

# Midsumma Festival Annual Report 2024-2025





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## Acknowledgment

Midsumma acknowledges the First Peoples of the lands now called Victoria. In Naarm (Melbourne), we pay our respects to the Wurundjeri Woi-wurrung and Bunurong/Boon Wurrung peoples of the Kulin Nation, on whose unceded Country our festival takes place through High Summer and Late Summer.

### Our commitment

Guided by the community and Elders, we continue to engage an Indigenous Engagement Coordinator (now in its eighth year) to strengthen relationships, support Aboriginal LGBTQIA+ participation across the festival, and uphold cultural protocols and ceremonies throughout our events.





## About Midsumma

Midsumma Festival is Australia's premier LGBTQIA+ arts and cultural organisation, held annually in Naarm/Melbourne and across Victoria. We celebrate and support communities with diverse genders and sexualities (DGS), championing queer arts, culture, conversations, and events that amplify our communities' voices and stories.

While our signature three-week festival runs each summer, Midsumma works year-round to empower artists, cultural leaders, and social changemakers, providing the tools, platforms, and support needed to create, present, and promote their work.

The 2025 festival reinforced Midsumma's role as a national leader in LGBTQIA+ arts in Australia. Rich in attendance and engagement and reflecting the power of community connection and creativity.

Each year, the Midsumma Festival includes cultural and arts events spanning theatre, music, cabaret, comedy, dance, visual arts, literature, digital media, film, forums, sports, family events, and more.

The program features:

- **Midsumma Presents Program:** A curated selection of bold, innovative works that spotlight underrepresented creative voices and the very best and most innovative of contemporary arts practice

- **Midsumma Major Events:** Large-scale free public celebrations including Midsumma Carnival, Midsumma Pride March, and Victoria's Pride.
- **Open-Access Events:** Independently produced works by artists, collectives, and community groups.
- **Regional Activation Program:** Programming and commissions across Victoria, ensuring representation and connection Statewide across all of Victoria.

Midsumma 2025 in Numbers:

- 213 events across 22 days (plus extended activations)
- 285,958 total attendances (ticketed and non-ticketed)
- Audiences from across Victoria, interstate, and overseas
- 27% first-time attendees, with an average of 3.4 events per person
- Direct economic impact of \$20.2 million and broader economic impact of \$68.4 Million (up from \$59.14 M in 2024).



Photo: Tender by Suzanne Balding



## Chair's Report

Midsumma's purpose is simple and powerful: to connect people through queer arts and culture, and to do so with courage, generosity and care. In 2024–25 that purpose animated an extraordinary festival season, delivered by a small but mighty team and an even larger community of artists, partners, volunteers and supporters.

The scale and reach of this year's program reaffirm Midsumma's place as Australia's leading LGBTQIA+ cultural organisation. Across 22 days we presented 213 events and welcomed 285,958 attendances, with a direct economic impact of \$20.2 million and a broader impact of \$68.4 million on Victoria's visitor economy. Our return on investment remained strong: for every dollar spent on the 2025 festival, \$5.30 was contributed to Victoria's economy.

Our strategic focus holds: to cultivate queer arts culture unique to Australia; to empower diverse LGBTQIA+ artists to develop and present ambitious new work; and to build visibility and belonging across the state. These principles guide how we program, how we partner, and how we show up for community, on stages and streets, in galleries and gardens, from city to regions.

Accessibility and First Peoples engagement remained core to how we work. We expanded access measures, Auslan interpretation across all stages, dedicated viewing areas for people with mobility needs, targeted services for blind and low-vision patrons, a larger Access & Inclusion team, and a quieter sensory area, while keeping our major events free for all.

Our three free major events again served as beacons of visibility and inclusion. Midsumma Carnival transformed Alexandra Gardens into a day-long celebration, drawing an estimated 118,000 people and showcasing more than 150 community and partner activations.

The 30th Midsumma Pride March brought together 14,000+ registered marchers from 310+ groups and around 20,000 spectators along Fitzroy Street and Catani Gardens, one of the most visible demonstrations of queer pride in the country.

Victoria's Pride, co-presented with the Victorian Government, continued to grow as 50,000+ people filled Fitzroy/Collingwood for the street party, with more than 85,000 reached statewide when combined with regional activations.

None of our achievements would be possible without people. I extend deep thanks to our CEO Karen Bryant and the entire Midsumma team for their resilience, creativity and care under considerable pressure. I also acknowledge my fellow Board members for their stewardship and generosity, and our artists, producers, volunteers, patrons, sponsors and government partners for their unwavering support.

Looking ahead, we will carry forward the lessons of this year: to safeguard inclusive spaces without compromising creative expression; to invest in access and artist development; to strengthen our financial sustainability; and to keep building the coalitions that make Midsumma possible.

The numbers tell a story of growth and impact; the lived experiences behind them, of visibility, pride, connection and joy, remind us why we do this work.

Thank you for championing Midsumma and the communities we serve.



**Michael Parry**  
Midsumma Board Acting Chair

# Midsumma Festival 2025 Overview



The strategic focus for the 2025 Midsumma Festival was grounded in intersectionality, recognising that LGBTQIA+ identities overlap with cultural, faith, disability, generational, and socio-economic experiences.

By embracing this complexity, we create inclusive spaces where people can increase their understanding of differences and find meaning in them through their own experiences, ultimately celebrating difference while recognising shared humanity.

The festival set a new benchmark for queer arts and culture in Australia. Through bold programming, new voices, and record community engagement, the festival not only thrived in a changing arts landscape but also cemented its reputation as a leader in cultural visibility and innovation.

The core festival ran from 19 January to 9 February 2025, presenting a dynamic mix of free public celebrations, curated works, and open-access programming across Melbourne and regional Victoria.

A total of 213 separate events were presented, including:

- 124 ticketed events (paid)
- 35 ticketed events (free)
- 49 free unticketed events
- 47 Midsumma Presents events
- 161 Open Access events

This breadth ensured that audiences of all backgrounds could participate, from major outdoor gatherings to intimate artistic works in venues across the city.



Photo: Midsumma Carnival by Craate Creative



## Attendance and Participation

The 2025 Midsumma Festival recorded 285,958 attendances, comprising 24,138 ticketed and 261,847 non-ticketed. Despite presenting a smaller program and lower ticket sales than the previous year, this marked the second-largest attendance ever for the core festival, just behind 2023's peak of 306,820. (In 2024, combined attendance, including the separate Queer PHOTO Festiva, reached just over 310,000, with 281,484 for the core festival alone.)

In 2025, 28% of attendees were first-timers, demonstrating Midsumma's ability to attract new audiences while maintaining loyalty among long-term supporters.

The festival also generated strong visitation and economic impact for Victoria, welcoming an estimated 98,113 unique visitors. While the majority of attendees (82%) came from metropolitan Melbourne, 11% travelled from regional Victoria (up from 8% in 2024), and 7% came from interstate or overseas (up from 5% in 2024).

**The direct economic impact of the festival was \$20.2 million.**

On average, interstate visitors stayed 5.1 nights in Melbourne (up from 4.9), overseas visitors stayed 4 nights, and regional visitors 2.3 nights (up from 1.9). Notably, 6% of local Melbourne attendees also chose to stay in the CBD for an average of 1.9 nights, with two-thirds confirming they would have stayed home if not for Midsumma.

After the application of relevant gross value-add multipliers (using recognised multipliers), the broader impact of the festival events on local economies has been estimated by Culture Counts at \$68.4 Million (up from \$59.14 M in 2024). Culture Counts have estimated that the impact of the Midsumma Festival generated an additional 289 FTE jobs, including 131 FTEs in the retail, food and beverage and accommodation sectors supported by the spending of attendees in the local area.

## Return on Investment

The independent economic Impact analysis undertaken shows that for every dollar spent directly on organising the 2025 festival (total annual cost) \$5.30 was directly contributed to the Melbourne economy (ROI 5.3).

## Strategic Focus

Midsumma continues to advance its strategic objectives of:

**Cultivating Queer Arts Culture** – To be the leadership arts organisation cultivating queer arts culture unique to Australia with local, national, international engagement; positioning Melbourne as a global leader in LGBTQIA+ cultural conversations.

**Artistic Empowerment** – An artistic powerhouse investing in diverse LGBTQIA+ artistic voices to develop artists and powerful new work, across disciplines, that inspire, share unique stories, build meaningful connections

**Community Connection** – building visibility and belonging for LGBTQIA+ communities across the state and beyond.

Midsumma Festival 2025 demonstrated resilience, adaptability, and a renewed sense of pride, marking another milestone in our journey of growth and visibility.



## Midsumma Festival 2025 Highlights

Midsumma events occurred in 189 separate Venues (177 venues in Melbourne, 12 regional venues) across 22 days. The festival delivered 15 projects commissioned by Midsumma in regional areas, (up from 13 the previous year).

### 285,958 Total Attendance

Ticketed and non-ticketed attendance combined, reflecting strong demand across both free and paid programming.

### 15% Sold Out or At Capacity

One in seven shows reached full capacity, with many others close to sell-out.

### 27% First-Time Attendees

73% of audiences were returning, reflecting both loyalty and growth of new audiences.

### 3.4 Events Per Person

Average attendance per individual, showing strong engagement with the breadth of the program.

### 87% Overall Positive Experience

Audience research showed continued high satisfaction, with strong ratings for inclusivity, accessibility, and artistic quality.

## Midsumma Presents Program

Midsumma Presents 2025, curated around the theme of Collective Identity(s), delivered bold new works spanning theatre, music, visual arts, and storytelling.

At its centre was the signature program Queer Imaginings, which brought artists and audiences together across generations and cultures to reimagine belonging and resilience through the lens of community embedded arts practice. From powerful public tributes like HONOUR to intimate works for rainbow families and youth-led projects, Midsumma Presents reinforced the festival's role as a national leader in queer arts, creating works with impact well beyond the festival itself.

