



**ANNUAL REPORT
2019/20**



Midsumma Festival

Cover image: Cover artist Elwyn Murray,
and faces (clockwise): Rainbow Chan, Stone
Motherless Cold, Sally Goldner and Joel Creasey.

This page: Daddy by Joel Bray, Presented
by Midsumma and Arts Centre Melbourne.
Photo by Suzanne Balding.



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WHAT IS MIDSUMMA FESTIVAL?

Midsumma Festival is Victoria's (and one of Australia's) premier LGBTQIA+ arts festival, for and by communities who live with shared experiences around diverse gender and sexuality.


Although the primary festival is held in summer each year, Midsumma works year-round to provide artists, social-changers and culture-makers with support and tools to create, present and promote their work. Midsumma plays a vital role in the life of the many varied communities with which we regularly engage.

With strategic focuses that include intersectional communities such as Indigenous, disability, culturally and linguistically diverse communities, diverse families, and seniors, Midsumma Festival engages with broad communities across age ranges and cultural demographics; proudly representing true inclusion and diversity in all its forms.

Midsumma works hard to make the many diverse queer communities in Victoria more visible, more effectively interconnected, and to provide a platform for cultural voices and stories that are often not heard otherwise in the broader community.

Over the past few years Midsumma has re-imaged and activated its position as a major nexus for queer arts development. Central to this vision has been the aspiration to become a 'proactive' developmental arts organisation year-round, recognised locally, nationally and internationally as a hub of artistic leadership in queer arts and culture development.

Midsumma is now a globally relevant cultural influencer with artistic leadership, learning and diversity at its heart. We



“Midsumma has become more than just a celebration of queer voices, it is a zeitgeist for modern liberation, activism, creativity and empowerment.”

Brodie Turner,
Consent Festival - Midsumma 2019

have experienced rapid but planned growth in audiences, breadth and scope of artists, organisational capacity, and depth of artistic partnerships and new work development.

A clear curatorial vision now underpins all of Midsumma’s programming, with a focus upon defined strategic priorities and a goal to strengthen the creative voices of LGBTQIA+ communities whilst developing our leadership position at the forefront of LGBTQIA+ artistic development in our region of the world.

Midsumma has two clear objectives:

- To be the leadership arts organisation cultivating queer arts culture unique to Australia with local, national, international engagement; leading LGBTQIA+ cultural conversations.

- An artistic powerhouse investing in diverse LGBTQIA+ artistic voices to develop powerful new work, across disciplines, that inspire, share unique stories, and build meaningful connections spanning all cultures, age/generations, gender/sexual identities and disability.

It is the aim of Midsumma that the activities we undertake and events we produce will have long- term cultural and industry impact beyond just immediate KPIs and outcomes.

CO-CHAIRS' REPORT

It is with enormous pride that we provide our first report as the Co-Chairs of the Midsumma Board.

The 2020 festival was an outstanding success, building on the momentum of previous festivals, and we were very fortunate that it was completed before the COVID-19 pandemic took hold. We are very conscious that other festivals were not so fortunate, and we are very grateful to have entered the pandemic lockdown with the festival done and (mostly) dusted.



This year's major Midsumma Presents production, *Queer Unsettled*, provided a powerful glimpse of the fabulous diversity of queer life from around the Asia-Pacific region, and was a huge success. This landmark project of national significance included 11 projects with a focus on works by first nations artists from Australia, Pacifica and Asia, including new works commissioned by the festival especially for this project.

We broke records in terms of size, with over 10,600 marchers participating at the 25th Midsumma Pride March, and 194 separate events over the three weeks of the festival providing entertainment, education and political statements in an atmosphere of sheer fun, celebration and exuberance. Particularly pleasing was the fact that about one-third of participants were attending their first Midsumma Festival, and that our audience is made up of people from extraordinarily diverse demographic groups. This is most certainly a festival by and about the LGBTQIA+ community, but for everyone.

Our festival remains one of the most accessible in Australia, in terms of both free events, and access for people with a disability, with a continued focus on an increase in the number of events assisted by Auslan interpreters and audio description services (an 87% increase over the past three years).

This year also saw the beginnings of a three-year program, funded by the NDIS, which will provide mentoring for 14 queer artists living with disability, with the inimitable Mama Alto as Program Coordinator - Artist Development; being

Co-Chair Judy Small

engaged by Midsumma from a very impressive list of candidates to deliver that project.

The kudos for the success of the 2020 festival goes not only to the artists and volunteers involved in its productions and events, but also to our amazing CEO, Karen Bryant, and her small, but incredibly hardworking and talented staff, whose commitment to Midsumma is simply extraordinary.

And of course, we could not do any of this without the support of our sponsors, patrons and donors, who make the festival and our year-round activities possible.

We would like to thank the other members of our volunteer board for their energy and commitment to Midsumma throughout the year – all of which makes it a pleasure, as well as a privilege, for us to serve Midsumma as its first co-chairs.

All this is not to say that Midsumma has not been impacted by the COVID-19 pandemic. Our staff, like everyone else, have had to get used to working from home, and we have had to postpone and even cancel some programs – Midsumma Futures, for example – until life is more predictable. The future is uncertain, but however Midsumma Festival is presented in 2021, we know that it will be built on the successes of 2020, and its programs will be the imaginative, challenging and celebratory events we have come to value and expect.

Finally, we pay tribute to our predecessor, John Caldwell, who led this organisation for four years and under whose stewardship the festival grew to be the amazing celebration of our LGBTQIA+ community that we see today, and we look forward to chairing the board through Midsumma's next iterations.



Co-Chair Aaron O'Shannessy

2020 MIDSUMMA FESTIVAL HIGHLIGHTS

Our Audiences

261,806

Midsumma Festival has achieved attendance growth of 41.9% over the last three years with an increase of 29.8% in ticketed attendances in the last 12 months

117,000 10,607

Attendances at Midsumma Carnival; and 38.7% increase in community stall holders in the last three years

Marchers at Midsumma Pride March; the largest number of marchers ever recorded

Midsumma has achieved an increase in marchers of 76.8% over the last three years. Total attendances for Pride March were 55,607. Biggest annual March in Victoria.

31.9%

Increase in gross box office revenue since 2019, with most of this money going directly to artists from our communities

67%

Returning audiences; 33% new audiences

34%

Of audiences who identify as 'families' attended with children under 11 years old

Our 2019 Program

194

Events

Representing an increase of 8.4% since 2019. The size of Midsumma Festival has grown by 55.2% in the last three years

18.7%

Of events sold-out or met full capacity; compared to 11% in 2019

87%

Increase of Auslan interpreted or audio described events in last three years alongside other comprehensive and industry leading disability engagement initiatives. 33% increase in attendances from people identifying as living with disability.

35%

Free events

21%

Of Midsumma Presents artists were culturally and linguistically diverse (CALD)

\$19.75 Average ticket price

Our Online Communities

44%

Increase in total social media exposure

24,164

Visits to the Midsumma website, from 18,759 separate users, during Midsumma Carnival 2020

719,000

Media hits across various platforms - an increase of 69% from 2019

51.69%

Increase in website visitors over Midsumma Festival 2020; compared to 2019

Our Communities' Commitment

510 Volunteers

Participated in Midsumma Festival 2020 - a 141% increase since 2019

2,215

Volunteer hours over 22 days of the festival

2020 ECONOMIC OVERVIEW

Total income increase of

11.4%

from previous year and 90%
increase over last 4 years.

Total box office increase of

32%

from previous year

15% ▲

increase in earned event
income (bars, ticketing,
registrations, stalls) from
previous year and 42%
increase over last 2 years.

3% ▲

increase in corporate
sponsorship from previous
year and 80% increase over
last 4 years.

Increased visitation and associated economic impact for Victoria

85% of attendees

were from metropolitan Melbourne

8% of attendees

were from regional Victoria

4% of audiences

travelled from outside Victoria

3% of audiences

were overseas visitors

\$11.1 Million

direct economic impact to Victoria, according to an independent analysis

\$31.7 Million

broader gross economic impact for the festival to the state's economy across multiple employment sectors

110 FTEs equivalent created

across tourism, transport, retail, food and beverage sectors.



2020 PROGRAM OVERVIEW AND HIGHLIGHTS

Midsumma is passionate about making the many diverse queer communities in Victoria more visible, more effectively interconnected, and to provide a platform for cultural voices and stories that are often not heard otherwise in the broader community. In 2020 Midsumma's successes in meeting objectives from our current strategic plan were particularly evident in the following key performance areas:

- Significant **growth in attendances** (and therefore **reach**) have consistently been achieved over the past three years with a particular emphasis of growth this year in the area of ticketed (paid) attendances and box office revenue. Over the past three years total attendances overall for

Midsumma Festival have increased by **41.9%**. This year ticketed attendances increased by **29.8%** with **18.69%** of all ticketed events selling out or reaching capacity. Box office income increased by over \$200,000, a **31.9% increase** on 2019 results with most of this increase going directly into the hands of independent artists and producers.

- **Attracting new audiences whilst maintaining ongoing audience loyalty.** Our figures across multiple years show that we attracted and then sustained new audiences. In the 2018 festival 42% of attendees were new to Midsumma, then in both 2019 and 2020, 67% of audiences surveyed indicated they were returning. On average this year attendees went to

Image: Essie Holt performing at POWER. Presented by Midsumma Festival 2020. Photo by Suzanne Balding.

“Midsumma attracts a broad attendance across age ranges and demographics; truly representing inclusion and diversity in all its forms.”

Karen Bryant,
CEO, Midsumma Festival



three shows each during Midsumma, with 4% of attendees going to 10 or more shows over the 22 days of the festival.

- **Significant growth in scale of event.** In the past three years the size of the festival (number of events) has grown by **55.2%**. 2020 grew in size by **8.4%** over the 2019 festival, with 194 events registered over a 22-day festival period.
- Attendance surveys show that Midsumma Festival **attracts broad attendances across age ranges and demographics**; truly representing inclusion and diversion in all its forms.

- **Highly accessible** – The Midsumma Festival remains highly accessible. For 2020, **35.1%** of events were free to attend or participate in. Over the past four festival's Midsumma has averaged **41.6%** of events being free to participate in or attend.
- Our signature events Midsumma Carnival and Midsumma Pride March continue to grow in scale and community engagement. Pride March broke all records in its 25th year, with march numbers the highest ever recorded at **10,607** people from 224 separate groups (an **increase of 42.8%** from



2019) and total attendances of **55,607**. Midsumma Pride March has increased march numbers by **76.8%** in three years. For Midsumma Carnival, community stall numbers were **7.1%** up on last year, with stall numbers having increased by **38.7%** in the last three years.

- **Continued increase in breadth of venues participating**, with venues increasing the number of shows presented and many recording the best attendances they have ever had in Midsumma Festival.
- For the first time ever, Midsumma produced a First Nations/Pasifika signature project **Queer Unsettled** (a program within a festival) in partnership with: Abbotsford Convent, Arts Centre Melbourne, Australia Council for the Arts, Blak Dot Gallery, City of Melbourne, City of Yarra, Centre for Contemporary Photography, Creative Victoria, FAFSWAG, Heidi Museum of Modern Art, Incinerator Gallery, City of Moonee Valley, Manningham Council, and Museums Victoria. This landmark project of national significance included 11 projects with a focus on works by First Nations artists from Australia, the Pacific and Asia, including new works commissioned by the festival especially for this project.
- Significantly increased presence/ participation in the festival program from **Queer People of Colour (QPoC)**, Aboriginal/Torres Strait Islander artists, with many of these events selling out.
- Increased events/content in the program specifically programmed for diverse/ rainbow families.
- **Increased attendance by disabled audiences of 33% this year. 8%** of total audiences in 2020 identified as disabled with a further 4% of audiences identifying as carers for people with a disability. Disability access and

Image: You & I, Midsumma Festival 2020.
Photo by Suzanne Balding.

engagement initiatives continued to be a priority with many new initiatives offered for the first time this year. Midsumma has increased its Auslan interpretation and audio description services by **87%** over the last three years. The Midsumma Festival 2020 program guide was provided in multiple formats to maximise accessibility, and Midsumma partners with a range of experienced disability groups and services to deliver multiple multilayered access and engagement initiatives.

- Increased female attendance was a goal in the current three year planning period. Midsumma achieved an increase in 2020 of **2.3%** in female identifying audiences, and has achieved increases in female attendances of **11%** in the past three years since seeking to address this in both programming and marketing. (2020 - 45% male, 45% female). This was supported this year with a significantly increased focus on female identifying artists particularly in the area of contemporary music.
- **42.8% increase in older audience** attendances between the ages of 55-64 with 10% of total attendees in 2020 aged 55 to 64 years and a further 4 % aged over 65 years of age.
- **8%** of audiences identify as trans/gender diverse.
- **Increased international engagement.** It is vital that LGBTQIA+ artists present their work within a national and international context. Midsumma Festival has built its capacity to collaborate internationally and this year's festival included increased international presentations directly facilitated by Midsumma: Pangina Heals from Thailand and Chrissy Chou from Taiwan as part of Lunar New Year Disco, FAFSWAG from New Zealand presenting BLOW, and a development showing by German based artist Olympia Bukkakis.

In addition, our open-access program included 24 international artists across a range of Melbourne venues including Melba Speigeltent, fortyfivedownstairs, Arts Centre Melbourne, Chapel off Chapel, Williamstown Town Hall and Hares & Hyenas.

- **Increased social media reach** as well as **increased website traffic** and **PR reach**. We recorded a **51.69% increase** in website traffic during Midsumma Festival 2020 compared to the same period for Midsumma Festival 2019 and recorded an overall **increase of 44%** in social media exposure. **719,000** media hits across various platforms for Midsumma Pride March (recorded by external media monitoring platform Meltwater) – an increase of 69% over 2019. On the day of Midsumma Carnival (19 January 2020) we recorded 24,164 visits from 18,759 separate users to the Midsumma website and total media/social media hits of over 292,000.
- Maximisation of earned income through ticketing, bars and hire of stalls and food trader sites resulted in an increase for 2020 festival event earned income of **15.3%** from 2019. This builds on a previous increase of **23%** in the 2019 festival over 2018 festival results. All earned income is used directly to support community and access initiatives.
- Significant economic impact for the state through both visitation of attendees from outside the state and local attendee event spend despite limited financial investment in marketing the event outside of Melbourne.

SUMMARY OF ATTENDANCES 2020 FESTIVAL

Total attendances – 261,806 people

Midsumma Festival has increased its attendances **by 41.9%** over the last four festivals.

This year's attendances were made up of 31,611 paid attendances to ticketed events and 230,195 attendances to free events. *Midsumma Presents*, the events we produce or co-produce ourselves (made up of both ticketed and free events) made up 196,072 of total attendances for the festival.

