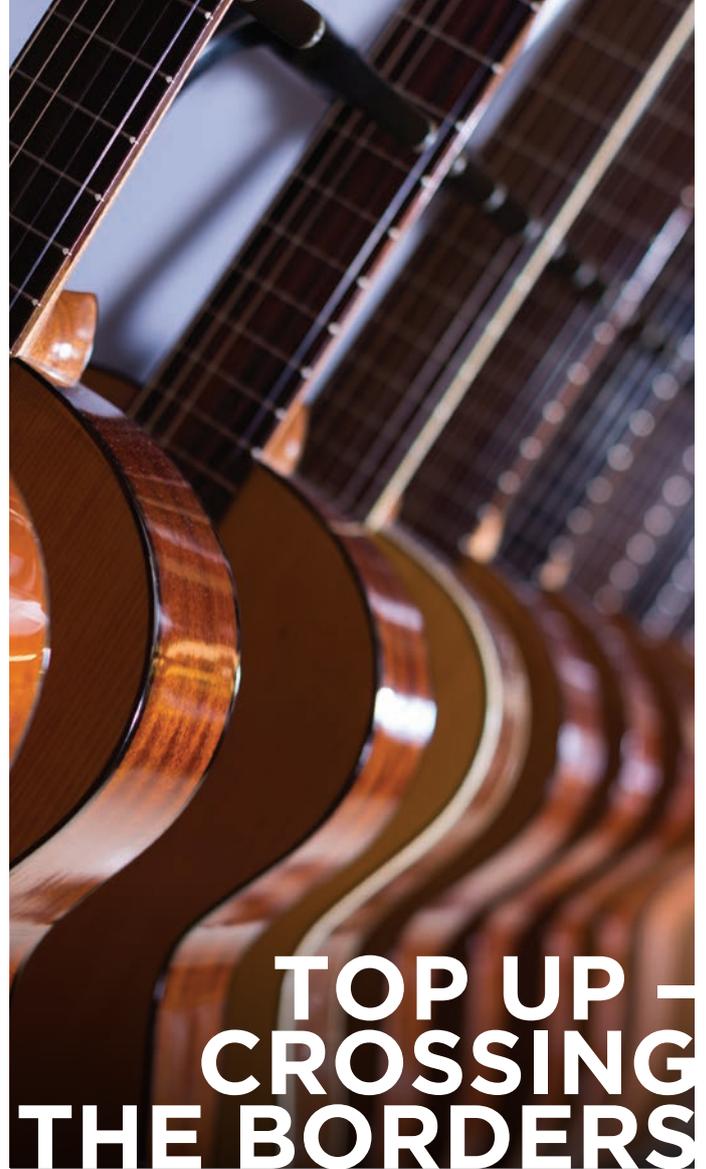
BRING IT ON! WINTON

In 2020, Topology began a partnership with the Winton community through the development of a new youth-based arts project Bring It On! Winton.

This pilot creative youth arts program is specifically designed by Topology, Outback Futures and the Winton Shire Council for young people in Winton aged 14 to 18. In November 2020, Topology toured *We Will Rise* to Winton and made connections with the Winton Outback Festival as a result.

Topology has been provided the opportunity to work in collaboration with the Winton Outback Festival on a series of music, creative and performance workshops that will culminate in a public performance at the Winton Festival in September 2021.

As part of the overall project, Topology will deliver a series of creative workshops with the local communities with the goal of developing a new work, *Drought Stories - Winton*.



TOP UP - CROSSING THE BORDERS

Top Up - Crossing the Borders is the overarching project which involves the development of a three year creative program for the Western and Southern Downs Regional Council Local Government Areas.

The central location for the activities in each council will be in the townships of Stanthorpe, Dalby and Texas. Within Crossing the Borders, a number of town and regional specific activities will be developed in partnership with the councils, schools and community organisations.

Topology will work with the local communities, schools, and regional councils to deliver a range of Growing Creative Community Programs to develop an ongoing program of community activities based around music and creativity. This is part of developing Creative Regional Hubs for these communities with the support of the Tim Fairfax Family Foundation.

In 2020, Topology is also assisting these communities to establish instrumental music programs in local schools. Topology is passionate about creating opportunities for remote communities to access programs that are readily available and often taken for granted in metropolitan centres. Topology has sourced enough instruments already in 2021 for programs to begin in three schools across this region.



OUT IN THE OPEN – WESTERN DOWNS & SOUTH BURNETT REGIONAL COUNCILS

Topology has worked with the Western Downs Regional community to develop a youth arts program called Out in the Open.

