



**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 and present. 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

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

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.

STRATEGIES

Topology delivers against eight (8) strategies, each supported by specific measurable outcomes and business plans.

1. Continually research and identify potential partners in cross-genre and multi-art forms.
2. Continue and expand collaborative relationships.
3. Demonstrate commitment to good governance practices.
4. Enhance publishing and original composition distribution channels.
5. Expand touring opportunities nationally and internationally.
6. Grow the scope of Topology Creative Academy (Top Up) Programs.
7. Increase non-government income.
8. Regularly evaluate artistic vibrancy.

OUR KEY PERFORMANCE INDICATORS

We will measure our performance based on the following Key Performance Indicators:

- » **At least 50 creative workshops per year.**
- » **At least 90% of presented work is original.**
- » **At least one collaborative work per year with an international artist/organisation.**
- » **At least one international tour per year (dependent on COVID restrictions).**
- » **Engage a minimum of five new regional or remote communities per year.**
- » **Employ at least 30 artists and arts workers per year.**
- » **Increase the ratio of non-government income from 32% in 2020 to 60% by 2025.**
- » **One new studio recording per year.**
- » **One re-release of the Topology back catalogue per year.**
- » **Positive working capital and surpluses maintained at 15% reserves by 2025.**
- » **Two new signature works per year.**

PRIN CIPAL ART ISTS

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 professionally trained and 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 12 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 Dresher Ensemble (San Francisco), Newspeak (New York) and many more.



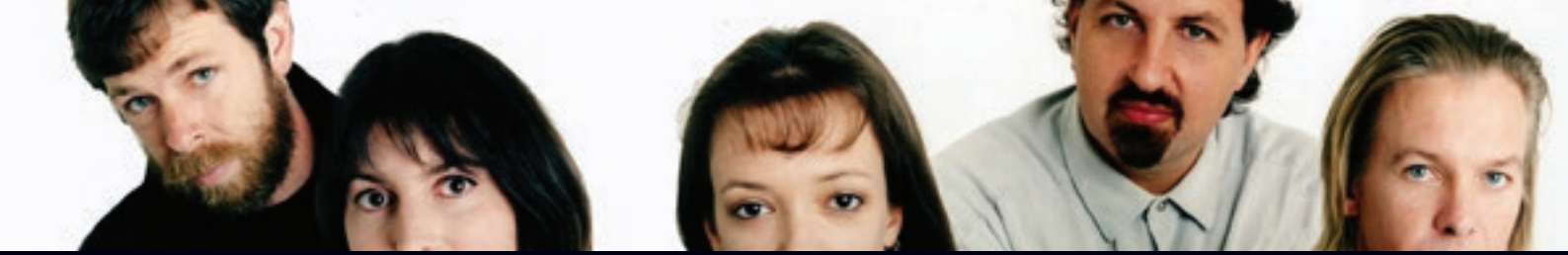
OUR STORY SOFAR

2022 will be the 25th anniversary for Topology. Reaching this milestone is an achievement for any organisation, but to get here with a consistent roster of artists is really something to celebrate and a testament to the culture and ethos of Topology.

Our formative years were steeped in friendship, collaborative learning and a vibrant community hungry for a new voice in the cultural scene.

Music for the Heart and Mind became part of this vibrant community. This is where Topology's principal artists met and began a lifelong relationship dedicated to the arts in Queensland. A group of nine 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. Music for the Heart and Mind 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.





Borne out of this collective, Topology very quickly gathered a massive following doing concerts 'Music for the Heart and Mind' style but with more rehearsal, less committee meetings and a focus on building a strong structure for governance. Within 18 months, Topology had a grant to make our debut album. 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.

25 years later, after over 1000 performances, 16 albums and an annual budget of almost a million dollars, Topology is still a group of composers and artists creating a platform for new music.

In the two and a half 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 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.

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



FROM THE CHAIR



Two years ago, my introduction read:

“The COVID-19 pandemic will impact Topology just as it has many other organisations in the arts and more broadly.”

There is no question that this has been the case. However ...

2021 was one of the busiest years yet for Topology with some exciting projects and long-term artistic programs underway.

TOPOLOGY CREATIVE ACADEMY

In 2021, we launched the Topology Creative Academy. The Topology Creative Academy extends our previous 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, Topology’s education program is unique in the arts sector and an integral aspect of Topology’s core activity since 1998.

Topology Creative Academy programs will continue to empower participants of all ages, skills, and backgrounds to create, produce and perform original work. The programs have a broad reach in strengthening community capacity for artistic vibrancy in multiple urban and regional communities around Australia.

The four-year vision for the Topology Creative Academy is to increase the capacity of the current Top Up Programs, the associated publishing catalogue and expand the 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.

The growth of Topology Creative Academy will be strategic and in parallel with the roll out of Topology Publishing to allow for the gradual building of organisational capacity to deliver



the increased programs. After the initial four-year expansion phase the Creative Academy will be self-sustaining with sufficient income to provide for its own management team.

PROVIDING A CULTURAL LINK TO REGIONAL & RURAL COMMUNITIES

Topology Inc encompasses the management of Topology as a performing contemporary ensemble, award-winning music education provider and a 'cultural link' to regional and rural communities throughout Queensland and Australia.

Topology's work is driven by our ability to provide equitable access to our programs. By directly working with our community, we are able to incorporate individuals or community stories through our work. A strong community is a resilient community that is able to build on the strength of our unique identity as Queenslanders. Topology supports and uplifts audiences and communities and provides the ability for them to create their own artistic outcomes and tell their stories to the world.

Topology believes that meaningful community engagement can only happen through repeat visits over time to develop deeper relationships through building trust. Often these relationships take many years to establish. Topology develops projects as partnerships *with* a community rather than delivering projects to a community.

TOPOLOGY ENSEMBLE'S ARTISTIC PLAN

Over the next five years, Topology, as an ensemble, will focus on re-establishing local markets as well as expanding collaborative performance and new creative work of the Principal Artists and Composers.

The Topology Artistic Plan will direct the touring, artistic and creative direction and will solidify the artists as leaders in innovation and development of new modes of performance.

TOPOLOGY CREATIVE ACADEMY

The Topology Creative Academy (TCA) includes our Top Up programs and our inclusive, collaborative outlook to emerging musicians and community participants.

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

TOPOLOGY ONLINE

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.

PROGRAMS FOR REGIONAL COMMUNITIES

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 TCA programs for regional communities.

LOOKING TO THE FUTURE

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 the necessary new thinking and new skills, approaches and business model innovation required to secure future success.

We will be guided by the Topology Strategic Plan and associated policies, including our Disability Action Plan 2020, First Nations Policy, Growing Creative Communities and Youth Projects including Out in the Open and Bring it On!