These results make Midsumma Festival one of the largest festivals in Victoria in terms of attendance.

The highlighted success from attendances this year is the increase in paid ticketed attendances and box office revenue, with these areas being traditionally the hardest area to grow. In past years Midsumma has been far more reliant on free events to achieve strong attendance figures rather than paid ticketed attendances.

Paid ticketed attendances recorded a **29.8% increase** (up from 27,427 in 2019) and 18.69% of ticketed events sold out or reached maximum capacity. This is a significant increase from the 11% of ticketed events selling out in 2019. Total gross box office revenue generated by the 2020 festival was \$830,772. This compares with just over \$630,000 in 2019, so the 2020 Midsumma program generated a massive **31.9% increase** in gross box office revenue – putting increased money directly into the hands of artists and producers from our communities.

Midsumma is successfully (and consistently) attracting new audiences as well as maintaining the loyalty of long-term attendees. **33%** of the 2020 festival's audiences were attending their first ever Midsumma Festival.

Visitation and associated economic impact for the state of Victoria.

Visitation from outside Melbourne is a key target growth area for Midsumma in future years. Whilst 85% of attendees were from metropolitan, **7%** of audiences surveyed travelled to Melbourne from outside the state specifically for Midsumma Festival. On average, regional Victorian attendees stayed two nights, interstate and overseas respondents stayed five nights. Of overseas travellers the largest number (19% of OS travellers) was from the UK, with an equal number (7% of travellers) from USA, Canada, New Zealand, and Germany. Other OS travellers came to Midsumma from countries including Taiwan, Brazil, China, Netherlands, Austria, Israel, France, Hong Kong and Cambodia.

According to primary data collected (independent external analysis) on visitor spending and financial reports on organisational spending, the direct economic impact of the festival was **\$11,116,217**. After application of relevant gross value add multipliers (using recognised ABS multipliers), the broader impact of the festival events on local economies has been estimated by Culture Counts at **\$31,732,611**. This generated an estimated **110 FTE's** in terms of employment across the entertainment, retail, tourism and food and beverage sectors.

Audience demographics

AGE

- 2% children aged 4 years and under attending with adult/s
- 1% children aged between 5 and 11 years attending with adult/s
- 4% young people aged between 12 years and 17 years of age
- 14% of adult audiences between the ages of 18 and 24 (17% last year but that year included others under 24 years)
- 33% of attendees were from the 25 to 34 year old age group (39% last year)
- 20% were 35 to 44 year old's (19% last year)
- 13% were 45 to 54 year old's (14% last year)
- 10% aged between 55 years and 64 years (7% last year)
- 4% of audiences 65 years of age and over (4% last year)

IDENTITY

Midsumma Festival audiences represent a mix of sexual identities. The highest percentage of respondents identified as Gay (38%), followed by Heterosexual (18%), Lesbian (13%), Queer (13%) and Bisexual (11%). The lowest percentage identified as Asexual (1%).

Respondents were also asked if they had an intersex variation. Intersex is a term for people born with atypical physical sex characteristics. 90% of respondents did not indicate having an intersex variation, with 6% not knowing, and 1% answering yes.

GENDER

The majority of Midsumma audiences identified as either male (45%) or female (45%) with 6% of audiences identifying as non-binary. Another 2% identified as transgender.

MIDSUMMA FESTIVAL 2020

Midsumma Festival 2020 opened Sunday 19 January and ran for 22 days, closing 9 February.

For 2020, Midsumma continued to improve the depth, quality and variety of the program responding to the broad range of our communities and audience demographics. A clear curatorial vision underpins all of Midsumma's programming, with a focus upon defined strategic priorities and a goal to strengthen the creative voices of LGBTQIA+ communities whilst establishing a leadership position as Australia's LGBTQIA+ arts and cultural festival.

It is vital that LGBTQIA+ arts and culture events are presented within a national and international context. Over the past three years Midsumma Festival has built its capacity to collaborate internationally and this year's festival included increased international presentations directly facilitated by Midsumma within our Midsumma Presents program.

Our success in this area could also be seen with a strong presence of international presentations within the open access program for 2020.

The program was made up of 194 separate events over 22 days across more than 100 venues. The scale of the Midsumma Festival increased **8.4%** in program size from the 2019 festival.

Whilst growth in program size was not currently a priority for Midsumma this year given the huge growth over the previous three festivals, this year's growth in size came from external event registrations, which is a pleasing sign in terms of demonstrating increased engagement and confidence from independent producers/artists. Since the 2017 Midsumma Festival the size of the festival (total number of events) has grown by 55.2%.



SIGNATURE EVENTS MIDSUMMA CARNIVAL

The highlight of our opening weekend each year is **Midsumma Carnival**, the first of our large-scale signature events, this year held on Sunday **19 January 2020**.

Midsumma Carnival is an iconic outdoor celebration that has become one of the biggest highlights in the LGBTQIA+ annual calendar. The event provides a fitting opening to the festival each year. In itself Midsumma Carnival is a huge single day event running from 11am until 10pm in Alexandra Gardens in Melbourne's CBD, with a massive set up and overall coordination required for delivery each year. Midsumma Carnival attracts a broad attendance across age ranges and demographics; truly representing a day of inclusion and diversity in all its forms.

This popular annual event is free to the public and whilst exact attendance numbers are impossible to count,

Image: Midsumma Carnival by Creative Edge Photography

stallholders and previous regular attendees noted that, even with an expanded site footprint, all areas remained busy throughout the day at a comparable rate to previous highly successful years, evidenced by people traffic across all key sites around the event (formally recorded hourly by external security staff) when compared with previous experiences. Officially attendances at Midsumma Carnival have been estimated at **117,000** attendees. This was 1,000 less than 2019 however significant lightning and hailstorms predicted to threaten the event would have kept some people away, so the number is successful given the circumstances

For this year the Midsumma Carnival site footprint was once again extended to enable the introduction of additional areas and expansions of others, specifically to increase engagement for a broader range of our communities and demographics. All of these areas were well attended throughout the day (and night).

The families/kids zone returned for its third year (a new initiative in 2018) as part of our deepening exploration of programming for diverse families identified as a strategic priority at that time. 2020 saw Midsumma Festival collaborate more deeply with ArtPlay (a previous partner but one who had not partnered with us formally at Midsumma Carnival before). We expanded upon the footprint and programming offering of the Families Precinct and the precinct included new art installations: *"I See you like this"* by Jessica Wilson and Face Painting (of adults) by Kids. We also had the popular Reading Corner by Hares & Hyenas return for 2020, while also hosting performances by PO PO MO CO, Tessa Waters and Children Are Stinky.

We further expanded our under 18 youth zone for 2020. This area is operated in partnership with Minus18. A focus this year was on making improvements to the program offering and the feeling of safety for young people attending.

We also partnered again with Alice's Garage for Midsumma Carnival to provide a space for LGBTQIA+ seniors with a 'tea tent'. The Tea Tent achieved increased engagement this year with additional numbers of seniors attending. This area received a lot of positive social media attention on the day and after the event.

As a sign of Midsumma's ongoing commitment to access at Midsumma Carnival:

A large portion of the program was interpreted by Auslan Stage Left.

Blind and low vision community members were provided assistance by Description Victoria.

Midsumma Carnival continued to focus on safety and well-being for attendees, with safety messaging throughout the site (from sun-smart through to sexual consent education, and this year we added new wording about air quality as well) and for

the second year running we partnered with DanceWize, who provided peer education and care for festival goers as part of our ongoing commitment to cultivating a safe festival environment for our audiences and communities. We also continued our annual professional first aid provision, and engagement with Ambulance Victoria (who had a representative in our Event Operations Centre all day).

197 community stalls (up from 184 for 2019 and 168 the year before) participated in Midsumma Carnival for 2020, That's an increase of 38.7% in stallholder numbers over the four festivals (and 7.1% increase this year from last year). A list of all stallholders is attached as an appendix to this report.

Multiple stages were programmed throughout the day and evening. The day-time programming for Midsumma Carnival was focused around performers registered within the Midsumma program, to provide maximum promotional opportunities for these artists/events; supplemented with guest artists and key fun community events specifically devised for the day.

Official proceedings on the Main Stage mid-afternoon included a Welcome to Country presented by Aunty Di Kerr (Wurundjeri) and N'arweet Carolyn Briggs (Boon Wurrung) and accompanied by our queer Indigenous ambassadors, as well as speeches by The Right Honourable Lord Mayor of Melbourne Sally Capp (representing City of Melbourne), Minister Harriet Shing MLC, Parliamentary Secretary for Mental Health, representing State Government of Victoria, Judy Small – Co-chair of Midsumma Festival, and Rachel Slade, Executive General Manager Deposits & Transaction Services and Executive Sponsor of NAB Pride. (NAB is the principal corporate partner of Midsumma).

Midsumma Festival

The daytime stage program showcased a comprehensive artistic line-up of performances on the Main Stage including Leather Lungs (rising New Zealander artist), All Sorts (Aboriginal and Torres Strait Islander performers), Dolly Diamond (a Midsumma audience favourite) and excerpts from CHURCH (an ever changing variety performance, utilising local and interstate talent).

Hosted throughout the day by Lou Wall (rising comedy-drag superstar) and Art Simone (one of Australia's premier drag performers) - returning from their successful hosting last year, Midsumma Carnival also saw the return of community groups Melbourne Rainbow Band and Melbourne Gay and Lesbian Chorus.

The Picnic Stage was the heart of participation for and by our diverse communities, with the return of the festival-favourite Dog Show with new host Bettie Bombshell (Melbourne Burlesque performer). Dean Arcuri returned to the Picnic Stage to host the ultimate lip sync competition with Lip Sync Limelight and this year we had a new session replacing Queer Yoga with Stretch Time Fitness facilitated by Mahla Bird.

As the sun went down Midsumma Carnival turned into T Dance, an ostentatious fun dance party. For a second year in a row T Dance took place across both the Main Stage and the Picnic Stage (traditionally T Dance was limited to only the Main Stage). The 2020 T Dance saw a diverse set of programming including:

- Jawbreakers
- HipHopHoe
- Sweaty
- Adam Astro
- Cupids Cut
- Banofee
- Jake Judd
- DJ Gay Dad
- The Motherless Collective
- Mark Moon
- Aysha Buffet (Emcee - Picnic Stage)
- Beastie Girls (Emcee - Main Stage)

The Sports Precinct was presented in partnership with Proud2play for the first time (the previous partner was Team Melbourne) with special guests from Midsumma partner, Richmond Football Club. Players from Richmond's new AFWL side also made an appearance on the main stage.



MIDSUMMA PRIDE MARCH

The second of our annual signature events is **Midsumma Pride March**, which in its 25th year was celebrated on Sunday **2 February 2020**. This iconic event brings together members of the community from all across Melbourne, regional Victoria and interstate.

Again, for Midsumma Pride March 2020, Midsumma actively mitigated against the increasing heat of our summers by keeping the start time of the event to 11am (held at 2pm each year prior to 2019, the hottest time of the day).

The 2020 Midsumma Pride March achieved the highest ever recorded march participants at 10,607 - a 42.8% increase from last year where 7,430 marchers attended (2019 had the previously highest recorded march numbers). 224 separate groups marched (up from 198 separate groups in 2019 and 181 the year before), a 24% increase in groups marching in the last three festivals. March onlookers were

estimated by Victoria Police and security at 45,000 this year making a total attendance for the day of 55,607, (surpassing last year's record of 53,430) a 4.1% increase from 2019. In terms of scale, march numbers for Midsumma Pride March are now considerably larger than other annual marches held in Victoria.

Dykes on Bikes preceded the marching contingent as per tradition, with the march itself led by Boon Wurrung Elders and a Rainbow Aboriginal contingent along with the Premier of Victoria Daniel Andrews, Federal Leader of the Opposition Anthony Albanese, Minister for Equality and the Creative Industries Martin Foley, Commissioner for Gender and Sexuality Ro Allen and legendary tennis player Martina Navratilova who proved very popular with the crowds.

Midsumma Festival

Hundreds of young people, often amongst the most vulnerable within our communities, were once again placed towards the front of the march as a positive and strong affirmation for LGBTQIA+ youth. This is a deliberate empowerment strategy employed by Midsumma for a number of years now.

For the third year Midsumma continued the Midsumma Pride March Awards, intended to encourage colourful and innovative contributions from march participants. This year's judging panel were Kevin Reader (President of Vic bears); Anna Piper Scott (trans comedian, writer, director, winner of best of the Fringe Hobart); and Amao Leota Lu (Samoan fa'afafine "trans woman of colour", speaker, performing artist, writer, activist).

There was a change this year to the Most Significant Message Award to honour the memory of Peter Dewildt, Pride March Victoria's first president, who passed in 2019.

2020 Pride March Award winners were:

- **Most Fabulous:** Rainbow LARP
- **Most Innovative:** Pacific Essence
- **Peter Dewildt Award - Most Significant Message:** Parents of Gender Diverse Children

At the conclusion of the march, attendees were led into Catani Gardens for celebrations and entertainment including DJ and live performances from DJ Semi Precious, Porpoise Spit and Laura Imbruglia - all hosted by the vibrant **Leasa Mann**. Formalities included a Welcome to Country by **N'arweet Carolyn Briggs**,

Steven Dimopoulos MP speaking on behalf of the Minister for Creative Industries and Equality **Martin Foley** and the Deputy Mayor of City of Port Phillip **Tim Baxter** representing Mayor **Bernadene Voss**.

Midsumma considerably increased its artistic program content at Catani Gardens post march for the 25th anniversary and aligned this with a new focus on female artists/musicians, showcased elsewhere in the program through the POWER music series. This strategy proved highly successful with feedback that the post march celebrations this year had a significantly better 'vibe' and numbers staying on in the park to celebrate were considerably higher than in previous years because of this.

Twelve large stand-alone message boards were erected inside Catani Gardens for marchers and audiences to read and contribute their own message. This was initiated in Catani Gardens for the first time this year in recognition of the 25th year, and this proved really popular with attendees and many wonderful thoughts and reflections from our communities were captured on the day and maintained for future use.

Media coverage for Midsumma Pride March was once again very strong especially from commercial TV stations with evening news coverage. Social media on the day also recorded a significant increase on previous years.

Image: Midsumma Pride March 2020, Catani Gardens, by Tanya McCulloch



MIDSUMMA PRESENTS PROGRAM

For the 2020 festival we continued to improve the depth, quality and variety of our own curated program Midsumma Presents, responding to the broad range of our artistic communities and audience demographics and ensuring we play a leadership role in the development of queer arts and culture nationally.

Attendances to Midsumma Presents events has increased **40.8%** in the last three festivals.