This arts-based program has been developed specifically to engage the young people of Dalby aged 17 to 25. This Youth Program will include a series of 12 workshops in Dalby to create a new performance work or visual showcase that may be included as part of the Dalby Delightful and Delicious Festival program in August 2021.

This program will also be rolled out in the South Burnett as part of the ongoing program of Top Up Workshops in the region.



SOUTH BURNETT ARTS POLICY

Topology was asked to provide a submission on the Draft Arts, Cultural and Heritage Policy for Cr Danita Potter.

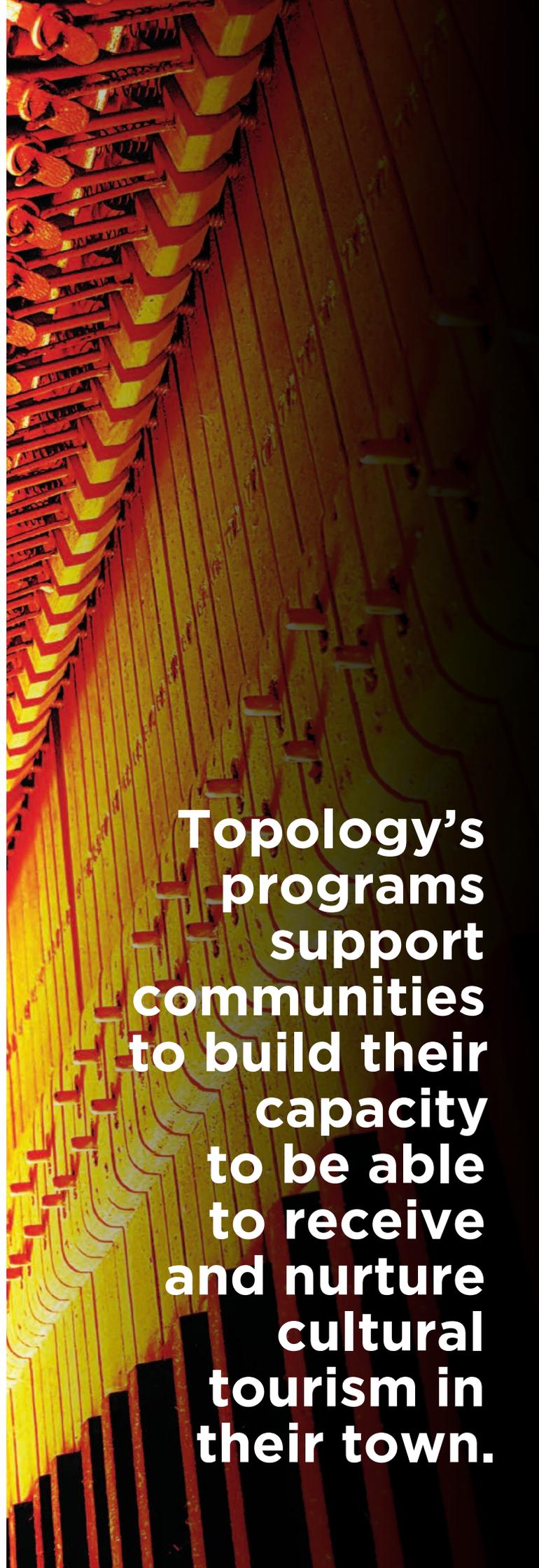
This has strengthened the relationship with South Burnett Arts and South Burnett Regional Council for future projects of all Topology programming including Top Up Regional Bootcamps and future tours.



WE WILL RISE SCENIC RIM

As a result of the *We Will Rise* Tour, Topology will be presenting a series of Creative Workshops as part of the Top Up Education program in 2021 which will culminate in a *We Will Rise* Performance at the end of March at the Boonah Cultural Centre.

Longer term programming will be developed with the local schools and the community during 2021.



**Topology's
programs
support
communities
to build their
capacity
to be able
to receive
and nurture
cultural
tourism in
their town.**



BETTER ENGAGE MENT WITH THOUR COMMUNU NITIES

“...It is a fundamental belief held by governments and other sectors that funding organisations is engaging communities.

It isn’t.

They are providing administrative capacity to community organisations, they are not engaging community. In this arrangement it is the funded organisations that are engaging communities; not government...

Community engagement requires government [to] engage with the people ourselves... it’s a conversation between governments and their representatives and the people and our representatives on issues affecting us... not a funding arrangement between governments and the organisations that provide funded services... Governments wait for applications to come in through the door from community organisations; this is not enough.

People need to have meaningful conversations with people in government, on issues affecting them.