## Signature Events Overview

**Midsumma Carnival** - 115,000 attendees

**Pride March (30th Anniversary)** – 10,474+ participants, plus 18,000 spectators - 264 individual groups took part.

**Victoria's Pride** – 59,770 attendees, plus regional events reaching thousands more

# Midsumma Presents 2025

## Collective Identity(s)

Midsumma's strategy places diverse artistic representation and artist development at the centre of everything it does. Curatorially, the festival pursues clear priorities that both elevate LGBTQIA+ creative voices and cement Midsumma's leadership in queer arts across Australia. Each year it expands the depth, quality, and variety of its self-curated stream, Midsumma Presents, ensuring the program responds to our communities and audience demographics while championing a distinctly Australian and Victorian queer arts practice.

A core tactic is an annual signature program: a commissioned suite of new works focused on intersectional areas often missing from mainstream artistic conversations. These leadership projects, alongside Midsumma Presents, break new ground nationally by raising the profile of underrepresented artists and practices.

Over time, Midsumma has refined a methodology for nurturing artists and developing new work that contextualises queer experiences for queer audiences and shares stories with the broader public.

Midsumma's ambition reaches beyond immediate KPIs to deliver long-term cultural and industry impact, for artists and audiences alike.

In 2024, the creative team collaborated with major arts organisations, institutions, theatres, and independent spaces to build a boundary-pushing program. Directors, producers, and artists were invited to respond to the 2025 festival theme, *Collective Identity(s)*, exploring how identities contribute to an LGBTQIA+ collective.

## Midsumma Presents: Collective Identity(s)

*Collective Identity(s)* showcased a wide spectrum of voices: works by women and non-binary artists in their 50s, 60s, and 70s; asexual and queer comedians; trans and gender-diverse playwrights and actors; bisexual hosts; drag kings and queens; grassroots independent shows; world-class international theatre; sex-work and feminist narratives; and events tailored for rainbow families and teenagers.

The program also honoured history and performance art through parties, talks, tours, and exhibitions. Together, these choices advanced Midsumma's dual mission: to commission and present bold work, and to lead cultural conversation by centring intersectionality, community collaboration, and artistic excellence.

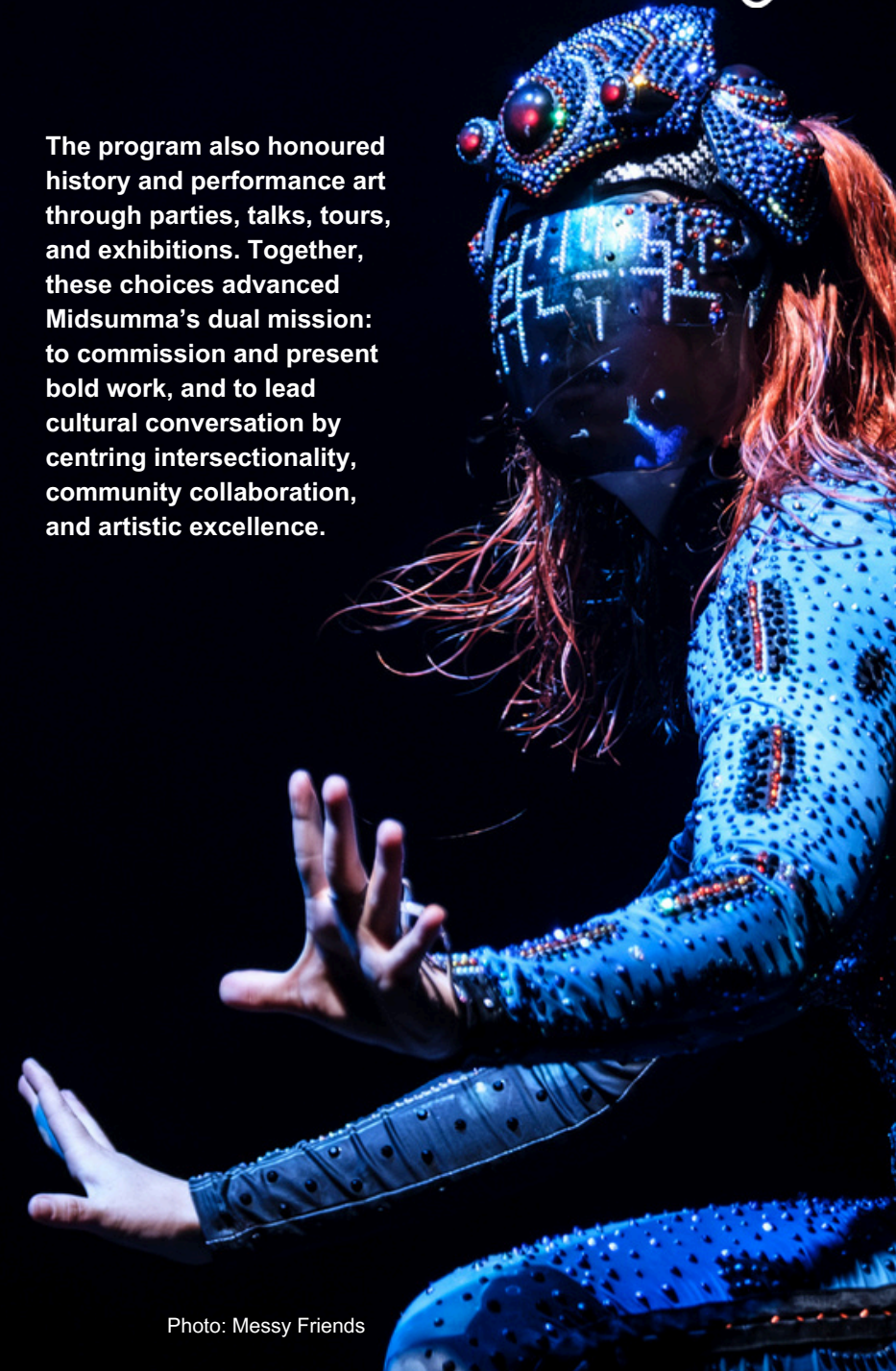


Photo: Messy Friends





# Midsumma Presents 2025 Program Overview

## Signature Program 2025

Midsumma advances cultural safety amid rising intersectional tensions by annually curating a connected, capacity-building suite within Midsumma Presents.

Developed and led from marginalised artistic communities using proven frameworks, these projects strengthen LGBTQIA+ arts ecosystems nationally.

This year, the signature program is Queer Imaginings, funded by a Creative Australia project grant.

Queer Imaginings (Midsumma Festival 2025 Signature Program) emerged in late-2023/2024 as social cohesion frayed, global conflicts, local tension between police and LGBTQIA+ communities, and the Voice referendum's "No" vote amplifying division and online echo chambers.

Its purpose: reunite communities in artist-led, creatively held spaces, shifting from art-as-individual-identity to art-as-social-change and connection.

Developed through ongoing dialogue with artists at all career stages, the program brings diverse, intergenerational audiences together.

Curated by Artist Development Manager Harriet Devlin with Midsumma's programming team, Queer Imaginings aligns to our strategic priorities across nine threads: queerness as identity/politic; project lifecycle; artistic leadership; community engagement; investing in young creatives; intergenerational exchange; radical access (free/low-cost/public space); artist development; and national significance.

The 2025 edition comprises six projects at varying stages of development, backed by intergenerational teams, mentorships, and deep community engagement, and supported by a Creative Australia project grant.

Queer Imaginings featured 6 key projects at various stages of development supported by intergenerational teams, mentorships and community engagement initiatives:

## HONŌUR

Presented by Midsumma and BEAT with Federation Square, on 31 January, HONŌUR celebrated Queer POC Elders.

Developed 2022–24, this first full-scale performance received producer and marketing support. 1,500 attended; 13 BIPOC performers joyfully honoured Uncle Jack Charles and Mama La Toya, projecting "TREATY NOW," "Trans Lives Matter," and "You Matter."



## An Uncertain Time

Presented by Midsumma and ArtPlay, this sold-out immersive theatre for rainbow families and babies 'queered' over two years with sector partners.

An Uncertain Time blends song, sound, movement and projection to explore love, loss, hope and uncertainty. Thirty minutes plus optional playtime; after demand, touring version created; 12–18-month edition trialled.



Photo: HONŌUR

Photo: HONŌUR

Photo: An Uncertain Time



# Midsumma Presents 2025 Program Overview

## Midsumma Matters: A Minor Adjustment

Co-designed with House of Muchness, Midsumma Matters at Fed Square (Sat 1 Feb, 10:30am & 12:15pm) featured A Minor Adjustment for rainbow families (6–12) and A Not So Small Talk for all. Over 60 young artists hosted 200+ attendees, testing ‘fun, play and risk’.

Midsumma provided producing and venue partnership, building youth leadership and capacity in the independent arts sector.

## Midsumma Matters: A Not So Small Talk feat.

On Sat 1 Feb, Midsumma, Fed Square and House of Muchness presented a youth-led centrepiece of Queer Imaginings: a 2:30pm panel reimagined as chat circles.

Teen hosts, with bread baskets, posed questions, fostering playful, intergenerational dialogue on creativity, representation and process. Graphic recorder Debbie Wood captured the event as a digital capsule.

## The Placeholder

Presented by Midsumma and Abbotsford Convent, Ben MacEllen’s The Placeholder is a six-hander set in a regional town, following women mourning Barb and a trans man’s transition.

A week-long 2025 development explored womanhood, feminism and inclusion with dramaturg Mark Wilson. Cast included Davey, Gallagher, Ayers, Bowers, Hollohan and Rebecca Bowers.

## Fekei

Presented by Midsumma and Abbotsford Convent, Sarah Carroll’s Fekei is a Pasifika theatre work centred on a Rotuman pudding ritual. AK, a bisexual woman, faces Sam’s proposal while not out to her churchgoing grandmother.

Developed in Sydney and Melbourne with dramaturg Jean Tong, it explores love, identity, family and tradition.



# Midsumma Presents 2025 Program Overview

## Midsumma Presents 2025

Midsumma Presents 2025 delivered a broad slate of visual art, theatre, dance, music, film and literary events, deepening sector partnerships, prioritising access (Auslan, audio description, tactile tours) and platforming diverse LGBTQIA+ voices across Naarm/Melbourne.

