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Midsumma Festival also holds two annual signature events – Midsumma Carnival and Midsumma Pride March. Midsumma Carnival opens the Festival with a one day celebration at Alexandra Gardens in Melbourne’s CBD and Midsumma Pride March is held on the third weekend of the Festival each year flowing through Fitzroy St in St Kilda to the foreshore of Catani Gardens.

Although the primary festival is held each year in summer, Midsumma works year-round to provide queer artists, social-changers and culture-makers with support, platforms and tools to create, present and promote their work, connect with their communities and tell their stories.

WHAT DO WE DO?

- We create inclusive safe cultural and social spaces.
- We lead conversations and we listen.
- We champion collaboration.
- We provide platforms for shared experience in a world that often underrepresents us.
- We increase visibility, and amplify voices that might otherwise not be seen or heard.
- We imagine positive futures. We challenge, inspire and take risks in pursuit of these.
- We seek new perspectives and paradigms; yet never forget the value of our past.
- We offer time, place and space for our communities and allies to engage.

CHAIR’S REPORT

Reviewing the 2019 festival has been a complete joy. Having assumed the role of Chair four years ago, I am humbled each year at the achievements of Midsumma Festival and 2019 did not disappoint.

Whilst we saw once again growth across the Festival including audience numbers, breadth of community engagement, and record attendance at Midsumma Carnival, just to name a few, there are some numbers that make my heart sing even more; such as, 33% of people attending Midsumma Festival for the first time. Whether community members or allies, to think that we are reaching new people with compelling stories makes me so proud.

I am also thrilled to see that Midsumma Festival remains highly accessible for everyone, with 44% of events free to attend. On top of this our focus on accessibility for community members living with disability has been tremendous, our program guide was provided in multiple formats to maximize accessibility and we saw a 33% increase in Auslan interpretation. We also partnered with Arts Access Victoria, Description Victoria, Auslan Stage Left and Guide Dogs Victoria to deliver multi-layered access.

While our core activities are going from strength to strength, I am really proud of some of our year-round activities that have seen us deliver even more to our communities and ensure a more sustainable LGBTQIA+ arts culture in Victoria.

On top of Midsumma Pathways, our year-round mentoring program for community members living with disabilities and Midsumma Futures, which focuses on mentoring up and coming artists, this year we also launched BODY which is one of the most impactful projects we have embarked upon in my time with Midsumma.

BODY is a trans/gender diverse project (a mini festival within a festival) in partnership with Arts house. This is a landmark project of national significance. BODY included works by 27 trans and gender diverse artists and 3 intersex artists, locally and internationally including new works commissioned by Midsumma especially for this program.

As this is my last year as chair I can’t help but reflect on how far Midsumma has come over the last four years and be proud, but to reflect even further to the last 30 years and those who have come before me and thank them all for laying the foundations to allow our current team to build upon.

My gratitude to the board and the community for allowing me to be the custodian of this incredibly special festival for the last four years cannot be put into words. It’s been the most special time of my life and I can’t wait to support the organisation into the future, albeit from the sidelines.

John Caldwell
Chair, Midsumma Festival Inc.
2019 MIDSUMMA FESTIVAL HIGHLIGHTS

Our Audiences

284,583
Attended Midsumma Festival 2019, an overall attendance increase of 54% in two years, and an increase of over 65% attendance for our arts and culture program

118,000
Attended Midsumma Carnival; highest attendance recorded

7,430
Marchers at Midsumma Pride March; largest number of marchers on record, 23% increase over 3 years

67%
Returning audiences; 33% new audiences

57%
Of audiences who identify as ‘families’ attended with children under 11 years old

Our 2019 Program

179
Events
Representing an increase of 43% in the last 2 years

11%
Of events sold-out or met full capacity

$22
Average ticket price

33%
Increase of Auslan interpreted or audio described events

44%
Free events over last 3 years

11%
Of artists culturally and linguistically diverse

Our Online Communities

75%
Increase in social media engagement

26.5%
Increase in website visitors

Our Communities’ Commitment

211
Volunteers

2,420
Volunteer hours over 23 days of the Festival – a 26% increase in 2 years
80% ▲
Increase in total income over past 3 years with 7.7% in last year

52% ▲
Increase in festival earned event income (bars, ticketing, registrations, stalls) in 3 years, with 12.5% increase in last year

75% ▲
Increase in corporate sponsorship in 3 years, with 5.8% increase in last year

54% ▲
Increase in philanthropic donations in 3 years, with 10.5% increase in last year

84% 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

$14 Million
Direct economic impact to Victoria, according to an independent analysis (up from $8.02 Million previous year)

$32 Million
Broader gross economic impact for the festival to the state’s economy across multiple employment sectors (up from $18.6 Million previous year)

118 FTEs equivalent created
Across tourism, transport, retail, food and beverage sectors.
2019 PROGRAM OVERVIEW AND HIGHLIGHTS

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. The 2019 Festival program was successful in highlighting the objectives from our current 3-year strategic plan. These were particularly evident in the following key performance areas:

- **Significant growth in attendances (and therefore reach), the second year in a row that noteworthy audience increases have been recorded.** The 2019 Midsumma Festival attracted **284,583** people. This was a **7.2%** increase over 2018 festival figures after a huge rise that year from 2017. Midsumma Carnival and Midsumma Pride March both recorded **highest ever** attendances in 2019. Over the past 2 years total attendances overall for Midsumma Festival have increased by **54%** with attendances to the arts and cultural program growing by **65.4%** over the same period.

- **Attracting new audiences whilst maintaining ongoing audience loyalty.** Our figures across multiple years show that we sustained new audiences from 2018 (for the 2018 festival 42% of attendees were new to Midsumma) and further built upon them with **33%** of 2019 attendees attending their first Midsumma Festival.