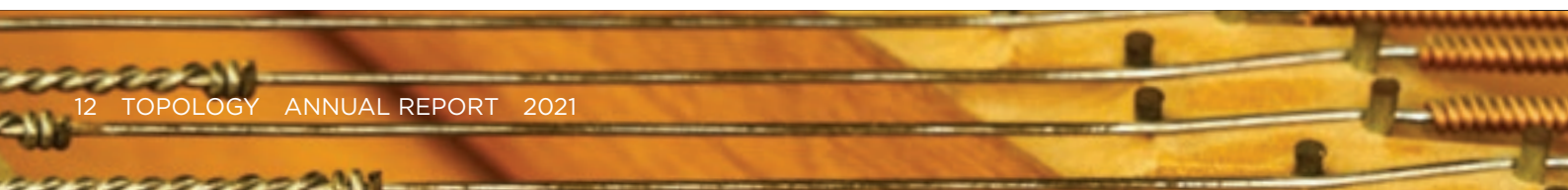
To continue the development of Topology audiences with the primary aim of ensuring our work is driven by socially engaged practices. Our commitment is to make sure there is active involvement of audiences, communities, and participants in defining the creative content for Queenslanders and the International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

We thank all our long-term supporters in our community and especially the Tim Fairfax Family Foundation and Arts Queensland who have instilled their faith in Topology to deliver statewide programs despite the challenges faced over the last two years.

In 2022, as an ensemble, 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 add vibrancy to the sector.

It is certainly a time for celebration and we look forward to another great year for our corporate partners, friends and creative communities.

Justin Marschke
Chair



ARTISTIC DIRECTOR'S REPORT 2021

**IN 2022,
TOPOLOGY WILL
CELEBRATE
25 YEARS.**

The founding members of Topology are myself, Robert Davidson, Bernard Hoey, Christa Powell and Kylie Davidson. Therese Milanovic joined us in 2009.

It is a privilege to work with such talented peers. I was brought up as an improvising jazz musician and the others are all classically trained. Together we have an assortment of musical backgrounds 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 we create and to Topology as a performance ensemble.

Celebrating 25 years, Topology Inc is now a leading arts organisation in Australia, and our goals are the same as they were 25 years ago. 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.



TOPOLOGY IS DRIVEN TO CREATE AND TO CONNECT.

CREATING

involves composing, performing and recording original music, making use of the special opportunity the artists have as long-term collaborators within the organisation. There are ways of working that are only possible after performing together for many years and Topology leverages this to create entirely new approaches and modes of performance, such as the 'instrumental operas' *Share House* and *Ten Hands*.

There is a very strong commitment to making authentic music that genuinely reflects the individual artists, current trends and cultural context, and the artists achieve these with excellence. The distinctive and authentic qualities of Topology's music have attracted great respect amongst leading artists in Australia and internationally, making them a highly desirable collaborator. This has resulted in extensive, diverse work in Australia, Europe, North America and Asia, crossing style and art-form boundaries.

SIGNATURE WORKS

Each year Topology's composers devote time to creative development of new compositions that add to the organisation's growing catalogue of signature works.

The War Artist

Supported in creative development with Arts Queensland's *First Night Showcase* Program funding in 2021, I am working with Brisbane author Simon Cleary, animator Bruce Currie and vocal artist Pearly Black to

create a new multi-media work based on Simon's book *The War Artist*. This new work explores the healing power of body art in response to emotional trauma and violence to the body.

The final tour-ready production will be a staged theatrical performance that combines songs, spoken dialogue, 3D mapped animation tied together by a new score by myself performed live by Topology and Pearly Black.

Postponed from September 2021, the concept development of *The War Artist* will be presented in April 2022. The final tour-ready work will be completed by the end of 2022 with regional Queensland and national touring to commence in 2023.

In each regional town, Topology will engage communities to share their own stories of trauma and healing. A picture speaks a thousand words, and every tattoo tells a story. Topology will find these stories and give them a voice. Accompanying the national tour will be a photographic exhibition INK ARMOUR. Each performance will feature local artists and community members contributing their stories through images and words.

Instrumental Opera #3

Continuing the successful track record of Topology's theatre-driven productions such as *Share House* and *Ten Hands*, the organisation aims to create its *Instrumental Opera #3* by 2022/23. Based on the collaborative group composition process used for *Ten Hands*, Simon Tedeschi will join Topology bringing his diverse experience and expertise in composing, improvising and acting for the development of this new work.

Creative development will be completed in 2022 for national touring in 2023-2024 and international touring in 2025.



CONNECTING

means communicating Topology's work to audiences, fostering creativity in young people and communities, and building on the power of music to bring people together and enhance their knowledge of each other and themselves. Topology does this through an energetic creative arts education program through our Topology Creative Academy. We have a focus on regional areas, working with communities to create new work and forging close bonds with regional artists, audiences and the broader community.

TOPOLOGY AND FRIENDS UP CLOSE SERIES

Topology is fortunate to be in the unique position as an arts organisation to have a stable core of performing Principal Artists and a wide and diverse pool of collaborating artists who join Topology for many of our tours and performances.

Topology and Friends Up Close is a series which celebrates all Topology artists in a setting that allows artists and audience to get up close, unplugged and personal. Curated by Principal Artist and pianist, Therese Milanovic, the series draws on her passion and extensive knowledge of Brisbane's small, quirky intimate venues.

INTERNATIONAL COLLABORATIONS

Even without international travel possibilities, we continue to develop new work with our international collaborators. This builds Topology's capacity and increases growth for collaborative projects and international touring. The goal is to showcase Australian composers, creatives and artists internationally in established markets including North America, Canada, New Zealand and Western Europe.

THINGS

THINGS is a site-specific prelude, an interactive, durational installation. The audience, having been cued to bring a personal object will be invited inside a cabana-like structure to have one-on-one conversations with a performer. These interviews, both live-feed and recorded, are translated into speech

melody, their cadence of words transposed into music composed by Topology.

Inhabiting a large space the dancers interact with audience members' personal objects, signifiers in their lives, what is passed along, what is a treasure and what is utilitarian, what we can live with and what we cannot live without.

Initial creative development of this work was supported by Brisbane Southbank Corporation as part of Flowstate program of events. Topology continues to work with Jody Oberfelder Productions. The work was planned for performances in New York at The Museum of Modern Art and the Tribeca Arts Festival. These performances will be reinstated when restrictions allow international travel are lifted.

100 Guitars

One of Topology's long-term collaborators, Tim Brady, will return to Brisbane with his seminal work *100 guitars*. Rewritten with a central 'solo' part for Topology, *100 guitars* is a visual and aural masterpiece. For this 'Brisbane' version of *100 guitars* Topology will engage our regional collaborators to join us in Brisbane to perform the work.

