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In 2013, Topology was seventeen years, ten albums and a dizzying number of original shows down the development bank, having morphed from a group of five highly-qualified classically-trained players into a Music Composition, Production and Performance Company – a respected Arts Organisation worthy of its prestigious Artist-in-Residence status at Brisbane Powerhouse, one of Australia’s leading performance art centres.

We now hold cross-genre music exploration in Australia, touring our work hard to manage musicians in Indian, Japanese, Indonesian and Australian indigenous music.

But it’s not only music that inspires and excites our artists. For the past 18 months, beginning with Ten Hands, we’ve explored a new performance style that has come to define us internationally at our original venue, where single-handedly created a new entertainment genre.

It incorporates Topology’s original music, plus production, lighting and wardrobe design – merged with physical theatre in the form of choreographed movement. Each of these disciplines play a key role in the non-verbal storytelling which has become Topology’s hallmark.

The Curator of Brazil’s (and one of the world’s most important) Festival for many years, has helped to promote our artists to the world.

The past artistic year has been amazing – a performance with the Brodsky Quartet at Brisbane Powerhouse with the premiere of a special piece composed by Topology around Elvis Costello’s II album. - Topology are probably the most important creators of new contemporary classics in Australia today.

To quote Christopher Lawrence, host of top rating Radio National’s Breakfast show on air Ten Hands album:

- Topology’s presentation uniqueness, declaring that no one else in the world is doing what you do.

This gentleman is well-placed to make this claim. His ‘Virada Cultural’ Festival has for many years been the major arts event in Brazil, running over 24 hours, and attracting on average, a million people, to 60 main outdoor stages around São Paulo.

It is against this background that we reflect on our success in 2013 – our Ten Hands album launch and East-Coast Tour, our sold-out season of ‘Three’ and the world premiere of ‘Share House’ (the subject of a substantial Australian regional tour planned for 2014).

As Topology, we’re tempted to quote a lyric line from the late, great Frank Sinatra:

‘When I was 17... it was a very good year...’

2013 was my first full year with Topology. Their musical genius and technical excellence fill me with pride and optimism.

The past artistic year has been amazing – a performance with the Brodsky Quartet at Brisbane Powerhouse with the premiere of a special piece composed by Topology around Elvis Costello’s II Squeeze – what a fantastic experience to witness two long-established world-renowned groups coming together to showcase their skills. ‘Three Tap Into Topology’ – a high-energy collaboration between our amazing artists and virtuoso tap dancer Bill Simpson firing up the rhythm while rock-star drummer and percussionist, Grant Collins turbo-charged the groove. Congratulations to all on this special collaboration.

2013 also saw the release of Topology’s 10th album, ‘Ten Hands’ which they composed and refined together for around 6 years, marking its release with an East-Coast tour, performing in Sydney, Melbourne, Brisbane and the Sunshine Coast to rave reviews.

To quote Christopher Lawrence, host of top rating Radio National’s Breakfast show on air Ten Hands album:

- Topology are probably the most important creators of new contemporary classics in Australia today.

The Company presented many other performances and collaborations during the year. I sought to mention those where I again experienced the sheer magic of Topology’s performing live.

Through 2013, Topology continued running the unique program of masterclasses for music teachers, and workshops for primary and secondary students around Queensland, with over 1,000 students enjoying one-on-one tutoring by our principal artists.

The Top-Up Schools program has been presented by Topology for many years, and has helped a vast number of young musicians become professional performers. It covers composition, music techniques, rehearsal and production – a unique opportunity for students to write for and share a stage with some of Australia’s leading musicians.

Behind the scenes, the Topology Board has undergone further change during the year. Unfortunately, Nadyen Barberi stood down, citing work and personal commitments. Nadyen’s contributions have been significant over a period of 4 years, and will be missed by us all. Both the Board and The Company thank her for being a valued part of the Topology family.