Effective engagement is a ‘people to people’ type of engagement; this is how local decisions get made. This is self determination...”

Sam Jeffries, Chairperson, Murdi Paaki Regional Authority (Jeffries [2008]:4) defining ‘engagement’ and ‘effective engagement’

REGIONAL AUSTRALIA

In regional Queensland, Topology is working in partnership with communities to establish Regional Creative Hubs. These hubs are a delivery method for the Growing Creative Communities Strategy and aim to provide a service-delivery model to support and upskill Queensland rural creative practitioners and community arts organisations. It is also envisaged that the Regional Creative Hubs will have strong working relationships with other local community services – for example, halls/rooms, children’s services, disability networks, schools and other ‘non-arts’ community organisations.

Topology currently works with over 150 small regional communities in Queensland and the Northern Territory who are willing and keen to engage with new and creative ideas and projects. Consultation and engagement with these communities always takes various forms from initial meetings with groups and/or Local Council to collaborative partnerships as Artist in Residence (Bundaberg and Redland Regional Councils).

Projects range from small one-on-one mentorship through Launchpad to large-scale programming of large regionally based Festivals such as the Winton Outback Festival and the Dalby Delicious and Delightful Festival.

The methodology has been varied in each location and has provided valuable insight into the best way to move forward with the Top Up Education programs and the Regional Creative Hub in each community.

The longer-term strategy for Growing Creative Communities strategy is to have vibrant and creative communities that deliver locally driven projects across Australia that provide employment and engage artists and artworkers in the regional communities. This will be driven and only possible with the support and mentorship of Topology.



PEOPLE WITH A DIS- ABILITY

The Topology Disability Action Plan (DAP) provides Topology with a framework to deliver a structure for the Organisation to ensure our programs and creative projects are accessible for people with a disability. The DAP will provide Topology artists, staff and volunteers a policy to remove access issues and to support a high level of accessibility and disability awareness within the Organisation.

Our aim is to ensure we have in place strategies to welcome into our activities the one in five Australians with disability.

The key guiding principle in the development of the DAP is that all Topology programs and events should be accessible to everyone. This principle is not based on legislative or regulatory requirements, but rather on the recognition that Topology believes everyone is creative. Through shared creative adventures, the organisation's Artistic Program engages, empowers and inspires audiences, young people and communities. We do this through the delivery of a diverse mix of adventurous new work, collaborative community engagement and award-winning education activities.

An internal audit of current Topology practice was undertaken in November 2020 and will be reviewed annually by the Board. Several Disability Action Plans from external organisations were compared to give a foundation for the DAP and weight was given to several checklists provided the Australia Council for the Arts to cross-reference against current and future practice.

The Topology Board will ensure that the plan's progress towards its goals will be reviewed and updated annually.



FIRST NATIONS

Topology recognises the social and economic disadvantage experienced by Aboriginal and Torres Strait Islander peoples and is committed to overcoming the gap between Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians.

The Topology Indigenous Engagement Strategy aims to achieve greater participation in Topology programming and increased active and effective engagement with Aboriginal and Torres Strait Islander people as creative and collaborative partners.

It also provides a means of ensuring that our programs and activities are as effective as possible in contributing to the challenges and aspirations of Aboriginal and Torres Strait Islander people in our communities. The Strategy addresses four areas: creative opportunities; employment; education and outreach; and cultural learning.

We will broaden the knowledge and understanding of Indigenous issues and cultures within Topology. In order to ensure that Topology is a trusted arts and cultural services provider and an employer of choice by Aboriginal and Torres Strait Islander peoples, the organisation must be able to demonstrate an understanding and empathy of Indigenous issues and values.

A cultural learning program and an ethics framework that reflects, acknowledges and respects Aboriginal and Torres Strait Islander people's values are therefore high priorities.



FINANCIALS 2020

INDEPENDENT AUDITOR'S REPORT

To the members of Topology Inc

I have audited the financial report of Topology Inc (the "Association"), which comprises Detailed Balance Sheet as at 31 December 2020, and the Detailed Income and Expenditure Statement for the year ended and notes to the financial statements, including a summary of significant accounting policies and Management Committee's Declaration.

In my opinion, the accompanying financial report of has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012* (ACNC Act) and *Associations Incorporation Act 1981*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 30 June 2020 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013* and *Associations Incorporation Act 1981*.

Basis for Opinion

I have conducted my audit in accordance with Australian Auditing Standards. My responsibility under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Association in accordance with the ethical requirements of the Accounting Professional and Ethical Standard's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Emphasis of Matter

I draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the committee's financial reporting responsibilities under the ACNC Act and *Associations Incorporation Act 1981*. As a result, the financial statements may not be suitable for another purpose.