We utilised partnerships with outstanding cultural venues and community groups to produce 34 separate events in our curated program for 2020. Partnerships for co-presented events included Arts Centre Melbourne, Australia Post, Chapel off Chapel, City of Stonnington, Gasworks Arts Park and St Martins Youth Arts Centre.

The 2020 festival also saw a number of international presentations by Midsumma Festival including New Zealand collective FAFSWAG working on *BLOW*, Pangina Heals (Thailand) and Chrissy Chou (Taiwan) *Lunar New Year Disco* and also the creative development of *Boys Night Out* by German-based artist Olympia Bukkakis.

Highlights included:

QUEER UNSETTLED

A highlight for Midsumma Festival 2020 was the development and delivery of our new major 'signature' project produced and presented by Midsumma Festival, amplifying the voices of First Nations, Asian and Pasifika artists, '*Queer Unsettled*'. The project featured a suite of works by leading international and local artists and proved highly successful in terms of furthering development of Midsumma's relationships with both First Nations and People of Colour artists and audiences.

At a time when many LGBTQIA+ people still see images of their culture reflected mostly from US or European sources Queer Unsettled sought to showcase artistic expression from First Nations artists from our region of the world (Australia, Asia and the Pacific). The works included decolonised queerness by establishing intergenerational learning between queer elders and younger generations, and through increased cultural exposure for Aboriginal and Indo-Pacific artists.

This was a project of national significance placing Midsumma at the very forefront of ground-breaking queer Aboriginal and Indo-Pacific arts events nationally. Provocative and unearthing, Queer Unsettled celebrated LGBTQIA stories from Pasifika womxn of colour, Aboriginal and Torres Strait perspectives, dance darlings from Thailand and Taiwan, asylum seekers from Iran and a range of queer diaspora communities as they were able to take their place front and centre as important cultural storytellers.

Queer Unsettled was produced in partnership with Abbotsford Convent, Arts Centre Melbourne, Australia Council for the Arts, Blak Dot Gallery, City of Melbourne, City of Yarra, Centre for Contemporary Photography, Creative Victoria, FAFSWAG, Heidi Museum of Modern Art, Incinerator Gallery, City of Moonee Valley, Manningham Council, and Museums Victoria.

With the support of Australia Council for the Arts, City of Melbourne, City of Yarra and Department of Premier and Cabinet Victoria, the core elements of the program for Queer Unsettled took place on the last four days of the festival (6 - 9 February) with performances hosted at our partner venues: Abbotsford convent, Melbourne Museum and Heidi Museum of Modern Art.

- **FAMILI - curated by Ripley Kavara aka Wahe** - A very special performance showcasing talent, stories and connections of Pasifika and First Nations



artists through new contemporary electronic and vocal music, hip hop, R&B, Oceanic music, spoken word performance and dance. It featured artists Wahe, Lay the Mystic, Luscious, Kalala, Lonelspeck, Iki Finau, Bella Waru and Meleika Gesa-Fatafehi.

- **Jonathan Homesy, Pangina Heals and Chrissy Chou** - Lunar New Year Disco (international artists hosted and judged a Punking and Waacking dance performance competition). Punking and Waacking are slight variations on the same dance performance style, created in the LGBT clubs of Los Angeles during the 1970s disco era. These quickly moved to performance-based events where audiences play a crucial role. Waacking consists of key arm movements, footwork and 'posing' and puts a strong emphasis on musicality and interpretation of the music and its rhythm. All but one of the original

waackers passed away during the HIV epidemic or were murdered, placing a strong LGBTQ cultural importance to the style. In the early 2000s, second-generation waackers like Tyrone Proctor and hip-hop dancer Brian Green brought waacking to Asia where it has spread like wildfire as a performance form. Artists, Chrissy and Pangina, now lead communities across Asia to express themselves as they lead dance 'groups' through performance battles. This event showcased Melbourne's thriving underground scene for both styles. The Melbourne Museum was packed with attendees for this one night only event, showing just how popular these forms of dance are becoming.

- **FAFSWAG and House of Devine** - BLOW (an international collaboration to create a Vogue (competitive dance

Image: FAMILI, Midsumma Festival 2020 by Suzanne Balding.

Midsumma Festival

style) performance night. Vogue 'houses' coming together to battle and collaborate through performance for audiences; celebrating an artform that has been integral to queer communities internationally and particularly prominent in Asian and USA LGBTQIA+ communities. The Vogue scene outside of mainstream Drag performances is used in many countries as a dominant expression of gender for queer people of colour. FAFSWAG has gained a strong Melbourne following as New Zealand's leading Vogue house, hosting street battles and participating at many cultural festivals. Melbourne's first vogue house the House of Devine provided a chance for local talent to increase their experience, audience base and network through this collaboration.

- **Weird Alice** - Drop Deadly Gorgeous: The Pageant (artistic twist on the pageant format, eight artists competed for the title of Queer Supreme) – proved extremely popular with Aboriginal audiences.
- **Kira Puru** - Kira Puru at Heide. Outdoor concert headlined by Māori contemporary musician/songwriter Kira Puru, widely respected as one of Australia's biggest voices. Also featuring Jamaica Moana, a Sydney-based trans singer/songwriter descending from Māori (Ngāpuhi/Tainui) and Samoan lineage.

Other projects delivered as part of the program spanned dates across the whole festival period and took place at a multitude of venues including Immigration Museum, Arts Centre Melbourne, Incinerator Gallery, Manningham Gallery and Blak Dot Gallery.

- **Rainbow Chan** - Rainbow Effect (Hong Kong/Australian music event at the Immigration Museum). A dance party of glitchy pop beats and sweet synth melodies filled the courtyard of Immigration Museum (a new partner

venue for Midsumma in 2020) featuring Rainbow Chan (Hong Kong/Australian). With support act the House of Devine the event really showcased a mix of queer and trans People of Colour (PoC) artists celebrating in tandem with voguing and dynamic dance acts.

- **Joel Bray** - DADDY (Contemporary dance and conversation work). Indigenous queer artist Joel Bray brought his personal lived experiences to this immersive performance through fusing contemporary dance and spoken word. Moving through the audience Joel shared personal anecdotes about his family, life, coming out and searching for himself in the gay community. Through the work he draws parallels as an indigenous person who doesn't "show" and not falling into the ridged rules of gay male society, the work both embraces and amplifies intersectionality and experimental styles.
- **Tama Sharman** - Dark Sepia (Artist born in Aotearoa combining ancient styles with modern concepts of life). Drawn from respecting undocumented knowing, oral culture and uncertainty, Sharman's work gives physical form to a life experienced between; celebrating imagination as a universal treasure and tool of survival. Taking over the space with sculptures, visual art and written words, the work demonstrated many ancient Māori artistic techniques symbols and stories.
- **Blame the Shadows Collective** - The Sky After Rain (previous Midsumma Futures mentorship graduates developed and presented this moving and important work about the queer Iranian experience). The Sky After Rain tells the stories of three queer Iranian refugees through multi-disciplinary moving-image installations. Their lived experiences are brought to life with the amalgamation of recorded audios, poetry, moving images, sound design and dance.

- **Amao Leota Lu** - Pacific Essence: Tales of a Migrant Plantation. A fusion of performance and storytelling about the shared experiences of queer Pasifika people. Included a hosted panel of artists and speakers: **Amao Leota** (Samoan fa'afafine), **Jaiyah Saelua** (Samoan fa'afafine), **Andrew Fitisemanu** (NZ/Samoan), **Joseph Sikulu** (Tongan), **Ripley Kavara** (Papua New Guinea), **Korra Koperu** (Māori) and **Tara Apa** (Samoan fa'afafine). The event facilitated a sharing of stories, experiences and art, exploring the Pacific Diaspora in Australia and the difficulties that can present specifically within queer communities.
- **Pierra Van Sparkes** and **Indiah Money** - A Sight for Sore Eyes. An exhibition co-curated by Kulin country-based artists, Pibbulman visual artist Pierra Van Sparkes, and Wiradjuri writer and visual artist Indiah Money. The event featured six Aboriginal and Torres Strait Islander artists drawn together with a shared purpose to create a space where First Nations artists could come together and share art and experiences.

POWER: QUEER WOMEN AND NON-BINARY ARTISTS IN MUSIC

Another focus for this year, and a new initiative in 2020 was the POWER program, funded by the City of Stonnington.

Women artists and audiences were added as a new priority area for the festival to develop in coming years and this program was designed to showcase female identifying and non-binary artists within contemporary music. According to a 2017 SBS sexuality article, "Australian music has long been a domain of straight white men, with minority voices fighting for their spot to be recognised. Overtly queer music is still overlooked by the mainstream or met with baffled response." Held over two nights (24 & 25 January) at Chapel off Chapel. imbi headlined the first night; their music is a multi-faceted extension of themselves that combines elements of hip-

hop, R&B and soul, and has been featured locally and abroad. The night also featured Kee'ahn, an emerging Kuku Yalanji, Jirrbal and Badu Island singer, guitarist and songwriter living in Birraranga (Melbourne). She has worked with DRMNOWN and in 2019 she played at both Moomba and Changes festivals and Bigsound. On the second night HANDSOME took the stage as an artist making tomboy pop and brooding electronica, representative of the bold new sound of Australian queer music; Also featured that night was exciting young singer songwriter Essie Holt, a Triple J Unearthed Feature Artist. The project was conceived as a space to empower women and non-binary audiences and artists with Midsumma committed to having the project coordination lead by female identifying arts-workers (event producer and stage manager).

Midsumma Extravaganza

After the past success of the Midsumma Extravaganza, Midsumma Festival and Arts Centre Melbourne partnered again to present a bigger version of this variety event showcasing a wide range of comedians, songwriters, dancers and musicians for the 2020 festival. Midsumma Extravaganza took place in Art Centre Melbourne's premier venue Hamer Hall, continuing Midsumma's work to capture an increased mainstream audience for LGBTQIA+ artists and profiling outstanding queer talent. Curated by Midsumma alumni comedian **Thomas Jaspers** and **Trevor Ashley** (Les Miserables, Fat Swan, Diamonds Are For Trevor), and hosted by **Bob Downe** (Mardi Gras Commentator, Kath & Kim TV Series) and **Kirsty Webeck** (Tonightly With Tom Ballard, Comedian) the Midsumma Extravaganza featured:

Midsumma Festival

- **Yana Alana** (Between the Cracks, Helpmann and Green Room award winner 2014)
- **Cassie Workman** (Tonightly Show with Tom Ballard, Transgendered Comedian)
- **Rachel Dunham** (Cabaret singer and Oprahfication actress)
- **Nath Valvo** (winner of the 2018 Adelaide Fringe Weekly Best Comedy Award)
- **Tom Ballard** (Tonightly Show with Tom Ballard, Comedian)
- **Jack Vidgen** (The Voice)
- **Pangina Heals** (Drag Race Thailand)
- **Dolly Diamond** (Midsumma veteran and audience favourite)
- **Mel Buttle** (The Great Australian Bake Off, Comedian)

Midsumma and Australia Post Art Award

Since its inauguration in 2016 the **Midsumma and Australia Post Art Award** has quickly established itself as the nation's leading queer art award and exhibition.

With finalists selected from across the country, the Midsumma Australia Post Art Award is a survey of outstanding queer artists reflecting their potent personal and political perspectives on the world. This year's event reached national standing/recognition in the Visual Arts world in a way it has not previously.

A public exhibition is produced by Midsumma as a key component of the festival program, held at No Vacancy Gallery. The exhibition opened with a VIP function and awards ceremony on the evening of 28 January with the exhibition continuing until 9 February.

This is a nation-wide non-acquisitive annual award featuring both early-career and established artists working in any medium. Judges of the major art prize of \$5,000 included Katie Just (VCA), Hannah Presley

(National Gallery Victoria) and Rhys Dodson (Australia Post's representative LGBTQIA+ community judge). Finalists also competed for the People's Choice Award of \$1,000, and the Bundoora Homestead Art Centre Residency Award (includes an artist fee, development residency opportunity and public outcome).

This year, with the award winnings hitting \$10,000, the submissions were of an impressive professional standard, the best yet for this important visual arts event. The finalist exhibition for 2020 was of a quality that would have been at home in any visual arts gallery within Melbourne.

This year saw two of the three award winners being from outside Melbourne for the first time, signalling the success of this event now as a truly national showcase of queer visual artists.

The 2020 Midsumma and Australia Post Art Award winners were:

- Major Award Winner (\$5000): Daley King (WA)
- Bundoora Homestead Art Award (includes an artist fee, residency opportunity and public outcome): EO Gill (NSW)
- People's Choice Award (\$1000): Samuele Tomasulo (VIC)

Finalists of the 2020 Midsumma and Australia Post Art Award exhibited as part of Midsumma were:

Daley King (WA) | EO Gill (NSW) | Dan Molloy (QLD) | Zoë Bastin (VIC) | Chelle Destefano (VIC) | Wet and Free Collective (VIC) | Mark du Potiers (QLD) | TomboyBill and Matthew Schiavello (VIC) | Darcy Williams (QLD) | Samuele Tomasulo (VIC) | Paul Piccione (VIC) | Wesley Dowling (VIC)

Bundoora Homestead Art Award Residency arising from Midsumma and Australia Post Art Award 2019

Midsumma and Bundoora Homestead initiated a new award category in 2019 which offered the winner an opportunity for Artists Residency. The award was presented to Sean Miles, gender diverse visual and performance artist for their work “Māui-tikitiki-a-taranga”. The Artist in Residency program was held at Bundoora Homestead and ran from 11 July to 1 September 2019.

Feral Queer Camp

As part of a growing commitment to the inclusion of literature and also the development of quality contextual critical appraisal for queer art, Midsumma Festival partnered for the first time with wreckedAllpods, a cohort of industry professionals to present *Feral Queer Camp*. Partnerships were selected out of applications from queer artists, writers and academics, who then attended a range of Midsumma events across the festival. Attendees participated in a series of workshops throughout the program, exploring how queer identities shape artistic practice, how we talk about queer arts practise, and how we review and support it. This process aimed to develop greater depth in critical dialogue from an understanding of queer arts ecology, and to better place discussion of works seen in context with both queer performance history and current development arts practise. The workshops and overall program was facilitated by Alyson Campbell (Victorian College of the Arts) and Steve Farrier and supported by the Creativity and Wellbeing Research Initiative and The Victorian College of the Arts - The University of Melbourne; Theatre Works; Royal Central School of Speech and Drama and The University of Manchester. Several linked public events occurred throughout the program: *Bearing Witness Through Creative Writing* with Lachlan Philpott, *Half Baked: Two Quirkshops for the Fabulously Bent* with Julie McNamara, *Feral Queer Camp: Picnic in the Park*,

Teach-in: Assemble, Advocate & Activate, In Conversation: ACT UP with Monica Pearl & Brenton Geyer and *Feral Queer Camp: Round Table*

Escape Velocity: We Are Who We Are

Escape Velocity is a creative project of films and live performance works made by and with young trans and gender non-conforming people in Melbourne over a 12-month period. In August 2019, Escape Velocity's first three films: *Launch*, *Open the Door* and *Dive In* were seen by hundreds of thousands of people online and this presentation in Midsumma 2020, held at the Arts Centre Melbourne, showcased all of the films to a live festival audience whilst also actively gathering new stories from other young people and their parents living within families going through a transition.