In April, our Executive Producer, Carol Lloyd, was diagnosed with Intestinal-Pulmonary Fibrosis, a disease which will impact on her life expectancy. Carol’s approach is “the glass is always more than half full”, and having been given ‘months, not years’ to live, she restated her commitment to Topology. Carol will continue to work with us rather than pursue her own interests. Carol, we objected but you were adamant and words cannot express our gratitude.

Gabby Gregory manages our marketing, design, production and administration, and has been dedicated in her approach to getting the best results from our meagre budget. Gabby’s skills in graphic design can be seen with last year’s and this year’s annual reports and again sincere thanks for all the marvellous work you do.

The environment for securing grants has been significantly more difficult this year. Arts Queensland were moved to enforce a new policy in 2013 in relation to small-medium sized arts organisations, resulting in a loss of our state triennial core funding. We were fortunate however, to be recipients of a small transitional allocation and we do thank them for this concession. However, as earlier mentioned, this reduction puts enormous strain on our ability to cover our operational costs.

The calendar already includes the release of the band’s 11th album, Share House, with a special vinyl edition and “crowd-funding campaign” to accompany the release and extensive touring of Queensland, NSW and Victoria. A collaboration with leading US contemporary dance company, Haidi Oucker Dance Theatre from Los Angeles, and the renewal of old friendships with the Kransky Sisters later in the year mean we’re in for some wonderful nights of entertainment at Brisbane Powerhouse in the final quarter of 2014.

The challenge ahead

2014 and beyond present further challenges to Topology’s operational and programming capabilities due to a substantial decrease in state core funding. However, Topology’s office team is determined to see the company through this difficult time with optimism. It is the agony and ecstasy I share with our Board the wealth of great talent within our company honing our determination to see that talent continue on with confidence to wider recognition and acclaim. The operational difficulty we continue to face, with the reduction of an important core grant, is one we’re all committed to rise above.

Topology would like to thank Australia Council for the Arts for their continued Kay Organisation funding in 2014. This provides critical ongoing funding of Topology’s core operations.

The withdrawal of state government support has placed unwarranted pressure on Topology’s staff who work hard to manage, coordinate and contribute to the professional well-being of our artists. To say we’re all still reeling from the effects of a ‘slash-and-burn’ policy is a gross understatement. It is hugely disappointing and in reality, unfair.

However, when adversity presents itself the tough get going. Naturally, the company and Board stand together, united in our quest for survival. Topology have worked hard for 17 long years, and are deserving of our support.

We’re now exploring every possible mean of increasing our cash flow including enticing the aid of our families, friends, fans and true believers with a fundraising campaign.

To those who have already stepped up to the plate, our sincere thanks for your valued contribution. Let’s hope that together we can continue to find ways to help these extraordinary men and women continue with their valuable work while enriching our lives.

2014 will be a challenging year for the Board as we recruit and restructure to ensure that we can provide considered direction and support to ensure our artists can create and perform to the fullest extent of their vast talents.

Thank you also for contributions made by many business leaders, academics and other creative heads - your input is acknowledged and always greatly appreciated.

Please come along, spread the word, and bring your friends - Topology are worth it!
Ten Hands is a whole new approach to making a Topology album, through embracing production approaches of rock music, working with one of Australia’s leading producers, the frequently awarded Magoo (Lachlan Goold). We launched the album with performances in Brisbane, Sydney and Melbourne and received many glowing reviews and high-profile broadcasts and interviews on radio around the country and in major international cities.

In celebration of Canberra’s Centenary, the capital hosted a spectacular festival directed by Robyn Archer. Topology was featured in three events on the festival’s biggest day, the Canberra Birthday Celebrations on 11 March, and played to highly enthusiastic audiences in the thousands. Graeme Leak (Spaghetti Western Orchestra) invited Topology to feature in his Boat Music event, in which the ensemble performed afloat on Lake Burley Griffin, drifting past the shore lined with delighted listeners. In the evening, the Reconciliation Stage featured Topology reunited with indigenous Australian composer/performer Will Barton, performing Will’s compositions. We were then featured on Symphony Stage, in front of Old Parliament House. A highlight was performing Well may we say, our work featuring Gough Whitlam’s most famous speech, only metres from where it was originally uttered. The enormous audience caught our enthusiasm, and were elated to hear other works inspired by Canberra, including Vague Memories and Round Roads.