- **Significant growth in scale of event.** In the past two years the size of the Festival (number of events) has grown by **43.2%**. Our signature events Midsumma Carnival and Midsumma Pride March also both grew in both audience size and participation numbers. For Carnival: community stall numbers, and for Midsumma Pride March: numbers of people marching were both the highest ever recorded by Midsumma. **184 community stalls** at Midsumma Carnival (up from 168 the previous year and 142 the year before - **29.6%** increase in 2 years.) In 2019 **179 separate events** took place in over 70 venues across 23 days.

- **Highly accessible – The Midsumma Festival remains highly accessible.** For 2019 **36.3%** of events were free with an average ticket price for ticketed events of $22. Over the past three festivals Midsumma have averaged **44%** of events being free to participate in or attend.

- Attendance surveys show that Midsumma Festival attracts broad attendances across age ranges and demographics, truly representing inclusion and diversion in all its forms.‘

Karen Bryant, CEO, Midsumma Festival
• Continued increased in breadth of venues participating. New Hub venues for 2019 included Theatre Works and Howler, and Melbourne Museum joined the growing list of major cultural institutions partnering with Midsumma for the first time.

• For the first time ever Midsumma produced a trans/gender diverse signature project **BODY** (a mini festival within a festival) in partnership with Arts House, with satellite projects at Arts Centre Melbourne and Incinerator Gallery. This landmark project of national significance included works by 27 trans and gender diverse artists and 3 intersex artists locally and internationally including new works commissioned by the festival especially for this project. The sold-out Gender Euphoria showcased the first professional all gender diverse cast on a main stage in Australia, and touring production MDLSX (Italian company Modus): was the first professional international intersex production toured to Victoria.

• 11% of 2019 audiences identify as trans/gender diverse or an intersex representation.

• Increased female attendance was a goal in the current 3-year planning period. Midsumma has seen an increase in female attendances of 10% in the past two years since seeking to address this in both programming and marketing. (2019 - 45% male, 44% female)

• 8% of audiences identify as Aboriginal or Torres Strait Islander. Partnerships with Vic NAIDOC Committee and Yirramboi Festival, and employment of an Indigenous Engagement Coordinator have increased visibility for and cultural events by LGBTQIA+ First Nations peoples in the festival.

• 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: Italy’s Motus, South Africa’s Nakhane & New Zealand’s Kelly O’Shea as well as international annual online exhibition QueerTech.io. Increased international presentations featuring in our open-access program included works from UK, Ireland, USA: presented at venues including Arts Centre Melbourne, Theatre Works, Substation, and BalletLab.

• Disability access and engagement initiatives within Midsumma Festival saw a 33% increase in Auslan interpretation (having achieved a 54% increase the year before). Our program guide was provided in multiple formats to maximise accessibility. Midsumma partnered with Arts Access Victoria, Slow Art Collective, Description Victoria, Auslan Stage Left and Guide Dogs Victoria to deliver multiple multi layered access and engagement initiatives. See specific access section of this report for further details.

• Increased participation by seniors (over 64 years of age). 4% of attendees in 2019 up from 2% in 2018.

• Continued high presence/participation in the festival program from People of Colour, Indigenous, youth, and diverse families.

• Increased social media reach as well as increased website traffic and PR reach (see further details within report). Facebook - 60% increase in post reach and 75% increase in engagement compared to 2018. Twitter - 56% increase in post reach, 2% increase in mentions, 213% increase in followers compared to 2018. We also recorded a 26.5% increase in website traffic during Midsumma Festival 2019 compared to the same period for Midsumma Festival 2018. On the day of Midsumma Carnival (20 Jan 2019) alone we recorded 12,178 visits to the Midsumma website.

• Maximisation of earned income through ticketing, bars and hire of stalls and food trader sites resulted in an increase in festival event earned income of 23% from 2018. All earned income is used directly to support community and access initiatives.

• Significant increased economic impact for the state through both visitation of attendees from outside the state and local attendee event spend. 74.6% increase in direct economic impact and 72% increase in gross economic impact to the state’s economy.

• External recognition for the increased artistic quality and artistic breadth of programming in 2019.
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 $14 million (up from $8.02 Million in 2018). 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 $32 million (up from $18.6 Million in 2018). This generated an estimated 118 FTE's in terms of employment across the entertainment, retail, tourism and food and beverage sectors.

**Audience demographics:** (figures below not including youth or children attending with adults, see additional info on these figures below)

- 17% of adult audiences were under the age of 24.
- 39% of attendees were from the 25 to 34 year old age group.
- 19% were 35 to 44 year olds.
- 14% 45 to 54 year olds.
- 7% aged between 55 years and 64 years.
- 4% of audiences over 55 years of age.
- Of those above 2% of attendees were attending the festival with young people/children:
  - 46% of these were attending with teenagers over 12 but under 18 years of age.
  - 38% were attending with children between the ages of 5 years and 11 years of age.
  - 19% were attending with children under 4 years of age.

**MIDSUMMA FESTIVAL 2019**

The 2019 Midsumma Festival opened on Saturday 19 January and ran for 23 days, finishing 10 February.

For this year, Midsumma continued to improve the depth, quality and variety of the Midsumma programming, a response 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 two 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 increased international presentations within the open access program for 2019.

179 separate events took place across more than 70 venues. The scale of the Midsumma Festival has increased 43.2% in program size over the past two years. Overall 11% of ticketed events sold out or reached maximum capacity.
Midsumma Carnival continued to focus on safety and well being, with safety messaging throughout the site (from sun-smart through to sexual consent education) and a new partnership 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.

Officially attendances at Midsumma Carnival have been estimated at a record-breaking 118,000 attendees.

