



**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.

OUR VISION

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

WE BELIEVE

Everyone is creative. Topology's mission is to unleash this creativity: to foster connections and nurture potential within 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 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.**

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.

Topology's principal artists have diverse expertise and backgrounds 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.





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.



BERNARDHOEY

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.

THERESEMILANOVIC

PIANO

Therese is in demand as both performer and pedagogue. She has been performing 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).

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 steadying influence and strong driving force towards the shared common goal, Christa has helped steer Topology from the start, emerging as Creative and Education Director.

When she's not playing with Topology, she performs a wide range of chamber music (she and Therese are two thirds of the Muses Trio with cellist Louise King), her long-held passion. She also plays orchestral music with the Queensland Symphony Orchestra, gigs with bands, and teaches violin 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.

OUR STORY SO FAR

**25
YEARS
1997-
2022**

2022 was Topology's 25th anniversary. 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 and collaborative learning in a vibrant community hungry for a new voice in the cultural scene.

Music for the Heart and Mind was at the core of this dynamic Brisbane community in 1980s and 90s. This is where Topology's principal artists met and began a lifelong relationship dedicated to the arts in Queensland. A group of 9 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 large and loyal audience for our concerts 'Music for the





Heart and Mind' style but with more rehearsal and a drive to build a strong structure for governance. Within 18 months, Topology received 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 on, 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 1,000 performances, 16 albums, and an annual budget of almost a million dollars, Topology is still a group of composers and artists dedicated to creating a platform for new music and the creative arts.

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, a production company and an award-winning music education provider. We employ over 70 artists, technicians, marketing, publicity, and development consultants every year. We have an experienced management team reporting

to a dedicated and high-level board of arts-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 creative 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. As an organisation, we will continue to strengthen our 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



One year ago, as we continued to navigate our way through a creative arts environment that had been decimated by COVID, we were reflecting on how lucky we were that 2021 was one of the busiest years yet for Topology.

We are delighted that 2022 continued the trend, again breaking through the ceiling as we prepare for many more exciting projects, long-term artistic programs and collaborations, and the return of much anticipated international projects and touring.

25 YEARS

In 2022, we celebrated 25 Years of Topology at The Princess Theatre with new and loyal audiences who have been following us for decades, friends, stakeholders, and our many collaborators. It was a party to remember as we paid tribute to the legacy of many people who have shaped our journey.

Sixteen albums, countless new compositions and evening-length signature works, and a stellar track record of inspiring creative arts education and community engagement. The celebration of two and a half decades has been a wonderful opportunity to reflect on our achievements.

For 25 years, Topology has developed and nurtured diverse collaborations both nationally and internationally. Despite the global setbacks of COVID, Topology has continued to work tirelessly as ambassadors for creativity, creating original music, connecting artists through collaboration and enriching communities and audiences through shared creative adventures.



During the past five years alone, Topology has expanded our artistic reach:

- **Internationally:** three collaborations with the USA, Canada and the UK;
- **Nationally:** touring to metropolitan & regional centres in NSW, VIC, WA and the NT through partnership with Musica Viva; and,
- **Regionally:** with the support of major philanthropic partnerships for our extensive Growing Creative Communities program throughout QLD and the NT.

In 2022/23, Topology's *Queensland Stories* visited 36 towns, collaborating with communities to create new stories for each performance.

CROSS-CULTURAL COLLABORATIONS

We have increased our impact with new cross-cultural collaborations. New artistic partnerships have been developed with First Nations artists and organisations Gaba Musik, Black Image Band and Megan Sarmardin.

In 2022, Topology collaborated with Gaba Musik on *Singing Up Country* with Kabi Kabi Elder Aunty Helena Gulash and Songman Lyndon Davis.

In 2023, Topology is working with Normanby Aboriginal Corporation to deliver Creative Bootcamps on Country on Normanby Station and with Megan Sarmardin to present her show *Little Birung* for international touring.

PROGRAMMING FOR AUSTRALIAN COMMUNITIES

Over the past five years, Topology has delivered programming that has directly benefited Australians and their communities through:

- 1561 creative workshops with 29,832 active participants
- Performing to 53,183 people through 482 performances in QLD, NSW, VIC, WA and the NT

- 42 Topology works and over 250 new compositions created with communities
- 25 collaborative projects with multi-disciplinary artists
- Being featured regularly on local, national and international radio
- Employing an average of 60 artists and artswokers per year
- Contributing \$1.5 million to employment in the arts
- Non-government funding increase from \$75k per annum to \$315k per annum
- 18 Launchpad mentorship participants now employed within the arts
- Establishing an online portal and delivering over 200 performances and programs online across the country during the pandemic.

Our major strength as an arts organisation is the ability to foster connections across genres and sectors. Topology nurtures the potential within communities, audiences, peers and young people. We have achieved this through providing exceptional performances, surprising collaborations, captivating compositions and our Creative Academy Programs.

FUNDING PARTNERS

Fiscally, we have strengthened partnerships with philanthropic, government and non-government partners. We secured income that included non-arts grants such as via the FRRR Tackling Tough Times Together grants program and the federal government's Stronger Communities Fund.

This has been a result of a streamlined and effective financial management process implemented to manage the rapid growth of the organisation and provide a solid foundation for Topology's future.



FIVE-YEAR VISION

Topology's vision for the next five years is to grow our opportunities to engage, empower and inspire people – through the delivery of a diverse mix of adventurous new work, collaborative community engagement and creative programs – as we maintain our position as one of Australia's leaders in new music and collaboration in an international marketplace.

Topology's Artistic Program is centred on four areas:

- i. Investment in new work
- ii. Touring nationally and internationally
- iii. Sharing stories through diverse collaborations
- iv. Supporting emerging artists and creating pathways into the arts industry.