2013 saw Topology releasing a new album Ten Hands, engaging with wider and larger audiences, collaborating more deeply with established partners as well as embarking on new collaborations into highly innovative and surprising areas, recording a new album for release in 2014, and touring.
2013 PERFORMANCES

**brisbane powerhouse series**

**COMMON GROUND**
3 NOVEMBER
Collaborative concert with Speak Percussion
Powerhouse Theatre

**THREE: TAP INTO TOPOLOGY**
11-14 DECEMBER
with Grant Collins & Bill Simpson
Visy Theatre

**local concerts**

**ENCOUNTERS INDIA**
with Dheeraj Shrestha, Ashwini Raj
18 May
Qld Conservatorium

**ARGUS**
with Dead Puppet Society
Powerkids Festival
26 - 30 June
Brisbane Powerhouse

**IL SOGNO**
with The Brodsky Quartet
Queensland Music Festival
18 July
Brisbane Powerhouse

**5TH WORLD FORUM ON MUSIC**
with William Barton
21 November
Qld Conservatorium
AUDIENCE DEVELOPMENT

Topology has established an outstanding reputation for inspiring and empowering musicians and educators in a shared and creative way to achieve meaningful outcomes. Topology offers students and teachers new insights into composition, performance and improvisation. Renowned for their strong placement as capable of working across genres and extending them into unfamiliar areas. In most cases Topology worked with students towards a public performance for their school community performing alongside the students playing their works. At Windsor State School, 3 Topology artists collaborated with 105 primary band, string and choir students to write a school song for their centenary celebrations. At Brisbane Girls Grammar, Topology was joined by The Australian Voices and Fusion for a performance of The Secret of Happiness - 32 young composers’ works written in response to Michael Leunig’s artwork.

In 2013, Topology has been strengthening their reach through education programs in regional Queensland with programs in Tully, Cairns, Innisfail, Charters Towers, Rockhampton and Toowoomba. As an organisation with a strong social conscience, Topology recognises the need for young musicians, their teachers and community organisations located in regional areas of Queensland to receive the same music education support and extension opportunities afforded their urban counterparts. In 2014, the Company looks forward to a return to ACT for future tours.

The launch and tour of Topology’s long-awaited 10th album release, Ten Hands, served to deepen its relationship with current fans while expanding the Company’s reach to new audiences. Brisbane fans were treated to a free concert and launch party at Brisbane Powerhouse where they had the chance to preview and purchase the Ten Hands CD before the rest of Australia. Topology performed to a full house on the Turbine Platform while intriguing passerby at the resident venue. Apart from post-show networking, fans rarely find the opportunity to interact with Topology’s principal artists face-to-face. This special event offered an intimate and informal environment for the band to connect with their supporters, obtain personal feedback and discuss their work in more detail and depth.

In the future, Topology will extend Top Up into the local and international markets. Having been contracted for three separate performances, including solo and collaborative shows with William Barton, across various venues of the festival. Obtaining an overwhelming response from over 3000 people in attendance (mostly seeing Topology for the very first time), the Company can look forward to a return to ACT for future tours.

EDUCATION

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In 2013, Topology launched their inaugural composition call out. From an overwhelming response Topology chose 3 works to be performed in their main series concert Common Ground with Melbourne’s Speak Percussion at the Brisbane Powerhouse. The concert was recorded by ABC for broadcast.

Topology has been strengthening their reach through education programs in centralised locations organised and presented by their partners. In 2014, Topology will further their relationship with Education Queensland in a collaborative partnership with the Gold Coast Arts Centre. Topology will be Artists in Residence in a large scale project offering composition, improvisation and performance workshops to 116 schools in the South East Region culminating in a performance at the Gold Coast Arts Centre.

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In 2014/15, we will expand our international footprint, adding tour plans for the United States, Canada, Brazil, Chile and New Zealand to our existing markets - Europe, India and Indonesia.