184 community stalls (up from 168 the previous year and 142 the year before) participated, and multiple stages were programmed throughout the day and evening. The day-time programming for 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 Alex Kerr (Wurundjeri) and Uncle Jack Charles (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, John Caldwell – Chair of Midsumma Festival, and Rachel Slade, Executive General Manager Deposits & Transaction Services and Executive Sponsor of Pride @NAB (NAB is Principal Corporate Sponsor of Midsumma).

The daytime stage program included a comprehensive artistic line-up of performances on the Main Stage including Ms CeCe Rockefeller (previous participant of Midsumma mentoring program, Midsumma Futures), Victoria Falconer (London-based cabaret sensation), Dolly Diamond (a Midsumma audience favourite) and excerpts from Gender Euphoria (a Midsumma Festival and Arts Centre Melbourne co-presentation showcasing leading trans and gender diverse artists).

Hosted throughout the day by Lou Wall (rising comedy-drag superstar) and Art Simone (one of Australia’s premier drag performers) - both new to Midsumma Festival - 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 by the Midsumma community, with the return of the festival-favourite Dog Show with new host Tristan Meecham (All the Queens Men) along with judges Ro Allen (Victoria’s First Gender and Sexuality Commissioner), Councillor Beverley Pinder (City of Melbourne), Bray Otley (Ziwipeak – Dog food supplier/ sponsor) and Charlie Spendlove (Guide Dogs Victoria). Dean Arcuri returned to the Picnic Stage to host the ultimate lip sync competition with Lip Sync Limelight and this year we introduced Queer Yoga and a dance workshop with Marnie Newton.

As the sun went down Midsumma Carnival turned into T Dance, an ostentatious fun dance party. For a second year, T Dance took place across both the Main Stage and the Picnic Stage (traditionally T Dance was limited to only the Main Stage). 2019 saw the most sophisticated programing yet of leading queer indie musicians with a line-up including:

- DJ Magnus
- The Marion Cranes
- DJ Dom De Sousa
- DJ Ruby Slippers
- The Huxleys
- DJ SVETA
- Maribelle
- DJ Airhorn Mami
- DJ Jaï
- DJ Nature Girl
- Huntly
- Nefertiti La Negra (current Midsumma Futures mentorship program participant)
- Tanya George

The Sports Precinct was once again presented by partner community organisation Team Melbourne with special guests from Midsumma Partner, Richmond Football Club and a full day of programming which included a wrestling presentation by the Melbourne Wranglers Wrestling Club and flipper and buoy relay races by the Glamourhead Sharks Aquatics Club.

We expanded our under 18 Youth Precinct in 2019, run in partnership with Minus18, making improvements to the program offering and to the safety of young people. Based on the success and high-demand from the 2018 festival, we partnered for a second year with Alice’s Garage to provide a space for LGBTI seniors (though people of all ages were welcome).

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

- 70% of the program was interpreted by Auslan Stage Left.
- Blind and low vision community members were assisted by Description Victoria.
- Access improvements across the site were made in response to an access audit conducted by Guide Dogs Victoria in 2018.

The Family Precinct returned for its second year (a new initiative in 2018) as part of our deepening exploration of programming for diverse families. 2019 saw Midsumma Festival collaborate with Rainbow Families Victoria and expand on the footprint and programming offering of Families Precinct. This precinct included a Kids Salon for costume-making, make-up, and arts & crafts by artist Discophoria; a Reading Corner by Hares and Hyenas; performances Northern Rainbow Music, Kirsty Letts, Discophoria and Jo Hirst; and talks events on topics including ‘Being Rainbow Family Ready’, ‘Being A Trans, Gender Diverse & Nonbinary Parent’ and ‘Donors, Adoption & Surrogacy’.

We further expanded our under 18 Youth Precinct in 2019, run in partnership with Minus18, making improvements to the program offering and to the safety of young people. Based on the success and high-demand from the 2018 festival, we partnered for a second year with Alice’s Garage to provide a space for LGBTI seniors (though people of all ages were welcome).

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

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- Blind and low vision community members were assisted by Description Victoria.
- Access improvements across the site were made in response to an access audit conducted by Guide Dogs Victoria in 2018.
The second of our signature events was Midsumma Pride March, conducted for the 24th year, on Sunday 3 February 2019. This iconic event brings together members of the community from all across Melbourne.

This year Midsumma Festival actively mitigated against the increasing heat of our summers by changing the start time of the event to 11am (previously held at 2pm, the hottest time of the day). The 2018 Midsumma Pride March was marred by extreme heat of 41 degrees and whilst the 2019 event was a hot day (peak of 38 degrees), the effects of extreme heat were avoided with all marchers having completed the march route before it reached 34 degrees.

7,430 marchers took to the streets down Fitzroy Street in St Kilda this year and it was estimated by St Kilda Police and Security representatives that 45,000 people lined the streets and balconies along the march route to show their support – making this the best-attended Pride March in Victoria’s history with total attendance of 53,430 people present. In terms of scale, march numbers for Midsumma Pride March are considerably larger than other annual march’s held in Victoria.

Dykes on Bikes preceeded the marching contingent as per tradition with the march itself led by Boon Wurrung Elders and a Rainbow Aboriginal Float along with the Premier of Victoria Daniel Andrews, Minister for Equality and the Creative Industries, Martin Foley and Commissioner for Gender and Sexuality, Ro Allen.

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.

For the second year Midsumma continued the Midsumma Pride March Awards, intended to encourage colourful and innovative contributions from March participants. This year’s judging panel were Mama Alto (leading transgender performer); Ruby Mountford (Bi-Sexual advocate and community leader); and Adolfo Aranjuez (writer, editor and dancer, and previous participant of Midsumma Futures).