- Ara Dolatian – At the First Flood of Daylight (Bundoora Homestead Art Prize development). Artist Talk Sat 25 Jan, Auslan interpreted; Midsumma covered artist fees; strong attendance including Arts Access Victoria artists.
- MAPAA: Midsumma & Australia Post Art Award (No Vacancy, 28 Jan–8 Feb; opening 30 Jan). 58 entrants; 14 finalists; \$7k prizes + Bundoora residency; Auslan at install/awards. Winners: Chris Ferric (overall), Pia de Bruyn (Bundoora Prize); People’s Choice (tie): Gabe Love and Raphy.
- A Body at Work (Frankie Van Kan, Theatre Works, 28 Jan–1 Feb). Return season sold out; Auslan show 29 Jan.
- CODED – A night of queer storytelling (Amelia Jean O’Leary, Abbotsford Convent, 23–25 Jan). Three new First Nations femme contemporary dance works; bundle offered with Medium.
- Medium (Abbotsford Convent, 23–25 Jan). Live film/performance-lecture by Ari Angkasa; featured in the festival trailer.
- QRAVE – The Exhibition (Abbotsford Convent, 27 Jan–9 Feb). Jessi Ryan’s City of Yarra queer histories via QR-coded interviews.
- QRAVE – The Performance (Abbotsford Convent, 29 Jan–1 Feb). Solo by Jessi Ryan; directed by Dandrogyny & Wes Snelling; supported by Circus Oz and partners.
- Chthonic Chorus (Incinerator Gallery, 30 Jan–9 Feb; opening 31 Jan). Jake Treacy–curated “queer archaeology” exhibition.
- Feeling Afraid as if Something Terrible is Going to Happen (Arts Centre Melbourne, 14 Jan–1 Feb). Marcelo Dos Santos’ play starring Samuel Barnett; Auslan Q&A 23 Jan; audio description and captions supported by Midsumma; access consultant Jamila Main engaged.
- HOMOPHONIC: RESPECT + Pride Prize (Theatre Works). Pride Prize winner Ashleigh Hazel (performed by Jacob Abela) alongside intergenerational works celebrating LGBTQIA+ elders.
- The Pearl Prize (VPC 26 Jan; Readings St Kilda 2 Feb; Wheeler Centre panel 6 Feb). Writing award produced by Martha Ackroyd Curtis; winner: Niko Satria; Auslan at Readings.
- Forest Collective: Queer Sound Exchange (Abbotsford Convent, 1 Feb) networking forum; Labyrinth (1–8 Feb) opera-ballet with audio description + tactile tour 7 Feb.
- Golden Gate-Time with Luka Muller (Golden Gate Hotel, 8 Feb). Comedy line-up with Alex Ward, Kirsty Webeck, Nick White, Aurelia St Clair and Tom Ballard.
- Messy Friends (Chapel Off Chapel, 6–8 Feb). Award-winning “drag-u-mentary”; strong reception after Victoria’s Pride set.
- MQFF Presents: Midsumma Movies (31 Jan–2 Feb; Bunjil Place, Cinema Nova, Fed Square → The Edge due to weather). 10+ screenings including To Wong Foo, The Wiz, Avant-Drag! and Woman Of....



Photos: HONŌUR

# Midsumma Presents 2025 Program Overview



- NGV x Midsumma: NGV Teens talks/tours (22–23 Jan, led by Pathways alum Ben Goss); Queer Collection Tour (8 Feb, curators Meg Slater & Michael Gentle); Performance as Protest: Yayoi Kusama panel (8 Feb); NGV Friday Nights (7 Feb) with DJ ENN.
- Night at the Museum: Queer Youth Party (Immigration Museum, 25 Jan). With Minus18; 383 attendees; 94% reported improved wellbeing; DJs MoonCup and Cerulean; Rainbow Community Angels present.
- JOY (Immigration Museum). Seven new installations by eight Victorian artists; interactive “Share Your Joy” wall.
- Queer Playwriting Award Showcase (Gasworks, 22 Jan). 24 applications; staged excerpts: Norm Things; Much To Do With The Law, But More To Do With Love (winner); White Christmas; Abi is Missing. 2024 winner Tom Ballard’s The Queer Kingdom full reading (8 Feb); Day For It rescheduled.
- Midsumma at the Library (SLV, 20 Jan–6 Feb): Children’s Quarter Storytimes (Cerulean, Hugo Grrrl, Govind Pillai, The Storykeepers); Melbourne Out Loud: Rennie Ellis – Midsumma Edition + #RennieAndMe callout; Library Up Late (6 Feb) curated by Mz Rizk with The Huxleys, Tanzer, Mo’Ju, Thndo and more; 1,200+ attendees.
- Thirty Six (fortyfivedownstairs, 21 Jan–11 Feb). Jo Clifford & Bayley Turner; Auslan + Q&A 23 Jan; trans/gender-diverse writers’ workshop (Arts Centre, 1 Feb).
- TMI Tuesday (Mamma Chen’s, 28 Jan). Open-mic confessional hosted by Sarah Ward & Bec Matthews; Auslan and wheelchair accessible.
- Paul Yore (Scott Alley, 16 Jan–10 Feb). Metro Tunnel Creative Program paste-ups.
- Small Acts of Resistance (Women’s Circus, Gasworks, 5–8 Feb). Sold-out political circus by performers in their 50s–70s.
- Truth to Power Café (Theatre Works, 5–6 Feb). International participatory storytelling event.



Photo: Labyrinth by Pia Johnson



# Midsumma Carnival 2025

Midsumma Carnival once again marked the vibrant opening weekend of the festival, transforming Alexandra Gardens into a celebration of LGBTQIA+ pride, culture, and community.

Held on Sunday 19 January 2025, Carnival attracted an estimated 118,000 attendees across the day and evening, affirming its place as one of Melbourne's largest and most loved free community events.

## Programming & Highlights

- Diverse Main Stage Line-Up featuring drag, cabaret, live music, DJs, dancers and community showcases, with representation across First Nations, trans and gender-diverse, disabled, and culturally diverse artists.
- Community Dog Show drew one of the biggest crowds of the afternoon, continuing as a much-loved tradition.
- Family Precinct offered programming in collaboration with Rainbow Families and SwitchboardWomen's Circus, ensuring younger audiences and families had dedicated space and activities

- Sports Precinct showcased LGBTQIA+ sporting clubs, featuring interactive demonstrations and performances.
- Food, Bars & Market Stalls created a festival atmosphere, with over 150 community and partner activations filling the site.

Carnival showcased 157 artists on our Carnival stages across the day, which comprised of:

- 32 Gender Diverse artists
- 5 Trans artists
- 28 BIPOC artists
- 72 female identifying
- 75 male identifying
- 15 artists living with a disability or neuro diversity

## Accessibility

Carnival 2025 continued to expand accessibility:

- Auslan interpretation across all stages
- Dedicated viewing areas for people with mobility needs
- Targeted services for blind and low-vision patrons

- Targeted services for blind and low-vision patrons
- A larger-than-ever Access & Inclusion Team led by our Access Coordinator
- A new, quieter area for sensory sensitive patrons

## Community Impact

Despite rising production costs, Carnival remained free for all, reaffirming Midsumma's commitment to accessibility and inclusion. It provided a platform for independent producers in the Open-Access Program to promote their shows, and a highly visible space for community groups to connect with new members.

# Midsumma Pride March 2025

The 30th annual Midsumma Pride March was held on Sunday 2 February 2025, bringing thousands of marchers and spectators together in St Kilda to celebrate LGBTQIA+ pride, solidarity, and visibility.

## Attendance & Participation

- 14,000+ registered marchers representing 310+ groups
- 20,000 spectators lining Fitzroy Street and Catani Gardens
- Strong turnout from community organisations, allies, and government representatives

Despite warm summer conditions and ongoing debates around participation of some groups, Pride March remained one of the most visible and unifying demonstrations of queer pride in Australia.

## Programming & Highlights

The march opened with Dykes on Bikes, followed by Boon Wurrung Elders, the Rainbow Aboriginal Float, the Premier of Victoria, and the Minister for Equality.

A deliberate focus on LGBTQIA+ youth visibility placed young people and student-led groups at the front of the march.

The Pride Tram, in partnership with Yarra Trams, returned featuring artwork by [2025 Hero Image Artist Name], extending Midsumma's visual identity into public space.

Catani Gardens post-march celebrations featured a lively DJ program, hosted by The Beryls (Patrick Daly and Laura Trenergy) with drag, comedy, and awards, the day ended with a small dancefloor in front of the DJs bringing community together..

## Challenges & Resilience

While 2025 brought further discussions around inclusivity, corporate presence, and safety, Midsumma maintained open dialogue with community groups to ensure transparency and inclusion.

The march proceeded smoothly with additional wellbeing and accessibility measures in place, reinforcing it as a safe and celebratory space for all.





# Victoria's Pride Street Party 2025

Victoria's Pride continued to grow in scale and impact in 2025, cementing itself as a cornerstone of the state's LGBTQIA+ cultural calendar.

Co-presented by Midsumma and the Victorian State Government, the event combined regional activations with a large-scale Melbourne street party, reflecting the strength and diversity of queer communities across the state.

## Event Delivery

The program culminated on Sunday 9 February 2025 with a free outdoor street party across Gertrude and Smith Streets, Fitzroy and Collingwood. For 9 hours, the precinct came alive with live music, drag, visual arts, roving performers, and community activations.

The Melbourne event was complemented by regional commissions and activations across Victoria, ensuring visibility and access for communities beyond metropolitan areas.

## Attendance & Reach

- 50,000+ attendees at the Fitzroy/Collingwood Street Party
- Tens of thousands more engaged through regional projects in the Indigo Shire, Wangaratta, Mildura, Castlemaine, Warrnambool, Swan Hill, Horsham, Bendigo, Gippsland, Geelong, and Shepparton
- Combined, Victoria's Pride 2025 reached more than 85,000 people across the state

## Economic Impact

Victoria's Pride 2025 delivered significant value for local traders and the visitor economy, driving foot traffic through retail, bars, cafes, and restaurants across the precinct. Independent modelling estimated a direct impact of over \$11 million, with a total economic contribution exceeding \$30 million when applying ABS multipliers.