Topology will expand our national and international impact by increasing our artistic presence through high-level performances in major artistic centres with collaborations with artists including the London Contemporary Orchestra and Jody Oberfelder Projects (New York City).

Our successful, long-running arts education hub, Topology Creative Academy (TCA), is unique in its apprenticeship of participants as collaborators in creating, presenting and producing original work. Topology will deliver our signature Creative Bootcamps in collaboration with international partners.

By 2028, our aim is to ensure that Topology Publishing generates approximately 25% of our annual earned income through the expansion of our current publishing program. Our catalogue currently consists of an extensive back catalogue of recordings. Topology Publishing will be expanded to include scores and print music of original compositions available for performance worldwide.

Topology will also publish scores of all new works composed in our Creative Academy programs, with accompanying backing tracks recorded by Topology musicians.

International touring is a core feature of our vision for the next five years. Topology will expand our national and international touring schedule alongside projects through the TCA and the Growing Creative Communities Program.

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

In 2022, Topology was appointed as one of the major providers of the Queensland State Government to deliver the Regional Arts Services Network. As the provider for 16 LGAs across North Queensland, we are working with communities, partners and stakeholders to build strength and capacity in the region and to promote sustainability and growth for the Arts in regional Queensland.

THANK YOU

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.

This 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 2022



After an exciting and rewarding 25th anniversary year, Topology are continuing to forge new relationships and community engagement and create new music.

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

Topology Inc is now a leading arts organisation in Australia, and our goals are the same as they were 26 years ago. Our major strength as musicians and as an arts organisation is our ability to foster connections and nurture potential within communities, audiences, peers and young people. We have achieved this through providing exceptional performances, surprising collaborations, captivating compositions and an award-winning Top Up program.

Among the five of us, we have an amazing assortment of musical backgrounds and influences that range from chamber music, pop, jazz, and funk, to electronica, orchestral and progressive rock, folk, etc. Our shared knowledge and experience of



these genres bring a distinctive sound, enjoyment and originality to each new work we create as a band.

From performances on Thursday Island to the Lincoln Center (NY), I am very proud of the heights the organisation has reached. These achievements can be largely attributed to the strong governance and exceptional management team we are fortunate to work with. Without the expertise of these artswomen, Topology would not be where we are today.

I would like to personally thank our management team; Christa Powell, Creative Director; Annabel Cleeve, Regional Arts Officer; Emily Grindrod, Administration and Communications; Leila Maraun, Production Manager; John Rush, Regional Projects and development; and TJ Wilkshire, Creative Academy Program Officer. Near the end of 2022, TJ left Topology and we wish her all the best in her new role with the Brisbane Powerhouse marketing team. In December 2022, we welcomed Jade Montgomery to the Topology team as Creative Academy Program Officer.

In addition to our management team, Topology employs numerous artists and production personnel as contractors. Brett Cheney's prowess with live sound has been an integral part of the 'Topology sound', accompanying us on nearly every performance and tour from regional Queensland, India, Europe, the US and Canada since the late 1990s. Topology's albums, played worldwide, have been recorded, mixed and mastered by long-time friend Geoff McGahan. Thanks also to our AV and lighting genius Dan Endicott. With Brett, Dan and Leila, our touring shows and local performances always run smoothly and sound and look great.

There is a huge list of artists and tutors that also work with Topology on performances and in creative programs. Thank you to the more than 68 artists and arts-workers that contributed in 2022 to our ongoing legacy and body of work.

TOPOLOGY IS DRIVEN TO CREATE AND TO CONNECT.

CREATING

involves creating, performing and recording original work and making use of the amazing talent within the organisation. Our way of working is only possible after performing together for many years. Topology have used this close-knit relationship to develop approaches and modes of performance that feel right for us, which is evident in our signature works, *Share House* and *Ten Hands*.

We have a commitment to making our music authentic and which genuinely reflects the individual artists, current trends and cultural context. The distinctive and credible qualities of Topology's music has resulted in respect among leading artists in Australia and internationally, which in turn has led to performances in major Australian festivals and venues and worldwide throughout Europe, North America and Asia.

SIGNATURE WORKS

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

The War Artist

Presented at the Judith Wright Centre in April 2022, supported by Arts Queensland's First Night Showcase Program, the concept development presentation of *The War Artist* was performed to an invited audience.

Exploring the healing power of body art in response to emotional and physical trauma, *The War Artist* combines



visual image (Bruce Currie – animator), voice (Pearly Black), and Topology, to create a work that immerses the audience. Everyone experiences trauma at some level, whether it be a death in the family, accident, or a cut on your finger. If you look deeply, you *will* find something that has affected you on some level. Simon Cleary’s book provided us with a vehicle to deeply explore the concepts of lived trauma and PTSD.

The final tour-ready production will be a staged performance with 3D visuals tied together by a newly composed score by John Babbage performed live by Topology with guest vocalist, Pearly Black.

National touring 2025

Signature Work – New

Continuing the successful track record of Topology’s theatre-driven productions such as *Share House* and *Ten Hands*, we will start work on an exciting project during 2023, based on the collaborative group composition process used for *Ten Hands*. After talking with one of Australia’s most respected pianists and artists, Simon Tedeschi is very excited to work alongside us, and after discussing interests and influences, we have now invited long-time Topology collaborator Grant Collins to join us.

National touring – 2024, International touring – 2025.

CONNECTING

Through our education program *Topology Creative Academy*, we foster creativity in young people and communities and use music to bring people together. With an emphasis on regional areas to create new work, we know that this forms close bonds with local artists, audiences, and the broader community.

Queensland Stories, one of Topology’s current touring programs, continues to roll on in 2023. Pretty much every town we perform in has had prior workshops and involvement of local community on show night. These performances have seen as many as up to 200+ students and five local schools involved in the one show!