Image: Midsumma Pride March 2018 by Kate Arnott

2019 Pride March Award winners were:

- **Most Fabulous**: VIKA
- **Most Significant Message**: Lifeview Residential Care
- **Most Innovative**: Rainbow Aboriginal Pride
- **Honourable mentions**: Victoria’s bisexual community | Deaf-initely Pride | Minus18 | Melbourne Aces - Asexuals Australia

At the conclusion of the march, attendees were led into Catani Gardens for celebrations and entertainment including DJs and live performances from DJ Renee Delay, Hans, Chela and Bec Sandridge (as well as a surprise appearance from Magda Szubanski) – all hosted by the indomitable Yana Alana. Formalities included a Welcome to Country by N’arweet Carolyn Briggs, the Minister for Creative Industries and Equality Martin Foley and the Mayor of City of Port Phillip Cr Dick Gross.

Media coverage for Pride March was once again very strong with all free to air TV stations covering both the march itself and a pre event media call, on their news broadcasts.
MIDSUMMA PRESENTS PROGRAM

Over the last three festivals, Midsumma Festival has worked hard to steadily increase our capacity to play a proactive role in developing the queer cultural footprint of Melbourne. For the 2019 festival this was clearly seen by the increase of events directly produced by or co-presented by Midsumma. As the festival continues its leadership position and generated programming for and with communities that were underrepresented previously in the open-access arm of the program or that represents cutting edge or leadership work within the arts or LGBTQIA+ cultures.

We utilised partnerships with outstanding cultural venues and community groups to produce 44 separate events in 2019 (increased from 30 Midsumma presented events in 2018 and 5 Midsumma presented events in 2017).


The 2019 festival also saw an increase in the number of international presentations by Midsumma Festival including Italian company MOTUS, New Zealand artist Kelly O’Shea, South African and London-based musician Nahkane, UK-based performance artist Krishna Istha and Taiwanese filmmaker Chou Tung-Yen.

Online exhibition QueerTech.io also sees engagement with artists from across the world including France, USA and Canada. Highlights included

BODY
A new major ‘signature’ project by Midsumma Festival amplifying the voices of trans, gender diverse and intersex peoples, BODY was a major new project featuring a suite of works by leading international and local artists. Produced in partnership with Arts House, Arts Centre Melbourne and Incinerator Gallery, BODY championed the notion that individuals should have sovereignty over their own bodies. This was a project of national significance placing Midsumma at the very forefront of ground breaking trans and gender diverse arts events nationally. The project included the first fully trans/gender diverse professional cast presented on a main stage anywhere in Australia and the first professionally toured international intersex performance. With the support of Australia Council for the Arts and Besen Family Foundation, the heart of BODY took place at Arts House across three days from 31 Jan to 2 Feb with a suite of performances, visual art, music events and talks by:

- Silvia Calderoni and Motus – MDLSX (internationally renowned intersex artist with a work that has wowed audiences across the world)
- Raina Peterson and Govind Pillai – Third Nature (an opulent dance work fusing trans politics and traditional Indian dance)
- Krishna Istha – Beast (a comedic exploration into the life of a trans person in 2019, directed by Zoe Coomba Marr)
- Bonnie Hart – HR (a durational performance exploring intersex experience by leading intersex artist and activist)
- Kelly O’Shea – POISE (visual art installation by New Zealand intersex artist)
- Debris Facility – De/Afficiency (visual art installation by Melbourne’s leading trans artist)
- Lou Fourie – BodMod Salon (body casting workshop by emerging local trans artist)
- Simona Castricum – Panopticon (album launch by Melbourne trans vocalist and electronic percussionist)
- Habits and V (two leading indie music trans groups)
- Lay the Mystic, Martinus Kraan in a powerful discussion on First Nations peoples’ experiences of gender diversity.

Midsumma Extravaganza

After the sell-out success of the 2018 Midsumma Comedy Extravaganza in Arts Centre Melbourne’s Fairfax Theatre, Midsumma Festival and Arts Centre Melbourne partnered again to present a bigger and better version for the 2019 festival. Midsumma Extravaganza at Hamer Hall continued Midsumma’s work to capture a mainstream audience while profiling outstanding queer talent. Curated by Midsumma alumni comedian Thomas Jaspers and Trevor Ashley (Les Misérables, Fat Swan, Diamonds Are For Trevor), and

Incinerator Gallery (Moonee Valley) joined forces with Midsumma Festival to co-present Personal Touch, an exhibition of trans and gender diverse artists reflecting on trans experiences through self-portraiture.

Image: MDLSX by Motus featuring Silvia Calderoni as part of Midsumma Major Project 2019 BODY
The 2019 Midsumma and Australia Post Art Prize had a quality that would have been at home in any visual arts gallery within Melbourne.

This is a nation-wide non-acquisitive annual award featuring early-career and established artists working in any medium. Judges of the major art prize of $5000 include Francis Parker (MUMA), Madé Spencer-Castle (Centre for Contemporary Photography) and Gary Starr (Australia Post’s Executive General Manager, Business and Government; and PostPride Executive Sponsor). Finalists also compete for the People’s Choice Prize of $1000, the Star Observer Prize of $1000, and - a new award for 2019 - the Bundoora Homestead Art Centre Residency Award (includes an artist fee, residency opportunity and public outcome).

The 2019 Midsumma and Australia Post Art Prize took place at No Vacancy Gallery opening with a VIP function and awards ceremony on the evening of 22 January and then running through until 3 Feb. An artist talk was held at the exhibition on 29 January to enable patrons to gain deeper understanding about the motivations and implications behind the artists’ works.