# Victoria's Pride Street Party 2025



## Programming Highlights

- **Headline performances by leading Australian LGBTQIA+ artists, featured within a packed line-up of more than 220 performers, musicians, dancers, and DJ's.**
- **First Nations-led works, including dance and music performances by local collectives, alongside collaborations with visiting artists from North East Arnhem Land, supporting artistic and cultural exchange.**
- **PacifiqueX cultural showcases, bringing Pasifika voices and traditions into the program**
- **Roving activations and DJ trucks, enlivening every corner of the site**
- **Pride Windows Program, activating shopfronts with commissioned artworks, digital projections, and live performances, with a focus on amplifying queer and disabled representation.**

## Community Connection

Victoria's Pride is not only a cultural celebration but also a symbol of progress, first established to commemorate the 40th anniversary of the decriminalisation of homosexuality in Victoria.

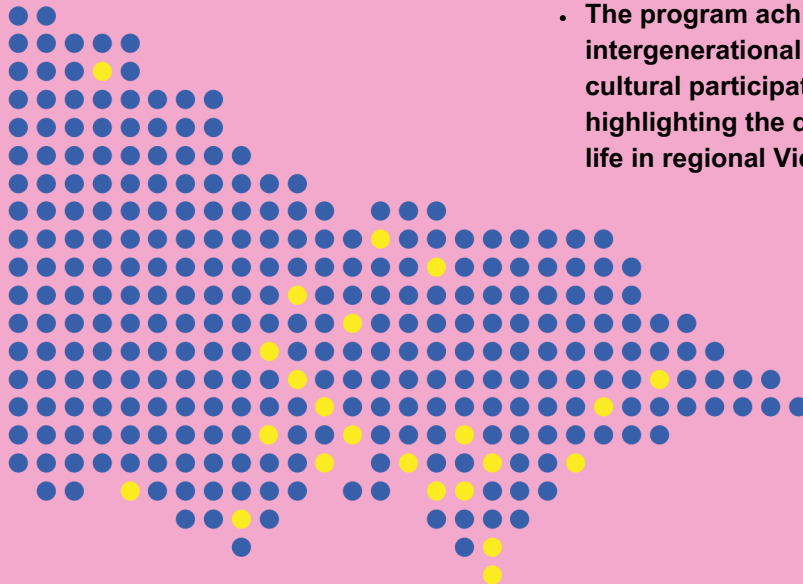
In 2025, the event reaffirmed its place as a vital platform for visibility, inclusion, and resilience across LGBTQIA+ communities statewide.

# Regional Activation Program 2025

The Regional Activation Program (RAP) continued to extend the reach of Victoria's Pride into communities across the state, ensuring that LGBTQIA+ people living outside metropolitan Melbourne are celebrated, visible, and connected.

## Program Delivery

In 2025, the program commissioned and supported a wide range of projects across regional centres including the Indigo Shire, Wangaratta, Mildura, Castlemaine, Warrnambool, Swan Hill, Horsham, Bendigo, Geelong, Gippsland, and Shepparton.



A mix of live performance, visual arts, storytelling, and community gatherings ensured that regional events were accessible and locally relevant. Many projects built on existing relationships, while others engaged new communities and first-time applicants.

## Attendance & Reach

- More than 35,000 attendees participated in 15 regional projects and events across the program
- Engagement included family picnics, pride fairs, theatre performances, youth workshops, and storytelling projects
- The program achieved strong intergenerational and cross-cultural participation, highlighting the depth of queer life in regional Victoria





## Regional Activation Program 2025

### Programming Highlights

The RAP has become a vital bridge between metropolitan and regional LGBTQIA+ communities, reducing isolation and increasing visibility.

In 2025, it faced challenges including rising costs of delivery, limited infrastructure in some regional centres, and community fatigue in certain areas due to scarce resources and support.

Despite these pressures, the program thrived through resilience, innovation, and strong local partnerships.

- GV Pride’s creative activities and storytelling projects across greater Shepparton amplified regional queer histories
- Community fairs in Gippsland and Beechworth brought together local organisations and allies in inclusive celebrations

- Fourteen and Nine Months, a queer coming-of-age short film blending comedy, self-discovery, and mentorship against the backdrop of regional VictoriaQueer Cakes & Butch Bakes, a sweet celebration and community bake-off by Castlemaine PrideThe Pridefinder Podcast Project continued, recording regional voices for future digital storytellingImpact & Challenges

### Future Outlook

Looking ahead, there is a clear demand to sustain and expand the Regional Activation Program.

Continued investment is essential to maintain momentum and provide opportunities for queer communities across Victoria to gather, celebrate, and be visible in their own towns and regions.



# Midsumma Festival 2025 Open Access Program

The Open Access Program remained the beating heart of Midsumma Festival in 2025, giving independent artists, collectives, and producers the opportunity to present their own work under the Midsumma banner.

## Program Scale

- 187 events presented across metro Melbourne and regional Victoria
- 96 venues participated, including theatres, galleries, pubs, community halls, and outdoor spaces
- Genres spanned theatre, cabaret, visual arts, music, literature, parties, drag, and family events
- More than 65% of events were new works or world premieres, reinforcing the program's role as a platform for risk-taking and innovation

## Support & Development

Midsumma provided workshops, information sessions, and resources to support Open Access producers in marketing, accessibility planning, and production. This investment strengthened the sustainability of independent work and increased pathways for artists into other programs like Midsumma Presents and Midsumma Pathways.

## Participation & Reach

- Thousands of artists and collaborators are engaged in the program
- Attendance reached over 100,000 people across the three-week festival
- Strong representation of trans and gender-diverse artists, First Nations creators, and culturally and linguistically diverse voices

## Highlights

- Breakout success of emerging artists who sold out their seasons
- Independent queer party collectives drawing new audiences into the festival
- Visual arts exhibitions transforming unconventional venues into queer cultural hubs
- Collaborative works exploring urgent themes including climate justice, housing insecurity, and intergenerational queer memory

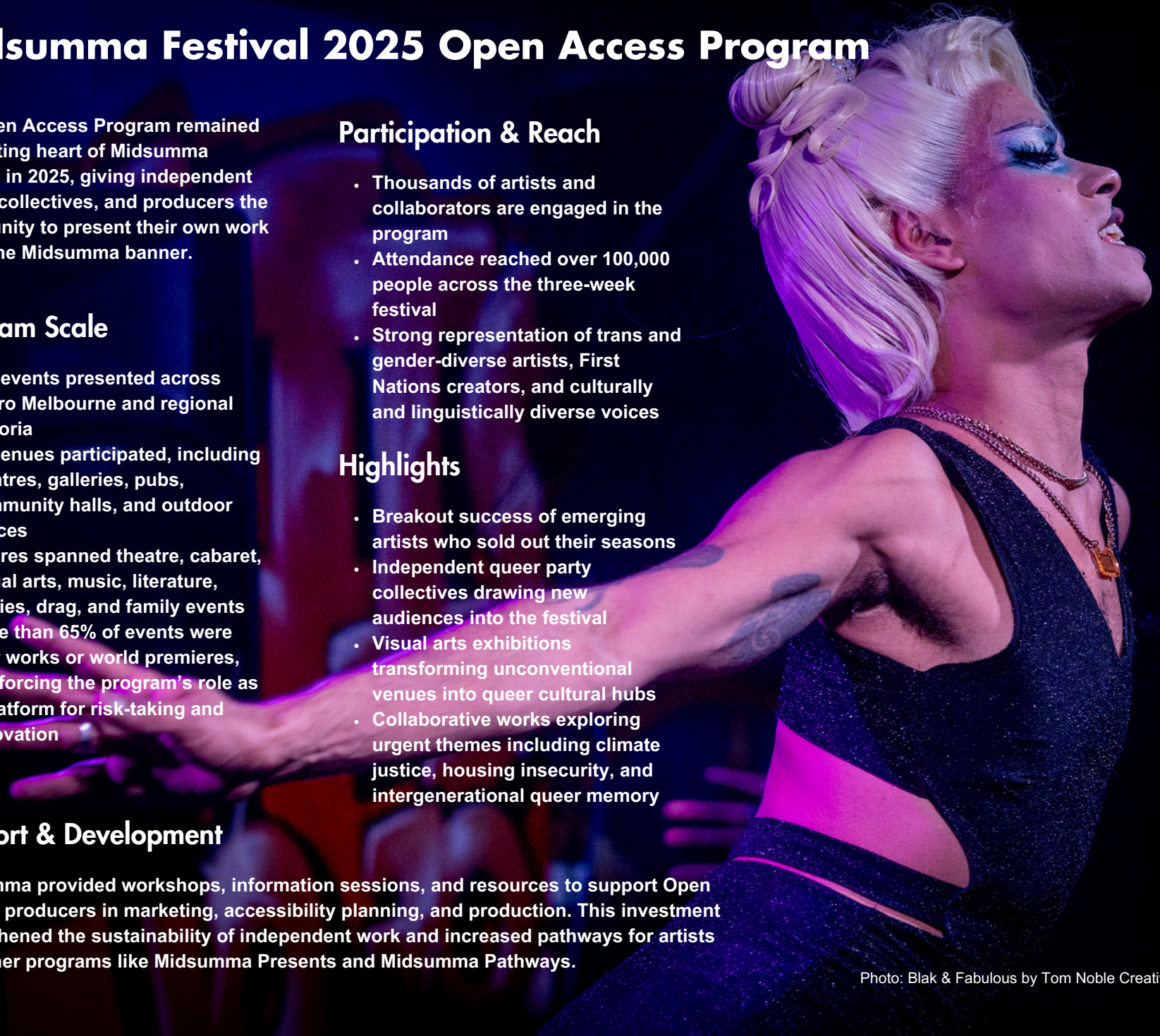


Photo: Blak & Fabulous by Tom Noble Creative

# Artist Development Programs 2025



## Midsumma Pathways 2025

Midsumma Pathways continued in a reimagined way in 2025 as a groundbreaking mentoring and development program supporting LGBTQIA+ artists with lived experience of disability.

The initiative nurtures creative development, builds professional networks, and amplifies the voices of artists whose work is often underrepresented. In 2025 the focus was on Pathways Alumni developing new work and the presentation of works in progress.