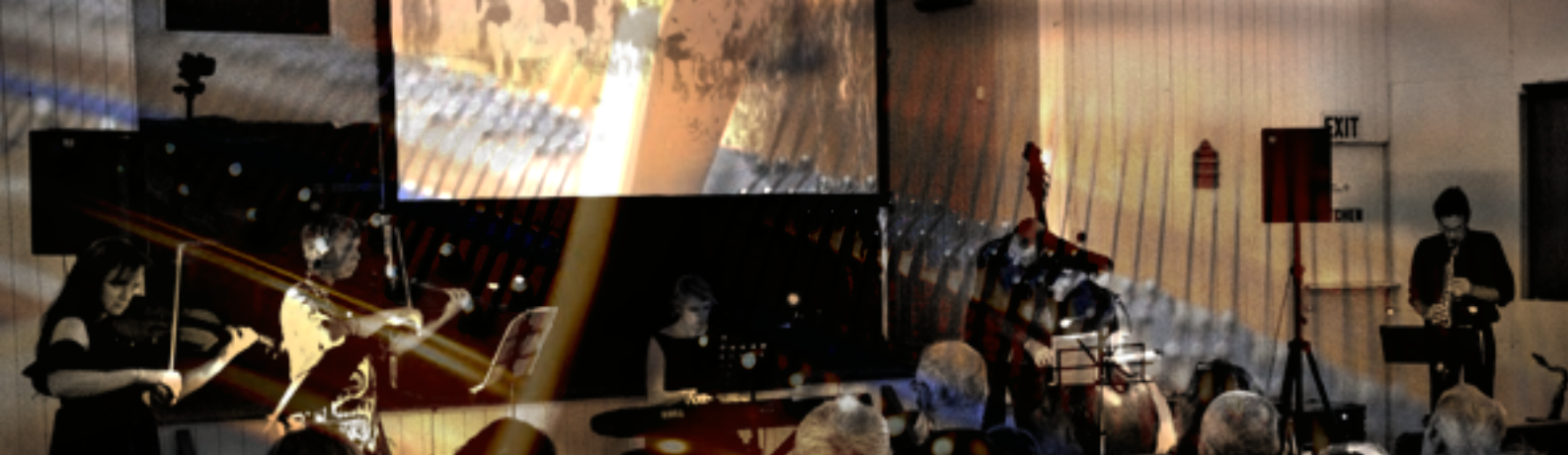
Tim has a modular rehearsal plan and instructional videos for all contributing artists to rehearse and prepare the work. Topology will engage Tim to tour regional centres to work with guitarists prior to coming to Brisbane. Each regional centre will host a collaborative performance with Tim with their community.

Topology originally pitched this large-scale performance to Brisbane Festival in 2019 pre-COVID. This will be revisited for 2023 or 2024 dependant on travel restrictions.

CREATIVE OUTPUT

Topology will employ five strategies to ensure creative output.

Taken together, these strategies are Topology's blueprint to achieve the Vision as *ambassadors for creativity and to excel in creating original music, connecting artists through collaboration and enriching communities and audiences through shared creative adventures.*



The Strategies

- 1 Continually research and identify potential partners in cross-genre and multi-art form.
- 2 Continue and expand collaborative relationships.
- 3 Expand touring opportunities nationally and internationally.
- 4 Grow scope of Topology Creative Academy programs.
- 5 Regularly evaluate artistic vibrancy.

Topology 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.

Topology will continue to develop our artistic practice and expand our national and international impact. This will increase our artistic presence internationally through high-level performances in major artistic centres, collaborations such as the London Contemporary Orchestra, Newspeak (New York) and Jody Oberfelder Projects (New York). We will also deepen and nurture partnerships and connections with presenter partners in national and regional centres in Queensland.

As an arts organisation, our sustainability is possible through the delivery of a variety of methods that will enable Topology to adapt with longevity to its new business model.

This includes the delivery of our live tours, regional projects and digital programming.

Opportunities for the organisation lie in the following areas.

- Expanding the Topology Creative Academy (TCA) to additional regional communities based on the Creative Hub concept.
- Growth of TCA to other Australian States and Territories through confirmed Musica Viva 4-year contract.

- New possibilities for residencies and guest artists in residence at large regional Festivals.
- Opportunities for consultation in regional communities to generate income from arts policy development.

Exploiting extensive repertoire

- Promotion of catalogue of 16 albums and compositions provides significant revenue possibilities, substance and industry credibility for the Topology brand as Topology Publishing.
- Extensive publishing and commission opportunities to maximise exposure and generative income from intellectual property, publishing of original music, scores and composers work.
- Increase original repertoire for Top Up including bands, schools and other partner organisations.

International collaborations

- Cross-genre and multi-discipline international collaborations are currently under development, which will heighten exposure and further extend reach into new audiences and markets.
- Strengthening relationships with representation companies to nurture existing and develop new international markets.

Business development

- Leveraging existing partners in philanthropy to identify new non-government funding sources and deepen supporter connections to further diversify income streams.
- Diversify earned income through exploiting the great potential in the organisation's ever-growing repertoire, expanding its reach.

John Babbage
Artistic Director

PERFORMANCES AND HIGHLIGHTS

DURING 2021
TOPOLOGY ACHIEVED:

282

CREATIVE
WORKSHOPS

80

PERFORMANCES

68

NEW WORKS
CREATED

1588

PARTICIPANTS

14970

AUDIENCE
MEMBERS LIVE

52

ARTISTS &
ARTSWORKERS
EMPLOYED

FUNDING HIGHLIGHTS

Topology has continued to increase regional arts investment through brokering and securing new investment partnerships with the private sector, local government and corporate community funds.

These have included funding from:

- » **Arrow Energy**
- » **Queensland Mental Health Commission**
- » **Foundation for Rural & Regional Renewal (FRRR)**
- » **Mary MacKillop Today**
- » **The Friendship Alliance**

In 2021, RADF has supported projects in partnership with these Regional Councils:

- » **Rockhampton**
- » **Winton**
- » **Goondiwindi**
- » **Western Downs**
- » **Scenic Rim**

Tim Fairfax funding increased to \$285,000 per year

Arts Qld multi-year funding increased to \$150,000 and confirmed to 2022-2025.

2021 HIGHLIGHTS

JANUARY

- » **Launchpad Mentorship Program - online mentorship sessions**

FEBRUARY

- » **Workshops in Longreach & Winton**
- » **Creative Consulting mentorship - Karen Lonsdale, Logan**
- » **Creative Program Boonah**
- » **Launchpad Mentorship Program - online mentorship sessions**

MARCH

- » **Delivered 32 violins to Texas State School**
- » **6 Winton Creative workshops**
- » **Longreach Creative Showcase**
- » **Launchpad Mentorship Program - online mentorship sessions**

APRIL

- » **Rockhampton Creative Bootcamp**
- » **Dalby residency**
- » **Creative development with Dead Puppet Society for Queensland Music Trails**

MAY

- » **Longreach School of Distance Education Creative Bootcamp**
- » **Dalby & South Burnett residency**
- » **Launchpad Mentorship Program - online mentorship sessions**
- » **Musica Viva in Schools touring Taking Shape to NSW metro**

JUNE

- » **Creative Workshops Texas**
- » **Facilitated showcase performance with St Paul's School in Texas**
- » **Creative Consulting for Logan Together Initiative Logan Sings**
- » **Launchpad Mentorship Program – online mentorship sessions**
- » **Creative development with Dead Puppet Society for Queensland Music Trails**