In 2023 we expand our reach pushing further north to new areas in the Gulf: Normanton, Croydon, Kurumba and Julia Creek.

In addition to *Queensland Stories*, Topology heads into our fourth year of *Taking Shape*, our Musica Viva in Schools show. Developed in collaboration with Musica Viva’s education team, *Taking Shape* will have us heading to Western Australia in 2023, along with metropolitan north and eastern NSW. With over 500 shows in the last three years, sharing our insights into creativity and composition with students all over Australia, the feedback received has always been positive, with teachers and educators admiring our approach to connecting with students on multiple levels. As a bonus, to keep it fresh and interesting, we get to create a new piece every show, based off the audience’s suggestions.



Topology Up Close Series

In 2023 and beyond, we are bringing back our popular Up Close Series. Now that social distancing is a thing of the past, these intimate gigs are a great way for the audience to get up close and engage with Topology through a more relaxed, conversational style of show. Curated by Principal Artist and pianist, Therese Milanovic, these concerts highlight her passion and extensive knowledge of Brisbane's small, quirky intimate venues.

National Collaborations

2022 gave rise to many new collaborations that will continue throughout 2023. *Singing Up Country* saw Topology work with a host of incredible indigenous artists, culminating in a live show for the Sunshine Coast Chamber Music Festival. Although definitely not 'chamber music', this project was applauded as "a shining example of authentic cross-cultural collaboration". Topology will continue to arrange and compose new works with Troy Jungaji Brady, Lyndon Davis (Gubbi Gubbi song-man), along with Deline Briscoe and Arileke (Black Arm Band) for the 2023 Festival.

The Rangebow Festival consisted of numerous workshops for Maleny, Montville and surrounding schools that resulted in a combined performance featuring students, Topology and the Sunshine Coast Symphony Orchestra. Three brand new orchestral works for 90 musicians were showcased, and this will roll in to 2023 in a similar style.

Topology's Creative Bootcamp continues to expand its reach beyond Rockhampton and Longreach, moving way up north to Normanby Station outside of Cooktown. Black Image Band members, the Harrigan brothers

(Vince, Cliff, Pando and Dylan) hosted Topology for a few memorable days of jamming, laughing and visiting the station that will host our Creative Bootcamp in 2024. On country, in a quite difficult but exciting place to travel to, the Harrigan brothers, working as tutors in partnership with Topology, will form the mentor group for local students and emerging indigenous musicians.

International Collaborations

Topology continue to develop new work with our international friends. This builds our 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 Europe.

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, the 'Brisbane' version of 100 guitars will invite our regional collaborators to join us 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 utilise Tim, visiting regional centres to work and guitarists prior to coming to Brisbane.

Topology is planning to present this work in collaboration with Brisbane Festival for 2024/25.

Jon Babbage

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



PERFOR- MANCES AND HIGHLIGHTS

DURING 2022
TOPOLOGY ACHIEVED:

17 719

AUDIENCE
MEMBERS

5 290

PARTICIPANTS

42

REGIONAL TOWNS
ENGAGED WITH

62

SCHOOLS VISITED



FUNDING HIGHLIGHTS

Topology has continued to increase arts investment through brokering and securing new investment partnerships; the private sector; arts grants from federal, state and local government and non-arts stakeholders.

In 2022 investment partners have included:

- » **Stanwell Corporation**
- » **Powerlink**
- » **Arrow Energy**
- » **Queensland Mental Health Commission**
- » **FRRR**
- » **Brisbane City Council**
- » **State and Federal governments**

In 2022, Topology was appointed as one of the four providers in Queensland for the Regional Arts Services Network. With four new staff contracted and living in the region, Topology services 16 LGAs from Palm Island to Mount Isa.

In 2022, Regional Arts Development Fund has supported projects in partnership with these Regional Councils:

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

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

Arts Queensland increase to \$150,000 per year

Queensland State Government through RASN \$250,086 per year

2022 HIGHLIGHTS

JANUARY

- » **Launchpad Mentorship sessions**

FEBRUARY

- » **Launchpad Mentorship sessions**
- » **Top Up workshops in Brisbane**
- » **Queensland Stories performances in Mt Perry and Childers**
- » **Queensland Stories workshops in Townsville, Ingham, Tully, Innisfail, Babinda and Cairns**

MARCH

- » **Launchpad Mentorship sessions**
- » **Workshops in Sunshine Coast Hinterland**
- » **Texas Creative Bootcamp**
- » **Creative Consulting in Dalby**

APRIL

- » **Launchpad Mentorship sessions**
- » ***The War Artist* concept development**
- » **Top Up workshops in Brisbane**
- » **Queensland Stories performances in Goondiwindi, Stanthorpe and Texas**

MAY

- » **Launchpad Mentorship sessions**
- » **Queensland Stories performances in Bell, Blackbutt, Inglewood and Dalby**
- » **Top Up workshops in Yelarbon and Inglewood**
- » **Gundy Gathering workshops in Goondiwindi**
- » **Musica Viva in Schools Taking Shape tour to NSW South Coast**
- » **Creative Development for Sunshine Coast Chamber Music Festival Aunty Helen Gulash, Lyndon Davis and Gaba Musik**

JUNE

- » **Launchpad Mentorship sessions**
- » **Musica Viva in Schools Taking Shape tour to NSW South Coast**
- » **Rocky Revival Creative Bootcamp in Rockhampton**
- » **Performance with Sunshine Coast Chamber Music Festival with Aunty Helen Gulash, Lyndon Davis and Gaba Musik**
- » **Musica Viva in Schools Taking Shape tour to Mount Isa**