## Program Structure

- 45 emerging artists were selected for the 2025 cohort, representing diverse disciplines including visual arts, theatre, music, dance, writing, and digital media.
- 2 Pathways Alumni works included as part of Queer Imaginings Signature Program.
- The program included professional private showings to invited industry, peer-to-peer learning, and one-on-one mentorship, tailored to each participant's practice and goals.

## Highlights from 2025 Cohort

- 2 works were one on one experiences, one movement and sound based, the other exploring art as medicine in a dystopian hut.
- A private showing of a new script addressing queer and trans disabled intimacy, with an excellent cast and direction from Melbourne Theatre Company received considerable industry support and positive feedback.
- A queer Pasifika story including food had a private showing as a work in progress at Abbotsford Convent.
- A deaf led project exploring relationships, challenging social norms like monogamy and the complexities of connections.

## Community Impact

Pathways Alumni were supported as participating artists which builds sector-wide awareness of accessible practice.

By embedding disabled queer voices into Melbourne's cultural ecology, Midsumma ensures long-term change towards inclusivity and equity in the arts.

Photo: Equals by Matto Lucas

# Artist Development Programs 2025



## Queer Playwriting Award (QPAS)

The Queer Playwriting Award Showcase at Gasworks Theatre highlighted new voices in Australian queer playwriting.

- Four finalist scripts were presented as staged readings to packed audiences and industry professionals.
- The winning work was awarded further development support and will be programmed into a future Midsumma season.
- Audiences responded with enthusiasm, affirming the appetite for bold new queer narratives.

## Impact

Midsumma's development programs not only empower individual artists but also strengthen the broader cultural ecology.

Alumni from past programs are now leaders in the field, producing nationally and internationally. In 2025, the programs further cemented Midsumma's role as a vital incubator for queer creativity.





# Accessibility 2025

Accessibility and inclusion remained at the heart of Midsumma Festival in 2025, with a strong commitment to ensuring that LGBTQIA+ arts and culture are available to everyone in our communities.

Through ongoing partnerships, training, and investment, the festival continued to expand opportunities for full participation.

## Access Initiatives

- Launch of Midsumma's first Disability Inclusion Action Plan (DIAP), developed in consultation and collaboration with the Midsumma Access and Inclusion advisory group, establishing a clear framework to improve accessibility, remove barriers, and embed inclusive practices across all programs and events.
- Access Guide: A comprehensive online and print guide highlighted accessible venues and events, with clear information on Auslan interpretation, captioning, audio description, mobility access, and sensory-friendly programming.
- Auslan Interpreted Events: Over 75 events included Auslan interpretation, spanning theatre, music, community gatherings, and major events like Pride March.
- Audio Description: Visual arts and theatre works offered audio-described sessions for blind and low-vision audiences.
- Relaxed Performances: Expanded across family and youth programming, providing safe and welcoming spaces for neurodiverse attendees.
- Community Ambassador Karan Nagrani returned to Midsumma for a second year as community ambassador after a successful trial of the role in 2024. In the expanded role Karan developed and delivered content and presentations across the Festival including social media channels. Karan has nominated Midsumma as Blind Employer of the Year after his experiences with Midsumma in 2025.
- Marketing collateral across social media channels shows a 70% increase in content co-created by and representing Deaf and Disabled creators when compared to 2024 data.

## Partnerships

Midsumma continued to work closely with organisations including Arts Access Victoria, Expression Australia, and Vision Australia to deliver industry-leading access measures. These collaborations supported not only audiences but also artists, ensuring inclusive practice at every stage of development and presentation.

## Impact

- More than 8,000 attendees accessed events through specific access services.
- Positive feedback highlighted both the expansion of Auslan interpretation and the success of captioned performance initiatives.
- Access measures increased the participation of disabled LGBTQIA+ people as artists, audiences, and cultural leaders.



Photo: Library Up Late





Photo: Milo Hartill

Photo: HONOUR



# Midsumma Marketing Highlights 2025

## Total Social Media Followers by Platform

	<b>Instagram</b>	28,200 followers +12.4% increase from 2024
	<b>Facebook</b>	34,000 followers stable compared to 2024
	<b>TikTok</b>	1,240 followers +18.3% increase from 2024
	<b>LinkedIn</b>	1,979 followers

## New Campaign Initiatives 2025

### Melbourne Airport Advertising

First-time presence at Melbourne Airport with digital HALO billboards and baggage claim advertising. 17,841 plays in December, followed by 2,766 in January.

### Social Media Strategy Evolution

Shifted from Twitter to Threads, gaining 4,000+ new followers. Reduced paid ad spend by 83.11%, focusing on high-quality organic engagement. Instagram triptych grid redesign for better program visibility. New strategy on TikTok, resulting in a +18.3% follower increase.

### #RideWithPride Tram Wrap

Successfully executed despite Yarra Trams' change in operator. Fully aligned with the Skyverse visual identity. 500,000+ impressions city-wide with an average of 2.9 views per person

## Key Marketing Highlights and Metrics

<b>95,508</b>	Total reach across Social Media platforms
<b>69,832</b>	Total Social Media Following (2.04% growth from 2024)
<b>249,107</b>	Website Visitors, +7.44% increase in total page views to 911,296
<b>35.88%</b>	eNews Average Open Rate



# Audience Summary 2025



**97%**  
Agreed it's important that it happened in Melbourne



**72%**  
Are repeat attendees



**97%**  
Agreed it made them feel safe and welcome



**91%**  
Agreed it made them feel connected to people in the community



**97%**  
Had a positive overall experience



**52%**  
Attended with friends



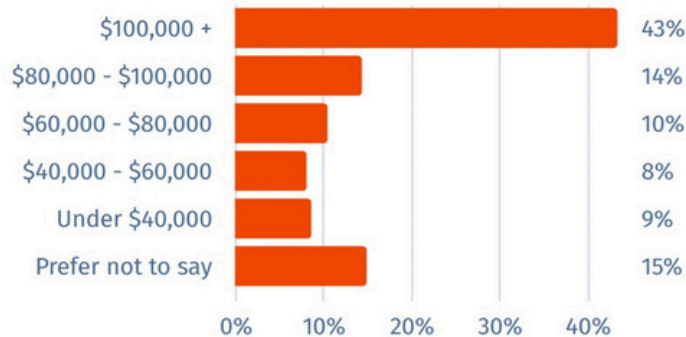
**82%**  
Live in Melbourne metropolitan area



**\$143**  
Average spend per person at Midsumma Festival and in the local area

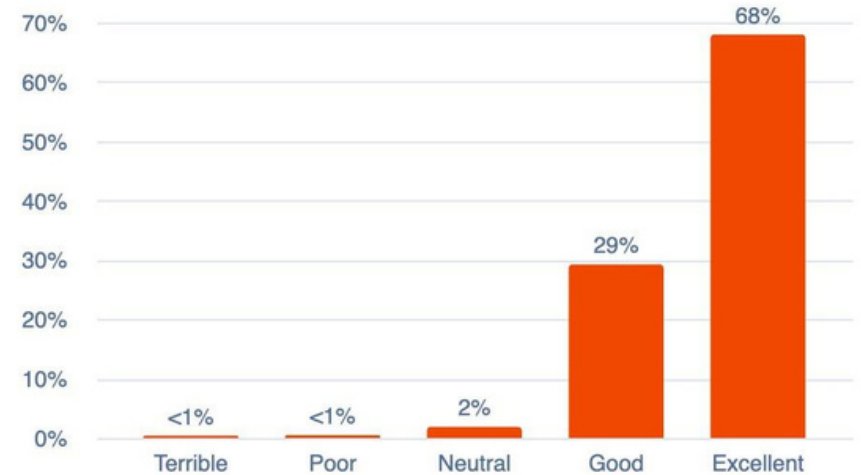
## Household Income

Approximately what is your total household income per annum before tax?



## Overall Experience

How would you rate your experience overall?



Respondents were asked to rate their overall experience attending Midsumma Festival 2025, selecting from five options: Excellent, Good, Neutral, Poor, and Terrible.

The vast majority—97%—reported a positive experience, an outstanding result. Of these, 68% rated their experience as Excellent, while 29% described it as Good.

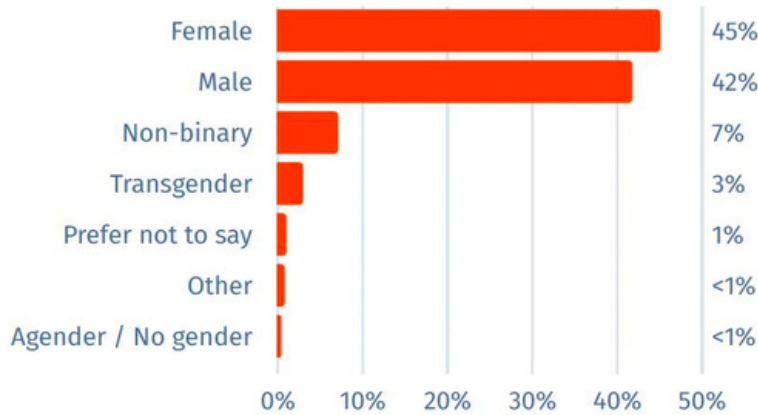
This overwhelmingly positive feedback highlights the festival's strong impact and high audience satisfaction across events.



# Audience Summary 2025

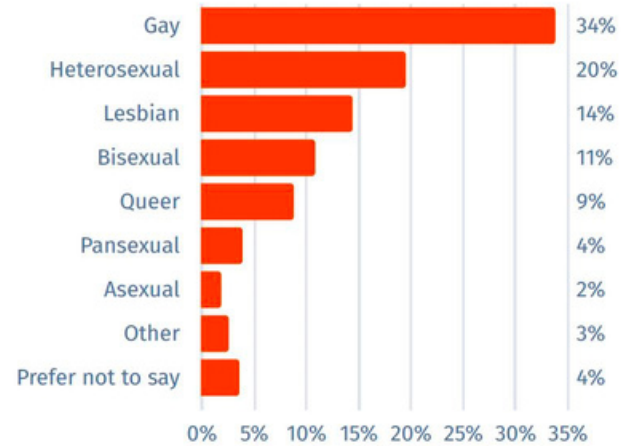
## Gender

How would you describe your gender?