The 2019 Midsumma and Australia Post Art Prize Winners were:
- Major Award Winner ($5000): Dexter Rosengrave
- Star Observer Award ($1000): Kate Just
- Bundoora Homestead Art Award (includes an artist fee, residency opportunity and public outcome): Sean Miles (Ngati Raukawa)
- People’s Choice Award ($1000): Paul Yore

Finalists of the 2019 Midsumma and Australia Post Art Prize were:
- Alisha Abate | Alun Rhys Jones | Danielle Reynolds | Dexter Rosengrave | Ella Sowinska | Georgia Robenstone | Kate Just | Kate Power | Nicholas Smith | Olivia Koh | Paul Yore | Rosie Isaac | Sean Miles

**Dancing Qweens**

For the first time, Midsumma Festival partnered with Dance House, presenting James Welsby’s Dancing Qweens - a new work exploring 50 years of queer dance history channelled into a highly interactive and surreal performance experience. This event represented Midsumma Festival’s deepening of engagement with dance audiences and institutions.

**Nocturnal featuring Nakhane**

Another first-time partnership, Midsumma Festival joined forces with Melbourne Museum to present Nakhane as part of the museum’s monthly Nocturnal program. Nakhane is a South African musician and queer rights advocate and performed for Midsumma Festival straight from Sydney Festival. Midsumma Festival were able to connect local Queer-and-Trans-People-Of-Colour performance collective, The Cocoa Butter Club, with Melbourne Museum who opened this unique event - indicative of Midsumma Festival’s ability to afford opportunities to local queer artists with major institutions.

**Permission Festival**

As a thought-leader, Midsumma Festival collaborated with the Melba Spiegeltent and Mean Projects to present Permission Festival - a one-day talks-and-workshops symposium on the topic of consent and queer communities.

- Quinn Eade (author Rallying, All the Beginnings: A Queer Autobiography of the Body, and 2018 Mary Gilmore Award winner)
- Nevo Zisin (author Finding Nevo)
- Ayman Barbaresco (LGBTQIA+ disability advocate)
- Adolfo Aranjuez (editor Archer Magazine)
- Bobuq Sayed (founder QTPOC collective Colour Tongues)

**Midsumma Festival**

Hosted by Rhys Nicholson (Gay Crashers, MICF Barry Award Nominee), the Midsumma Extravaganza featured:
- YUMMY (Bank SA Best Cabaret, Adelaide Fringe)
- Geraldine Hickey (co-host of RRR “Breakfasters”)
- Steven Oliver (Black Comedy)
- Mama Alto (GLOBE Artist Of The Year)
- Joel Creasey (Take Me Out, Show Me The Movie)
- Beccy Cole (one of Australia’s most successful singer songwriters)
- Libby O’Donovan (“The Voice” Season 7 grand finalist)
- Zoe Coombs Marr (MICF Barry Award Winner)
- Carlotta (renowned for her trans visibility on Australian TV in 70s, 80s and 90s and much-loved day show host)

Midsumma and Australia Post Art Prize

Since its inauguration in 2016, the Midsumma and Australia Post Art Prize 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 Prize is a survey of outstanding queer artists reflecting their potent personal and political perspectives on the world.

This year, with an increased prize pool ($10,000), the submissions were of an impressive professional standard, the best yet for this important visual arts event. The final exhibition for 2019 was of a quality that would have been at home in any visual arts gallery within Melbourne.
This project featured:

• a curated exhibition of newly commissioned artworks by Australian LGBTQIA+ artists presented at Bus Projects;
• a series of contemporary video works screened after dark as part of the Centre for Contemporary Photography’s Night Projection Window;
• a call-out for artwork gifts from the Midsumma community to be presented at Abbotsford Convent and then gifted to a loved-one on the final day of the festival.

**QueerTech.io**

For 2019, Midsumma once again took a leap into the digital queer realm, co-presenting with QueerTech.io in association with ACMI. This collaboration saw an extraordinary online gathering of artists at the frontier of creative practice from across the globe that saw almost 3,000 visitors engage online. As a new initiative, Midsumma, ACMI and QueerTech.io presented a youth workshop with 14 young people (aged 14 to 21). Over two days, these participants experienced a free creative workshop making interactive internet artworks. For one of our most marginalised demographics, this workshop presented a major intervention into the lives of the participants, with some participants having not had a social interaction in over three months.

**Midsumma Festival Bar at The Coopers Malthouse**

After its inaugural success in 2017 Midsumma once again had its own official festival club throughout the Festival period. Previously in a café-bar space at Arts Centre Melbourne, the Midsumma Festival Bar grew in size and scope through a new partnership with The Coopers Malthouse. This venue provided a great place for Festival patrons and artists to meet friends before shows or to continue their experience after shows well into the evening as well as to specifically attend programmed performances and talks/forums. The concept of the bar/meeting place proved very popular and attendances were considerably higher than the previous year. All events in this venue were free to attend. Events programmed in the Bar included:

• Dolly Diamond’s Piano Bar (each Monday night of the Festival).
• Jazz night with Mama Alto
• Queer zine-making workshop
• DJ FRANFINE (SA)
• Queer clothes swap in partnership with YGender
• Youth musicians Nia Dove-Adotey and Finn
• Rainbow Mob Storytelling Hour on the topic “Being Aboriginal and Queer”
• Music event curated by Sad Grrrls Club featuring Rachel Maria Cox, Lalic and Geryon
• MidsummaHAHA – a local comedy night featuring The Marion Cranes, The Travelling Sisters, Gabe Hogan, Neil Triffet, The Illegitimate Love Children of Bob Downe and Magda Szubanski, Levi Weston and Scout Boxall
• Drag make-up tutorial for young people with Ruby Slipppers
• Music event with Xanadu Holliday, The Anxious Type and Erin Will Be Mad
• Screening of Looking For - a documentary film by Taiwanese filmmaker Chou Tung-Yen
• Queer Poetry Slam hosted by Charlotte Raymond
• Music night focused on femme identity featuring Ms CeCe Rockefeller, PO PO MO CO and Juniper Wilde

**Midsumma Festival OPEN-ACCESS PROGRAM**

**Overall Open Access Program**

Heading up the Open Access Program are our Midsumma Venue Hubs. Two new Venue Hubs joined our suite of venue hubs for 2019. Midsumma Hubs support artists by committing to presenting work almost every night of the 23-day festival period. A diverse range of works are showcased, representing a variety of vital conversations taking place amongst local and interstate LGBTQIA+ communities by extraordinary artists and culture-makers and showcased to audiences as a great way to start navigating the overall program.