JULY

- » **Launchpad Mentorship sessions**
- » **Queensland Stories workshops in Townsville**
- » **The Rangebow Festival workshops in Maleny**
- » **Top Up workshops in Brisbane**

AUGUST

- » **Launchpad Mentorship sessions**
- » **Top Up workshops in Hebel, Dirranbandi and Tamborine Mountain**
- » **Innisfail State College Music Camp**
- » **Performance with Australian Contemporary Romantic Orchestra**
- » **Performance at Dalby Delicious and DeLIGHTful Festival**
- » **Top Up workshops in Brisbane**

SEPTEMBER

- » **Launchpad Mentorship sessions**
- » **Musica Viva in Schools Taking Shape tour to ACT and Metro NSW**
- » **Queensland Stories performances in Yeppoon and Rockhampton**
- » **Brisbane Creative Bootcamp**

OCTOBER

- » **Launchpad Mentorship sessions**
- » **Top Up workshops at Kogan**
- » **Southern Downs String Camp**
- » **Musica Viva in Schools Taking Shape tour to VIC Metro**
- » **Queensland Stories performance at Kogan and Tamborine Mountain**
- » **25 Years of Topology performance at The Princess Theatre**

NOVEMBER

- » **Launchpad Mentorship sessions**
- » **Top Up in Schools workshop at Ingham**
- » **Queensland Stories performances in Cairns, Innisfail, Ingham, Tully, Townsville and Babinda**
- » **Performance at Kingston Butter Factory with Karen Lonsdale**
- » **Regional consulting in Normanton**

DECEMBER

- » **Launchpad Mentorship sessions**

A woman with long, curly hair, wearing a black dress with a white floral brooch, stands on a stage. She is holding a microphone and appears to be singing or speaking. Behind her is a large, stylized graphic of a red and white dragon or creature. In the foreground, a KORG keyboard is visible on a stand. The stage is lit with warm, yellow light, and there are some stage lights visible in the background.

FEATU RED WO RK



THE WAR ARTIST

Topology has been in creative development for a major new work to be premiered in 2025.

In a collaboration between John Babbage, Brisbane author Simon Cleary, animator Bruce Currie and stunning vocal artist Pearly Black, *The War Artist* tells the story of trauma, its effect on our bodies and mind and the power of art in healing and recovery.

Through the First Night Showcase Program, Topology began the process of a concept development. With the support of Arts Queensland and the Judith Wright Centre for Contemporary Art, Topology presented an initial concept showing.

The War Artist is a timely and compelling narrative about the legacy of conflict and abuse, the power of art and the possibilities for peace. The story follows the journey of a young Sydney tattoo artist – a victim of domestic violence – and an Australian soldier suffering debilitating Post Traumatic Stress Disorder (PTSD). Their chance meeting changes the course of their lives and those of hundreds of soldiers that come into contact with them.

PTSD is a condition that affects around 3 million people across Australia. The symptoms are detrimental to the body and eventually erode overall mental and physical health. The ability to function deteriorates to the point that it is considered a medical emergency. 7.2% of Australians will live with PTSD for the rest of their lifetime. 50% of victims of physical trauma, like domestic

violence and rape, will live with PTSD long term. In a study of post-WW2 veterans in Australia, 45% were found to still be living with chronic PTSD 45 years after the war ended. Tragically, more than 500 Australian veterans have died by suicide since 2001.

These statistics are shocking and preventable. PTSD is treatable and cureable. If we know about it. Most people don't talk about it or seek help. This new work, *The War Artist*, aims to raise awareness about PTSD and provide hope for recovery. Removing the stigma associated with PTSD and telling people's stories through visual art and music will hopefully allow others to feel they can come forward and tell their story.

The War Artist explores the healing power of body art in response to emotional trauma and violence. Accompanying the work on its national tours will be a photographic exhibition INK ARMOUR. Each performance will feature artwork from local tattoo artists and community members telling their stories through images and words.

In 2023, Topology will continue to develop the work through a respectful process of consultation with veterans, researchers specialising in trauma and recovery, and families impacted by the transition from military service to civilian life.

FEATURED WORK



SINGING UP COUNTRY

Topology were invited into a very special collaboration – the Kabi Kabi/Gubbi Gubbi First Nations event, *Singing Up Country* as part of the Sunshine Coast Chamber Music Festival 2022.

In collaboration with Music Director Deline Briscoe and percussionist Airleke Ingram from the Gaba Musik team, Kabi Kabi Songman Lyndon Davis and Artistic Director Helena Gulash, Topology worked with some of Queensland’s most stunning First Nation’s Artists; Jem Cassar-Daley, Jessie Lloyd, Dr Clint Bracknell, Troy Brady, Dean Brady and Treney Brady.

Later in 2022, Topology composers were invited into creative development with Aunty Helena, Lyndon Davis and Gaba Musik to develop some of the Kabi Kabi traditional songs held by Lyndon Davis. It was an absolute honour and a privilege to be involved in this process of the transference of knowledge of these sacred songs.

2022 was just the beginning – this collaboration has a long life ahead and we continue the collaboration with Gaba Musik for the Sunshine Coast Chamber Music Festival in 2023, performing with Fred Leone, Lou Bennett, Romaine Moreton and next generation of artists Yirrmal and RAHNAY.



FEATURED WORK



QUEENSLAND STORIES

Queensland Stories is a celebration of 25 years of community collaborations across regional Queensland showcasing the new works created with the communities of rural and remote Queensland through Topology's regional creative programs. Queensland Stories intertwines contemporary live music performance, photography, multi-media footage and oral histories.

In honour of celebrating the significant milestone 25-year anniversary, Topology marked the occasion with *Queensland Stories* Regional Tour – an extensive tour featuring our friends and collaborators across Queensland who have made this journey so special.