Queer Playwriting Award Showcase

With the aim of identifying, nurturing and profiling queer playwrights across Australia, Midsumma Festival partnered with Gasworks Arts Park for a fifth year to present our annual competition of staged play readings. Four playwrights (Maeve Marsden, Jamila Main, Bradford Elmore, and Margot Morales Tanjutco) presented public staged readings of new scripts, with the winner (Maeve Marsden for *Home Fires Burning*) awarded a development and presenter opportunity with the support of Gasworks and Midsumma Festival for the coming year. The 2019 award winner, playwright Angus Cameron, presented a developed reading of the work *Caveman* at Gasworks as part of this year's Midsumma Festival.

MIDSUMMA FESTIVAL OPEN-ACCESS PROGRAM

A diverse range of works are showcased through the open-access program within Midsumma Festival each year, representing a variety of vital cultural conversations taking place amongst local and interstate LGBTQIA+ communities by extraordinary artists and culture-makers and showcased to diverse audiences in increasing numbers.

All producers and venues registered as part of the festival receive a range of support services from Midsumma ranging from co-presentations to marketing, ticketing and producer capacity building support.

As Midsumma has repositioned itself artistically over the past few years and invested year-round at a much higher level in the development of LGBTQIA+ artists and event producers and new work, it has become apparent that the depth, breadth and quality of the open access program has also increased.

Image: You & I, Midsumma Festival 2020
by Suzanne Balding

Heading up the open-access program are the Midsumma Venue Hubs. These presenting venues are supporting LGBTQIA+ artists by committing to presenting work almost every night of the 22-day festival period. Two new Venue Hubs joined the suite of Midsumma venue hubs for 2020 with four returning from 2019. After joining us as a new Venue Hub in 2019, Theatre Works continued engagement for its second year with an increased program size over its inaugural 2019 involvement with seven separate events, up from five in 2019. Gasworks Arts Park, a long-standing Venue Hub, recorded its most successful Midsumma Festival yet in terms of attendance and box office; with an increase in sales of 22% this year. Gasworks also produced an increased number of shows this year with 13 separate events, up from 11 in 2019. Returning venue hubs, The Hare Hole and Arts Centre Melbourne both increased the size of their program from 2019.



Overall the open-access program provided a huge and diverse range of events from music, comedy, cabaret, film, visual and digital arts, circus, variety, social events, forums, walks and markets - with the breadth and quality of the works improving significantly due to the investment Midsumma has made in building relationships (and providing capacity building developmental support) with producers, venues and artists.

Across the open access program highlights included:

- ***The Rise and Fall of Saint George (Music)***, presented by Arts Centre Melbourne. Over two nights in Hamer Hall pop icon Paul Mac, playwright Lachlan Philpott and director Kate Champion teamed up with a giant Victorian community choir to celebrate LGBTQIA+ achievements and issue an urgent call to arms to never let hard won rights go.
- ***Chlorophyll (contemporary classical music)*** by Forest Collective and emerging alternate contemporary singer/musician/songwriter artist Max Lawrence. The premier of a hauntingly beautiful orchestral re-imagining of Lawrence's first EP Chlorophyll, performed at Abbotsford Convent to capacity audiences.
- ***You & I (circus theatre)*** by international award-winning company Casus Circus at Gasworks Arts Park. Lauded repeatedly by Midsumma audiences as one of the most moving physical theatre pieces they had seen.
- ***As One*** - Presented by Gertrude Opera at fortyfivedownstairs. New Opera can be difficult to develop and present in Australia at the best of times and certainly has not been a core component of LGBTQIA+ festivals. It was especially exciting to see the success of this new coming of age Chamber Opera, the world's first professional opera to depict the transgender experience - told by two singers and string quartet. An Australian premiere.
- ***New Balance*** - by disabled playwright Christopher Bryant (a graduate of Midsumma's pilot Pathways mentorship program) exploring the intimacy and surprising universal-ity of the queer experience growing up through woven interactive stories.
- ***The Campaign*** - the Victorian debut of the award-winning play by Champion Decent. This engaging piece of verbatim theatre told true community stories of the more than 100 arrests within 1988 as communities rallied to drive change of the draconian law that made homosexuality illegal in Tasmania, the last of its kind in Australia.
- ***Adam by Frances Poet*** - a powerful true story about an Egyptian trans man and refugee Adam Kashmiry, born in a country where being yourself can get you killed.
- ***Mama Alto's Torch Songs*** - over two glorious nights at Melbourne Recital Centre. Mama Alto is a jazz singer, cabaret artiste & gender transcendent diva. She is a transgender and queer person of colour who works with the radical potential of storytelling, strength in softness and power in vulnerability.
- ***RUST*** - an immersive theatre experience at Alliance Francaise Melbourne by TBC Theatre proved extremely popular and was one of the top selling shows, requiring an extended season.
- For the first time Midsumma teamed up with The Melba Spiegeltent and Circus Oz to create a mini **Rainbow Families Hub** for diverse families, showcasing 16



different performances and workshops for diverse multigenerational families. This was particularly significant and part of an ongoing commitment by Midsumma, due to the lack of quality professional arts experiences that reflect the experience of diverse LGBTQIA+ families.

- The off-Broadway hit ***Confessions of a Mormon*** by Internationally acclaimed solo performer Steven Fales in which he told his true story about being a young dad who lost everything when he came out.
- Sally Goldner debuted her first full length solo comedy show ***One Pan Cooking*** about lived experiences of being bisexual, trans, Jewish, an introvert and hypersensitive person and growing up at an (assumed) all boys school.
- Joel Creasy returned with a sold out season of his new one man show ***The Boy, George.***
- Community-owned venue Pride of our Footscray hosted a collection of visual arts in their ***D.R.A.G*** exhibition, celebrating the opening night with speeches, performances and prizes. Featuring works by Dave Behrens, Jimmy Twin, Jake Cruz and Brett Willis (Toonarama), D.R.A.G. explored the art of drag through art, featuring some of the finest drag talents from the local community.
- Continuing their long engagement with Midsumma, the **Melbourne Gay & Lesbian Chorus** held an event within

Image: Nocturnal x Midsumma: Lunar New Year Disco by Wild Hardt

Midsumma Festival

Midsumma Festival to open their 30th-anniversary celebrations. The event took place at Abbotsford Convent, where they shared their celebration with the shOUT Youth Chorus commemorating 15 years. Melbourne Gay & Lesbian Chorus is an award-winning choir, with a passionate commitment to creating community through music.

- Werribee once again held the ever-popular **Park Lounge**. Gathering at Kelly Park, the audience enjoyed a variety of queer performances while being able to eat and drink from local food vendors. Acts included: PO PO MO CO, Jex Lopez, Kilia Tipa, Yana Alana, and was hosted by Tristan Meecham.

MIDSUMMA HUBS

- **Midsumma @ Arts Centre Melbourne.** For the fourth year running ACM programmed within their venues with a greater diversity than in previous years. Events included: Boobs, Daddy, Escape Velocity: We Are Who We Are, Flat-Earthers: The Musical, Midsumma Extravaganza and The Rise and Fall of Saint George.
- **Midsumma @ Gasworks.** Gasworks presented an extensive program that broke their sales records for such a program with an increase in sales of 22% over 2019. Their program included: Adam by Frances Poet, Big Glittery Sh!tshow, Caveman by Angus Cameron (2019 Queer Playwriting award winner), Deep Soulful Sweats, Flesh Coloured Panties Presents..., Jinxed!, Once Upon a Drag Storytime, Queen Bette, Queer Playwriting Award Showcase, The Campaign, The Campaign in Process, When the Light Leaves and You & I.

- **Midsumma @ The Hare Hole.** A long-time supporter of Midsumma and of new and intimate works, Hares & Hyenas again presented a huge body of events across the 22 days of Midsumma. This included: #Taylurking, 3D:Deaf, Draws, Drinks (one of the first deaf lead events in the festival), Acetravaganza, A Conversation with Friends, A Place at the Table: New Stories of the Familiar, Doing Gender: Old-school Storytelling, New School Stories, Elton John: Your Song, Endings/Beginnings, Faguetta, Gay Stuff Markets, In Conversation: ACT UP, One Pan Cooking, PO PO MO CO presents Summer of the 17th Doll, Queer Zine & Art Fair, Rapid Fire, Teach-in: Assemble, Advocate & Activate and The Cat Eats.
- **Midsumma @ Theatre Works.** Theatre Works in St Kilda joined the festival as a hub in 2019 and returned for a second year with a wide range of performances, including: Bearing Witness Through Creative Writing (part of the Feral Queer Camp), Birdoir, Leopard Print Loincloth, New Balance, Poorly Drawn Shark, Queer Quickies and This Bitter Earth.

Midsumma Westside

A partnership between Midsumma Festival and a coalition of western region councils (Brimbank, Hobsons Bay, Maribyrnong, Moonee Valley and Wyndham City), Midsumma Westside is a revived program based on the ten-year-old program, GOWEST. Midsumma Westside actively supports and encourages event producers and local council venues in the western region to participate in Midsumma Festival. The 16 events who were part of this program received boosted marketing support, participation in a launch event and additional advice and support from the local council partner and Midsumma.



BUT THAT'S NOT ALL WE'VE DONE

PRIDE MARCH BAKE OFF 2019

A fundraiser for the annual Midsumma Pride March, organised by Dean Arcuri and other valued community members, was held on Saturday 12 October 2019 at DTs Pub in Richmond with community member cakes competing for the crown in six categories, and all funds raised going towards Midsumma Pride March. Judging categories included: Most Fabulously Delicious Cake; Most Marvellously Stunning Cake; Best Melbourne Cup Cake; Queerest Concoction; Perfect Pastry; and People's Choice (in memory of **Bruce McKenzie**) - Best Looking Cake.

Image: Kira Puru at Heidi Museum of Modern Art by Tanya McCulloch

MENTORING INITIATIVES

Midsumma Pathways

Midsumma Pathways in 2019 was the inaugural capacity building and skill development project working with seven creative LGBTQIA+ members of the community who also identify as living with disability. The 2019 project was a pilot program of Midsumma Pathways as a companion project to our Midsumma Futures program and aimed not only to develop practical arts industry skills but also to build capacity for participants in a broader context through introducing and interacting with LGBTQIA+ creative communities, venues and networks. The project builds a strong foundation of skills and networks that can be further leveraged by participants in their future development. In 2020 Midsumma secured new federal funds for the next three years to expand this program, commencing late in this financial year. Participants were chosen and selected in June 2020.

Midsumma Festival

Midsumma Pathways Participants and their Mentors 2019:

ABBIE MADDEN

(Dance) mentored by Robbie Curtis

CHRISTOPHER BRYANT

(Playwriting) mentored by Amelia Roper

CLAREO O'SHANNESSY

(Visual Arts) mentored by Sapidah Kian

CREATRIX TIARA

(Visual Arts) mentored by Maude Davey

ELVIN LAM

(Dance) mentored by Justine Miles

RUBY ALLEGRA

(Visual Arts) mentored by Quinn Eades

SOPHIE ROSE

(Visual Arts) mentored by Alison Bennett

Midsumma Pathways Participants 2020

The following applicants were successful for the 2020-2021 Midsumma Pathways program, running from June 2020 to February 2021. The mentors for the participants were not announced at the time of printing.

The COVID-19 pandemic altered how we will deliver Midsumma Pathways 2020, with all workshops delivered online. By moving the program to a digital space, we have been able to expand this year's program to 14 participants.

ANDY RIJS (ANDY AMOR)

fashion and textile designer

DASHA

dance and experimental/
contemporary performer

DIIMPA

composer, soundscape weaver

EMMA ARMSTRONG-PORTER

visual artist

EVIE CLAYTON

circus artist

FOX KENNEDY

visual artist

JAMILA MAIN

actor and playwright

JASMINE SHIRREFFS

writer

JOEL LAGO

actor and poet

LEISA PROWD

dancer and physical theatre performer

MELODY SHOTADE

storyteller

PATRICK GUNASEKERA

interdisciplinary artist

SAM MARTIN

theatre maker and filmmaker

YASEMIN SABUNCU

multidisciplinary artist

Makeshift Workshop by Bhenji Ra and Nayuka Gorrie

Midsumma in partnership with Arts House, developed the Makeshift Workshop to look at strategies to push back against the colonial and canonical perspectives influencing the ways in which we make work as queer people of colour.

Interdisciplinary artist Bhenji Ra and her collaborator writer/activist Nayuka Gorrie were guides for participants in breaking down existing frameworks governing bodies and practices in order to find alternatives that are both political and personal. Makeshift Workshops looked at ways in which we write and dance ourselves into history, as well as finding the threads of making work between the body and writing.

2019 Workshop participants

Ava Amedi (VIC)

Charlotte Raymond (VIC)

Hannah Troth (VIC)

Ileini (Lay) Kabalan (VIC)

Kilia Tipa (NSW)

Mossy Jade (VIC)

Patrick Gunasekera (WA)

Raina Peterson (VIC)

Ripley Kavara (VIC)

Sean Miles (VIC)

Tiara S (VIC)

Xen Nhà (VIC)

Midsumma's Digital Gallery

The Midsumma Digital Gallery (Blog function on the new Midsumma website) is a tool used to share stories and artforms from artists and culture makers and has become a platform for queer voices to connect audiences to queer art at a deeper level.

At the beginning of the COVID-19 pandemic in March 2020, Midsumma was able to activate the following initiatives as a response to the mass loss of the Melbourne queer arts industry (due to COVID-19).

Artist blogs inspiring stories during COVID-19

Nine artist blogs were commissioned from our LGBTQIA+ arts and culture communities to give Midsumma audiences an insight into the practices of the queer arts and to make queer arts and cultures more accessible to diverse audiences in this time of social distancing and uncertainty. The artist blogs were commissioned to:

Martha Ackroyd Curtis

Reality Check

Christopher Bryant

New Balance

Acacia Christensen

Late Night TV Then and Now

Sophie delightful

I Just Wanna Make Love To You

Mikki Michelle

Here Lies an Enigma

Aria Scarlett

A Drop of Change

Kimberley Twiner

Campness and Clowness

Tama Sharman

Tui 2020

Nikki Viveca

The First Poetry Slam I Ever Entered

Living in the Queerantime

During the COVID-19 pandemic, Midsumma Festival acted quickly to launch the small grants program "Living in the Queerantime". We selected 10 artistic projects to receive up to \$1,000 each to create a new piece of art that could engage people through Midsumma's online channels. The works were shared throughout June and July, via eNews, blog posts and social media.