**Midsumma at Arts Centre Melbourne**

For the third year running Arts Centre Melbourne programmed within their venues with a greater diversity than previous years. Events included Gender Euphoria (SOLD OUT), Merciless Gods by Little Ones Theatre, Midsumma Extravaganza, Yana Alana’s Auslan-integrated rock event The Legend of Queen Kong Episode II: Queen Kong in Outer Space, and Las Vegas hit sensation The Miss Behave Gameshow.

**Midsumma at Gasworks**

Gasworks presented an extensive program including 2018 Playtime Staged Readings winner Became The One, music seasons Gays of Our Lives and Michael & The Mascs: My Vanity Project, early career artist Anna Thompson’s Madame Nightshade’s Poison Garden (with direction and mentoring by Sarah Ward, Maude Davey and Rinske Ginsberg), exhibitions My Milonga, The Dance of the Heart and Unbroken, social event Queer Quizmania, nationally Fringe-touring work The Odditorium, new work What Ever Happened to Jeremy Baxter, and in partnership with Midsumma Playtime Staged Play Readings (theatre/writing).

*Image: Midsumma and Australia Post Art Prize Exhibition by Eugene Howard*
Midsumma at 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 23 days of Midsumma. This included Doubling Down: A Discussion on Disability and LGBTIQ (talks/forum), Elton John: The Genesis of Glam (cabaret), Gay Life Drawing Melbourne (social), Gay Stuff Markets (social), I’ll Have What He’s Having (theatre), Jen Der Unpacks (comedy), Lisa Skye (spoken word), Once Upon a Drag Storytime (kids), Party Snake (performance), Preludes and Nocturnes (music), Rapid Fire (spoken word), TAINT (cabaret) and Woah, Alyssa! 2 (comedy).

Midsumma at Howler (Mini-Hub)
Joining Midsumma as a hub venue for the first time with a critical mass of events for a week of the festival, led by Highwire Entertainment (the producers behind Adelaide Fringe’s Gluttony).

Midsumma at Theatre Works
Another new Midsumma venue hub for 2019, Theatre Works in St Kilda joined the festival as a hub. Performances included two works from the UK, Cake Daddy (cabaret) and The Butch Monologues (theatre), two new local works Give a F*ck Cabaret (cabaret) and Truly Madly Britney (theatre) and playwriting workshop Queer Quickies.

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.

New venues joined Midsumma for the first time and it was particularly important (and a strong indication of the shift in Midsumma’s positioning) to see venues such as Bundoora Homestead Arts Centre, Bus Projects, Centre for Contemporary Photography, Howler, Dance House, Heide Museum of Modern Art, Mailbox Art Space and The Coopers Malthouse.

Midsumma Westside
A partnership between Midsumma Festival and a coalition of western region councils (Brimbank, Hobsons Bay, Maribyrnong, Moonee Valley, Wyndham City Councils), Midsumma Westside is a revitalised program based of a 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.

19 events were part of this program that received boosted marketing support, participation in a launch event and additional advice and support from the local council partner.

BUT THAT’S NOT ALL WE’VE DONE

PRIDE MARCH BAKE-OFF 2018
A fundraiser for the annual Midsumma Pride March organised by Dean Accuri and other valued community members was held on Sunday 5 November 2017 at DTs Pub in Richmond with community member cakes competing for the crown in six categories. All funds raised go 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 - Best Looking Cake.

MIDWINTA GALA 2018
Midsumma Festival’s fifth annual fundraising black-tie event Midwinta Gala, was held on Saturday 4 August 2018 in the splendid surrounds of the Melbourne Town Hall. With an underlying theme of “Ignite” it proved to be an exciting night of celebration with television icon Gretel Killeen as emcee and entertainment from Casey Donovan, Sheldon Riley, Kate Nelson and Hannah Trott, and The Huxleys. At the Chair’s VIP function prior to the main event, attendees were entertained by the illustrious Kimba Griffith. The event achieved full capacity and attendees were indulged with a delicious three-course meal and beverage package as part of their ticket purchase.

MENTORING INITIATIVES
Midsumma Futures
After a highly successful first year Midsumma Futures is now in its second year; a nine-month mentoring developmental program designed for LGBTQIA+ early-career artists and future community leaders. This program aims to advance participants’ vocation, deepen their practice, increase networks and profile, and lead the future of queer culture.
Midsumma Futures brings together a diverse range of artists from across disciplines as well as producers, socially engaged practitioners, community leaders, creative thinkers and culture-makers. Once connections are made between early-career and established practitioners, participants attend a series of group workshops in professional skill and career development as well as their one-on-one sessions with a mentor. All participants receive VIP passes to attend the following Midsumma Festival, with increased support for those who register an event as part of the festival.

Twelve participants took part in the inaugural 2017/2018 and eleven participants are currently taking part in the second iteration of the program; representing young artists and culture makers in areas including: music, programming, cabaret, theatre performance and direction, set design, contemporary performance, visual arts, film making, literature, sound design and playwrighting.