Responsibilities of Committee for the Financial Report

The Committee of the Association is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the ACNC Act and *Associations Incorporation Act 1981* and for such internal control as the Committee determines is necessary to enable the preparation and fair presentation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.



In preparing the financial report, the Committee is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the Association or cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Association's financial reporting process.

Auditor's responsibilities for the audit of the financial report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of user taken on the basis of this financial report

S. Bradnock

Susan Bradnock CPA

Registered Company Auditor- 414365

Total Audit Services

PO Box 5346 Manly Qld 4179

Dated: 29 April 2021

DETAILED INCOME & EXPENDITURE STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2020

INCOME	2020 (\$)	2019 (\$)
CD Sales & Merchandise	825	380
Gifts & Donations Received	186,223	334,464
Government Grants	175,000	232,417
Performance Income	30,075	95,996
Reimbursements Received	64	3,684
Jobkeeper Wage Subsidy	136,500	—
Cash Flow Boost Credit Offsets	70,010	—
Sponsor Direct Expense Payment Made	800	—
Interest Received	153	454
Licensing & Royalties Received	—	450
Workshop Income	12,113	4,700
Total Income	611,763	672,546

The accompanying notes form part of these financial statements.

EXPENSES	2020 (\$)	2019 (\$)
Accounting & Audit Costs	4,791	4,886
Advertising & Promotion	1,394	5,807
Bank Fees & Charges	596	479
Box Office Fees	—	39
Budget Adjustments & Allocations	—	385
Catering	1,394	4,010
Cleaning/Rubbish Removal	222	677
Computer Expenses	1,292	820
Contract Payment - Artist & Technicians	95,937	189,311
Depreciation	1,485	1,311
Fees & Charges	3,338	1,447
Freight & Cartage	682	—
General Expenses	17	565
Hire/Rent of Plant & Equipment	7,916	19,187
Insurance	5,490	5,349
Interest - Australia	—	2
Legal Fees	825	1,569
Materials & Supplies	735	3,234
Postage	747	2,425
Printing & Stationery	3,160	7,675
Rent & Outgoings	14,421	12,371
Replacements	8,066	2,561
Storage Fees	501	—
Subscriptions	1,933	651
Superannuation	29,498	20,054
Telephone	664	1,137
Travel, Accom & Conference	59,803	146,553
Venue Hire	6,763	14,640
Wages	344,625	215,853
Website Expenses	6,688	726
Total expenses	602,982	663,725
Surplus from ordinary activities	8,781	8,821
Income tax relating to ordinary activities	—	—
Surplus from ordinary activities after income tax	8,781	8,821
Income from extraordinary items	—	221
Net Surplus attributable to the association	8,781	9,042
Total changes in equity of the association	8,781	9,042
Opening retained surplus	145,537	136,495
Net surplus attributable to the association	8,781	9,042
Closing retained surplus	154,318	145,537

The accompanying notes form part of these financial statements.

DETAILED BALANCE SHEET

AS AT 31 DECEMBER 2020

CURRENT ASSETS

CASH	2020 (\$)	2019 (\$)
Cash At Bank	476,094	289,322
Other Cash Items	653	1,492
Receivables		
Box Office Receivables	27,880	48,605
Other		
Deposits with Suppliers	1,903	1,333
Total current assets	506,531	340,752

NON-CURRENT ASSETS

PROPERTY PLANT & EQUIPMENT	2020 (\$)	2019 (\$)
Plant & Equipment - At Cost	5,624	22,596
Less: Accumulated Depreciation	(1,485)	(21,208)
Total non-current assets	4,139	1,388
Total assets	510,670	342,140

CURRENT LIABILITIES

ACCOUNTS PAYABLE	2020 (\$)	2019 (\$)
Unsecured liabilities		
Payroll Liabilities	16,628	7,112
Superannuation Payable	7,932	5,438
GST liabilities		
GST Payable Control Account	292	9,054
Other		
Grants Received in Advance	331,500	175,000
Total current liabilities	356,353	196,604
Total liabilities	356,353	196,604
Net Assets	154,318	145,537

ASSOCIATION'S FUNDS

	2020 (\$)	2019 (\$)
Accumulated surplus (deficit)	154,318	145,537
Total Associations' Funds	154,318	145,537

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 2020

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the *Associations Incorporations Act 1981* and the *Australian Charities and Not-for-profits Commission Act 2012*. The committee has determined that the association is not a reporting entity.