JULY

- » **Creative Workshops & mentorship with Dalby community**
- » **Topology Online Creative Bootcamp**
- » **Musica Viva in Schools touring to WA via online Topology studio**
- » **Digital Storytelling workshops Winton**
- » **Launchpad Mentorship Program – online mentorship sessions**
- » **Echoes in the Dust, Quilpie with Dead Puppet Society for Queensland Music Trails**
- » **Community consultation Texas, Goondiwindi, Talwood & Bungunya**

AUGUST

- » **Musica Viva in Schools touring to WA via online Topology studio**
- » **Digital Storytelling workshops Winton**
- » **Launchpad Mentorship Program – online mentorship sessions**

SEPTEMBER

- » **Artists-in-Residence at Winton Outback Festival & Creative Workshops**
- » **Premiere of Winton Drought Stories**
- » **Launchpad Mentorship Program – online mentorship sessions**
- » **Brisbane Creative Bootcamp including regional participants**

OCTOBER

- » **We Will Rise performance Boonah**
- » **Killing Music, new album & performance for Restrung Festival in Brisbane at Metro Arts**
- » **Premiere of collaborative works with Scenic Rim Regional Council LGA communities including Mt Tambourine, Canungra, Beaudesert & Boonah**
- » **Dalby Creative Bootcamp**
- » **Out in the Open – Creative Digital Workshops (Youth Arts Pilot program)**
- » **Top Up workshops in new communities of Talwood, Bungunya, Kioma & Inglewood**
- » **Musica Viva in Schools touring to NSW & VIC via online Topology studio**
- » **Musica Viva in Schools touring to Darling Downs region**
- » **Musica Viva in Schools Digital Professional Development week for teachers**
- » **Brisbane Creative Bootcamp including regional participants**
- » **Community consultation in Rockhampton for 2022 Creative Bootcamp**

NOVEMBER

- » **New programs established in Boulia, Yelarbon & Kindon**
- » **Queensland Stories workshop tour with John Babbage & Paul Holley to Townsville, Cairns, Ingham, Tully, Innisfail & Babinda**

DECEMBER

- » **Launchpad Mentorship Program – online mentorship sessions**

2021 ADAPTATION

Despite the challenges, Topology was able to adapt wherever possible to facilitate the continuation of funded programs, new projects and Regional Creative Hubs established during 2021.

THEY ARE:

- » **Bigger than Texas - Texas, Yelarbon, Inglewood**
- » **Bring it on Winton!**
- » **Creative Capricorn Coast - Rockhampton, Emu Park & Yeppoon**
- » **Crossing the Borders - Goondiwindi Regional Council LGA**
- » **Dalby Delicious and DeLIGHTful Festival**
- » **Gundy Gathering - Goondiwindi**
- » **Longreach School of the Air Creative Bootcamp**
- » **Out in the Open - Dalby**
- » **Rocky Revival - Rockhampton and Mount Morgan**
- » **Scenic Rim We Will Rise - Boonah**
- » **Winton Outback Festival - Winton**

ONGOING PROGRAMS ARE:

- » **Launchpad**
- » **Top Up**
- » **Topology Creative Academy**
- » **Topology on the Move**
- » **Topology Online**

NEW REGIONAL CREATIVE HUB COMMUNITIES IN 2021 WERE:

- » **Beaudesert**
- » **Boonah**
- » **Boulia**
- » **Bungunya**
- » **Inglewood**
- » **Canungra**
- » **Kindon**
- » **Kioma**
- » **Mount Morgan**
- » **Mount Tambourine**
- » **Rockhampton**
- » **Talwood**
- » **Yelarbon**

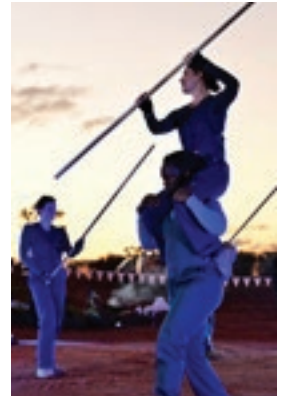


ECHOES IN THE DUST

Topology were delighted to be invited to be part of QMF's pilot Outback Trail with our good friends at Dead Puppet Society.

Together we created a new work *Echoes in the Dust* for the iconic Baldy Top backdrop in Quilpie. Rising above the plains of South West Queensland, Baldy Top offers one of the most picturesque natural lookouts in the outback. The serenity and solitude of this ancient formation is overwhelming in its magnificence, especially as the sun sets across the plains.

With *Echoes in the Dust*, this stunning location came to life through imaginative visual theatre and enthralling soundscapes. Topology performed an original score as iconic Australian birds and other creatures congregated and audiences had the chance to connect with them in an extraordinary visual, audio and interactive experience.



FEATURED WORK

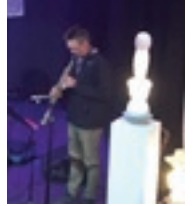


KILLING MUSIC

In 2021 Topology released a compilation album with MGM Distribution, *Killing Music*.

In this album, Topology indulged in a moment of catharsis: expressing the fury and frustration built up over 18 months of social and artistic disruption.

Featuring iconic pieces from Topology's extensive repertoire, *Killing Music* offers a collective release – a cleansing primal scream to wipe the slate clean and prompt a renewed energy and sense of optimism.



FEATURED WORK

FUTU REDI RECT ION

ENGAGEMENT WITH OUR COMMUNITIES

Topology's mission is to create shared musical adventures. The organisation's creative journey 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 education activities.





TOP UP

Top Up programs enrich the creative journey of thousands of young people, their teachers and communities around Australia each year.

Top Up brings together professional and emerging artists to explore, perform and create new work. In addition to supporting teachers' delivery of the Australian Curriculum, Topology offers professional development programs, mentors emerging composers and artists and performs with students in public events in their community, for their community.

PROGRAM OBJECTIVE

The goal of the program is to support students and teachers in the creative process. From Prep through to Year 12, Topology designs programs in consultation with teachers to meet their desired outcomes for the needs of their students.

CREATIVE WORKSHOPS

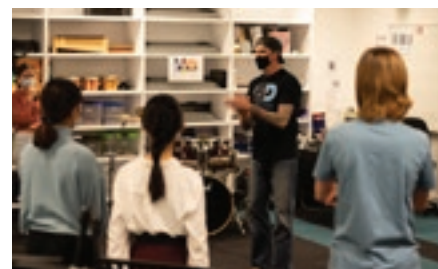
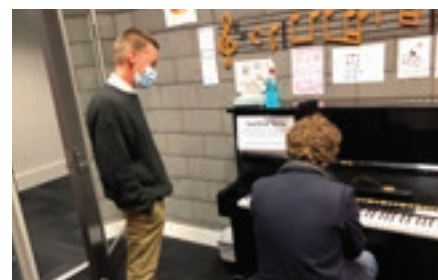
Programs start at just one session to spark some ideas or can be a longer program over a term or delivered throughout the school year. Programs range from composition or song writing, programs with choir, strings and band or multi-genre and interdisciplinary programs across the whole of the Arts department.