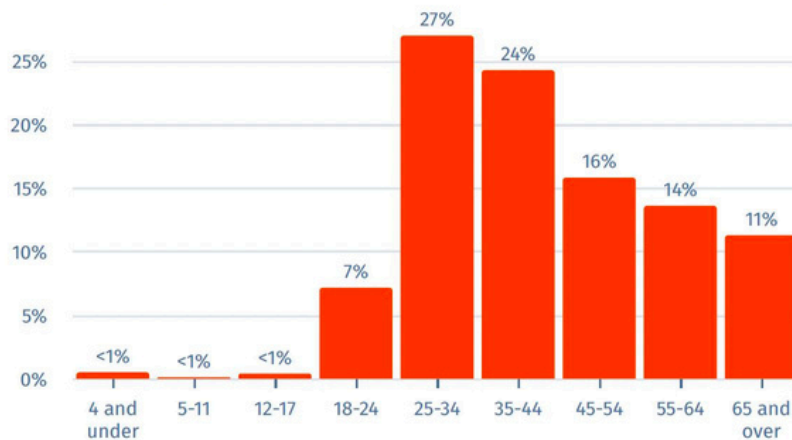
## Sexual Identity

How would you describe your sexual identity?



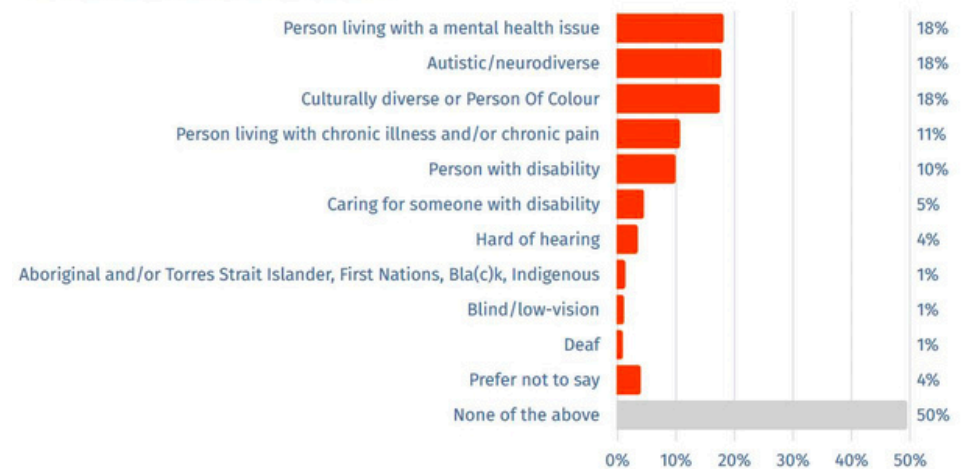
## Age Group

What is your age?



## Diversity

Do you identify as any of the following?





# Our Partners

Midsumma continued to work closely with organisations including Arts Access Victoria, Expression Australia, and Vision Australia to deliver industry-leading access measures.

These collaborations supported not only audiences but also artists, ensuring inclusive practice at every stage of development and presentation.

## Impact

- More than 8,000 attendees accessed events through specific access services.
- Positive feedback highlighted both the expansion of Auslan interpretation and the success of captioned performance initiatives.
- Access measures increased the participation of disabled LGBTQIA+ people as artists, audiences, and cultural leaders.

### Principal Partners



### Major Partners



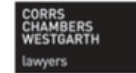
### Gold Partners



### Silver Partners



### Legal Partner



### Program Partners



### Access Partners



### Media Partners





# Economic Overview 2025

## Economic Impact

Midsumma Festival continues to deliver significant economic benefit to Victoria, not only as a cultural landmark but also as a driver of tourism, hospitality, and employment.

### Direct & Broader Impact

- Direct Economic Impact: \$20.2 million.
- Estimated Broader Economic Impact: After the application of relevant gross value-add multipliers (using recognised multipliers), the broader impact of the festival events on local economies has been estimated by Culture Counts at \$68.4 Million (up from \$59.14 M in 2024).
- FTE Jobs Supported: Culture Counts have estimated that the impact of the Midsumma Festival generated an additional 289 FTE jobs, including 131 FTEs in the retail, food and beverage and accommodation sectors supported by the spending of attendees in the local area.

## Visitor Economy

### Average Nights Stayed

- 7.1 nights for overseas visitors
- 5.1 nights for interstate visitors
- 2.3 nights for intrastate visitors

### Total Nights Attributed to Attendance: 23,000+ nights

This equates to a major contribution to local accommodation and visitor spend, particularly during the peak summer season.

## Recent Financial Performance

### 2024- 2025

#### Total Income

\$3,739,510

#### Government Funding

\$2,447,728

#### Retained Reserves

\$344,351





# Treasurer's and Financial Reports

Another tremendous year has passed, and I present the financial summary for the year ending 30 June 2025. For this period, Midsumma recorded an operational deficit of \$116,316, consistent with the forecasted challenges we forecasted last year. This reflects ongoing cost pressures for delivering open access events, coupled with the continuing challenge of maintaining a sustainable funding base and investing strategically in our organisation.

Government support remains an important contributor, with total funding of \$2,447,728 this year, including additional valuable investment in the Queer Imaginings Project as part of the Midsumma Festival. However, core funding remains unchanged, highlighting the ongoing need for a more sustainable base to enable us to meet growing community demands. Our corporate sponsorships increased to \$624,654 reflecting strong and growing partnerships, and we also received once-off funding to strengthen staff capacity, positioning us well for the future.

At 30 June 2025, retained reserves stood at \$344,351. While lower than previous years, these reserves continue to provide Midsumma with a solid buffer against uncertainty, ensuring that the organisation remains resilient and able to deliver for our communities.

Looking forward, we know that community expectations for our services continues to increase, and external event costs are rising significantly. To meet these expectations, a sustainable funding model from government will be critical. With the continued support of our partners, sponsors, and community, Midsumma is well placed to deliver meaningful impact well into the future.

A sincere thanks go to our government funders, patrons, donors, sponsors, suppliers, community members, volunteers, and staff. I also extend my deep gratitude to our CEO, Karen Bryant, whose leadership has been instrumental in leading us through another incredible year.



**Mitchell Ajduk**  
Treasurer, Midsumma Festival



## Statement of Profit or loss and other Comprehensive Income Midsumma Festival Inc. For the year ended 30 June 2025

	NOTES	2025	2024
<b>Income</b>			
Members Fees		909	823
Festival Income	2	456,086	484,310
Donations & Patron Support		48,832	79,019
Public Funding & Grant Income - Federal, State & Local	2	2,447,728	2,888,311
Corporate Funding & Sponsorship		624,654	557,933
In-Kind Sponsorship		3,586	-
Philanthropic Funding		84,964	-
Projects		72,752	-
<b>Total Income</b>		<b>3,739,510</b>	<b>4,010,396</b>
<b>Total Income</b>			
		<b>3,739,510</b>	<b>4,010,396</b>
<b>Other Income</b>			
Interest Income		43,646	26,035
Other Income		33,772	19,515
<b>Total Other Income</b>		<b>77,418</b>	<b>45,551</b>
<b>Expenditure</b>			
Accounting & Audit		6,223	2,962
Advertising and Promotion		58,334	135,451
Amortization Expenses		5,855	8,315
Bank & Merchant Fees		7,917	11,406
Board Amenities		2,672	764
Cleaning/ Rubbish Removal		107,741	111,743
Computer Expenses		26,966	31,470
Consultants Fees		48,138	32,688
Contract Payments		51,559	88,394
Employee Expenditure		1,489,083	1,338,977
Foreign Currency Gains and Losses		-	13
Festival Expenses		1,461,260	1,548,918
Hire Plant & Equipment		48,532	46,607
Insurance		34,406	31,198
Office Expenses		40,601	9,393
Production Expenses		135,342	116,151
Rent on Land & Buildings		52,353	40,178
Replacement		10,185	10,589
Research & Development		21,750	7,500
Security		106,710	98,438
Staff Recruitment		2,296	12,185
Superannuation		160,969	137,636
Telephone		17,165	24,972
Travel & Accommodation Expense		9,117	59,114
Workcover		24,819	22,905
Membership Fees		3,254	-
Programming - Artwork Installation Fees		-	163,775
<b>Total Expenditure</b>		<b>3,933,244</b>	<b>4,091,743</b>
<b>Net Profit Attributable to the Association</b>			
		<b>(116,316)</b>	<b>(35,796)</b>

## Statement of Financial Position Midsumma Festival Inc As at 30 June 2025

	NOTES	30 JUNE 2025	30 JUNE 2024
<b>Assets</b>			
<b>Current Assets</b>			
Cash and Cash Equivalents	3	788,153	900,867
Trade and Other Receivables	4	50,210	65,900
Other Current Assets		100	150
<b>Total Current Assets</b>		<b>838,463</b>	<b>966,917</b>
<b>Non-Current Assets</b>			
Plant and Equipment	5	2,975	1,470
Leasehold Improvements		31,805	-
Intangible Assets	6	6,865	2,587
Other Non-Current Assets		2,078	3,616
<b>Total Non-Current Assets</b>		<b>43,723</b>	<b>7,673</b>
<b>Total Assets</b>			
		<b>882,186</b>	<b>974,590</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and Other Payables	7	19,791	3,444
Tax Liabilities	8	56,527	48,449
Deferred Income	9	350,449	283,461
Provisions	10	98,896	115,931
Employee Entitlements	11	12,170	19,939
Other Current Liabilities	12	-	42,697
<b>Total Current Liabilities</b>		<b>537,835</b>	<b>513,922</b>
<b>Total Liabilities</b>			
		<b>537,835</b>	<b>513,922</b>
<b>Net Assets</b>			
		<b>344,351</b>	<b>460,668</b>
<b>Member's Funds</b>			
Capital Reserve		344,351	460,668
<b>Total Member's Funds</b>		<b>344,351</b>	<b>460,668</b>

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.