Queensland Stories presents a real life look at outback Queenslanders and their communities, highlighting the challenges, opportunities, setbacks and victories that arise from living in regional Queensland.

The *Queensland Stories* Regional Queensland Tour showcases the collaborative works created with the communities of rural and remote Queensland through Topology's regional creative programs over the past two decades.

Touring regional Queensland from March 2022 to September 2023, *Queensland Stories* intertwines contemporary live music performance, photography,

multi-media footage and oral histories. Its focus is real stories of the people who live and work in rural and regional Queensland – those hardy souls who have been living through droughts, floods and bushfires for many years – and just add to that a global pandemic.

Queensland Stories builds on Topology's strong foundations of creativity and engagement and the proven success of previous community-aligned projects and large-scale tours including *Queensland at Home*, *Drought Stories*, *Love Stories* and the *We Will Rise* Recovery Tour. The show is an energetic and full-bodied sound to invigorate audiences with a progressive and accessible approach to contemporary music.

The collection of individual works grapple with diverse themes and layers of how we respond to and deal with drought, natural disasters and a world-wide pandemic – including politics, philosophy and the disconnect between the city and the regional communities. Topology believes it is important for these sometimes-forgotten communities to share and tell their stories of anguish, grief, happiness and hope.

In addition to presenting existing collaborative works, Topology has been working with communities across Queensland to share their stories and create new works for performance on the tour.

FEATURED WORK



TOPO LOGY CREAT IVE AC ADEMY



The Topology Creative Academy (TCA) extends our inclusive, collaborative outlook to emerging musicians and community participants.



The 2015 APRA AMCOS State Award Winner for Excellence in Music Education, TCA programs have been an integral aspect of Topology's core activity since 1998.

Topology Creative Academy encompasses the award-winning Top Up in Schools education program and our inclusive, collaborative outlook of providing opportunities for young musicians living throughout regional and local communities.

Topology believes that everyone is creative and should be able to cultivate that creative thinking in the classroom, irrespective of location. The Top Up program encourages young musicians to write and perform their own pieces through hands-on workshops no matter what level of music-making participants are at. 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.

Topology brought this program to schools all across Queensland during 2022, working with students in urban, regional and remote areas at all skill levels. The programs not only foster artistic growth in individuals, they also have a broader reach in strengthening community capacity for artistic vibrancy in multiple urban and regional communities around Australia.

Each program is individually tailored toward the school's needs and capacity, with program length ranging from a single day workshop to several sessions. Program deliverables may vary across schools, however most longer programs will culminate in a final performance outcome.

TOPOLOGY CREATIVE ACADEMY



CREATIVE BOOTCAMPS

Creative Bootcamps offer emerging artists, students and community members the opportunity to explore and develop their artistic skills and fully unleash their creative potential through an inspiring, integrated and industry relevant program.

Participants are guided through an integration of group and one-on-one workshops, led by Topology's multidisciplinary artists and tutors. In 2022 Topology delivered six specialised, multi-day Bootcamps and will continue to deliver at least six Creative Bootcamps each year to meet the growing demand.



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.

The Creative Industries across the country have cited a desperate need for skilled technical and production artworkers. Due to COVID, technical contractors left the industry in search of secure income and many have yet to return. Topology are frequently asked to bring in young and emerging technical artworkers into our programs for hands-on experiences. In 2023, Topology will deliver specialised Backstage Bootcamps in schools and communities to offer experiences and training with our specialised technical and production staff.

Backstage Bootcamps also serve to reconnect communities with their local hall. Topology will be launching the new Halls Reawakened Series in 2023 to support communities to revitalise these valuable community resources.

TOPOLOGY**CREATIVE**ACADEMY



LAUNCHPAD

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

The Launchpad Mentorship program is a composer scholarship program which offers one-on-one creative support and professional development for a 12-month mentorship. The participants are paired with a suitable mentor that specialises in the mentee's genre of interest, ensuring the best possible learning outcome. Launchpad cultivates creative potential and serves as a springboard from which mentees can launch their careers as musicians, composers and songwriters

The Launchpad Mentorship 2022-23 intake comprises six talented musicians. The cohort has been working with industry professionals in songwriting, composition, improvisation, performance, film scoring, licensing and marketing.



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 songwriting and composition to visual creativity, creative workshops are designed to provide participants with an uplifting and positive experience.

TOPOLOGY**CREATIVE**ACADEMY

OUR RE- GIONAL REACH

GROWING CREATIVE COMMUNITIES

With the generous support of the Tim Fairfax Family Foundation (TFFF), Topology has significantly expanded the reach of the Growing Creative Communities regional programs and strengthened relationships within these communities.

The Growing Creative Communities strategy was created with the intent to provide services and support to Topology's regional partners, to ensure all regional communities have the same opportunities to access professional support and advice from a large network of creatives, artists and artworkers. 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. Continued funding support has enabled us to deepen the impact of our commitment to providing regional communities access to high quality arts experiences and a cultural link to Topology industry professionals.

During 2022, Topology consistently delivered all three modes of the Growing Creative Communities strategy:

1. strengthening Topology Regional Creative Hubs
2. Creative Consulting with Local Governments and non-for-profit groups, and
3. producing Topology Creative Workshops.

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

The key outcomes from Topology's Growing Creative Communities Strategy include increasing social capacity, which in turn improves resilience in times of adversity, boosting economic growth from local arts and cultural events, improving mental health outcomes for isolated community members and providing creative arts education to towns which are deprived of creative opportunities. The outcomes were achieved directly through workshops, upskilling and providing access to more arts experiences.