TOPICS

This is entirely up to the teachers. Topology works with teachers to design a program that supports their curriculum outcomes for the students.

PERFORMANCE OUTCOME

Longer programs can culminate in a public event showcasing the students' original works. This can be during school hours or at an evening performance for the wider school.



TOPOLOGY CREATIVE ACADEMY



CREATIVE BOOTCAMPS

Creative Bootcamps offer participants the opportunity to explore and deepen their creative potential through an inspiring, integrated and industry relevant program.

Participants experience hands-on workshops with fellow artists, published composers, virtuoso musicians and arts industry professionals. Growing in popularity and demand Topology will deliver at least four Creative Bootcamps each year.



BACKSTAGE BOOTCAMPS

Backstage Bootcamp is a program that offers participants training and learning experiences in the areas of sound, lighting, and stage management.

Participants work with Topology's technical and production team to gain skills and to support performing arts events and activities. Each Backstage Bootcamp is designed to suit the needs of the community and/or local community event.

Backstage Bootcamp can also serve to reconnect communities with their local hall.

TOPOLOGY**CREATIVE**ACADEMY



LAUNCHPAD

Launchpad is a composer scholarship program which mentors emerging composers within the first five years of their professional careers.

The scholarship offers one-on-one mentoring and professional development delivered by Topology's artists and company staff. The goal of Launchpad is to cultivate creative potential and serve as a springboard from which mentorees can launch their careers as musicians, composers and songwriters.

Topology continues the successful mentoring program with five new mentees announced each year for the 12-month program. Ranging in ages and diverse backgrounds and musical styles and genres, we look forward each year to mentoring these emerging composers into the next stage of their careers.



CREATIVE WORKSHOP PROGRAMS

Everyone is creative. Topology's mission is to unleash this creativity.

Topology creative workshops spark the imagination and encourage creative activity. Each workshop program is different and designed based on the needs of the community or group. These workshops are for people of any age, no matter what level of musical or performance experience or skills they have. From song writing, composition to visual creativity, creative workshops are designed to provide participants with an uplifting and positive experience.

TOPOLOGY CREATIVE ACADEMY



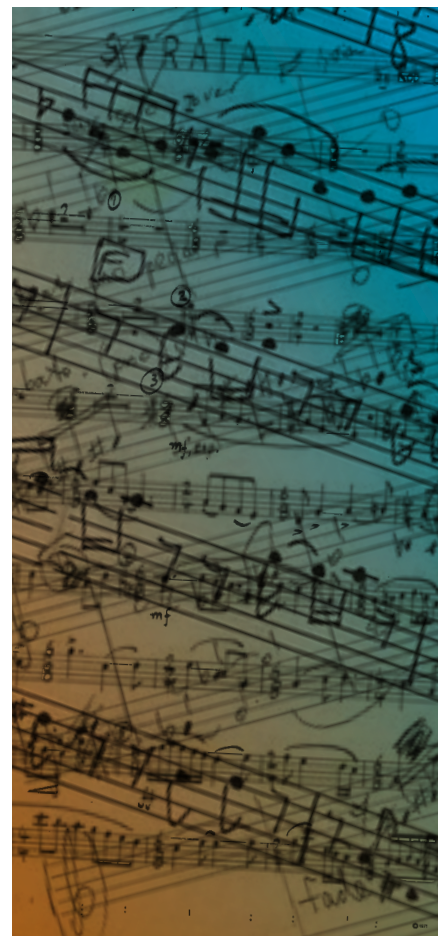
TOPOLOGY PUBLISHING

Through Topology Publishing, the rich history of Topology's signature works will be available globally as sheet music with backing tracks, new recording and back-catalogue album re-releases and online resources.

A new catalogue of school ensemble music written by Topology composers will also be launched for beginner level through to advanced senior ensembles.

With additional support from Arts Queensland's SUSTAIN Recovery Program, Topology's new publishing catalogue features a full range of scores and parts from Topology's three pillars of creative work: Topology Signature works, Topology Creative Academy and collaborative works developed in our Growing Creative Communities programs.

Topology Publishing will be a vital income stream as well as an important way to feature Topology's pool of talented artists and our regional collaborators. Sheet music for Topology Creative Academy will feature new works for emerging musicians and ensembles from beginner level to tertiary. Topology commissions new works from the pool of collaborating composers to create engaging music for ensembles of diverse levels and instrumentation. The new works created collaboratively through the regional programs will be made available through Topology Publishing with sheet music and accompanying backing tracks for other communities and artists to perform.



TOPOLOGY CREATIVE ACADEMY



OUR RE- GIONAL REACH

GROWING CREATIVE COMMUNITIES



With funding from the Tim Fairfax Family Foundation (TFFF) - Topology's Growing Creative Communities program is currently developing a regional framework based on the establishment of Regional Creative Hubs.

The Growing Creative Communities Strategy was developed in response to extensive research and community consultation by Topology and partners around Queensland. A pilot program to establish 10 Regional Creative Hubs was funded by the Tim Fairfax Family Foundation in 2019.

The Growing Creative Communities Strategy was finalised end 2020 and capacity funding from the Tim Fairfax Family Foundation increased to \$285,000 per year to deliver a four-year program of Regional Creative Hubs.

TFFF currently supports the equivalent of three full-time staff including a Regional Manager (FT), Regional Projects Manager (PT), Top Up Manager/Composer (FT) and Administration Support (PT). Identified projects also secure other funding to deliver specific projects and employ regional producers and artists as required.

Topology will continue with the overarching Growing Creative Communities Strategy and delivery. Topology will continue to work with community arts organisations, local councils and schools in regional Queensland communities to deliver 10 Regional Creative Hubs a year.

Topology's Growing Creative Communities strategy has

increased the resilience of smaller communities and the quality and effectiveness of creative outcomes which were delivered directly through workshops, upskilling and access to more arts experiences.

As part of the Growing Creative Communities Strategy, Topology works with any creative community organisation in regional and rural communities that is willing and keen to engage with new and creative ideas and projects.

We are providing support by the delivery of thoughtful and compelling creative and arts programs and projects that give back to the communities in which they occur.

Through this we aim to support the development of Arts and Cultural Policy based on in-depth knowledge and long-term engagement with the community in partnership with Local Councils and Art Queensland.

It is vital that we continue to generate innovative and strategic projects that link the positive social benefits of the creative industries to the economic and financial priorities of each community and the Regional Councils' Business Plan.

At the end of 2021, Topology was the successful tender as the Service Provider for the RASN North Queensland Catchment.

With funding provided through the RASN agreement, we will be able to significantly expand and deepen the impact of Topology's regional activities. This will be done through the delivery of artistic programming developed for the catchment for each year of delivery. The basis for the RASN framework will be the expansion of the Creative Hubs within the catchment area.

In consultation with regional stakeholders, Topology will develop a detailed set of goals and objectives to address the range of issues faced by our RASN communities. Pathways in Time will provide Topology with a guide on programming. The goal is to integrate the creative industries within this framework to provide connections between the communities and solutions to their needs.