The selected participants are presented below:

Lian Beveridge

Still Here, Still Queer: Portraits of a Pandemic (Visual Arts - Painting)

Frances Cannon

I Think About Her (Visual Arts - Illustration)

Patrick Gunasekera

(Literature - memoir & essay)

Logan Mucha

...and nowhere to go.
(Film - video portraiture)

sallvage

Re/membering paradise (Performance/
Sound art/Video art)

Mark Salvestro

A Covid Coming Out "among the gum trees" (Theatre/Film)

Susannah Thomas

Quiche (Film)

Glynn Urquhart

Queery (Digital and graphic arts/Film)

Nikki Viveca

(Literature/Performance)

Simon Welsh

Queer histories (Visual arts - collage)



FOCUS AREAS IN 2020

Midsumma attracts broad attendances across age ranges and demographics; truly representing inclusion and diversity in all its forms. For this reason, we are ideally placed to make the many diverse queer communities in Victoria more visible.

Midsumma is a festival that intrinsically creates safe and inclusive places for communities, with diversity at its very core. We know that when our communities feel safe and supported, they are able to build stronger connections within their own groups and subsequently with other groups they interact with.

Success in this area was particularly evident in 2020 in these nine ways:

1. Increased Engagement with First Nations

Midsumma acknowledges that Indigenous Australians are the first peoples of these lands. We pay our respects to all Indigenous Australians, past and present, and we recognise their continuing spiritual and cultural connection to the land. Midsumma Festival occurs throughout the Kulin Nation on the lands of Boon Wurrung, Taungwurrung, Dja Dja Wurrung, Wadawurrung and Wurundjeri people.

We continued our commitment to having an Indigenous Engagement Coordinator for this year's festival, having initiated this important role in 2017. Craig Holloway joined Midsumma for the first time in this role for 2020 following on from Rebecca Hunt (2019) and Mark Nannup (2017 & 2018). This was the fourth year Midsumma funded this role, which is responsible for vital work in engaging Aboriginal communities, organising the Rainbow Aboriginal engagement at

Midsumma Pride March and arranging cultural ceremonies and general First Nations community engagement for Midsumma.

Midsumma continued strong and meaningful engagement with LGBTQIA+ Aboriginal communities throughout the year in the lead up to the festival. Midsumma once again partnered with the Victorian NAIDOC Week Committee to crown two members of the Aboriginal community as the "Face of Aboriginal Pride" for the festival - a role which allowed them to lead the Rainbow Aboriginal Float in Midsumma Pride March and be profiled extensively at events throughout the festival. The 2020 Faces of Aboriginal Pride were Tre Turner and Adam Astro.

We produced two events during NAIDOC week to assist with deepening year-round Indigenous engagement.

Adam Astro undertook a range of speaking engagements across Midsumma Presents events and both Tre Turner and Adam Astro had their festival roles profiled within the program guide (the first time this has occurred).

Our 2020 signature program ***Queer Unsettled*** had a strong focus on Aboriginal and Torres Strait Islander artists, alongside a broader program focusing on the voices of First Nations peoples across this region of the world.

Within the broader Midsumma Presents program, First Nation acts were profiled as part of one of our most significant new programming initiatives for 2020 - **POWER - Women and Non-Binary Artists in Music** program, as well as being highlighted within programming at our largest and biggest event - Midsumma Carnival (including performances organised by the Faces of Aboriginal Pride).

Formal Welcome to Country ceremonies were held at seven Midsumma Presents events including Midsumma Carnival

and Midsumma Pride March and acknowledgement of country undertaken at all other events where this was appropriate.

Within the Midsumma Festival's open-access program there were a number of independently produced First Nations arts events.

ALL SORTS variety night of drag, cabaret and dancing returned to Midsumma, featuring some of the most talented performance artists who identify as Aboriginal and Torres Strait Islanders in Melbourne. This event proved very popular with Rainbow Mob and their fans.

Out is Out examined the generation gap in queer First Nation politics, exhibiting work by people who paved the way for LGBTQIA+ self-expression and freedom and a new generation of activists; young queer mob who challenge gender identifying language and norms.

First Nations were the focus for Archer Magazine, the world's most inclusive publication about sex, gender and identity. The publication launched their First Nations issue as part of Midsumma at Testing Grounds. The edition featured dozens of Aboriginal and Torres Strait Islander artists and writers sharing their perspectives on sexuality, gender, identity and community.

2. Increased Engagement with Culturally and Linguistically Diverse Audiences and Artists

Midsumma continues to increase participation with Victoria's LGBTQIA+ multicultural communities through our curated arm of the program, Midsumma Presents:

- Taking over the Melbourne Museum, dance, drag and pop idols Pangina Heals (Thailand) and Chrissy Chou (Taiwan) for **Nocturnal x Midsumma: Lunar New Year Disco**. The event itself highlighted Melbourne's Waacking and Punking communities, which is made up of a lot of Asian Australians.
- **Rainbow Effect**, featuring Rainbow Chan (Hong Kong/Australian) in the courtyard of the Immigration Museum and showcasing a mix of queer and trans People of Colour (PoC) artists. Also, in partnership with the Immigration Museum, Pacific Essence: Tales of a Migrant Plantation, a fusion of culture, performance, art, dance, fashion, and storytelling about the shared experiences of queer Pasifika people.
- Developed by Midsumma Futures mentorship program graduates, the digital Visual Arts exhibition **The Sky After Rain** became a memorable and important work about the queer Iranian experience and the discrimination that drove them to leave their homes and their families. Focusing on the stories of three queer Iranian refugees, their lived experiences were brought to life through multi-disciplinary moving-image installations, recorded audios, poetry, moving images, sound design and dance.

- **Kira Puru at Heide**. Outdoor concert headlined by Māori contemporary music/songwriter Kira Puru, widely respected as one of Australia's biggest voices. Also featuring Jamaica Moana, a Sydney-based trans singer/songwriter descending from Māori (Ngāpuhi/Tainui) and Samoan lineage.
- **Boys Night Out**, Olympia Bukkakis brought her newest work in development, studying the differences between Australian and German culture, specifically in examining how each culture treats history of certain atrocities. Investigating through performance: sexuality, class, gender and race in the white Australian psyche.

3. Increased Focus on Multigenerational Engagement

As an arts and culture festival, Midsumma is committed to the exchange of potent stories. We provide leadership and spaces for intergenerational intersection. LGBTQIA+ communities often don't have places where our elders and emerging members can interact to share history, knowledge and experiences. Midsumma believes creating space for this is an integral part of our mission.

4. Young People

Over the past three festivals Midsumma has worked with youth organisation, Minus18, to create a strong presence of more than 400 young people at Midsumma Pride March each year, alongside a dedicated Youth Precinct at our largest event, Midsumma Carnival. As part of Midsumma's core values, this sends a clear message to other young people that they have a safe space for creativity, connection and artistic collaboration and they are not alone.

Image: Adam Astro, Midsumma Carnival 2020 by Tanya McCulloch



5. Older Audiences

In 2020, Midsumma categorised the program specifically for older audiences. The category was established to encourage older audiences to participate in Midsumma Festival and to feel safe and connected to their local and broader communities. For the third year, Midsumma hosted Alice's Tea Tent at Midsumma Carnival which received significantly increased profile and engagement. The increase in senior interaction saw a 42.8% increase in older audience attendances between the ages of 55-64 with 10% of total attendees in 2020 aged 55 to 64 years and a further 4% aged over 65 years.

6. Deeper Relationships with Queer Female Artists

Midsumma initiated a strong and more meaningful engagement with LGBTQIA+ women for the 2020 festival and throughout the year. Midsumma was able to deepen our connection with female identifying artists and audiences through initiatives such as: POWER and Queer Unsettled. POWER was a new landmark project aimed to celebrate and profile queer women and non-binary artists in music. Female audiences at Midsumma have increased 11% in the last three years.

“Australian music has long been a domain of straight white men, with minority voices fighting for their spot to be recognised. Overtly queer music is still overlooked by the mainstream or met with baffled response.” (SBS Sexuality - 2019).

Though *Queer Unsettled* primarily focused on Pasifika Indigenous stories, much of this project also empowered First Nations queer women to take center stage. Kira Puru took over the grounds of Heidi Museum of Modern Art; Rainbow Effect

transformed the Immigration Museum; and events such as BLOW and FAMILI profiled the talents of powerful women of colour.

7. Increased Engagement with Disability Cultures

In the last three years Midsumma has achieved an 87% increase in Auslan interpreted and audio described events within the festival program; this has been attained alongside an overall increase in deepening the engagement of key strategies across all areas of disability culture initiatives, maximising real outcomes.

Disability identifying audiences increased by 33% for 2020.

For a third year, Relaxed Performances were included, shows intended specifically to be sensitive to and accepting of audience members who may benefit from a more relaxed environment, including (but not limited to) those with autistic spectrum conditions, anyone with sensory and communication disorders or learning-disabled people.

8. Increased Engagement with the Transgender and Gender Diverse Communities

In 2019, Midsumma undertook one of Australia's most significant arts programs for trans/intersex and gender diverse communities seen within the context of an arts festival/organisation - BODY which included commissioned works by 27 artists. Building upon this in 2020, Midsumma collaborated with transgender and gender diverse communities through a range of Midsumma Presents events and engaged 71 separate artists who identified as either transgender or gender diverse across the program.

Escape Velocity: We Are Who We Are presented at Arts Centre Melbourne, shared the experiences and stories of young trans and gender non-conforming people through film and live performances.

As a direct result of increased engagement, we have seen an increase in audience attendance from our transgender/gender diverse communities and also an increase in our volunteer workforce identifying as transgender and gender diverse.

9. Developing Increased Engagement with Diverse Families

This is a new focus area for Midsumma. Professional arts events for diverse rainbow families are visibly lacking in Australia. Such works are even rarer for those families with young children or with children with disability. Diverse families rarely see themselves reflected in books, TV, advertising or on stage.

This year we were thrilled to welcome the new mini hub venue at The Melba Spiegeltent produced by Circus Oz with 16 separate events for rainbow families as part of Midsumma Festival. We further developed our expanded Families Precinct, as part of Midsumma Carnival, with a new partnership with ArtPlay for this space and programming that included performances

by PO PO MO CO, Tessa Waters and Children Are Stinky and new art installations: *I See you like this* by Jessica Wilson and *Face Painting (of adults)* by Kids, alongside the popular Reading Corner by Hares & Hyenas.

Having established Midsumma's role as a leader in queer arts and culture development, we have also commenced work on a new core program of work for the coming year that aims to cultivate quality skills and brand-new content for our diverse rainbow families locally and nationally. Building upon increasing work in this area over the last two years, Midsumma will take a major role in commissioning and producing significant new projects for families and young audiences



2020 ACCESS INITIATIVES AND ACTIVITIES

At Midsumma, we recognise our responsibility to achieve genuine outcomes beyond written policies and procedures, and legislative requirements. True accessibility and inclusion go far beyond whether a venue is accessible or not, and over the past few years we have implemented plans to develop and deliver a broad range of accessibility initiatives to ensure that all Midsumma events are inclusive of the broadest possible participation and meaningful direct engagement.

Our approach aims to facilitate both the active participation of members of the LGBTQIA+ communities who identify as living with a disability, but also build new audiences for LGBTQIA+ artists within the various disability communities. In this way, as well as ensuring that Midsumma Festival

is as accessible as possible, our initiatives aim to rebuild disabled, low vision and deaf peoples' confidence in engaging with arts and cultural events. Our leadership in this area can become a model and support for other community and arts organisations in the future.

Our comprehensive disability activities have become integral to the whole culture of our organisation and Midsumma Festival is committed to ensuring we continue to further develop our relationship with a variety of disability communities through improved access and engagement strategies. The festival actively partners with a wide range of established local disability organisations to both develop initiatives and to promote them.

Access and engagement strategies delivered during the 2020 Midsumma Festival

In 2020 Midsumma continued its commitment to providing increasing

Image: Gender Euphoria presented by Midsumma Festival and Arts Centre Melbourne. Image by Alexis D. Lea featuring Harvey Zielinski

and meaningful access to Midsumma communities living with disability and to modelling best practice for all of Midsumma's own presented or co-presented events.

This year 8% of audiences surveyed identified as having a disability with a further 4% of total audiences surveyed identifying as a carer of someone with a disability. This was a significant 33% increase on 2019 figures for audiences identifying as disabled. It shows a direct correlation between planned strategic investment over a number of years and results.

Ongoing partnerships with *Description Victoria*, *Arts Access Victoria* and *Auslan Stage Left* enabled a diverse range of extended services aimed at disability access and engagement. Guide Dogs Victoria produced an access audit of the Midsumma Pride March site during last year's 2019 event that assisted planning for 2020. From this process two new initiatives for Pride March were implemented. An Accessible viewing platform enabled support for anyone with access needs and a clear view of the march, protected from the large street crowds. This new Accessible Viewing platform had a vehicle drop off point nearby and was staffed with Auslan interpreters, and audio describers, as well as volunteers trained as access champions. In addition to this an access meeting point with ramp access to the street was added at the start of the march route on Fitzroy Street so that anyone in wheelchairs or with other access needs could easily pass between the oval and the road, both of which have caused some issues for wheelchairs in the past.

In another new initiative, our CEO Karen Bryant took part in a national telelink phone conference through Vision Australia with sight impaired members of the LGBTQIA+ community and their families to provide information on events and accessibility support services available through Midsumma.

For the first time Midsumma provided training for and implemented a dedicated Access Champions program within our overall volunteers' program for major Midsumma presented or co-presented events.

The Midsumma Program Guide was again produced in multiple formats designed to facilitate increased access to those less able to access our usual program guide or websites and therefore often less likely to engage with events. The launch of a brand new Midsumma website prior to the festival was completed to meet access requirements. This significant undertaking meant that Midsumma did not need to provide a separate plain text version of the program this year as has been required in the past.

• Alternative Format Program Guides

- Program Guide 2020: a screen-readable PDF of the guide
- Audio Guide 2020: produced by us in partnership with *Description Victoria*, this audio guide provided a tailored overview of the festival to audiences who are blind or have low vision
- Auslan Video Guide 2020: produced by Midsumma with Deaf queer community member, Elvin Lam and Ntennis Davi, providing a tailored overview of the festival for Deaf audiences

• New access friendly website launched for 2020 festival

- **Audio Described or Auslan Interpreted events for 2020 Midsumma Program**
- Auslan Description. In 2020 we maintained the same number of Auslan interpreted events as there were in 2019 after a **33% increase** the previous year (and 2018 having seen a 54% increase from 2017).