Topology was selected by Arts Queensland as one of four Regional Arts Queensland Network (RASN) providers for Queensland. Topology is contracted to service North Queensland, covering the expansive catchment of 16 LGAs: Townsville, Charters Towers, Burdekin, Hinchinbrook, Palm Island, Flinders, Richmond, McKinlay, Croydon, Carpentaria, Doomadgee, Burke, Cloncurry, Boulia, Mornington Island and Mount Isa. Topology brings extensive creative arts and regional knowledge to RASN and strives to support the North Queensland Catchment to develop connected, creative and cultural communities. Responding to identified community needs, the Topology RASN NQ team services North Queensland in partnership with local councils, artists, organisations and communities to deliver arts-led initiatives and creative programming.

In 2022 Topology appointed a team of four experienced Creative Arts professionals to lead the development of the RASN NQ catchment. Topology's RASN NQ Regional Manager Charles Wiles worked closely with our Creative Director Christa Powell to extend Topology's successful Growing Creative Communities strategy to the catchment to further understand and address the range of issues faced by the communities in the area.

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 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.

Topology is developing strong relationships with First Nations collaborative partners to guide us as we develop our Indigenous engagement to be meaningful and genuine. Engagement based on mutual respect and trust takes time, consistency and transparency.

In 2022 and 2023, Topology is working closely with First Nations organisation Gaba Musik on new collaborations. In 2022 Topology was invited by Kabi Kabi Elder Aunty Helena Gulash and songman Lyndon Davis to work on collaborative performance of traditional songs for the Singing Up Country project. Performed at the Sunshine Coast Chamber Music Festival in June 2022, the project continued in October with more creative development for 2023 performances.

Also in 2022, Topology began a new collaborative relationship with the Harrigan Brothers of The Black Image band and Normanby Aboriginal Corporation. Topology has been invited onto Normanby Station to work with the Harrigan Brothers on planning On-Country Creative Bootcamps on Normanby Station for 2024.

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 2022, and the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended and notes to the financial statements, including a summary of significant accounting policies and Declaration by the Management Committee.

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 31 December 2022 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022* and the *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.

The Committee 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

Independence

I confirm that the independence declaration required by the ACNC Act, which has been given to the Committee of Topology Inc would be in the same terms if given to the responsible entities as at the time of this auditor's report.



Susan Bradnock CPA

Registered Company Auditor- 414365

Total Audit Services

PO Box 598 New Farm Qld 4005

Dated: 24 April 2023

DECLARATION BY THE MANAGEMENT COMMITTEE FOR THE YEAR ENDED 31 DECEMBER 2022

The members of the committee have determined that the Association does not have publicly accountability and as such has prepared this financial report in accordance with the Simplified Disclosure Requirements of the Australian Accounting Standards.


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 2022 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: 24th April 2023

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2022

	NOTE	2022 (\$)	2021 (\$)
Revenue from operations	2(a)	923,322	642,602
Other income	2(a)	7,730	63,305
Employee expenses	2(b)	(423,244)	(370,252)
Administrative expenses	2(b)	(57,514)	(49,567)
Promotional and performance expenses	2(b)	(432,963)	(275,032)
Surplus from Ordinary Activities Before Depreciation		17,331	11,055
Income Tax Expenses		—	—
Surplus from Ordinary Activities After Related Income Tax		17,331	11,055
Other Comprehensive Income		—	—
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		17,331	11,055

The accompanying notes form part of these Financial Statements.

STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED 31 DECEMBER 2022

	NOTE	2022 (\$)	2021 (\$)
Current Assets			
Cash Assets	3	484,938	626,111
Receivables	4	32,820	—
Other	5	1,333	1,333
TOTAL CURRENT ASSETS		519,091	627,444
Non-Current Assets			
Right of Use Assets	7	—	14,454
Property, Plant and Equipment	6	13,466	18,172
TOTAL NON-CURRENT ASSETS		13,466	32,626
TOTAL ASSETS		532,557	660,070
Current Liabilities			
Payables	8	51,255	30,178
Contract Liabilities	9	296,555	442,505
Employee Benefits	10	2,042	7,233
Lease Liabilities	7	—	14,781
TOTAL CURRENT LIABILITIES		349,852	494,697
TOTAL LIABILITIES		349,852	494,697
NET ASSETS		182,705	165,373
Reserves and Accumulated Funds			
Accumulated Funds	11	182,705	165,373
TOTAL RESERVES AND ACCUMULATED FUNDS		182,705	165,373

The accompanying notes form part of these Financial Statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2022

	NOTE	2022 (\$)	2021 (\$)
Cash Flows from Operating Activities			
Receipts from customers and funding bodies		750,953	810,869
Payments to suppliers and employees		(877,616)	(661,198)
Receipts from COVID stimulus		—	33,900
Interest received		1,329	23
Net cash provided by operating activities	13	(125,334)	183,594
Cash Flows from Investing Activities			
Payments for leases		(15,021)	(14,727)
Payments for property plant and equipment		(818)	(19,503)
Net cash provided by (used in) investing activities		(15,839)	(34,230)
Net Increase in Cash Held		(141,173)	149,364
Cash at the Beginning of the Financial Year		626,111	476,747
Cash at the End of the Financial Year	3	484,938	626,111

The accompanying notes form part of these Financial Statements.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2022

	RETAINED EARNINGS (\$)	RESERVES (\$)	TOTAL (\$)
AS AT 1 JANUARY 2021	154,318		154,318
Net Surplus	11,055	—	11,055
AS AT 31 DECEMBER 2021	165,373		165,373
AS AT 1 JANUARY 2022	165,373		165,373
Net Surplus	17,331	—	17,331
AS AT 31 DECEMBER 2022	182,705		182,705

The accompanying notes form part of these Financial Statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

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.

The financial statements present the financial results and position of Topology Inc. (the "Association") as a standalone entity. The Association is a not-for-profit entity for reporting purposes.

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

New and Amended Standards

There are no new accounting standards applicable for the first time this year that have had a material impact on the financial statements.