INDIGENOUS- ENGAGEMENT STRATEGY



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, 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 of and empathy for 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.

INDEPENDENT AUDITOR'S REPORT

To the members of Topology Inc

I have audited the financial report of Topology Inc (the "Association"), which comprises Statement of Financial Position as at 31 December 2021, and the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows 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 2021 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.

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.



Susan Bradnock CPA

Registered Company Auditor- 414365

Total Audit Services

PO Box 598 Nes Farm Qld 4005

Dated: 29 April 2022

DECLARATION BY THE MANAGEMENT COMMITTEE FOR THE YEAR ENDED 31 DECEMBER 2021

The members of the committee have determined that the Association is not publicly accountable.

The members of the committee of the Association declare that:

- 1 the financial statements and notes are in accordance with the *Associations Incorporations Act 1981* and the *Australian Charities and Not-for-Profits Commission Act 2012* and:
 - a. comply with Australian Accounting Standards – Simplified Disclosure Requirements; and
 - b. give a true and fair view of the Association’s financial position as at 31 December 2021 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; and
- 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: 27th April 2022

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2021

EXPENSES	NOTE	2021 (\$)	2020 (\$)
Revenue from operations	2(a)	642,602	404,236
Other income	2(a)	63,305	207,527
Employee expenses	2(b)	(370,252)	(375,369)
Administrative expenses	2(b)	(49,567)	(41,216)
Promotional and performance expenses	2(b)	(275,032)	(186,397)
Surplus from Ordinary Activities Before Depreciation		11,055	8,781
Income Tax Expenses		—	—
Surplus from Ordinary Activities After Related Income Tax		11,055	8,781
Other Comprehensive Income		—	—
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		11,055	8,781

The accompanying notes form part of these Financial Statements.

STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED 31 DECEMBER 2021

	NOTE	2021 (\$)	2020 (\$)
Current Assets			
Cash Assets	3	626,111	476,747
Receivables	4	—	27,880
Other	5	1,333	1,903
TOTAL CURRENT ASSETS		627,444	506,530
Non-Current Assets			
Right of Use Assets	7	14,454	—
Property, Plant and Equipment	6	18,172	4,139
TOTAL NON-CURRENT ASSETS		32,626	4,139
TOTAL ASSETS		660,070	510,669
Current Liabilities			
Payables	8	30,178	24,851
Contract Liabilities	9	442,505	331,500
Employee Benefits	10	7,233	—
Lease Liabilities	7	14,781	—
TOTAL CURRENT LIABILITIES		494,697	356,351
TOTAL LIABILITIES		494,697	356,351
NET ASSETS		165,373	154,318
Reserves and Accumulated Funds			
Accumulated Funds	11	165,373	154,318
TOTAL RESERVES AND ACCUMULATED FUNDS		165,373	154,318

The accompanying notes form part of these Financial Statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2021

	NOTE	2021 (\$)	2020 (\$)
Cash Flows from Operating Activities			
Receipts from operating activities		810,869	582,478
Payments to suppliers and employees		(661,198)	(598,972)
Receipts from COVID stimulus		33,900	206,510
Interest received		23	153
Net cash provided by operating activities	12	183,594	190,169
Cash Flows from Investing Activities			
Payments for leases		(14,727)	—
Payments for property plant and equipment		(19,503)	(4,236)
Net cash provided by (used in) investing activities		(34,230)	(4,236)
Net Increase in Cash Held		149,364	185,933
Cash at the Beginning of the Financial Year		476,747	290,814
Cash at the End of the Financial Year	3	626,111	476,747

The accompanying notes form part of these Financial Statements.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2021

	RETAINED EARNINGS (\$)	RESERVES (\$)	TOTAL (\$)
AS AT 1 JANUARY 2020	145,537		145,537
Net Surplus	8,781	—	8,781
AS AT 31 DECEMBER 2020	154,318		154,318
AS AT 1 JANUARY 2021	154,318		154,318
Net Surplus	11,055	—	11,055
AS AT 31 DECEMBER 2021	165,373		165,373

The accompanying notes form part of these Financial Statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 1

1 ACCOUNTING POLICIES

Financial Reporting Framework

These financial statements are general purpose financial statements which have been prepared in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012* and Australian Accounting Standards – Simplified Disclosures, made by the Australian Accounting Standards Board.

These financial statements are the first general purpose financial statements prepared in accordance with the Australian Accounting standards – Simplified Disclosures. In the prior year, the financial statements were special purpose financial statements. There is no impact on the recognition and measurement of amounts recognised in the Statement of Financial Position, Statement of Comprehensive Income and Cash Flows of the Association as a result of the change in the basis of preparation, but note disclosures have been modified where necessary.

Australian Dollars is the functional and presentation currency of the Association.

New and Amended Standards

The Entity has early adopted AASB 1060: *General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Entities*.

The move to the general purpose financial report has not necessitated any changes in accounting policy. The decision to early-adopt AASB 1060 provides a transition option not to restate comparative figures. However since there were no changes to accounting policies, no restatement is required anyway.

Significant Accounting Policies

Accounting policies are selected and applied in a manner which ensures that the resultant financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

Where relevant, accounting policies are described throughout the report accompanying the quantitative notes to which they relate.

Significant Estimates and Judgements

The Directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Association.

The significant estimates and judgements made by the Management Committee are disclosed throughout this report along within the notes to which they relate.

NOTES TO THE FINANCIAL STATEMENTS (CONT.)

FOR THE YEAR ENDED 31 DECEMBER 2021

NOTES 2-3

2(a) REVENUE AND OTHER INCOME

Overview

Revenue mainly comprises fees from government and private philanthropic organisations.

Other income includes, since 2020, receipts relating to the Federal Governments' COVID-19 stimulus package, as well as donations and interest.

REVENUE	2021 (\$)	2020 (\$)
Government grants	182,390	175,000
Other grants	265,750	186,223
Performance revenue	177,797	30,075
Workshop revenue	16,423	12,113
CD Sales and Merchandise	242	825
	642,602	404,236
OTHER INCOME	2021 (\$)	2020 (\$)
Gifts and donations	8,613	—
Jobkeeper wage subsidies	33,900	136,500
ATO Cash Flow Boost	—	70,010
Interest	23	153
Consultancies and commissions	13,000	—
Others	7,769	864
	63,305	207,527
TOTAL REVENUE/ OTHER INCOME	705,907	611,763

How we account for the numbers

Revenue is recognised at an amount that reflects the consideration to which the Association is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the Association: identifies the contract with the customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price for the contract to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

COVID-related receipts are accounted for as contributions under AASB 1058 and recognised as income when control is obtained.

Donations and bequests are recognised as income when received.