Midsumma Festival

Midsumma Presents events with Auslan Interpreted sessions

Drop Deadly Gorgeous: The Pageant	Abbotsford Convent
Half Baked: Two Quirkshops for the Fabulously Bent	VCA
In Conversation: ACT UP	Hares & Hyenas
Midsumma and Australia Post Art Award	No Vacancy Gallery
Midsumma Extravaganza	Arts Centre Melbourne
Midsumma Carnival	Alexandra Gardens
Midsumma Pride March	St Kilda
Nocturnal Lunar New Year Disco	Melbourne Museum
Punking Dramatics	Chunky Moves
Queer Playwriting Award Showcase	Gasworks Arts Park
Teach-in: Assemble, Advocate & Activate	Hares & Hyenas

Open Access External Registered Events with Auslan Interpreted sessions

3D: Deaf, Draws, Drinks	Hares & Hyenas
A Place at the Table: New Stories of the Familiar	Hares & Hyenas
Archer Magazine's First Nations Issue Launch	Testing Grounds
Boobs	Arts Centre Melbourne
Doing Gender: Old-school Storytelling, New School Stories	Hares & Hyenas
Glam Slam at Australian Open	Albert Reserve Tennis Centre
How Gay Am I?	The Butterfly Club
Mama Alto: Touch Songs	Melbourne Recital Centre
One Pan Cooking	Hares & Hyenas
Over the Rainbow Cabaret	The Melba Spiegeltent
Park Lounge	Kelly Park
Queerspawn	The Melba Spiegeltent
The Rise and Fall of Saint George	Arts Centre Melbourne

Audio Description, Captioning and Tactile Tours

2020 saw Midsumma Festival continue to offer a wealth of Audio Described, captioned performances or Tactile Tour initiatives for attendees who are Blind or live with low vision.

This included the first ever interactive Midsumma national telelink phone conference held pre-festival though Vision Australia's telelink conference program.

Working with Description Victoria, Audio Described sessions included:

Midsumma Presented audio described sessions

Lunar New Year Disco	Melbourne Museum
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Midsumma Carnival	
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Midsumma Pride March	
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Open Access registered events with described sessions

Homophonic!	La Mama
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The Rise and Fall of Saint George	Arts Centre Melbourne
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Captioned Events

Several events had closed captions, displaying captions on screens so the audience can read along with the work.

Midsumma Presented Audio described sessions

Sky After Rain	Manningham Gallery
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Open Access registered events with described sessions

New Balance	Theatre Works
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Frontier	Joel Gallery
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Relaxed Performances

For the third year, Midsumma event producers were encouraged by Midsumma to consider Relaxed Performances intended specifically to be sensitive to and accepting of audience members who may benefit from a more relaxed environment, including (but not limited to) those with autistic spectrum conditions, anyone with sensory and communication disorders or learning disabled people. Events that contributed with Relaxed Performances included:

Homophonic!	La Mama Theatre
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New Balance	Theatre Works
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Trans and Gender Diverse: Questions and Answers	Library at the Dock
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Endings/Beginnings	Hares & Hyenas
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WHO ARE OUR AUDIENCES?

Sexuality Diversity

Gay.....	38%
Heterosexual	18%
Lesbian.....	13%
Queer.....	13%
Bisexual.....	11%
Pansexual.....	5%
Asexual.....	1%

Gender Diversity

Male	45%
Female.....	45%
Gender non-binary	6%
Transgender	2%
Intersex	1%
Other	1%
Prefer not to say	<1%

Diversity (other than sexuality or gender)

18% of those surveyed also answered the following questions.

Of them:

18%
Come from a non-English speaking background

8%
Identify as a person with disability

4%
Identify as a carer of a person with disability

Age

33% **14%** **20%** **13%**

25-34
year olds

18-24
year olds

35-44
year olds

45-54
year olds

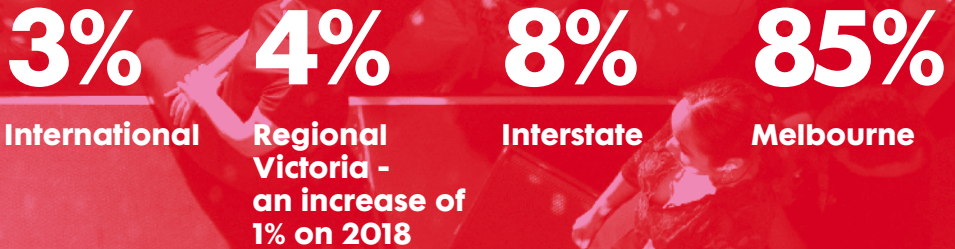
Household Structure



Income (per annum)



Residence



\$11.1 million

Direct economic impact for the state of Victoria, according to independent analysis. The 2020 Midsumma Festival achieved a broader gross economic impact to the State's economy estimated at \$31.7 million.



OUR REACH

Public Relations

Midsumma again engaged an external PR firm to work with us. After winning a tender process, Midsumma elected iD Collective as the Midsumma PR agency.

PR activity was noticeably higher than last year through this investment. Midsumma sent ten media releases in total across November 2019 to February 2020 with a total of **851** media hits/published media releases across TV, radio, print and online (**47% increase** over 2019).

Total PR & AD value generated over the festival period is **estimated at \$16,536,204**, exceeding the 2019 PR value by 4%, with an estimated total media circulation of 356,345,213 made up of 851 clips.

Total media and social media hits on the day for Midsumma Carnival (19 January 2020) saw **292,000 hits** across various platforms (recorded by external media monitoring Meltwater) - an **increase of 112%** over 2019.

Total media and social media hits on the day for Midsumma Pride March (19 Jan 2020) saw **719,000 hits** across various platforms (recorded by external media monitoring Meltwater) - an **increase of 69%** over 2019.

Midsumma billboards were provided through an oOh! Media partnership with a profile highlight being the largest of these in a key CBD location - Melbourne Galleria on the corner of Elizabeth St and Bourke St. This billboard was live before and during Midsumma Festival, from 6 January to 2 February, **reaching 560,100 people at an average frequency of 2.9 times**.

Also, through oOh! Media we received promotion at venues across Melbourne Cafés, Hotels and Office building sites.

- 7 second digital ads
- 4 weeks on 50 screens in 50 venues across Melbourne



- Estimated reach 107,332 x 2 sightings per person.

Also, through our partnership with Mr Moto we had additional digital screen promotion at venues across Melbourne at Cafés and cultural hotspots.

- 30 second digital ads
- 73 digital screens across popular venues (including Melb. Visitor Booth, UniLodge, Hotels, CBD venues, as well as CBD and South Melbourne arts venues.
- Estimated reach 1,703,200 for 11 hours across 4 weeks.

Promotional Posters: 1000 Midsumma Festival posters were distributed around Melbourne's cafes, cultural hotspots, 75

event venues and five Midsumma Hubs. For the first time this year five giant sites were available and used for Midsumma billboard posters displayed in Melbourne's inner city, South, East, West, North and the Monash Freeway – all posters had customised copy for geographic targeting.

Website

Midsumma launched a new website for our Midsumma Festival 2020 with improved options and functionality for all event producers, better UX for audiences and usability for Midsumma internally, as well as greater inbuilt accessibility for vision impaired people.

From program launch (20 November) to the end of Midsumma Festival 2020 the Midsumma website saw:

- 197,924 users, up from 126,526 in 2019
- 79.4% new visitors, up from 79.3% last year
- 20.6% returning visitors

We recorded an overall **51.69% increase** in website traffic during Midsumma Festival 2020 compared to the same period for Midsumma Festival 2019, after having recorded a 26.5% increase the year before. On the day of Midsumma Carnival (19 January 2020) alone we recorded 24,164 visits from 18,759 separate users to the Midsumma website.

Following the festival, Midsumma recorded some of the highest post-festival activity on the website to date. The activity is due to increased engagement through content marketing on the Midsumma Blog pages and an increase in social media activity post-festival, directing users to the Midsumma Blog. In March 2020, compared to March 2019, the website showed a 285% increase in website users; April showed a 574% increase in website users and May showed a 214% increase in website users.

Social media

We recorded a significant increase in social media exposure / engagement across the festival for 2020.

Midsumma Festival 2020 saw an overall **44% increase in social media exposure** (11.5k total).

Midsumma Carnival 2020 saw a **112% increase in social media exposure** in comparison to 2019. Calculated between 18 - 21 January 2020.

Midsumma Pride March 2020 saw a **70% increase in social media exposure** in comparison to 2019. Calculated between 1 - 4 February 2020.

Midsumma Twitter in the period November - February saw a **90% increase** in post reach over 2019 results - 278,000 in post reach. 1,505 mentions. 187 new followers (6% increase of followers from 2019).

From a specific show/event promotion perspective there were 173 separate 2020 Midsumma Festival shows/events managed on Facebook as 'Facebook events' with a reach of 574,200 people and achieving 5,100 ticket sale clicks.

Current followers on each platform		End of last (2019) festival	% increase
Facebook	29,009	25,898	+12.01%
Instagram	9,960	5701	+33.3%
Twitter	7,539	7,271	+3.7%
LinkedIn	536	Not recorded	-
YouTube	147	Not recorded	-

Printed publications and focus editions

Midsumma worked with the queer print publication Archer Magazine to include Midsumma's Queer Unsettled programming in their First Nations issue January 2020.

Midsumma worked with Archer Magazine to curate an interview for the January print edition (20,000 readers) with performer, Ripley Kavara, from FAMILI – as part of Midsumma's Major Project, Queer Unsettled, to highlight the Midsumma produced project and enrich the First Nations issue of Archer Magazine. The piece was titled "Famili: The electronic music project from Pasifika and First Nations communities".

The piece was also included on Archer's social media (10,000 followers) and in the eDM.

In addition, Midsumma was supplied with a full-page ad in the First Nations issue.

- This channel contributed to the 33.3% increase in audience attraction from printed advertising compared to 2019.

Program guide

After queer print publication, Star Observer, went into administration and told us they could not produce our printed program guide for us, Midsumma for the first time took this in house, coordinating, curating, producing, printing and distributing it ourselves. We sold advertising to meet additional costs for this large project and results were highly successful. The results show a **29.4% increase** in audience attraction directly through this method compared with previous years, as calculated by external data analysis team, Culture Counts.



TREASURER'S REPORT

2020 was another fabulous year for Midsumma from both an event and a financial perspective. Thanks to the expert guidance of our CEO and the timing of Midsumma Festival, Midsumma was able to avoid the worst impacts of the summer bushfires and the ongoing pandemic resulting in a net surplus from operating activities of \$8,864, up from \$1,946 in 2019. In addition, Midsumma received \$86,000 in pandemic relief bringing the total surplus of \$94,864.

Despite the success of 2020, Midsumma isn't immune to the current and future impacts of a broader economic slowdown. Though the cost to the organisation is yet to be known and is unlikely to be known for some time to come, thanks to Midsumma's strong financial position we are well placed to ride out any storm.

The financial report below for the year is presented in addition to the auditor's notes. This year has seen growth across all of Midsumma's revenue streams, with the exception of donations and patron support. These results were great for the community as all additional revenue was invested directly back into the festival and other Midsumma programs.

As an organisation, Midsumma relies heavily on donations and support from the community to continue to deliver the experiences that Midsumma brings and we appreciate all assistance received. In addition to the tremendous volunteering and in-kind support we receive from our community, I would like to recognise the significant support from our sponsors and various levels of government.

Finally, I look forward to the 2021 Festival in whatever form that it takes and I hope to see you there.

Michael Fuller-Smith

Treasurer, Midsumma Festival Inc.

Midsumma Festival Inc.
ABN 50 783 159 198
Income and Expenditure Statement
For the year ended 30 June 2020

	<u>2020</u>	<u>2019</u>
Income		
Government Funding and Grants (Note 9)	\$849,209	\$644,338
Corporate funding & Sponsorships	\$421,800	\$409,711
Donations, Patron support & Membership	\$38,844	\$71,191
Festival income	\$455,906	\$428,944
Non-operating income	\$867	\$31,038
Government Subsidy Payment	\$86,000	-
Total Income	\$1,852,626	\$1,585,222
Less: Expenditure		
Administration expenses	\$177,713	\$161,826
Festival expenses	\$1,580,049	\$1,421,450
Total Expenditure	\$1,757,762	\$1,583,276
Net Surplus	\$94,864	\$1,946

The accompanying notes form part of these financial statements.

Midsumma Festival Inc.
ABN 50 783 159 198
Balance Sheet as at 30 June 2020

	<u>Note</u>	<u>2020</u>	<u>2019</u>
<u>Assets</u>			
Current Assets			
Cash Assets	2	\$667,890	\$361,424
Accounts Receivable	3	\$23,616	\$4,262
Prepayments	4	\$3,637	-
Total Current Assets		\$695,144	\$365,686
Non-Current Assets			
Plant & Equipment		\$16,643	\$16,643
Less: Accumulated Depreciation		(\$16,643)	(\$16,643)
Intangible Assets work-in-progress		-	\$21,720
Intangible Assets	5	\$36,200	-
Less: Accumulated Amortisation		(\$5,381)	-
Total Non-Current Assets		\$30,819	\$21,720
Total Assets		\$725,963	\$387,406
<u>Liabilities</u>			
Current Liabilities			
Payables	6	\$21,572	\$12,143
Current Tax Liabilities		\$16,296	\$9,010
Provisions	7	\$54,470	\$32,869
Other Current Liabilities	8	\$397,816	\$192,440
Total Current Liabilities		\$490,154	\$246,461
Total Liabilities		\$490,154	\$246,461
Net Assets		\$235,809	\$140,945
<u>Equity</u>			
Current Year Surplus		\$94,864	\$1,946
Retained Surplus		\$140,945	\$138,999
Total Equity		\$235,809	\$140,945

The accompanying notes form part of these financial statements.