Midsumma Futures Participants and their Mentors 2018/2019

NADIA BAILEY
mentored by Hannah Kent (Aus)

ROMY SEVEN FOX
mentored by Lawrence English (Aus)

SAMUEL RUSSO
mentored by Declan Greene (Aus)

TOM BACKHAUS
mentored by Tim Smith-Stewart (USA)

HANNAH SAMUEL

Midsumma Pathways
Midsumma Pathways is the inaugural capacity building and skill development project working with seven creative LGBTQIA+ members of the community who also identify as living with disability. Midsumma Pathways is a companion project to our Midsumma Futures program and aims 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.

Midsumma Pathways Participants and their Mentors 2018/2019

ABBIE MADDEN
mentored by Robbie Curtis

CHRISTOPHER BRYANT
mentored by Amelia Roper

CLAREO O’SHANNESSY
mentored by Sapidah Kian

CREATRIX TIARA
mentored by Maude Davey

ELVIN LAM
mentored by Justine Miles

NADIA BAILEY
mentored by Hannah Kent (Aus)

SAMUEL RUSSO
mentored by Declan Greene (Aus)

TOM BACKHAUS
mentored by Tim Smith-Stewart (USA)

HANNAH SAMUEL

FOCUS AREAS IN 2019

Midsumma attracts broad attendances across age ranges and demographics; 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 then with other groups they interact with.

Success in this area was particularly evident in 2019 in the following areas:

INCREASED FOCUS ON MULTIGENERATIONAL ENGAGEMENT

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.
communities. For the second year, Midsumma hosted Alice’s Garage Tea Tent at Midsumma Carnival. The Tea Tent was not only serving tea and coffee for older LGBTQIA+ and their allies but also provided a space where older audiences could meet like-minded people. The increase in older audience engagement saw audiences who were over 55 years-of-age double from 2018 to 2019.

**Increased Engagement with Aboriginal Communities**

Midsumma continued strong and meaningful engagement with the LGBTQIA+ Aboriginal community for the 2019 Festival and throughout the year.

Rebecca Hunt was commissioned by Midsumma for the role of Aboriginal Engagement Coordinator. This was the third year Midsumma funded this role, which is responsible for vital work in engaging Aboriginal communities, organising the Rainbow Aboriginal contingent at Midsumma Pride March and arranging cultural ceremonies for Midsumma Carnival and Midsumma Pride March.

For the second time, Midsumma partnered with the Victorian NAIDOC Week Committee to crown two members of the Aboriginal community as the “Faces of Aboriginal Pride” for the Festival – a role which allowed them to lead the Rainbow Aboriginal Float in Midsumma Pride March and feature in events throughout the Festival.

Midsumma produced two sell-out Aboriginal events for the 2019 Festival: Body and Country talks event featuring proud Gurnu-Barkandji non binary/trans costume designer Martinus Kraan and First Nations Tongan poet Lay the Mystic; and Rainbow Mob Storytelling Hour at the Midsumma Festival Bar featuring a range of queer Aboriginal artists telling their stories. We were also proud to feature the renowned Aboriginal comedian Steven Oliver on the main stage of Hamer Hall in Midsumma Extravaganza.

Over the past two years there has been a significant increase in First Nations artists and events in both the open access and ‘Midsumma Presents’ programs of Midsumma.

**Increased Engagement with Disability Cultures**

Midsumma is proud to be a leader in disability access and engagement initiatives. Our Midsumma Program Guide is made accessible through multiple formats with plain text, audio described, screen readable versions and Auslan video.

We saw a 33% increase in Auslan interpreted and audio described events across the 2019 program, building further upon a 54% increase on the previous year.

Midsumma partners with Description Victoria, Auslan Stage Left and Guide Dogs Victoria to deliver multiple multilayered access and engagement initiatives. For the first time an accessible viewing area was provided at the 2019 Midsumma Pride March for blind and low vision attendees of the march.

Midsumma also produced tailor-made braille and tactile maps for both signature events Midsumma Carnival and Midsumma Pride March. For a second 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.
Increased Engagement with the Transgender Community

For the first time ever in 2019 Midsumma produced a trans and gender diverse signature project BODY (a mini festival within the Festival) in partnership with Arts House, with satellite projects at Arts Centre Melbourne and Incinerator Gallery. This landmark project of national significance included works by 27 trans and gender diverse artists and 3 intersex artists locally and internationally including new works commissioned by the Festival especially for this project. The sold-out Gender Euphoria showcased the first professional all gender diverse cast on a main stage in Australia and touring production MDLSX (Italian company Motus) was the first professional international intersex production to have toured to Victoria. Not only have we seen an increase in audience attendance from our trans and gender diverse communities but an increase in our volunteer workforce identifying as trans and gender diverse.

Increased Engagement with Culturally and Linguistically Diverse Audiences and Artists

For the 2019 Festival, Midsumma continued to build increased participation for and by Victoria’s LGBTQIA+ multicultural communities through our curated arm of the program, Midsumma Presents, including:

- Musician and pop sensation Nakhane (South Africa) and Cocoa Butter Club (Aus CALD ensemble - various) at Melbourne Museum
- Film screening by Yen Chou (Taiwan)
- Theatre production MDLSX by Motus (Italy)
- Dance production Third Nature by Raina Peterson & Govind Pillai (Aus/India) and Beast by Krishna Istha (UK/India)
- Cabaret event Gender Euphoria featuring Miss Bailee Rose Farnham (Asian-Australian) and Amao Leota Lu (Aus/Samoa)
- Consent Festival featuring Ayman Barbaresco (Aus/Jordan/Italy), Adolfo Aranjuez (Aus/Philippines), Bobuq Sayed (Aus/Afghanistan)
- Midsumma Carnival featuring Creatrix Tiara (Aus/undisclosed), Maribelle (Aus/Philippines), DJ Airhorn Mami (Aus/Peru), Nefertiti La Negra (Aus/US) and Dani Boi (Aus/Sri Lanka)

Testament to Midsumma’s ability to create safe and inclusive spaces for CALD communities, Midsumma Pride March saw the first-time participation of VIKA, an advocacy group for Pacific rainbow families and friends, who took home the Pride March Award for “Most Fabulous” marching group.