The Association has applied all of the recognition and measurement requirements of the Australian Accounting Standards. As a result, the numbers presented in the Detailed Income and Expenditure Statement and Detailed Balance Sheet are the same as if the financial report had been prepared using a general purpose framework.

The financial report has been prepared on an accrual 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 association is endorsed as a charity and as a result is exempt from Income Tax.

(b) Receivables

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

(c) 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.

(d) 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.

(e) 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.

(f) Revenue and Other Income

Revenue is recognised by identifying contracts with customers, the performance obligations implicit in those contracts and determining when those performance obligations have been met (either at a point-in-time or over time).

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

For grant revenue, consideration is given as to whether the grant should be accounted for under AASB 1058 *Income for Not-for-Profit Entities* or AASB 15 *Revenue from Contracts With Customers*.

Grants of a capital nature or with no enforceable performance obligations are accounted for under AASB 1058. Non-capital grants that include enforceable performance obligations are accounted for under AASB15. Performance obligations for each grant are determined by reference to funding agreements. Revenue is recognised over time as the performance obligations are met, as determined by input or output methods that are most relevant to individual grants.

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

(g) 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.

(h) 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.



MANAGEMENT COMMITTEE'S DECLARATION

The members of the committee have determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies prescribed in Note 1 to the financial statements.

The members of the committee of the Association declare that:

- 1 The financial statements and notes are in accordance with the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012* and:
 - a. comply with Australian Accounting Standards and
 - b. give a true and fair view of the financial position of the Association as at 31 December 2020 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
- 2 There are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs. 60.15(2) of the *Australian Charities and Not-for-Profits Commission Regulation 2012* and is made in accordance with a resolution of the Management Committee.



Justin Marschke
Chair



Austin Gibbs
Treasurer
Dated: 26th April 2020



AUDITOR'S INDEPENDENCE DECLARATION

UNDER SECTION 60.40 OF THE *AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012*

To the Committee of Topology Inc

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020 there have been:

- i. no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-Profits Commission Act 2012* in relation to the audit; and
- ii. no contraventions of any applicable code of professional conduct in relation to the audit.