We’re currently in negotiation with ‘Virada Cultural’, the largest one-day Music Festival in the world, presented on over 60 stages in urban San Paulo, Brazil, and whilst in South American, we plan to take the opportunity to perform in Chile, where the Company has strong personal connections.

On the domestic front, our ‘Share House’ East-Coast Tour will run from June through to August, 2014, extending from regional Queensland into major centres throughout New South Wales and Victoria.

Negotiations are now underway with Festival Curators and Artistic Directors in Western Australia and Tasmania to take our current touring works to major arts events in Perth (Perth Festival, Tura New Music) and Hobart (MONA Foma) in 2015.

CREATIVE DEVELOPMENT

Our composers are in a perpetual creative state. Just as one concept has been explored, developed polished and premiered, another steps from the wings to fully occupy their time and headspace.

Here are some of our new works, scheduled for release in 2014/15:

**SHARE HOUSE**

In May 2014, we are launching our 11th album at Anywhere Theatre Festival. After a season at Brisbane Powerhouse, we will take Share House on a 13-show tour throughout regional Queensland, NSW and Victoria.

**OCEAN’S SKIN**

In September 2014, we’ll be putting the final touches to our collaboration with L.A.-based contemporary dance company, Heidi Duckler Dance Theatre - Ocean’s Skin. This spectacular and sensual outdoor piece will enjoy it’s world premiere at the 2014 Brisbane Festival.

**DRUG OF A NATION**

In December 2014, we’ll renew our musical friendship with eccentric spinsters, the Kransky Sisters (from Esk!) as they encounter television, and together we create new music/comedy, under the tongue-in-cheek title, ‘Drug of a Nation’.

**LOVE STORIES**

In February 2015, we’ll be writing the final chapter of Love Stories, a powerful piece of street life reality, as true romantics living rough tell of loves found and lost. A collaboration with renowned classical guitarist, Karen Schaupp and noted film maker, Trent Dalton.

**DON’T YOU WORRY ABOUT THAT!**

In April 2015, we’ll be tossing rhetoric, ranting and self-righteousness into our audio mixer, and setting Australia’s most infamous political quotes from PMs, Premiers and Pretenders, past and present, to music! ‘Don’t You Worry About That!’ (working title only), turns gaffes and gems into national treasure - a 2015 Queensland Music Festival commission.
BUSINESS SUMMARY

In 2012/13, we set ourselves the tasks of preparing our business for increased international touring, wider distribution of our recordings, and protection of our intellectual property.

Our Board and Management have worked tirelessly this financial year to ensure that we achieved those aims, through employing high-level governance practices, specialised advice, and astute future planning.

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

The accompanying financial statements and notes of the company as at 31st December 2013.

A) present a true and fair view of the association’s financial position as at 31st December 2013 and its performance for the year ended on that date in accordance with the accounting policies as described in Note 1 of the financial statements.

B) comply with the Australian Standards as detailed in Note 1 of the financial statements.

C) there are reasonable grounds to believe that the association will be able to meet with a resolution of the committee.

This statement is made in accordance with a resolution of the Committee.

TOPOLOGY INC ABN 65 257 371 358

FINANCIAL REPORT 2013

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial reports. This financial report is therefore a special purpose financial report that has been prepared in order to meet the needs of members.

The financial report has been prepared in accordance with the significant accounting policies disclosed below which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:

(a) PROPERTY PLANT & EQUIPMENT

(b) GOODS & SERVICES TAX (GST)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

A) present a true and fair view of the association’s financial position as at 31st December 2013 and its performance for the year ended on that date in accordance with the accounting policies as described in Note 1 of the financial statements.

B) comply with the Australian Standards as detailed in Note 1 of the financial statements.

C) there are reasonable grounds to believe that the association will be able to meet with a resolution of the Committee.

This statement is made in accordance with a resolution of the Committee.