2(b) EXPENSES

	2021 (\$)	2020 (\$)
Employee expenses		
Salaries and wages	336,829	344,625
Superannuation	33,423	30,744
	370,252	375,369
Administrative expenses		
Accounting and Audit	4,600	4,791
Amortisation of Right of Use Asset	14,453	—
Bank fees and charges	279	510
Cleaning	—	—
Computer expenses	4,980	1,292
Depreciation of plant and equipment	5,470	1,485
Other fees and charges	1,527	3,338
General expenses		
Insurance	5,702	5,490
Legal fees	295	825
Materials and supplies	524	735
Office equipment costs	675	2,487
Postage	163	747
Printing and stationary	7,454	3,160
Rent and outgoings	618	14,421
Interest expense – lease	601	—
Storage fees	—	—
Subscriptions	2,226	1,933
Telephone	—	—
	49,567	41,216
Promotional and performance expenses		
Advertising and promotion	2,256	1,512
Catering	1,149	1,394
Contract payments – artists and technicians	174,142	95,937
Freight & Cartage	—	682
Hire/Rent of plant and equipment	736	7,916
Merchandise	3,904	—
Other production costs	8,711	7,544
Travel and accomodation	66,194	59,803
Venue hire	6,111	4,922
Website expenses	11,828	6,689
	275,032	186,397
Remuneration of auditors		
- audit services	2,200	2,200
- other services	—	—
Bad and Doubtful Debts	—	—

3 CASH ASSETS

	2021 (\$)	2020 (\$)
Cash at bank	626,111	476,094
Cash on hand	—	653
	626,111	476,747

How we account for the numbers

Cash and Cash Equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. There are no restrictions on the use of cash.

NOTES TO THE FINANCIAL STATEMENTS (CONT.)

FOR THE YEAR ENDED 31 DECEMBER 2021

NOTES 4-7

4 RECEIVABLES

	2021 (\$)	2020 (\$)
Box office receivable	—	27,880
Other receivables	—	—
	—	27,880

How we account for the numbers

Trade and other receivables are recorded at amounts due less any provision for expected credit losses.

Significant estimates and judgements

The Association uses the simplified approach to impairment of Receivables. The simplified approach does not require tracking of changes in credit risk in every reporting period, but instead requires the recognition of lifetime expected credit loss at all times.

There are no Receivables past due but not impaired at 31 December 2021.

5 OTHER ASSETS

	2021 (\$)	2020 (\$)
Deposits with Suppliers	1,333	1,903
	1,333	1,903

How we account for the numbers

Deposits are recognised as assets to the extent the Association expects them to be returned at some point in the future.

6 PROPERTY, PLANT AND EQUIPMENT

	2021 (\$)	2020 (\$)
Plant and equipment – at cost	25,127	5,624
Accumulated depreciation – furniture and equipment	(6,955)	(1,485)
TOTAL PROPERTY, PLANT AND EQUIPMENT	18,172	4,139

How we account for the numbers

Each class of property, plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment losses.

Gains and losses on disposals are calculated as the difference between the net disposal proceeds and the assets carrying amount and are included in profit or loss in the year that the item is derecognised.

Any donated assets are carried at their estimated fair value.

Significant estimates and judgements

Depreciation is calculated so as to write off the net cost of each asset over its expected useful life. The following estimated useful lives are used in the calculation of depreciation:

	2021	2020
Plant and equipment – at cost	20-25%	

The useful lives of assets are based on past history, physical inspection and industry norms.

7 RIGHT-OF-USE ASSETS AND LEASE LIABILITIES

(i) Right-of-Use Asset – Premises	2021 (\$)	2020 (\$)
At cost	28,907	0
Accumulated amortisation – premises	(14,453)	0
TOTAL RIGHT OF USE ASSETS	14,454	0
(ii) Lease Liabilities	2021 (\$)	2020 (\$)
Current	14,781	0
Non-Current	—	0
TOTAL LEASE LIABILITIES	14,781	0

How we account for the numbers

The Association reviews contracts for existence of a lease arrangement. Where a contract contains a lease, a lease liability is recognised for the present value of future payments, discounted by the rate implicit in the lease.

In addition, a ROU asset is recognised for the present value of the future lease payments plus any incidentals and costs to dismantle. ROU assets are depreciated based on the term of the lease.

The exception to the above policy is for short-term or low value leases, which are expensed as incurred.

NOTES TO THE FINANCIAL STATEMENTS (CONT.)

FOR THE YEAR ENDED 31 DECEMBER 2021

NOTES 8-13

8 CURRENT PAYABLES

	2021 (\$)	2020 (\$)
Payroll Liabilities	16,187	16,627
Superannuation Payable	8,011	7,932
GST Payable	5,980	292
	30,178	24,851

How we account for the numbers

Trade payables and other account payables are recognised when the Association becomes obliged to make future payments resulting from purchase of goods and services.

9 OTHER CURRENT LIABILITIES

Overview

Other liabilities arise from the following: funds received by the Association in advance of satisfying the relevant performance obligations to which they relate e.g. providing accommodation; delivering certain activities.

Where the Association does not have a legal right to defer their obligations beyond 12 months, such liabilities are classified as Current.

	2021 (\$)	2020 (\$)
Contract Liabilities (Unspent grants)	442,505	331,500
	442,505	331,500

How we account for the numbers

As noted in Note 2, the Association applies a 5-step process for accounting for contracts with customers. Where contracts include performance obligations, and funds are received in advance of those obligations, those funds are accounted for as Contract Liabilities. These liabilities are released to revenue when performance obligations are satisfied, as measured by input or output methods, as appropriate under relevant funding agreements.

10 EMPLOYEE BENEFITS

	2021 (\$)	2020 (\$)
Current		
PROVISION FOR LONG SERVICE LEAVE	7,233	—

Overview

Provisions are made for benefits payable as a result of past transactions or service, but where the amount and timing of the payment is subject to a degree of uncertainty.

How we account for the numbers

Provision are calculated based on years of service, multiplied by statutory rates of entitlement.

Due to the transient nature of funding in the industry, no provision is recognised for staff that have not yet reached the eligible service period for long service leave.

11 ACCUMULATED FUNDS

	2021 (\$)	2020 (\$)
Opening Balance	154,318	145,537
Net surplus for year	11,055	8,781
CLOSING BALANCE	165,373	154,318

12 CAPITAL COMMITMENTS AND CONTINGENCIES

Overview

Capital commitments arise where the Association has committed, by way of a contract, to capital works that have not yet been completed. The Association had no capital commitments as at 31 December 2021.

Contingent liabilities exist where an economic outflow is reasonably possible, but contingent on the outcome of a future event. The Association had no contingencies at 31 December 2021.

13 CASH FLOW INFORMATION

	2021 (\$)	2020 (\$)
CASH FLOW FROM OPERATIONS		
Surplus For the Year	11,055	8,781
Non-cash flows in surplus		
Amortisation	14,453	—
Lease interest	601	—
Depreciation	5,470	1,485
Changes in Assets & Liabilities		
(Increase)/decrease in receivables and prepayments	27,880	20,725
(Increase)/decrease in deposits	570	(570)
Increase/(decrease) in payables	5,327	3,248
Increase/(decrease) in provisions	7,233	—
Increase/(decrease) in other liabilities	111,005	156,500
NET CASH FLOW FROM OPERATING ACTIVITIES	183,594	190,169

NOTES TO THE FINANCIAL STATEMENTS (CONT.)