TOTAL AUDIT SERVICES

S. Bradnock

Susan Bradnock

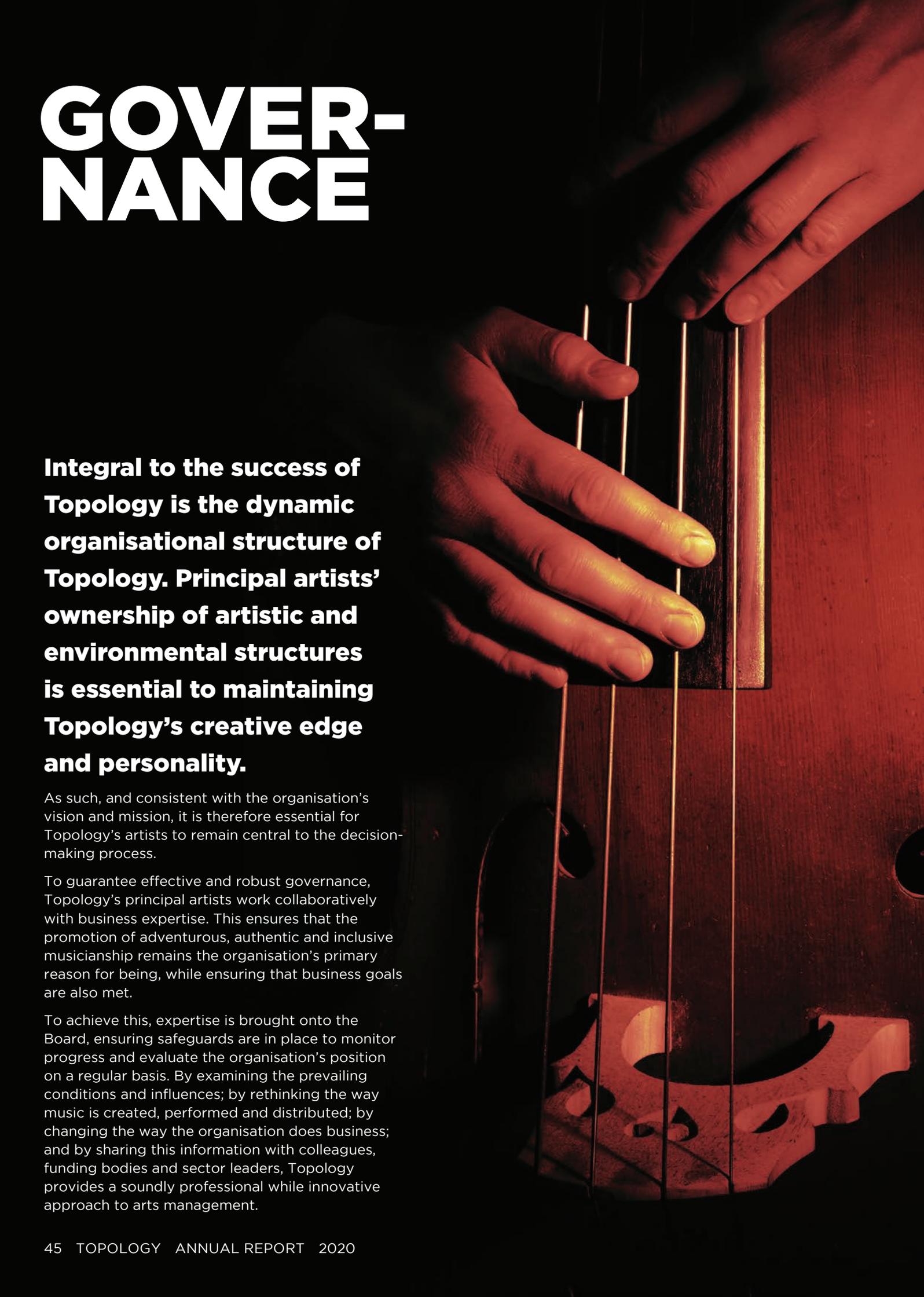
Principal

Total Audit Services

PO Box 5346 Manly Qld 4179

Dated: 21 April 2021

GOVERNANCE



Integral to the success of Topology is the dynamic organisational structure of Topology. Principal artists' ownership of artistic and environmental structures is essential to maintaining Topology's creative edge and personality.

As such, and consistent with the organisation's vision and mission, it is therefore essential for Topology's artists to remain central to the decision-making process.

To guarantee effective and robust governance, Topology's principal artists work collaboratively with business expertise. This ensures that the promotion of adventurous, authentic and inclusive musicianship remains the organisation's primary reason for being, while ensuring that business goals are also met.

To achieve this, expertise is brought onto the Board, ensuring safeguards are in place to monitor progress and evaluate the organisation's position on a regular basis. By examining the prevailing conditions and influences; by rethinking the way music is created, performed and distributed; by changing the way the organisation does business; and by sharing this information with colleagues, funding bodies and sector leaders, Topology provides a soundly professional while innovative approach to arts management.

BOARD MEMBERS



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. *Best Lawyers® International* in the *Australian Financial Review* has consistently recognised Justin as one of Australia's Best Lawyers for Litigation and regulatory practice since 2013 and again for 2019, as well as for 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.



CHRISTA POWELL SECRETARY & CREATIVE DIRECTOR

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.



JACKIE D'ALTON VICE CHAIR

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 was 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.



AUSTIN GIBBS TREASURER

Austin is a Chartered Accountant with nearly 20 years' experience in the industry. He has worked in audit and accounting firms in Sydney, Brisbane, New York and the UK. He also teaches accounting at ACU and QUT as well as for Chartered Accountants Australia and New Zealand as part of the Chartered Accountants program. Over the years, Austin has worked with many clients in the broader not-for-profit sector, including aged care homes, mental health organisations, community clubs, industry bodies and local charities, providing strategic advice, assisting with compliance activities and helping to prevent the risk of fraud.



ROBERT DAVIDSON ARTISTIC DIRECTOR

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 board, which he has been part of since its inception. As Artistic Director, he also makes decisions with the board about the direction and purpose of the organisation and strongly influences the strategic partnerships and focus of Topology. Robert is responsible for establishing and maintaining collaborative network relationships, composing music, performing and teaching in the Top Up program.



FABIENNE COOKE MEMBER

Fabienne is an arts administrator with 25 years' experience, from box office to key management positions in major arts organisations. Having completed her Bachelor of Arts (Drama) majoring in arts management and Master of Business (International Management) from QUT, Fabienne has worked extensively in performing arts, primarily producing theatre in her early career. Following on from artistic roles at State Theatre Company of South Australia and Queensland Theatre Company delivering creative programs for many years, Fabienne pursued an interest in generating income streams for arts organisations through stakeholder relations, audience engagement, corporate partnerships, foundations and individual giving. Fabienne is passionate about ensuring the cultural vibrancy of our community and developing relationships with others who share her enthusiasm for our artists. As Head of Philanthropy at Brisbane Festival, Fabienne drives the Giving Program, stewarding a wonderful group of generous Festival donors with the help of a dedicated Giving Committee that she established in 2016. Fabienne serves on the management committee for Women Chiefs of Enterprise International and is a mother of four beautiful children aged eight to twelve.