Christa Powell
Dated 28 April 2014

Jackie D’Alton
Dated 28 April 2014
**INCOME STATEMENT**  
FOR THE YEAR ENDED 31 DECEMBER 2013

<table>
<thead>
<tr>
<th>RECEIPTS</th>
<th>2013 ($)</th>
<th>2012 ($)</th>
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<tbody>
<tr>
<td>Performance Income</td>
<td>38,246</td>
<td>118,756</td>
</tr>
<tr>
<td>CD Sales &amp; Merchandise</td>
<td>2,269</td>
<td>5,028</td>
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<tr>
<td>Sponsorships Received</td>
<td>45,979</td>
<td>46,600</td>
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<tr>
<td>Non Cash Services Donated</td>
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<td>700</td>
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<tr>
<td>Fundraising Income</td>
<td>45,979</td>
<td>46,600</td>
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<tr>
<td>Gifts &amp; Donations Received</td>
<td>15,200</td>
<td>2,380</td>
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<tr>
<td>Licensing &amp; Royalties</td>
<td>3,003</td>
<td>395</td>
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<td>Interest Received</td>
<td>1,724</td>
<td>4,187</td>
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<tr>
<td>Reimbursements Received</td>
<td>152</td>
<td>1,289</td>
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<td>Grants Received</td>
<td>214,492</td>
<td>250,642</td>
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<tr>
<td>Workshop Income</td>
<td>19,130</td>
<td>11,340</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$340,375</strong></td>
<td><strong>$441,467</strong></td>
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<thead>
<tr>
<th>EXPENDITURE</th>
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<tr>
<td>Accounting &amp; Administrative Costs</td>
<td>9,606</td>
<td>7,751</td>
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<tr>
<td>Advertising, Marketing &amp; Publicity</td>
<td>19,617</td>
<td>25,228</td>
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<tr>
<td>Bank Charges</td>
<td>282</td>
<td>470</td>
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<td>Box Offices Fees</td>
<td>725</td>
<td>2,577</td>
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<tr>
<td>Concert Expenses</td>
<td>354</td>
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<tr>
<td>Contractors</td>
<td>8,622</td>
<td>44,000</td>
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<tr>
<td>Consumables</td>
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<td>458</td>
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<tr>
<td>Depreciation</td>
<td>3,028</td>
<td>598</td>
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<tr>
<td>Equipment Moving Costs</td>
<td>909</td>
<td>955</td>
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<tr>
<td>Fees &amp; Permits</td>
<td>32</td>
<td>547</td>
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<tr>
<td>Fundraising Expenses</td>
<td>-</td>
<td>267</td>
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<tr>
<td>Hire of Equipment</td>
<td>9,431</td>
<td>7,122</td>
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<tr>
<td>Insurance</td>
<td>3,866</td>
<td>3,394</td>
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<tr>
<td>Legal Fees</td>
<td>4,553</td>
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<tr>
<td>Minor Equipment</td>
<td>142</td>
<td>1,075</td>
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<tr>
<td>Merchandise Costs</td>
<td>543</td>
<td>164</td>
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<tr>
<td>Postage &amp; Distribution Costs</td>
<td>2,404</td>
<td>5,189</td>
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<td>Printing &amp; Stationary</td>
<td>500</td>
<td>802</td>
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<tr>
<td>Professional Development/Seminars</td>
<td>1,407</td>
<td>1,512</td>
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<td>Publications - AGM</td>
<td>476</td>
<td>485</td>
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<tr>
<td>Subcontracted Artist &amp; Technicians</td>
<td>55,002</td>
<td>138,664</td>
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<tr>
<td>Subscriptions &amp; Memberships</td>
<td>205</td>
<td>226</td>
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<tr>
<td>Sundry Expenses</td>
<td>650</td>
<td>1,908</td>
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<tr>
<td>Superannuation Contributions</td>
<td>13,099</td>
<td>10,206</td>
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<tr>
<td>Telephone &amp; Internet Expenses</td>
<td>1,992</td>
<td>2,171</td>
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<tr>
<td>Travelling Expenses &amp; Allowances</td>
<td>18,056</td>
<td>37,020</td>
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<tr>
<td>Venue Hire</td>
<td>32,327</td>
<td>21,344</td>
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<tr>
<td>Wages</td>
<td>143,481</td>
<td>114,756</td>
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<tr>
<td>Website Expenses</td>
<td>712</td>
<td>656</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$333,031</strong></td>
<td><strong>$429,545</strong></td>
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**Net Surplus for the Period**  
2013 ($): $7,344  
2012 ($): $11,922

The accompanying notes form part of these financial statements.