## Statement of Cash Flows Midsumma Festival Inc. For the year ended 30 June 2025

	2025	2024
<b>Operating Activities</b>		
Receipts from customers	527,899	550,208
Receipts from grants	2,766,592	2,963,506
Payments to suppliers and employees	(1,588,030)	(1,390,407)
Interest received	43,646	26,035
GST	(144,019)	45,125
Cash receipts from other operating activities	755,055	868,252
Cash payments from other operating activities	(2,586,025)	(3,034,978)
<b>Net Cash Flows from Operating Activities</b>	<b>(224,881)</b>	<b>27,741</b>
<b>Investing Activities</b>		
Proceeds from sale of property, plant and equipment	-	2
Payment for property, plant and equipment	(23,653)	(1,817)
Other cash items from investing activities	(5,102)	(1,121)
<b>Net Cash Flows from Investing Activities</b>	<b>(28,756)</b>	<b>(2,936)</b>
<b>Financing Activities</b>		
Other cash items from financing activities	(59,874)	(18,740)
<b>Net Cash Flows from Financing Activities</b>	<b>(59,874)</b>	<b>(18,740)</b>
<b>Other Activities</b>		
Other activities	200,797	(405,860)
<b>Net Cash Flows from Other Activities</b>	<b>200,797</b>	<b>(405,860)</b>
<b>Net Cash Flows</b>	<b>(112,714)</b>	<b>(399,795)</b>
<b>Cash and Cash Equivalents</b>		
Cash and cash equivalents at beginning of period	900,867	1,300,662
Net change in cash for period	(112,714)	(399,795)
Cash and cash equivalents at end of period	788,153	900,867

## Statement of Changes in Equity Midsumma Festival Inc. For the year ended 30 June 2025

	2025	2024
<b>Equity</b>		
Opening Balance	460,668	496,410
<b>Increases</b>		
Retained Earnings	-	54
<b>Total Increases</b>	<b>-</b>	<b>54</b>
<b>Decreases</b>		
Loss for the Period	116,316	35,796
<b>Total Decreases</b>	<b>116,316</b>	<b>35,796</b>
<b>Total Equity</b>	<b>344,351</b>	<b>460,668</b>

## Notes to the Financial Statements Midsumma Festival Inc. For the year ended 30 June 2025

### 1. Summary of Significant Accounting Policies

#### Basis of Preparation

These general purpose financial statements have been prepared in accordance with the Australian Charities and Not-for-profits Commission Act 2012, Australian Accounting Standards and Interpretations of the Australian Accounting Standards Board and International Financial Reporting Standards as issued by the International Accounting Standards Board. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

#### Accounting Policies

##### (a) Revenue and Other Income

###### Contributed assets

The Entity receives assets from the government and other parties for nil or nominal consideration in order to further its objectives. These assets are recognised in accordance with the recognition requirements of other applicable accounting standards (eg AASB 9, AASB 16, AASB 116, AASB 1058 and AASB 138).

On initial recognition of an asset, the Entity recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer)

The Entity recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

###### Operating grants, donations and bequests

When the Entity receives operating grants, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the Entity

- identifies each performance obligation relating to the grant
- recognises a contract liability for its obligations under the agreement; and
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the Entity:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (eg AASB 9, AASB 16, AASB 116 and AASB 138);
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer); and
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount, the Entity recognises income in profit or loss when or as it satisfies its obligations under the contract.

These notes should be read in conjunction with the attached compilation report.



#### Capital grants

When the Entity receives a capital grant, it recognises a liability for the excess of the initial carrying amount of the financial asset received over any related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer) recognised under other Australian Accounting Standards.

The Entity recognises income in profit or loss when or as the Entity satisfies its obligations under the terms of the grant.

#### Interest income

Interest income is recognised using the effective interest method

#### Dividend income

The Entity recognises dividends in profit or loss only when the Entity's right to receive payment of the dividend is established.

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

#### (b) Inventories

Inventories are measured at the lower of cost and current replacement cost

Inventories acquired at no cost or for nominal consideration are measured at the current replacement cost as at the date of acquisition.

#### (c) Fair Value of Assets and Liabilities

The Entity measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the Entity would receive to sell an asset or would have to pay to transfer a liability in an orderly (ie unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (ie the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (ie the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instruments, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

#### (d) Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated, less, where applicable, accumulated depreciation and impairment losses.

##### Plant and Equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment

losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(g) for details of impairment).

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the company and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss in the financial period in which they are incurred.

Plant and equipment that have been contributed at no cost or for nominal cost are recognised at the fair value of the asset at the date it is acquired.

##### Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is available for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

#### (e) Leases

The Entity as lessee

At inception of a contract, the Entity assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Entity where the Entity is a lessee. However, all contracts that are classified as short-term leases (ie a lease with a remaining lease term of 12 months or less) and leases of low-value assets are recognised on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Entity uses the incremental borrowing rate.

Lease payments included in the measurement of the lease liability are as follows:

- fixed lease payments less any lease incentives;
- variable lease payments that depend on an index or rate, initially measured using the index or rate at the commencement date
- the amount expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options, if the lessee is reasonably certain to exercise the options;
- lease payments under extension options if lessee is reasonably certain to exercise the options; and
- payments of penalties for terminating the lease, if the lease term reflects the exercise of an option to terminate the lease

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement date as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest.

Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the Entity anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

#### (f) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

These notes should be read in conjunction with the attached compilation report.

These notes should be read in conjunction with the attached compilation report.



Where the assets are not held primarily for their ability to generate net cash inflows – that is, they are specialised assets held for continuing use of their service capacity – the recoverable amounts are expected to be materially the same as fair value.

Where it is not possible to estimate the recoverable amount of an individual asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

**(g) Employee Provisions**

Short-term employee provisions

A provision is made for the entity's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries, sick leave and annual leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Other long-term employee provisions

Provision is made for employees' long service leave and annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the terms of the obligations. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss as part of employee provisions expense.

The entity's obligations for long-term employee benefits are presented as non-current employee provisions in its statement of financial position, except where the entity does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current employee provisions.

**(h) Cash and cash equivalents**

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

**(i) Accounts receivable and other debtors**

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold. 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. Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(f) for further discussion on the determination of impairment losses.

**(j) 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 Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities, which are recoverable from or payable to the ATO, are presented as operating cash flows included in receipts from customers or payments to suppliers.

**(k) Income Tax**

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

**(l) Intangible Assets**

Software

Software is recorded at cost. It has a finite life and is carried at cost less accumulated amortisation and any impairment losses. Software has an estimated useful life of between one and three years. It is assessed annually for impairment.

**(m) Provisions**

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**(n) Critical Accounting Estimates and Judgements**

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

**Key Judgements**

*(i) Performance obligations under AASB 15*

To identify a performance obligation under AASB 15, the promise must be sufficiently specific to be able to determine when the obligation is satisfied. Management exercises judgement to determine whether the promise is sufficiently specific by taking into account any conditions specified in the arrangement, explicit or implicit, regarding the promised goods or services. In making this assessment, management includes the nature/ type, cost/ value, quantity and the period of transfer related to the goods or services promised.

*(ii) Lease term and option to extend under AASB 16*

The lease term is defined as the non-cancellable period of a lease together with both periods covered by an option to extend the lease if the lessee is reasonably certain to exercise that option; and also periods covered by an option to terminate the lease if the lessee is reasonably certain not to exercise that option. The options that are reasonably going to be exercised are a key management judgement that the Entity will make. The Entity determines the likelihood to exercise the options on a lease-by-lease basis looking at various factors such as which assets are strategic and which are key to future strategy of the Entity.

**(o) Economic Dependence**

The Entity is dependent on the Federal and State Government Departments ('Department') for the majority of its revenue used to operate the business. At the date of this report, the Board of Directors has no reason to believe the Department will not continue to support the Entity.

**(p) New and Amended Accounting Policies Adopted by the Entity**

There are no new or amended accounting standards which had an impact on the Entity during this reporting period.

	2025	2024
<b>2. Revenue and Other Income</b>		
<b>Revenue from grants:</b>		
Creative Victoria - Creative Enterprises Program	(200,000)	(200,000)
Creative Australia	(99,203)	-
National Disability Insurance Agency	-	(109,518)
Departments of Families, Fairness and Housing	(1,880,000)	(1,895,000)

These notes should be read in conjunction with the attached compilation report.



	2025	2024
City of Yarra	(18,525)	(8,000)
City of Port Phillip	(100,000)	(90,000)
City of Melbourne	(150,000)	(150,000)
Creative Victoria - Creative West 2023	-	(430,588)
Government Funding - State	-	(5,205)
<b>Total Revenue from grants:</b>	<b>(2,447,728)</b>	<b>(2,888,311)</b>
<b>Festival Income</b>		
Advertising income in Program Guide	(20,074)	(36,586)
Stall Hire Income	(199,111)	(175,055)
Additional Equipment	(6,841)	(3,108)
Site Power	(4,636)	(4,592)
Event Registrations	(43,908)	(50,676)
Food Trader Revenue	(37,693)	(34,869)
Midsumma Closet	(7,947)	(15,262)
Net Bar Revenue	(80,000)	(97,132)
Ticket Sales - Commission & Transaction Fees	(55,875)	(67,031)
<b>Total Festival Income</b>	<b>(456,086)</b>	<b>(484,310)</b>
<b>Total</b>	<b>(2,903,814)</b>	<b>(3,372,621)</b>

**Transaction price allocated to the remaining performance obligation**

The table below shows the grant revenue expected to be recognised in the future related to the aggregate amount of the transaction price allocated to the performance obligations that are unsatisfied (partially unsatisfied) at the reporting date

**Government Grants**

The majority of Midsumma Festival Inc's funding is in the form of grants from governmental department bodies. Midsumma Festival Inc's has assessed that the majority of its grant agreements are enforceable and contain sufficiently specific performance obligations. This determination was made on the basis that the funding agreements require the Entity to provide artists, social-changers and culture-makers with support and development, to create, present and promote their work and tell their stories. The Entity therefore recognises funding received under such agreements as Revenue under AASB 15. Revenue is recognised as the Entity delivers the required services, which is on a straight-line basis over the duration of the underlying program.