STAFF AS AT 31 DECEMBER 2020

Christa Powell
Creative Director

John Babbage
Top Up Composer and Educator

Melanie Doheny
Regional Manager

John Rush
Regional Projects Manager

Gabby Gregory
Producer

Kate Holley
Associate Producer and Administration

Leila Maraun
Production/Tour Manager

Maxine Williamson
Media Manager

SUPPORT US

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.

AUGMENTING MUSICIANS & PRODUCTION CREW

Topology is fortunate to be able to draw on a large pool of extremely talented musicians Australia-wide. We would like to thank the following artists and artworkers for coming on this journey with us and for being dedicated to our Topology vision.

Brett Cheney, Dan Endicott, Geoff McGahan, Acalia McNamara, Angela Turner, Andrew Maddick, Brendan Murtagh, Brett Sturdy, Bryn Keane, Cameron Patrick, Christian Gante, Dave Quarrell, Deb

Merton, Elli Welsh, Emily Francis, Emma Dean, Grant Collins, Greg Daniel, Greg and Emma Harm at Tangible Media, Hana Hart, Izzy Gerometta, Louise King, Mark Connors, Martin Alexander, Matt Wild, Nicole Murphy,

Salliana Campbell, Sam Dickenson, Sam Nock, Sonia Wilson, Steve Francis, Sarah Mak, Rachel Storey and the team at The StoryBoxes, Tom Green, Veronique Serret, Bill Simpson, Zaimon Villmanis.

FUNDING & SPON- SORSHIP PARTNERS 2020

In 2020, Topology deepened and strengthened the relationships with our philanthropic, government and non-government partners. We have now secured income to include non-arts grants such as Foundation for Rural Regional Renewal – Stronger Regions Fund and Stanwell Corporation for regional projects. We have also been successful in a further increase in the support we receive from the Tim Fairfax Family Foundation from \$195,000 a year to \$285,000 in 2020.

Topology has developed more streamlined and effective grant and fiscal management processes in order to manage the rapid growth in the organisation over the last three years and this provides a solid foundation for Topology's future.

Topology is supported by the Queensland Government through Arts Queensland and valuable support of the Tim Fairfax Family Foundation towards our regional programs.

PROJECT FUND- ING PART- NERS 2020

Arts Queensland - Creative To Go

We Will Rise Tour

Arts Queensland

Digital Adaptation - Topology on the Move

Business Queensland

COVID-19 Adaptation Grant

Australia Council

Survive Funding

Foundation for Rural Regional Renewal - Stronger Communities

Top Up - North of the Border

Australian Government - BBRF

Central Western Queensland Showcase

Stanwell Corporation

Top Up - South Burnett

Mary McKillop Today

Dalby Out in the Open

Goondiwindi Regional Council

RADF Top Up - North of the Border

South Burnett Regional Council

RADF Top Up - South Burnett

OURSUPPORTERS

Topology would like to thank the following for their generous support

Anonymous x4
Allan Alderson
Andalucia Vanicelli
Anna Milanovic
Anne Sweeney
Anton Gregory
Arthur Frame
Austin Gibbs
Avid Liongoren
Ben Ellerby
Bernard & Kate Hoey
Bill & Bernice Simpson*
Bel Morris
Brett Cheney*
Brian Richards
Carol Lloyd
Chris Bridges-Taylor
Chris Healey
Chris Osborne & Susan Bennett*
Christa Powell*
Christine Johnston
Claire Skelton*
Clint Allen
Craig Goddard
Darren Page*
David Babbage
David Fishel

David Hinchcliffe
David Sheather
Dax Tee*
Deb Tunbridge
Deborah Merton
Deborah Bird
Dimitry Fox*
Dorothy Hambrecht
Dr. Ken Davidson
Eileen Mack
Erik Liongoren
Fabienne Cooke
Gabby Gregory*
Gaynor Hartingdon
Genevieve Dingle
Graham Orr*
Hildegarde Kessle
Ian Clarke*
Jackie D'Alton*
Jacqueline Soden
Janet McKay
Jo Sullivan
John Babbage*
John Kenny
John McGrath
John Reid
Jordan Scotney