**STATEMENT OF CHANGES IN EQUITY**  
FOR THE YEAR ENDED 31 DECEMBER 2013

<table>
<thead>
<tr>
<th>Retained Earnings</th>
<th>2013 ($)</th>
<th>2012 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2013</td>
<td>34,625</td>
<td>22,703</td>
</tr>
<tr>
<td>Surplus Attributed to Members</td>
<td>7,344</td>
<td>11,922</td>
</tr>
<tr>
<td><strong>Balance at 31 December 2013</strong></td>
<td><strong>$41,969</strong></td>
<td><strong>$34,625</strong></td>
</tr>
</tbody>
</table>

**BALANCE SHEET**  
AS AT ENDED 31 DECEMBER 2013

<table>
<thead>
<tr>
<th>ACCUMULATED FUNDS</th>
<th>2013 ($)</th>
<th>2012 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated Funds</td>
<td>41,969</td>
<td>34,625</td>
</tr>
<tr>
<td><strong>TOTAL ACCUMULATED FUNDS</strong></td>
<td><strong>$41,969</strong></td>
<td><strong>$34,625</strong></td>
</tr>
</tbody>
</table>

Represented by:

**CURRENT ASSETS**
- Petty Cash | 1,174 | 1,107 |
- CBA Cheque Account | 4,209 | 1,994 |
- Online Saver Account | 27,637 | 73,411 |
- DGR Top Friends Fund Account | 19,525 | 4,495 |
- Paypal Account | 50 | 206 |
- Trade Debtors | 9,068 | - |
- Prepaid Expenses | 4,020 | 3,189 |
| **Total Current Assets** | **65,683** | **84,402** |

**FIXED ASSETS**
- Plant & Equipment | 8,496 | 6,294 |
- Less: Accumulated Depreciation | (4,733) | (2,595) |
| **Total Fixed Assets** | **3,763** | **3,699** |

<table>
<thead>
<tr>
<th>TOTAL ASSETS</th>
<th>2013 ($)</th>
<th>2012 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$69,446</strong></td>
<td><strong>$88,101</strong></td>
<td></td>
</tr>
</tbody>
</table>

**CURRENT LIABILITIES**
- Grant Prepayments | 15,483 | 37,877 |
- Sundry Creditors - Payroll Liabilities | 9,553 | 9,389 |
- Provision for GST | 2,441 | 6,210 |
| **Total Current Liabilities** | **27,477** | **53,476** |

<table>
<thead>
<tr>
<th>TOTAL LIABILITIES</th>
<th>2013 ($)</th>
<th>2012 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$27,477</strong></td>
<td><strong>$53,476</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th>2013 ($)</th>
<th>2012 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$41,969</strong></td>
<td><strong>$34,625</strong></td>
<td></td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
JACKIE D’ALTON (Chair)
Jackie has over 15 years experience as a non-executive director with prominent Boards including QLeave (the Portable Long Service Leave Authority for Queensland), the Major Sports Facility Authority (now Stadiums Queensland) and the Gabba Cricket Ground Trust. Her roles include Board member, Chair, Deputy Chair, Chair - Audit, Risk & Compliance Committee, and Chair - Finance Committee and other Committee Member roles. She joined the Board of Topology in November 2012 accepting the role as Chair in December 2012. Jackie is a Board Member and Secretary of Motor Neurone Disease Association 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 and Directors Update Course. Jackie has a strong due diligence and governance skill set, at both a Board level and in her professional career with extensive experience in financial markets.