FOR THE YEAR ENDED 31 DECEMBER 2021

NOTES 14-18

14 SUBSEQUENT EVENTS

The financial report was authorised for issue by the Management Committee on the date the report was signed.

The Management Committee has the power to re-issue the financial report.

15 ASSOCIATION INFORMATION

Principal place of business and address for correspondence

11 Wurinya Street
The Gap
Queensland 4061

16 FAIR VALUE MEASUREMENTS

None of the Association's assets or liabilities are carried at fair values involving estimation or valuation techniques.

The directors believe the amortised cost of assets and liabilities is representative of their fair values.

17 RELATED PARTIES

Overview

AASB 124 Related Party Disclosures requires disclosure of the compensation of Directors (executive and non-executive) and those persons having authority and responsibility for planning, directing and controlling the activities of the Association, either directly or indirectly. This group is collectively defined as key management personnel.

Due to the small size of the Association, all staff are required to share management responsibilities from time to time.

Total employee remuneration costs are disclosed in Note 2(b).

The directors do not receive remuneration.

18 OTHER ACCOUNTING POLICIES

Overview

This section includes other information that must be disclosed to comply with Australian Accounting Standards.

(a) Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

- i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or
- ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(b) Income Tax

No provision for income tax has been raised as the Association is endorsed as a Charity and as a result is exempt from income tax.

(c) Financial Instruments

Recognition and Derecognition

Financial assets and financial liabilities are recognised when the Association becomes a party to the contractual provisions of the financial instrument and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and substantially all the risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

Classification and initial measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price in accordance with AASB 15, all financial assets are initially measured at fair value adjusted for any transaction costs.

NOTES TO THE FINANCIAL STATEMENTS (CONT.) FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 18 continued

Subsequent measurement of financial assets

For the purpose of subsequent measurement, financial assets, other than those designated and effective as hedging instruments, are classified into the following categories upon initial recognition:

- financial assets at amortised cost
- financial assets at fair value through profit or loss (FVPL)
- debt instruments at fair value through other comprehensive income (FVOCI)
- equity instruments at fair value through other comprehensive income (FVOCI).

Classifications are determined by the contractual cash flow characteristics of the financial assets

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Impairment of financial assets

The Association considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument. In applying this forward-looking approach, a distinction is made between:

- financial instruments that have not deteriorated significantly in credit quality since initial recognition or that have low credit risk; and
- financial instruments that have deteriorated significantly in credit quality since initial recognition and whose credit risk is not low.

Measurement of the expected credit losses is determined by a probability-weighted estimate of credit losses over the expected life of the financial instrument.

(d) Recoverable Amount of Non-Current Assets

Non-current assets are written down to recoverable amount where the carrying value of any non-current asset exceeds recoverable amount. In determining the recoverable amount of non-current assets, the expected net cash flows have not been discounted to their present value.

(e) Accounting Standards Issued Not Yet Effective

The Australian Accounting Standards Board has issued or amended a number of Accounting Standards and interpretations which are applicable to the Association but are not yet effective. These have not been adopted in preparation of the financial statements at reporting date, as none are expected to make a major impact.



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 2021 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.



Susan Bradnock
Principal
Total Audit Services
PO Box 598 New Farm Qld 4005

Dated: 29 April 2022

GOVERN- NANCE



Integral to the success of Topology is a dynamic organisational structure. 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 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, 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.



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.



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. As an integral member 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.



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.



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 nine to thirteen.



THERESE MILANOVIC MEMBER

Therese became a part of Topology 12 years ago as a Principal Artist. 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).

STAFF AS AT 31 DECEMBER 2021

Christa Powell
Creative Director

John Babbage
Co-Artistic Director, Topology composer and
Creative Academy Program Director

Melanie Doheny
Regional Manager

John Rush
Regional Projects and Development

Kate Holley
Associate Producer and Administration

Leila Maraun
Production/Tour 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 artswomen for coming on this journey with us in 2021 and for being dedicated to our Topology vision.

Brett Cheney, Dan Endicott, Geoff McGahan, Acalia McNamara, Angela Turner, Andrew Maddick, Benjamin Tupas, Brendan Murtagh, Bryn Keane, Christian Gante, Dave Quarrell, Deb Merton, Emma Dean, Emily Francis, Graeme McKean, Grant Collins, Greg Daniel, Greg and Emma Harm

and Tangible Media, Hana Hart, Hayden Burton, Ian Westley, Jacob Watton, Jackie Marshall, Jade Mills, Karin Schaupp, Kathryn McKee, Lara Baker-Finch, Liam Viney, Lochlan Feng, Lucas Montgomery, Mark Connors, Martin Alexander, Matt Wild, Maxwell Hinton, Monique Mangano, Nadia Milford,

Nicole Bond, Nicole Murphy, Oliver Skrzypczynski, Pat Farrell, Paul Holley, Pearly Black, Salliana Campbell, Sam Dickenson, Sam Nock, Sonia Wilson, Sharon Bourne, Steven Francis, Tabea Sitte, Thomas Green, Zaimon Vilmanis.

FUNDING & SPON- SORSHIP PARTNERS 2021

In 2021, 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 FRRR Stronger Regions Fund and Stanwell Corporation for regional projects. We continue to have the support of the Tim Fairfax Family Foundation which has increased to \$285,000 in 2021.

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 receives valuable support from the Tim Fairfax Family Foundation towards our regional programs.

PROJECT FUNDING PARTNERS 2021

Arts Queensland

Digital Adaption Topology on the Move
QASP Bigger Than Texas
Touring Queensland Fund Queensland Stories
SUSTAIN Funding

Foundation for Rural Regional Renewal

Tackling Tough Times Bigger Than Texas

Queensland Health

Queensland Mental Health Commission

Friends Alliance

Open Mic Nights

Goondiwindi Regional Council

RADF Gundy Gathering

Mary MacKillop Today

Dalby Out in the Open

Regional Arts Fund

Winton Festival
Rocky Revival

Rockhampton Regional Council

RADF Rocky Revival

Scenic Rim Regional Council

Cultural Services Program

Stockland

Stockland Care Grant Program Redland

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
Avid Liongorenv
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
Dimity Fox*
Dorothy Hambrecht
Dr. Ken Davidson
Eileen Mack
Erik Liongoren
Gabby Gregory*
Gaynor Hartingdon
Genevieve Dingle
Graham Orr*
Hildegard Kessle
Ian Clarke*
Jackie D'Alton*
Jacqueline Soden
Janet McKay
Jo Sullivan
John Babbage*
John Kenny
John McGrath
John Reid
Jordan Scotney

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

Robert Davidson
Robert Hunter
Robert Milanovic
Robin Harvey*
Robyn Jenkins
Roland Bartkowiak
Roslyn Howie
Ruth Davmor
Sharon Bourne
Sheryl Cornack
Simon Cook
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.



Dedicated to a better Brisbane



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