Justin Marschke
Karen Grenning
Katrina & Tony O'Connell
Kevin Lee
Kirsten Winter
Kirstie Page*
Laura Pollard
Leah Kardos
Linda Dennis
Lois Hartingdon*
Loreta Fin*
Lucy Flock
Lynette Lancini
Margaret & Lawrie Powell*
Margaret Turner
Mark Delos Reyes
Mary & Alex Milanovic*
Matt Cunnington
Michael Patterson
Michael Dixon
Michael Dunn
Michelline Syjuco
Niccolo Manahan
Patricia Pollett
Peter Babbage
Peter Henneken
Peter Hudson
Philip Sayeg

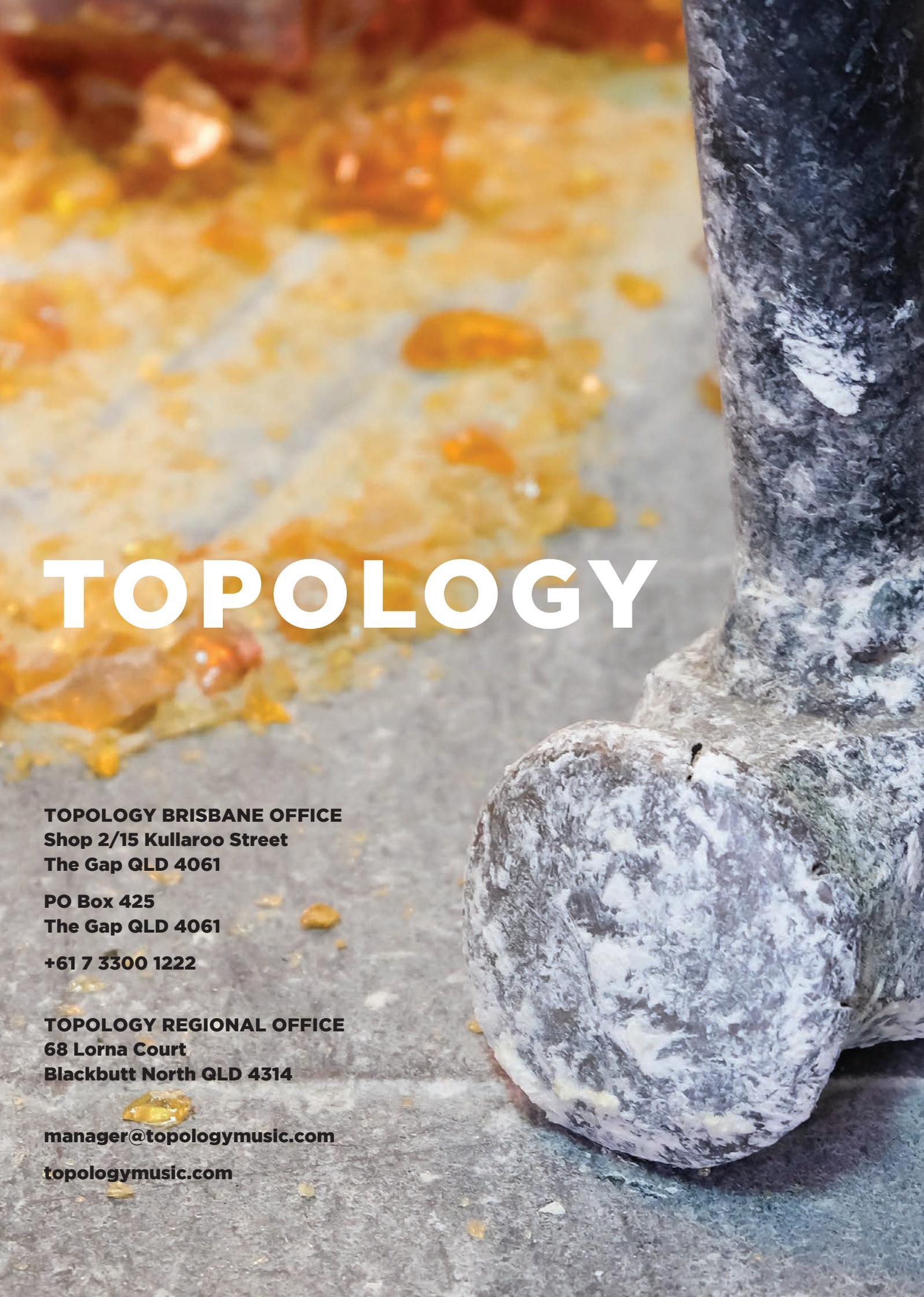
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Robert Aked
Robert Davidson
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Robin Harvey*
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Simona Sharry
Stephen Munnings
Suzanne Wirges*
Tanya Christa
Therese Milanovic*
Tony Pitman
Trevor Jack
Wendy Tyson
William Chan
William Haycock

GIFTS IN MEMORY
In honour of Bruce Downey

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







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