DR. ROBERT DAVIDSON (Secretary)
Artistic Director and bassist for Topology, Robert (Head of Composition, University of Qld) takes a keen interest in every aspect of the organisation. Having instigated the organisation in 1997, Robert has experience and knowledge of the industry that is key to informed decision making by the committee. Also, as the Artistic Director, Robert makes decisions with the committee about the direction and purpose of the organisation. Robert joined the committee at its outset and intends to remain on the committee for the foreseeable future. Robert Davidson is responsible for the artistic direction of the organisation, including establishing and maintaining collaborative network relationships, composing music, performing and teaching in the education program. As Artistic Director he strongly influences the strategic partnerships and direction of the organisation.

CHRISTA POWELL (Treasurer)
Musician, music educator and violinist for Topology Christa balances a busy home and work life with her commitments to Topology. Budgeting, billing, reconciliations, tax concerns, the status of the organisation, consulting with the bookkeeper and the accountant and the running of projects and performances are all monitored and recorded by Christa. Christa also keeps an eye on the board on finances and other matters. As a member of the group since it formed in 1997, she has a vested interest in the activities of the committee. Christa joined the management committee at its outset and intends to remain on the committee for the foreseeable future. Christa Powell is responsible for budgeting, financial records, coordinating the band members, organising rehearsals, tour management and strategic planning. As Treasurer on 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.

JOHN KENNY
John has practiced as an Entertainment Lawyer for nearly 40 years. John holds Masters of Law Degrees from the Universities of Sydney and London, having established Brisbane’s first boutique Entertainment/Intellectual Property Law Firm – Kenny & Co Solicitors. John pioneered internal governance structures, within the Entertainment Industry. John learnt the music industry in Sydney in the 70s, with the major bands of the day, and then in Queensland from the early 80s where he participated in the renaissance of the Queensland music industry after the Fitzgerald Enquiry. He helped create the, predecessor to, and QMusic the contemporary music peak industry body in Queensland, for which he acted as Honorary Solicitor for 15 years. John has acted across a broad range of stakeholders in the music industry – from the Hillsong Church to Rose Tattoo, the Go Betweens and Powderfinger.

NADEYN BARBIERI (resigned in 2013)
Senior Development Officer, Alumni and Development Office, Queensland University of Technology, Nadeyn is Senior Development Officer, Corporate Relations for QUT and manages corporate partnerships in the resource, aviation, and engineering industries. Prior to this she was Director of Development for Brisbane Festival and Riverfestival where she managed partnerships with Channel 9, Austereo, QBE and Pernod Ricard Australia. She worked as Development Director of Queensland Music Festival as well as a Senior Producer and produced the Australian premiere of Messian’s Totentanz Symphonie.
JOHN BABBAGE (saxophone)
John studied saxophone at the Queensland Conservatorium of Music graduating with a Diploma in Jazz in 1987. He has worked extensively around Australia with various groups including the Queensland Orchestra, Tony H Hobbs Big Band Theory, the Nasty Saxophone Quartet with Dale Barlow, and Big City, (with whom he released an album of his own music). He has been a member of Topology since 1996 and during this time has toured to the USA, Canada and Indonesia, working with many composers including Terry Riley, Michael Nyman, Tim Brady and Jeremy Poynton Jones.

DR. ROBERT DAVIDSON (bass)
Robert is Head of Composition at the University of Qld. He studied composition with Terry Riley after studying Indian music in Kerala and before completing his composition PhD. He was a bassist in the Australian Opera, Sydney Symphony, and Queensland Symphony orchestra, and has been featured as bassist in many festivals, performing chamber works with artists such as John Williams (piano), the Brodsky Quartet and Ensemble 34. He has also tutored as bassist and composer in many conferences, including the Ms. Bates Chamber Music Summer School and Australian String Association National Conference. He regularly tours internationally 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, Karl Schiske, Southern Cross Soloists, Paul Dresher Ensemble (San Francisco), Newspeak (New York) and many more.