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 2022

NOTES 2-3

2(a) REVENUE AND OTHER INCOME

Overview

Revenue mainly comprises fees from government and private philanthropic organisations.

Other income includes occasional commissions as well as donations and interest.

REVENUE	2022 (\$)	2021 (\$)
Government grants	435,500	182,390
Other grants	290,500	265,750
Performance revenue	169,986	177,797
Workshop revenue	25,745	16,423
CD Sales and Merchandise	1,591	242
	923,322	642,602
OTHER INCOME	2022 (\$)	2021 (\$)
Gifts and donations	3,475	8,613
Jobkeeper wage subsidies	—	33,900
Interest	1,329	23
Consultancies and commissions	—	13,000
Others	2,926	7,769
	7,730	63,305
	931,052	705,907

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

	2022 (\$)	2021 (\$)
Employee expenses		
Salaries and wages	382,860	336,829
Superannuation	40,384	33,423
	423,244	370,252
Administrative expenses		
Accounting and Audit	2,953	4,600
Amortisation of Right of Use Asset	14,453	14,453
Bank fees and charges	682	279
Cleaning	—	—
Computer expenses	1,336	4,980
Depreciation of plant and equipment	5,524	5,470
Other fees and charges	1,316	1,527
Insurance	6,087	5,702
Legal fees	—	295
Materials and supplies	1,729	524
Office equipment costs	2,818	675
Postage	1,997	163
Printing and stationary	12,110	7,454
Rent and outgoings	2,903	618
Interest expense - lease	241	601
Storage fees	—	—
Subscriptions	2,858	2,226
Telephone	506	—
	57,514	49,567
Promotional and performance expenses		
Advertising and promotion	18,986	2,256
Catering	—	1,149
Contract payments - artists and technicians	234,768	174,142
Freight & Cartage	—	—
Hire/Rent of plant and equipment	33,079	736
Merchandise	1,678	3,904
Other production costs	10,598	8,711
Replacements	—	—
Travel and accommodation	102,838	66,194
Venue hire	24,977	6,111
Website expenses	6,062	11,828
	452,963	275,032
Remuneration of auditors		
- audit services	2,200	2,200
- other services	—	—
Bad and Doubtful Debts	—	—

3 CASH ASSETS

	2022 (\$)	2021 (\$)
Cash at bank	484,938	626,111
Cash on hand	—	—
	484,938	626,111

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 2022

NOTES 4-7

4 RECEIVABLES

	2022 (\$)	2021 (\$)
Box office receivable	22,000	—
Other receivables	10,820	—
32,820	—	

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 2022.

5 OTHER ASSETS

	2022 (\$)	2021 (\$)
Deposits with Suppliers	1,333	1,333
1,333	1,333	

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

	2022(\$)	2021 (\$)
Plant and equipment - at cost	29,945	25,127
Accumulated depreciation - furniture and equipment	(12,479)	(6,955)
TOTAL PROPERTY, PLANT AND EQUIPMENT	25,945	18,172

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:

	2022 (\$)	2021 (\$)
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	2022 (\$)	2021 (\$)
At cost	28,907	28,907
Accumulated amortisation - premises	(28,907)	(14,453)
TOTAL RIGHT OF USE ASSETS	—	14,454
(ii) Lease Liabilities	2022 (\$)	2021 (\$)
Current	—	14,781
Non-Current	—	—
TOTAL LEASE LIABILITIES	—	14,781

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.

The lease of Topology's premises expired in December 2022, resulting in there being no Right-of-Use Asset of Lease Liability at balance date. A new premises lease was completed in January 2023.

NOTES TO THE FINANCIAL STATEMENTS (CONT.)

FOR THE YEAR ENDED 31 DECEMBER 2022

NOTES 8-13

8 CURRENT PAYABLES

	2022 (\$)	2021 (\$)
Payroll Liabilities	23,732	16,187
Superannuation Payable	12,779	8,011
GST Payable	14,744	5,980
	51,255	30,178

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.

	2022 (\$)	2021 (\$)
Contract Liabilities (Unspent grants)	296,555	442,505
	296,555	442,505

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

	2022 (\$)	2021 (\$)
Current		
PROVISION FOR LONG SERVICE LEAVE	2,042	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 (\$)	2021 (\$)
Opening Balance	165,373	154,318
Net surplus for year	17,331	11,055
CLOSING BALANCE	182,705	165,373

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 2022.

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 2022.

13 CASH FLOW INFORMATION

	2022 (\$)	2021 (\$)
CASH FLOW FROM OPERATIONS		
Surplus For the Year	17,331	11,055
Non-cash flows in surplus		
Amortisation	14,453	14,453
Lease interest	241	601
Depreciation	5,524	5,470
Changes in Assets & Liabilities		
(Increase)/decrease in receivables and prepayments	(32,820)	27,880
(Increase)/decrease in deposits	—	570
Increase/(decrease) in payables	21,077	5,327
Increase/(decrease) in provisions	(5,190)	7,233
Increase/(decrease) in other liabilities	(145,950)	111,005
NET CASH FLOW FROM OPERATING ACTIVITIES	(125,334)	183,594

NOTES TO THE FINANCIAL STATEMENTS (CONT.)

FOR THE YEAR ENDED 31 DECEMBER 2022

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.

The directors do not receive remuneration for their Board duties. The General Manager is employed with the Association.

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).

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 2022

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 2022 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: 24 April 2023

GOVERNANCE



As a vibrant arts organisation, Topology Inc. employs over 70 people each year within the arts industry.

This includes musicians, composers, dancers, authors, actors, visual and digital artists, backstage technicians, producers and marketing, publicity and business development consultants.

Topology Inc is managed by a highly experienced management team in collaboration with a dedicated Board of arts industry professionals and business leaders.