Midsumma Festival Inc.
ABN 50 783 159 198
Statement of Cash Flows
For the year ended 30 June 2020

	2020 \$	2019 \$
Cash Flow From Operating Activities		
Receipts from customers	1,844,905	1,595,836
Payments to Suppliers and employees	(1,539,306)	(1,676,022)
Interest received	867	1,233
Net cash provided by (used in) operating activities	306,466	(78,953)
Net increase (decrease) in cash held (Note 11)	306,466	(78,953)
Cash at the beginning of the year	361,424	440,376
Cash at the end of the year	667,890	361,424

Midsumma Festival Inc.
ABN 50 783 159 198
Notes to the Financial Statements
For the year ended 30 June 2020

Note 1: Summary of Significant Accounting Policies

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

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

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

(a) Receivables

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

(b) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

(c) Cash and Cash Equivalents

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

(d) Revenue and Other Income

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

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

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

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

(e) Goods and Services Tax (GST)

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

(f) Trade and Other Payables

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

Midsumma Festival Inc.
ABN 50 783 159 198
Statement by Members of the Committee
For the year ended 30 June 2020

Note 2: Cash assets

Cash at bank - Midsumma Donations	32,427	93,236
Cash at bank - Midsumma Operations	522,142	259,164
Corporate Cheque Account	107,393	-
Debit card - Production	5,842	9,024
Petty cash	86	-
	667,890	361,424

Note 3: Receivables**Current**

Trade debtors	23,616	4,262
	23,616	4,262

Note 4: Other Assets**Current**

Prepayments	3,637	-
	3,637	-

Note 5: Intangible Assets

- Website development at cost	36,200	21,720
- Less: Accumulated amortisation	(5,381)	-
	30,819	21,720
	30,819	21,720

Note 6: Payables

- Trade creditors	90	243
- Accruals	21,482	11,900
	21,572	12,143

Note 7: Provisions**Current**

Employee entitlements	54,470	32,869
	54,470	32,869

Note 8: Other Liabilities**Current**

- Advance payments	365,220	169,880
- Future Fund	32,596	22,560
	397,816	192,440

Midsumma Festival Inc.
ABN 50 783 159 198
Statement by Members of the Committee
For the year ended 30 June 2020

Note 9: Government funding and Grants

Creative Victoria	75,000	75,000
City of Port Phillip	90,000	90,000
Department of Premier and Cabinet	225,000	225,000
Multicultural Affairs	3,000	
City of Melbourne	117,799	90,000
Australia Council	99,500	97,338
Department of Health and Human Services Victoria		55,000
Victorian Aboriginal Community Controlled Health Org.		7,000
Department of Jobs, Precincts and Regions	200,000	
City of Stonnington	23,910	
City of Yarra	15,000	
Others		5,000
	849,209	644,338

Note 10: In-Kind Contributions

We note that significant in-kind contributions have been made by various organisations, including but not limited to the Creative Victoria, City of Melbourne and City of Port Phillip

Note 11: Reconciliation Of Net Cash Provided By/Used In Operating Activities To Net Profit

Operating profit (loss)	94,884	1,946
Amortisation	5,381	
Changes in assets and liabilities net of effects of purchases and disposals of controlled entities:		
(Increase) decrease in trade and term debtors	(19,354)	7,683
(Increase) decrease in prepayments	(3,638)	31,500
Increase (decrease) in trade creditors and accruals	(153)	(5,907)
Increase (decrease) in other creditors	200,459	(67,342)
Increase (decrease) in employee entitlements	21,601	21,999
Increase (decrease) in sundry provisions	7,286	(68,832)
Net cash provided by (used in) operating activities	306,466	(78,953)

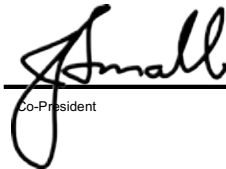
Midsumma Festival Inc.
ABN 50 783 159 198
Statement by Members of the Committee
For the year ended 30 June 2020

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


In the opinion of the Committee the Income and Expenditure Statement, Statement of Financial Position, and Notes to the Financial Statements:

1. Presents fairly the financial position of Midsumma Festival Inc. as at 30 June 2020 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.


This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:



Co-President



Co-President



Treasurer

The accompanying notes form part of these financial statements.

Midsumma Festival Inc.
ABN 50 783 159 198
Independent Auditor's Report to the Members

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Midsumma Festival Inc. (the association), which comprises the Statement by Members of the Committee, the Income and Expenditure Statement, Balance Sheet as at 30 June 2020, a summary of significant accounting policies and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the association as at 30 June 2020 and [o]f its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the Associations Incorporation Reform Act 2012.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist the association to meet the requirements of Associations Incorporation Reform Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of the Committee for the Financial Report

The committee is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the Associations Incorporation Reform Act 2012 and for such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that 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 related to going concern and using the going concern basis of accounting unless the committee either intends to liquidate the association or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our 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 our 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 users taken on the basis of this financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the committee.


Midsumma Festival Inc.
ABN 50 783 159 198
Independent Auditor's Report to the Members

- Conclude on the appropriateness of the committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the association to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Signed on :



James Babbage

Babbage & Co

Melbourne
11 August 2020

OUR PEOPLE

MIDSUMMA BOARD

Co-Chair

Judy Small

Co-Chair

Aaron O'Shannessy

Treasurer

Michael Fuller-Smith

Secretary

Stephen Hanlon

Ordinary Board Members

Tori Berquist

Rhys Cranney

Michael Daly

Andrea Pearman

Jo Whyte

Volunteer to the Board

Amanda Edwards

MIDSUMMA FESTIVAL TEAM

Chief Executive

Karen Bryant

Program Manager

Daniel Santangeli
(until November 2019)

Patrick Hayes

(from November 2019)

**Program Coordinator -
Artist Development**

Brigit Ryan

Mama Alto

(role commenced May
2020)

Finance & Office Manager

Angus Li

**Marketing &
Communications Manager**

Felicity McIntosh

IT & Applications

Alan Drummond

Production Manager

Mack Ebelt

(until March 2020)

Sasha Catalano

(from June 2020)

Production Assistant

Tom Lambert

**Administrator and Stalls
Coordinator**

Matt Hirst

**Ticketing Manager and
Producer Services**

Jason Marsiglia

Volunteers Coordinator

Tom Noble

Summer Work Placements

Olly Lawrence —

Programming

Jacqui Essing — Marketing

Rhys Pope — Marketing

**Midsumma and Australia
Post Art Prize Coordinator**

Sheena Colquhoun

**Brand & Program Guide
Design**

Sweet Creative

**Indigenous Engagement
Coordinator**

Craig Holloway

Website Design and Build

Bravo! Studios

Risk Consultant

Public Safety Australia

OUR VALUABLE PATRONS

Gold Patrons (\$2,000 - \$4,999)

Jamal Hakim

Silver Patrons (\$1,000 - \$1,999)

Brad Danaher
David Sellin and Brett
Condron
Judy Small
Leigh Johns OAM
Sue Jackson and Nadia
Poliszczuk

Rainbow Patrons (\$500 - \$1,000)

Dennis Altman
Tori Berquist
Rhys Cranney
Michael Daly
Jason Forde
Jack Freemantle and family
Michael Fuller-Smith
Ian Gould
Stephen Hanlon

Stuart Kollmorgen &
Rodrigo Reis
Jason May - *360 Total
Project Solutions Pty Ltd*
Mark Meierjohann
Robert Morrison
Peter Moran
Sebastian Norman
Aaron O'Shannessy
David Owen & Henry Ruge-
Rojas
Andrea Pearman
John Roy
Adam Trumble
Gail Veal
Jo Whyte
Marcus Williams

Life Members

Ray Arthur
Angela Bailey
Tim Bateson
Claire Beckwith
Dean Bryant
John Caldwell
Scott Campbell
Glyn Cryer
John Cummins

Sasha Cunningham
Michael Dalton
Kris Darmody
Alan Drummond
Jeff Dycer
Peter Edmonds
Sue Fletcher
Luke Gallagher
Brenton Geyer
Ian Gould
Jeffrey Grad
Nigel Higgins
Crusader Hillis
Leigh Johns
Geraldine Kirby
Matto Lucas
Lee Matthews
David Micallef
Letizia Mondello
David Owen
Kaye Sera
Ron Thiele
Rowland Thomson
Danny Vadasz
Tracey Wall
Will Walton
Lisa Watts
Roxy B. Wilde

OUR VOLUNTEERS

The festival is much loved by the Victorian and broader LGBTQIA community and for this year's festival **510 volunteers** contributed **rostered shifts of 2,215 volunteer hours** to assist the delivery of events over the 22 days.

In numbers of volunteers registered we recorded an increase of 141.7%.

Volunteer ages	This Year
15-24	31.32%
25-34	43.4%
35-44	14.54%
45-54	4.92%
55-64	4.03%
65+	2.12%

Preferred pronouns	This Year
She/Her/Hers	53.72%
He/Him/His	38.64%
They/Them/Theirs	6.36%
Other	1.28%

Occupation	This Year
Employed	39.96%
Retired	3.81%
Self-employed	3.59%
Student	41.22%
Unemployed	11.42%

OUR PARTNERS

PRINCIPAL PARTNERS



MAJOR PARTNERS



GOLD PARTNERS

TECHNOLOGY PARTNER



SILVER PARTNERS



PRESENTING PARTNERS



COMMUNITY MEDIA PARTNER

MEDIA PARTNERS



APPENDIX

COMMUNITY ENGAGEMENT

1. MIDSUMMA CARNIVAL COMMUNITY STALLS

There were two main stall blocks at Midsumma Carnival 2020: the Sports Precinct adjacent to the mainstage area (near the St Kilda Rd end of the park) and the main Stalls Village at the other end, within the Picnic Precinct. The footprint of both areas was extended to incorporate the huge increase in stalls this year, a 7.1% increase for 2020 from 2019 (with a 39.7% increase recorded in stall numbers over the last 4 festivals)

Alphabetical List of Stalls, Midsumma Carinval 2020

- A Reason for Love (C12: Reason Victoria / The Reason Party)
- ABC Pride (G4: ABC)
- ADDICTEDAUSTRALIA.COM (B12: EUROSELECTION PTY LTD)
- AFCA Ally Network (C16: Australian Financial Complaint Authority)
- Aged Care Assessment Service (D4)
- AGL (G1)
- AGMC (E6: Australian GLBTIQ Multicultural Council)
- Alcohol and Drug Foundation (A13)
- ALGA (D7: Australian Lesbian and Gay Archives Inc)
- Amnesty International (B14)
- Anglicare Victoria (C18)
- Animal Justice Party (G5)
- Aussie Broadband (D3)
- Australian Federal Police (C17)
- Australia Post (A7)
- Australian Education Union Victorian Branch (C4: AEU Victoria)
- Australian LGBT Ice Hockey (Sports Precinct: S6)
- Australian Psychological Society (G4: Australian Psychological Society Melbourne Branch)
- Australian Research Centre In Sex, Health & Society (ARCSHS) (A12-13)
- Australian Venue Co (F4: AdVanCe LGBTQI)
- Baptcare (C15)
- Bayley House (B11)
- Be your whole U at genU (B14: genU and MatchWorks)
- Beagle Freedom Australia (H4)
- Berry Street (F5)
- Better Place Australia (B16)
- Between The Lines Clothing (B8)
- Beyond Blue & Bushrangers Basketball VIC (E11)
- Boutique Homes (C3)
- Carers Victoria (B5)
- Chillin Out in Daylesford (D6: ChillOut Festival)
- CHIROPEDIC (A14)
- CHRISTALIGNMENT (C14)
- City of Melbourne (B4)
- City of Port Phillip (B5)
- City of Stonnington (B4)

Midsumma Festival

- CoAbility Pride (A16: CoAbility)
- Cohealth (D11)
- Complete Energies - Massage for the mind, body, and spirit (B16: Complete Energies)
- Corrs Chambers Westgarth (A5)
- CPA Australia (F4)
- Crown Pride (C3: Crown Melbourne)
- David Davis MP, Member for Southern Metropolitan Region (A13-14)
- Description Victoria (B6)
- Domestic Violence Victoria (DVVIC) (C10)
- Double Rainbow Pride Concepts (C9)
- Dykes on Bikes Melbourne (E5: Dykes on Bikes Melbourne Incorporated)
- EACH (B15)
- Eastern Health - Pride in Healthcare (D16-17: Eastern Health)
- ECOgitz (V7: All ECO)
- Elder Abuse Prevention (D4)
- Elizabeth Morgan House (A11: Elizabeth Morgan House Aboriginal Women's Services Inc)
- Emergency Management Pride Network (B17: Emergency Management Victoria)
- Expression Australia - WorkingOUT (B6: Expression Employment)
- Family Planning Victoria (C11)
- Fitted For Work (C7)
- Foreskin Revolution / Intact Australia (B-C13: Intact Australia)
- Foster Carers - Our Pride & Joy! (B15: Life Without Barriers)
- Frog Dog Studios (H4)
- Gambler's Help (C16: IPC Health)
- Gay & Lesbian Immigration Task Force (C14: Gay & Lesbian Immigration Task Force (Vic) Inc)
- Gay Celebrant Melbourne (C8)
- Gippsland Pride Initiative (D6)
- Glam Slam at the Australian Open (Sports Precinct: VicTennis: S5)
- Glamourhead Sharks Swim Club (Sports Precinct: N13)
- Glitoris (F4)
- Global Glamour Lips and Skin Care (B7)
- Global Surrogacy (E4)
- GLOBE (E4)
- Hampstead Dental (C12)
- headspace National Youth Mental Health Foundation (E5)
- Human Rights Victoria (B14: VEOHRC: Victorian Equal Opportunity and Human Rights Commission)
- IEU Victoria Tasmania (C4)
- Jetstar (B3)
- JOY 94.9 (D8)
- Kara House - We Help (C10: Kara House)
- Keypath Education (B16)
- KIIS 101.1 (A8: Australian Radio Network)
- KNOTbound Ltd (B-C13: KNOTbound Ltd)
- La Trobe University (C5)
- Launch Pride (D10: Launch Housing)
- LGBTIQ Legal Service (A17: St Kilda Legal Service)
- Liberal Pride - Victorian Division (A13: Katie Allen MP - Federal Member for Higgins)
- Lifeview - active vibrant living (D5: Lifeview)