BERTHARD HOEY (viola)
Bernard studied viola at the Queensland Conservatorium (B.Mus 1987) and at Michigan State University (Master of Music 1993) with John Graham and Robert Dan. He studied in summer schools with Kim Kashkashian (Aldeborough), the Alban Berg Quartet and the Kronos Quartet. While in the US, he played with the Arlington Quartet, touring the US and UK. He was a violist in the Queensland Philharmonic Orchestra from 1994-2000, and is now Associate Principal Violist of the Queensland Orchestra, playing solo parts in works such as the sixth Brandenburg Concerto. He has directed several concerts for the Queensland Philharmonic’s Off the Factory Floor chamber series.

PRINCIPAL ARTISTS

DR. THERESE MILANOVIC (piano)
Therese is in demand as both performer and teacher. Previous performance highlights include ABC broadcasts, Musica Viva Country Wide and In Schools touring, with Collusion. Recently, she has enjoyed performing with Topology, including collaborations with the Brodsky String Quartet, Grant Collins, Brisbane Festival, festival performances in Indonesia and Singapore, and a tour of the Netherlands with the Kronos Sisters. Other performance projects, through Ikon Music, feature quirky music-making with soprano Emma Baker-Spink and other kindred spirits. In 2009, Therese completed her training with the Golandsky Institute in New York to become the first certified Taubman instructor in Australia, the subject of her completed PhD. She teaches at Queensland Conservatorium Griffith University, Young Conservatorium and privately.

CHRISTA POWELL (violin)
Christa is a busy freelance musician. When she’s not playing with Topology, she plays a wide range of chamber music, her long held passion. She also plays orchestral music with the Queensland Orchestra and gigs with bands and teaches violin in her private studio and as guest at various education institutions. Christa studied at the University of Queensland (Bmus Hon 1991) with Elizabeth Morgan, in London (1991 - 1993) with Emmanuel Herwitz of the Melos Ensemble and at the Queensland Conservatorium with Carmel Kaine, obtaining her Master of Music in 1996. In London, she played with the Oliver Gypsy Ensemble.
Topography gratefully acknowledges its sponsors. Topography is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the Queensland Government through Arts Queensland.

Brisbane Powerhouse generously supports Topography through their Artist-in-Residence program. Brisbane Powerhouse is a not-for-profit organization owned and supported by Brisbane City Council.

Topography also thanks Alison and Jason from Boyd’s The Piano Shop for their continued support of our performances.

All donations over $2 are tax deductible as Topography is a Deductible Gift Recipient and a charitable institution registered with the ATO. Please contact us if you would like to support the band’s activities.

For more information, please visit our website at www.topography.org.au.

Thank you to all our supporters.

SPECIAL THANKS

Brett Cheney
Kylie Davidson
John Reid (Love Hates Design)
Geoff McGahan
Magoo (Applewood Lane Studios)
Bill & Bernice Simpson (Liquid Light Films Works)
David Collins Photography
Desiree Vogelsang
David Walters
Bill Haycock
Annie Lee
Grant Collins
Leanne de Sousa
David Fishel
Jackie D’Alton
Nadeyn Barbieri
John Kenny
Noelene Galloway
Kris Stewart
Dorothy Farrell
Melissa Johanson

Marlise O’Sullivan
Troy Armstrong
Tony MacDonald
William Pike
Ann Bliss
Zoltar Spitz
Anthony Shea-Smith
Paul Lin
Greta Williams
Carmela Emms
Simon Cook

TOPOLOGY
John Babbage (saxophone)
Robert Davidson (bass)
Bernard Hoey (viola)
Therese Milanovic (piano)
Christa Powell (violin)
Brett Cheney (sound designer)

BOARD OF DIRECTORS
Jackie D’Alton (Chair)
Robert Davidson (Secretary)
Christa Powell (Treasurer)
John Kenny
Nadeyn Barbieri (resigned in 2013)

PRODUCTION & MARKETING
Carol Lloyd (Executive Producer)
Gabby Gregory (Production/Design/Marketing)
Christa Powell (Finance)

TOPOLOGY Artist-in-Residence of Brisbane Powerhouse, is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory board, and by the Queensland Government through Arts Queensland.