To effectively balance artistic output with organisational governance and accountability to stakeholders, Topology developed a dynamic corporate structure where the artists are key decision makers, equally balanced with an experienced, professional board. Together, the collaboration of artistic and business expertise ensures that the creation, promotion and delivery of innovative work remains the core reason for being, while administrative, executive, legislative and stakeholder obligations are also fulfilled.

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

Topology operates a corporate structure that ensures a sustainable programming model while still delivering the critical Topology vision. The organisation's core business and operations are divided into three major pillars. Topology Inc, through its Board and Management Team, manages the three major pillars of the organisation: Topology, Topology Creative Academy and the Growing Creative Communities program. Artistic activities and programs are grouped into overarching pillars to improve accountability and successful coordination of delivery.

To achieve our vision, expertise on the Board provide the safeguards 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 considering 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 Cowen Schwarz Marschke Lawyers since 2013 after spending five years as a Partner at an international firm. For nearly 25 years, he has acted for some of the largest multinational firms focusing on commercial disputes, insolvency and regulatory issues at a 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, Regulatory Practice since 2013 and 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 also consistently recognised Justin since 2012 as a Leading Commercial Litigation & Dispute Resolution Lawyer and Leading Insolvency & Restructuring Lawyer in Queensland.



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 Qld) 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.

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 Creative Director for Topology, Christa balances a busy artistic life with her commitments to the organisation. Christa is responsible for budgeting, financial records, coordinating band members and contracted artists, scheduling rehearsals, tour management and strategic planning. She also reports to and advises the board on finances and other matters such as grants and artistic programming and collaborations. 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 member 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 Enterprises International and is a mother of four beautiful children aged seven to eleven.



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 2022

Christa Powell
Creative Director

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

Jade Montgomery
Creative Academy
Program Officer

Emily Grindrod
Administration and
Communications
Assistant

Annabel Cleeve
Regional Projects and
development

Leila Maraun
Production/Tour
Manager

Charles Wiles
RASN Regional Manager

Madonna Davies
RASN Arts Officer

Maggie Rudolph
RASN Arts Officer

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 artists and artworkers Australia-wide. We would like to thank the following 69 artists and artworkers for coming on this journey with us in 2022 and for being dedicated to our Topology vision.

Brett Cheney, Dan Endicott, Geoff McGahan, Aaron Ashley, Acalia McNamara, Alex Raineri, Airileke, Ali Strachan, Andrew Johnson, Angela Turner, Anne Svendsen, Brendan Murtagh, Bryn Keane, Cameron Patrick, Charles Ball, Christian Gante, Clare Cooney, Corrina Bonshek, Damon Joel, Deline Briscoe, Grant Collins, Greg Daniel, Greg and Emma Harm

at Tangible Media, Hayden Burton, Ian Westley, Izzy Gerometta, Jack Biggs, Jacob Watton, Jackie Marshall, Jag Popham, Jo Allen, Joel Tronoff, John Rotar, Kate Holley, Kathryn McKee, Karen Lonsdale, Kellie Lazarus, Kira-Lea Cathcart, Laree-Anne Gadenne, Lucas Montgomery, Macarthur Clough, Megan Sarmardin, Melanie Doheny, Nadia Milford, Natalie

Whitaker, Nick Aggs, Nicole Bond, Nicole Murphy, Oliver Skrzypczynski, Pat Farrell, Paul Holley, Pearly Black, Rebecca Karlen, Rebecca Lloyd-Jones, Rory Smith, Salliana Campbell, Sam Dickenson, Sam Nock, Sonia Wilson, Sharon Bourne, Sophie Ellis, Steven Francis, Tabea Sitte, Thomas Green, TJ Wilkshire, Tee Dyer at Raw Mint, Tuuli Rantanen, Zaimon Vilmanis.

FUNDING & SPON- SORSHIP PARTNERS 2022

In 2022, 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 receive support from the Tim Fairfax Family Foundation of \$285,000 in 2022.

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 from the Tim Fairfax Family Foundation towards our regional programs.

PROJECT FUNDING PARTNERS 2022

Arts Queensland

QASP Bigger Than Texas
Touring Queensland Fund *Queensland Stories*
The War Artist First Night Showcase

Foundation for Rural Regional Renewal

Tackling Tough Times Bigger Than Texas
Goondiwindi Performing Arts Bootcamp

Queensland Mental Health Commission

Texas, Inglewood, Goondiwindi Open Mic Nights

Goondiwindi Regional Council

RADF Gundy Gathering

Rockhampton Regional Council

RADF Rockhampton Creative Bootcamp

Scenic Rim Regional Council

Cultural Services Program

Southern Downs Regional Council

Queensland Stories - Southern Downs

Powerlink

Kogan Queensland Stories
Dirranbandi Creative Program

Stanwell Corporation

Rockhampton Creative Bootcamp

OUR SUPPORTERS

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 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
Dan Endicott*
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
Fabienne Cooke
Gabby Gregory*
Gaynor Hartingdon
Genevieve Dingle*
Genevieve Lacey
Graham Orr*
Hildegard Kessle
Ian Clarke*
Jackie D'Alton*
Jacqueline Soden
Janet McKay
Jo Sullivan
John Babbage*
John Ingram*

John Kenny
John McGrath
John Reid
Jordan Scotney
Justin Marschke*
Karen Grenning
Katrina & Tony O'Connell
Kevin Lee
Kirsten Winter
Kirstie Page*
Laura Pollard
Lawrie & Margaret Powell*
Leah Kardos
Linda Dennis
Lois Hartingdon*
Loreta Fin*
Lucy Flock
Lynette Lancini
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
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

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



Dedicated to a better Brisbane



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TOPOLOGY

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