- Love is Love Photography (C8)
- Low Rez Melbourne Male Choir (D6)
- MacKillop Family Services- Become a Foster Carer (A11-12: MacKillop Family Services)
- Mariner Travel (D11)
- McKean Park Lawyers (B15)
- Melbourne Argonauts (Sports Precinct: N12)
- Melbourne Chargers RUFC (Sports Precinct: N14)
- Melbourne City Mission (D10)
- Melbourne Flames Dragon Boat Club (Sports Precinct: S2)
- Melbourne Frontrunners (Sports Precinct: S7)
- Melbourne Gay Community Periodic Survey (E9-10: Thorne Harbour Health)
- Melbourne Inclusive Church (C16)
- Melbourne IVF (B1)
- Melbourne Motorcycle Tourers (E6)
- Melbourne Period Project (E3)
- Melbourne Queer Film Festival (C7: MQFF)
- Melbourne Rainbow Band (C5)
- Melbourne Rovers Soccer Club (Sports Precinct: N6)
- Melbourne Smashers Badminton Club (Sports Precinct: N17)
- Melbourne Spectres Basketball Club (Sports Precinct: S3)
- Melbourne Spikers (Sports Precinct: N7)
- Melbourne Surge (Sports Precinct: N11)
- Melbourne Wranglers Wrestling Club (Sports Precinct: N15)
- Melbourne's North is Coming Out - North Metro Local Government (B3: Yarra City Council)
- Mental Health Complaints Commissioner (C14)
- Merri Health (A11)
- Metropolitan Community Church of Melbourne (C16)
- MGLC & shOUT Youth Chorus (C5: Melbourne Gay and Lesbian Chorus)
- Monash Health Gender Clinic (C12)
- Monash IVF (B11)
- Motafrenz Car Club Inc. (E6)
- NAB (A2-3)
- Navy Health (B15)
- NewLife IVF (E11-12)
- The Nomads Outdoors Group (E6)
- Number 1 (H4: No 1 Dog Food)
- OGAE Australia (Eurovision Fan Club of Australia) (E5: ESCFAN Inc.)
- Out for Australia (D4: Out for Australia Victoria)
- Parents of Gender Diverse Children (D6: PGDC)
- Parkville Women's Hockey Club (Sports Precinct: S1)
- Prahran Market Clinic (C11)
- Price Waterhouse Coopers (B2: PWC)
- Pride @ Mercer (D3: Mercer)
- Pride Cup (Sports Precinct: S8-9)
- Pride Foundation Australia (C13)
- Pride in AFL (Sports Precinct: Purple Bombers: N1-4)
- Pride of WeWork (B12: WeWork)
- Pride Vic (A16)
- Pride@nbn (D3: NBN Co)
- PRONTO! (D9: Thorne Harbour Health)

Midsumma Festival

- Proud 2 Play (Sports Precinct: N9-10)
- Proud Cricket (Sports Precinct: Cricket Victoria: N8)
- Proud Minority (B7)
- Psoriasis Australia Inc (C11)
- Queer Greens (D3: Australian Greens Victoria)
- QueersInScience supported by Burnet Institute (E11-12: Burnet Institute)
- queerspace (C6)
- RACV (H1)
- Rainbow Fertility (A17)
- Rainbow Labor Victoria (C5)
- Rainbow Rights (B11)
- Rainbow Store (B8)
- Relationships Australia Victoria (C10)
- Richmond Football Club (Sports Precinct: S12-13)
- RMIT Pride (B5: RMIT University)
- Rose Events by Yum Catering (C8: YUM Catering)
- Rotary (F5: Rotary Club of Strathmore)
- Ryan Carlisle Thomas Lawyers (C9: Ryan Carlisle Thomas incorporating Stringer Clark)
- Sage King Naturopathy (F5)
- Sea Shepherd (G4: Sea Shepherd Australia)
- Seek (A6)
- Shuttlecats Badminton Club (Sports Precinct: N16)
- Sluggers Swimwear (B8)
- South Eastern Centre Against Sexual Assault (C10: SECASA)
- Star Health (B11)
- Start Out | Australian Unity (E4: Australian Unity)
- Sunglasses & Sun (B7)
- Swinburne University (Sports Precinct: S10-11)
- Switchboard Victoria (C7)
- Sydney Gay and Lesbian Mardi Gras (F5)
- Teachers Health / Nurses & Midwives Health (C4: Teachers Health)
- Telstra (D1)
- The Brotherhood of St Laurence NDIS (D16)
- The Cullen (C3)
- The Institute of Many (D6: TIM)
- The Melbourne Clinic (C12)
- The Pinnacle Foundation (E4)
- The Royal Melbourne Hospital (A10-11: Melbourne Health)
- The Wilderness Society (G5)
- There is Only One Celebrant (A14: Gillian Barclay Celebrations)
- Thorne Harbour Health (E9-10)
- Thorne Harbour Health Services (D9: Thorne Harbour Health)
- Trans Central Station (D12: Seahorse Club of Victoria)
- Trans Medical Research (D11: Department of Medicine (Austin Health), The University of Melbourne)
- Transcend Australia (D11)
- Uber (E1)
- Uniting AgeWell (B6)
- V/Line (C17)
- VicBears Inc (D5)
- Victoria Legal Aid (C15)
- Victoria People Solutions (C9)

- Victoria Police GLLOs (C17: Victoria Police)
- Victoria Police Legacy (C17: Victoria Police Legacy)
- Victorian Dog Rescue (G4: Victorian Dog Rescue and Resource Group Inc)
- Victorian Gay & Lesbian Rights Lobby (C13: VGLRL)
- Victorian Ombudsman (C15)
- Victorian Pride Centre (D7)
- VincentCare (C15)
- Visit Gay Australia (D4: GALTA: Gay and Lesbian Tourism Australia)
- Wear It Purple (E11-12)
- Wellways Chill Out (B12: Wellways Australia)
- Western Bulldogs (Sports Precinct: S4)
- What Froggy Bakes (C8)
- Women*s Circus (Sports Precinct: N5)
- Your Community Health (C9)

2. MIDSUMMA PRIDE MARCH 2020

Midsumma Pride March 2020 – Registered March Participants, in order

Pre-March Procession

- 1: Dykes on Bikes Melbourne
- 2: Melbourne Motorcycle Tourers & MeetUp: Gay Riders Melbourne

Wave A: Rainbow Aboriginal Pride & VIPs

- 1: Rainbow Aboriginal Pride
- 2: City of Port Phillip

Wave B: Youth

- 1: Minus18

Wave C: Youth

- 1: headspace

- 3: Parents of Gender Diverse Children
- 4: Rainbow Families Inner Southeast
- 6: Baseline Rainbow Group
- 7: GLITTER
- 8: Knox City Council Youth Services
- 9: Canteen
- 10: Berry Street

Wave D: Youth

- 1: Transcend Families
- 2: Scouts Victoria proudly diverse and inclusive
- 3: Girl Guides Victoria
- 4: Lord Somers Camp and Power House
- 5: Swinburne Senior Secondary College
- 6: Cranbourne East Secondary College
- 7: Buckley Park College
- 8: Fitzroy High School
- 9: Banyule/Nillumbik Secondary Schools
- 10: Overnewton Anglican Community College

Wave E: Youth

- 1: St Kilda Park Primary School (SKIPPS)
- 2: McKinnon Pride
- 2: Thornbury Primary School
- 4: Carey PRIDE group

Wave F: Access and Inclusion

- 1: Rainbow Rights
- 2: Pride Vic Disability group
- 3: Rainbow Connections
- 4: Deaf-initely Pride
- 5: Seahorse Club of Victoria
- 6: Transgender Victoria
- 7: The Shed

Midsumma Festival

- 8: Melbourne Aces
- 9: Victoria's bisexual community
- 11: Harm Reduction Victoria
- 12: Vixen Collective (Victoria's peer only sex worker organisation)
- 12a: Melbourne Furry Community
- 13: OPI Adelaide
- 14: Vic Leather Inc
- 15: Vic-Pah Victorian Pups and Handlers
- 16: VicBears Inc
- 16a: Switchboard Victoria + the Community Visitor Scheme program Out & About.

Wave G: Diverse Queer Communities and Queer Organisations

- 1: Community Radio United
- 2: DT's Hotel
- 3: Victorian Pride Centre
- 4: AGMC
- 5: Trikone Melbourne
- 6: Subtle Queer Asian Traits (SQuAT)
- 7: Yellow Kitties
- 8: Homosapien
- 9: The Rainbow Family of the Pacific Islands
- 10: GLOBE
- 11: LAHRC - Latinx & Hispanics in Victoria
- 12: Alice's Garage
- 12a: Matrix Guild - A voice for older lesbians
- 14: queerspace
- 14a: Pride Of Our Footscray community bar
- 15: Melbourne Queer Film Festival
- 16: Jews of Pride

Wave H: Queer Organisations, Individual Marchers, and Organisations Showing Pride

- 1: Motafrenz Car Club
- 2: Melbourne Rainbow Band
- 3: Miss Gay & Miss Trans Australia International
- 4: Spaced Out LGBTIQA SciFi Club
- 5: LARP (Live Action Role Play) LGBT+
- 6: Riff Raff Radical Marching Band
- 7: Thorne Harbour Health
- 11: Melbourne Gay & Lesbian Chorus
- 12: Casey Rainbow Community
- 13: LGBTIQ Community Lawyers
- 14: Individual Marchers
- 15: Very Greer Impressive
- 16: BM Heels - Lowdown Apparel
- 17: Rogue Theatre Company
- 18: Equality Australia
- 19: Agapé© Support Services (Ex Jehovah's Witness's of the lgbtiq+ community)
- 20: Rainbow Funerals
- 21: NAB PRIDE

Wave I: Queer Sports Clubs and Representatives of Political Parties

- 1: Proud 2 Play
- 2: Pride Cup
- 4: Melbourne Argonauts
- 5: Bent kranks
- 6: The Nomads Outdoors Group
- 7: Melbourne 69ers Tenpin Bowling
- 8: Melbourne Spikers volleyball Club
- 9: Melbourne Smashers Badminton Club Inc. and Melbourne Shuttlecats
- 10: Melbourne Wranglers

- 11: Glamourhead Sharks
- 12: POW Circus
- 13: Melbourne Dragons Martial Arts
- 14: Melbourne Frontrunners
- 15: Rugby Is For Everyone
- 16: Melbourne Surge Water Polo
- 16a: Melbourne Spectres Basketball
- 17: Rainbow Labor Victoria

Wave J: Organisations Showing Pride

- 1: City of Melbourne Pride
- 2: PwC
- 3: AGL
- 4: Dan Murphy's
- 5: Proud at Woolworths Group
- 6: Corrs Chambers Westgarth
- 7: RACV

Wave K: Organisations Showing Pride

- 1: Post Pride
- 2: Swinburne University of Technology
- 3: Swinburne University Queer Department
- 4: Pride & SEEK
- 5: Jetstar
- 6: Bravo
- 7: Uber Australia

Wave L: Emergency Services Groups

- 1: Emergency Management Pride Network
- 2: Victoria State Emergency Service
- 3: Country Fire Authority
- 4: MFB
- 4a: Forest Fire Management Victoria
- 5: Ambulance Victoria

- 6: Australian Red Cross
- 7: St John Ambulance
- 8: Victoria Police

Wave M: Health & Wellbeing, and Representatives of Political Parties

- 1: Royal Children's Hospital
- 2: Royal Childrens Hospital Gender Service
- 3: You are welcome here
- 4: Austin Health
- 4a: RhED
- 5: SECASA (South Eastern Centre Against Sexual Assault)
- 6: Clean & Sober
- 7: Western Health
- 8: Eastern Health - Pride in Healthcare
- 9: Society of Australian Sexologists
- 10: Epworth Pride
- 11: Lifeview
- 12: St Vincent's Hospital Melbourne
- 12a: The Wellways Dazzle
- 13: Diabetes: The LGBTQIA+ Experience
- 13a: Living Positive Victoria
- 14: Pride in the North (Nexus)
- 15: Pride in the North (DPV Health)
- 16: Pride in the North (Kilmore & District Hospital)
- 17: Pride in the North (Northern Health)
- 18: Pride in the North (Hume Whittlesea Primary Care Partnership)
- 18a: Stawell Regional Health
- 19: ALMA (Australian Lesbian Medical Association)
- 20: Liberal Party of Victoria

Midsumma Festival

Wave N: Organisations Showing Pride

- 1: The Walt Disney Company AUNZ
- 2: Thermo Fisher Scientific
- 3: CPA Australia
- 4: Nicholes Family Lawyers
- 5: Better Place Australia
- 7: Northern Trust
- 8: Rotary International
- 9: BP

Wave O: Government Affiliated Organisations

- 1: YMCA Victoria
- 2: Victorian Public Sector - VPS Pride
- 3: Commission for Children and Young People
- 4: Pride in Water - Victorian water industry LGBTQ+ employee network
- 5: EPA Victoria
- 6: Parks Victoria
- 7: Sustainability Victoria
- 8: Victoria Legal Aid
- 9: Multi-culture Club
- 10: Telecommunications Industry Ombudsman
- 10a: Victorian Ombudsman
- 11: Mental Health Complaints Commissioner
- 12: WorkSafe WorkPride Network
- 13: V/Line
- 14: Metro Trains Melbourne
- 14a: Yarra Trams
- 15: State Trustees

Wave P: Local Councils and Representatives of Political Parties

- 1: Melbourne's North is Coming Out: Yarra, Moreland, Darebin & Banyule Councils
- 2: City of Whittlesea
- 3: Glen Eira City Council
- 4: City of Kingston
- 5: Western Region Councils
- 5: Cardinia Shire Council
- 6: #TeamBassCoast
- 7: Goulburn Valley Pride Shepparton
- 8: Queer Greens

Wave Q: Charitable Organisations

- 1: Melbourne City Mission
- 2: Anglicare Victoria
- 3: VincentCare
- 4: Social Mission - The Salvation Army
- 5: Uniting Vic.Tas
- 6: Sacred Heart Mission
- 7: Launch Pride
- 8: Amnesty International
- 9: OxGlam
- 11: AEU Victoria

Wave R: Organisations Showing Pride

- 1: Swisse Wellness
- 2: John Holland
- 3: Cummins South Pacific PRIDE Employee Resource Group
- 4: Arup
- 5: Jacobs
- 6: Norton Rose Fulbright
- 7: AIG Australia
- 9: Australian Association of Social Workers
- 10: Xero

12: EY Unity

14: Zendesk

15: A Reason for Love

Wave S: Cultural, Sports, and Spiritual Organisations, and Representatives of Political Parties

1: Veteran Car Club of Australia (Victoria)

2: Vespa Club of Melbourne

3: The Space Dance and Arts Centre

4: Escaping Your Comfort Zone

5: Melbourne Rollerskaters

7: South Melbourne District Football Club

7a: AFL Pride Collective (Saints Pride)

8: St Kilda Football Club

9: O'Ziriguidum

10: Pacific Essence

11: The City of Melbourne Highland Pipe Band

12: Where do you/we fit in our Rainbow Community

14: Baptcare

15: Acceptance Melbourne LGBTIQ+ Catholics

15a: Melbourne Inclusive Church

16: Metropolitan Community Church of Melbourne

Wave T: Educational Institutions

1: The University of Melbourne

2: Monash University

3: MSA Queer Department

4: Australian Institute of Music

5: QueersInScience

6: Walter and Eliza Hall Institute of Medical Research

7: RMIT Pride

8: La Trobe University

Wave U: Organisations Showing Pride

1: Accenture

2: Ashurst

4: KPMG - PRIDE@KPMG

6: Coles Liquor

7: JLL - Building Pride

8: Pride @ RK

9: GRV & GAP

10: Keypath Education

Wave V: Midsumma Festival

1: Midsumma Festival

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