	2025	2024
<b>3. Cash on Hand</b>		
NAB Debit Card Facility	4,854	-
NAB Purchase Card Facility	-	7,000
Midsumma Interest Bearing Acct	736,875	650,559
Midsumma Operations Account	31,423	243,009
Midsumma Term Deposit (Bank Guarantee)	15,000	-
<b>Total Cash on Hand</b>	<b>788,153</b>	<b>900,568</b>
	2025	2024

**4. Trade and Other Receivables**

	2025	2024
<b>Trade Receivables</b>		
Accounts Receivable	47,969	65,900
Other Debtors	2,241	-
<b>Total Trade Receivables</b>	<b>50,210</b>	<b>65,900</b>
<b>Total Trade and Other Receivables</b>	<b>50,210</b>	<b>65,900</b>
	2025	2024

**5. Plant & Equipment**

	2025	2024
<b>Plant and Equipment</b>		
Plant and Equipment at Cost	5,473	2,843
Accumulated Depreciation of Plant and Equipment	(2,498)	(1,373)
<b>Total Plant and Equipment</b>	<b>2,975</b>	<b>1,470</b>
<b>Total Plant &amp; Equipment</b>	<b>2,975</b>	<b>1,470</b>
	2025	2024

**6. Intangible Assets**

	2025	2024
<b>Other Intangibles</b>		
Intangible Assets	39,838	39,838
Amortisation on Intangible Assets	(39,838)	(37,251)
ICT Improvement Project	7,070	-
Less Accumulated Depreciation on ICT Improvement Project	(205)	-
<b>Total Other Intangibles</b>	<b>6,865</b>	<b>2,587</b>
<b>Total Intangible Assets</b>	<b>6,865</b>	<b>2,587</b>
	2025	2024

**7. Trade and Other Payables**

	2025	2024
<b>Trade Payables</b>		
Accounts Payable	19,791	3,498
<b>Total Trade Payables</b>	<b>19,791</b>	<b>3,498</b>
<b>Total Trade and Other Payables</b>	<b>19,791</b>	<b>3,498</b>
	2025	2024

**8. Tax Payable**

	2025	2024
<b>Tax Payable</b>		
PAYG Withholdings Payable	26,114	18,842
GST	30,413	29,607
<b>Total Tax Payable</b>	<b>56,527</b>	<b>48,449</b>
	2025	2024

**9. Deferred Income**

	2025	2024
Deferred Income Government Grants		



	2025	2024
Midsumma Grant received in advance	300,000	99,203
<b>Total Deferred Income Government Grants</b>	<b>300,000</b>	<b>99,203</b>
<b>Other Deferred Income</b>		
Deferred Income	50,449	184,258
<b>Total Other Deferred Income</b>	<b>50,449</b>	<b>184,258</b>
<b>Total Deferred Income</b>	<b>350,449</b>	<b>283,461</b>
	2025	2024
<b>10. Provisions</b>		
Accruals	3,780	13,300
Annual Leave Provision	55,162	66,505
LSL Provision	39,954	36,127
<b>Total Provisions</b>	<b>98,896</b>	<b>115,931</b>
	2025	2024
<b>11. Employee Entitlements</b>		
Superannuation Payable	12,170	19,939
<b>Total Employee Entitlements</b>	<b>12,170</b>	<b>19,939</b>
	2025	2024
<b>12. Other Current Liabilities</b>		
<b>Current Liability</b>		
Futures Fund	-	42,752
Ticket Sales Clearing Account	-	(54)
<b>Total Current Liability</b>	<b>-</b>	<b>42,697</b>
<b>Total Other Current Liabilities</b>	<b>-</b>	<b>42,697</b>

## Auditor's Report. For the year ended 30 June 2025

### Independent Auditors Report to the members of the Association

We have audited the accompanying financial report, being a general purpose financial report, of Midsumma Festival Inc (the association), which comprises the statement of profit or loss and other comprehensive income, the statement of financial position, the statement of cash flows, the statement of changes in equity, notes comprising a summary of significant accounting policies and other explanatory information, 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.

### Committee's Responsibility for the Financial Report

The committee of Midsumma Festival Inc is responsible for the preparation and fair presentation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and is appropriate to meet the needs of the members. The committee's responsibility also includes 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.

### Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation and fair presentation of the financial report, 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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

### Opinion

In our opinion, the financial report presents fairly, in all material respects (or gives a true and fair view –refer to the applicable state/territory Act), the financial position of Midsumma Festival Inc as at 30 June 2025 and (of) 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 Australian Charities and Not-for-profits Commission Act 2012.

### Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist Midsumma Festival Inc to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

Auditor's signature: James Babbage - Auditor # 7215

Auditor's address: Suite 3/191 Riversdale Road Hawthorn VIC 3122



**Operating Result**

The loss for the financial year amounted to \$116,316 (2024 loss of \$35,796)

**Going Concern**

This financial report has been prepared on a going concern basis which contemplates continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business. The ability of the entity to continue to operate as a going concern is dependent upon the ability of the entity to generate sufficient cashflows from operations to meet its liabilities. The members of the entity believe that the going concern assumption is appropriate.

Signed in accordance with a resolution of the Members of the Committee on:

Michael Parry (Deputy Chairperson)

Date 8 / 9 / 2025

Mitchell Ajduk (Treasurer)

Date 7 / 9 / 2025

**Board members' declaration  
Midsumma Festival Inc. For the year ended 30 June 2025**

The Board Members declare that:

- a) in the Board's opinion, there are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.
- b) in the Board's opinion, the attached financial statement and notes thereto are in accordance with the Australian Charities and Not - for- profits Commission Act 2012, including compliance with Australian Accounting Standards and give a true and fair view of the financial position and performance of the entity and the financial statement comply with Australian Accounting Standards.

This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not- for - profit commission Regulation 2022.

Treasurer: Mitchell Ajduk

Dated: 7 / 9 / 2025

**Auditor's Independence Declaration Midsumma Festival Inc.  
For the year ended 30 June 2025**

**AUDITOR'S INDEPENDENCE DECLARATION UNDER S 307C OF  
THE CORPORATIONS ACT 2001 TO THE DIRECTORS OF Midsumma Festival Inc**

In accordance with Subdivision 60-C of the Australian Charities and Not-for-profits Commission Act 2012, I am pleased to provide the following declaration of independence to the directors of Midsumma Festival Inc. As the lead audit partner for the audit of the financial report of Midsumma Festival Inc. for the year ended 30 June 2025, I declare that, to the best of my knowledge and belief, during the year ended 30 June 2025 there have been no contraventions of:

- (i) the auditor independence requirements of the Australian Charities and Not for Profits Commission Act 2012 in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Name of Firm: Babbage & Co

Auditor's signature: James Babbage

Auditor Number: 7215

Auditor's address: Suite 3/191 Riversdale Road Hawthorn VIC 3122

Dated: 08.09.2025



## Our People

Midsumma Festival thrives thanks to the passionate, creative, and committed people who bring it to life every year. From our Board and staff to our dedicated volunteers, patrons, and community ambassadors, it is the collective effort of many that makes the festival possible.

### Volunteers

More than 421 volunteers contributed their time and energy to the festival in 2025, helping to deliver events, support artists, and create welcoming experiences for audiences. Their generosity remains the backbone of Midsumma's success.

### Patrons & Ambassadors

Midsumma's patrons and ambassadors championed the festival throughout 2025, advocating for visibility, representation, and cultural vibrancy. Their voices amplify our impact and inspire broader engagement across communities and sectors.

## Board Of Management

**Acting Chair**  
Michael Parry

**Secretary**  
Jane Smith AM

**Treasurer**  
Mitchell Ajduk

**Ordinary Board Members**  
Rhys Cranney  
Enrico Burgio  
Geoffrey Renton  
Sarah Geistendor  
Maria Dimopoulos AM  
Jennifer Elmer

## Midsumma Festival Staff

- Karen Bryant she/her Chief Executive & Creative Director
- Priscilla Jeffery she/her Finance & Administration Manager
- Lisa Newman she/her People Capacity Manager
- Thomas Hunt he/him Partnerships Manager
- Timothée Nicot he/him Head of Marketing & Communications
- Justine Morris she/her Social Media & Content Coordinator
- Pieta Farrell she/her Program Manager

- Martin Broadley he/him Programming Producer
- Michelle Wigg she/her Ticketing & Presenter Services Manager
- Harriet Devlin she/her Artist Development Manager
- Rachel Edward she/her Artist & Producer Support
- Joshua Lynzaat he/him Access Coordinator – Major Events
- Michael Ryan he/him Head of Production & Operations
- Libby Lynch she/her Volunteers Coordinator
- Arky Ryaal she/her Production Coordinator
- Jim Beattie he/they Community Liaison Stalls Coordinator
- Flynn Smeaton he/him Administration Officer
- Alan Drummond he/him IT & Applications

## Victoria's Pride Staff

- Bec Coen she/her Project & Program Manager
- Ashlee Hints she/her Community Engagement Manager
- Nate Evers he/him Production Manager
- Martin Broadley he/him Programming Producer
- Claude Sarmiento he/him Program Administrator





## Our Valued Patrons & Life Members

### Diamond Patrons

Jason May  
Paul Gonzalez

### Gold Patrons

Tony Egan  
Leigh Johns OAM  
Kean Mac  
Mark Matthews & Antony Jarvis  
James Mitchell  
Michael Parry & Brett Tuer  
Henry Ruge-Rojas  
& David Owen  
Tim Smyth

### Silver Patrons

Liz Austin  
Craig Amundsen & Jason Forde  
Susanne Dahn  
Brad Danaher  
Rob Gould  
David Marantelli  
Roy Ruiz  
David Sellin  
Jane Smith  
Gail Veal  
Alan Wright

### Rainbow Patrons

Rohan Astley  
Mitchell Ajduk Simon Haigh  
Enrico Burgio  
Helen Donnard  
David Imber  
Nick Johnson  
David Johnston-Bell  
Marcus Williams  
Stephen Masterman  
Matteo Marantelli  
Mark Meierjohann  
Carol Nichols  
Aaron OShannessy  
Garry Oliver  
Julie Peters  
Geoffrey Renton  
Beau Webb and Rhys Cranney

### 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. Wild