For the 2020 Festival, Midsumma is developing a major project - a suite of works by queer artists from across the Indo-Pacific alongside queer Aboriginal artists.

Our Leadership Position

Midsumma has repositioned itself as a globally-relevant cultural influencer with artistic and thought leadership as well as learning and diversity at its heart. We have experienced rapid growth in audiences, breadth and scope of artists, community engagement and depth of artistic partnerships and new work developed.
At Midsumma, we recognise our responsibility to achieve genuine outcomes beyond written policies and procedures, and legislative requirements. True accessibility and inclusion goes far beyond whether a venue is accessible or not, and over the past two years we have commenced plans to develop and implement a broad range of accessibility initiatives to ensure that all Midsumma events are inclusive of the broadest possible participation.

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 the 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 2019 Midsumma Festival

In 2019 Midsumma continued its commitment to providing access to Midsumma communities living with disability. Ongoing partnerships with Description Victoria, Arts Access Victoria, Guide Dogs Victoria and Auslan Stage Left enabled a diverse range of extended services aimed at disability access and engagement. Guide Dogs Victoria are currently producing an access audit of the Midsumma Pride March site, due to be delivered to Midsumma Festival in the coming month, to assist with planning for 2020.

The Midsumma Program Guide was produced in multiple formats designed to facilitate increased access to those less able to access/read standard printed program guide or websites and therefore often less likely to attend / engage with events.

Alternative Format Program Guides

- Program Guide 2019: Plain Text PDF guide in plain English with a large font and no images.
- Program Guide 2019: a screen-readable PDF of the guide
- Audio Guide 2019: produced by us 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 2019: produced by Midsumma with Deaf queer community member, Bethany Robinson, providing a tailored overview of the festival for Deaf audiences.
- Increased events were Audio Described or Auslan Interpreted for the 2019 Midsumma Program.
- Auslan Description. In 2019 the number of events with Auslan interpretation saw a 33% increase on the previous year (2018 having been a 54% increase from 2017).

Not only were there more Midsumma Presented events interpreted, but we also saw an increase in open access producers who saw the opportunity of further promotion as a valuable way to extend audiences for their events. This was a direct result of significant advocacy work by Midsumma in this area over the past year, and the modelling of best practice by Midsumma for all of its own-presented events in the 2017 and 2018 festival programs.
Midsumma Presents events with Auslan Interpreted sessions

- Midsumma Australia Post Art Prize exhibition opening 22 Jan
- Midsumma Carnival (2x stages) 20 Jan
- Midsumma Pride March (1x stage at post-Pride celebrations in Catani Gardens) 3 Feb
- Midsumma Extravaganza 29 Jan
- Beast by Krishna Istha 1 Feb
- Body and Country 2 Feb
- Dancing Qweens 31 Jan
- Gender Euphoria 24 Jan
- MDLSX by Motus 1 Feb
- Midsumma Festival Bar 1 Feb
- Playtime Staged Readings 30 Jan

Open-Access events with Auslan Interpreted sessions

- Cake Daddy 4 Feb
- Doubling Down: A Discussion on Disability and LGBTIQ 10 Feb
- Kong’s 6th Birthday Blowout 25 Jan
- Mama’s Little Gayby 7-8 Feb
- Merciless Gods 9 Feb
- Once Upon a Drag Storytime 9 Feb
- Park lounge 2 Feb
- Queer Stories 23 Jan
- Radical Rituals 7 Feb
- Speak Up! I Can’t Hear You 29 Jan
- The Butch Monologues 29 Jan
- The Legend of Queen Kong Episode II: Queen Kong in Outer Space 16-20 Jan
- Unicorns the Festival 2 Feb

Audio Description

2019 also saw the further rise of Audio Described events and initiatives for attendees with low vision well above previously available services. These included:

Midsumma Presented Audio Described sessions

- Dancing Qweens 31 Jan
- Third Nature 2 Feb

Audio Description of Program Guide narratives

Midsumma partnered with Description Victoria to create an audio version of full event descriptions for events that enhanced the experience of attending for people with low vision. The events fully described were:

- Midsumma Carnival
- MDLSX by Motus
- Third Nature by Raina Peterson & Govind Pillai
- Beast by Krishna Istha
- Gender Euphoria
- Personal Touch
- HR by Bonnie Hart
- POISE by Kelly O’Shea
- De/Afficiency by Debris Facility

Tactile Tour

Tactile tours of the venue/event space were conducted prior to the event or performance to allow low vision attendees to familiarise themselves with the venue. The events offering tactile tours were:

- Homophonic! 31 Jan
- Midsumma and Australia Post Art Prize 22 Jan
- Midsumma Carnival 20 Jan

Relaxed Performances

Midsumma event producers were once again encouraged 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:

- Rainbow Family Storytime 1 Feb
- Speak Up! I Can’t Hear You 29 Jan
- The Butch Monologues 29 Jan
- The Legend of Queen Kong Episode II: Queen Kong in Outer Space 16-20 Jan
It is the aim of Midsumma Festival that the projects we produce will have long-term cultural impact beyond immediate KPIs and outputs.

Midsumma has repositioned itself as a globally relevant cultural influencer with artistic leadership, learning and diversity at its heart. We have experienced rapid growth in audiences, breadth and scope of artists, organisational capacity, and depth of artistic partnerships and new work development.

We have gained artistic recognition for our curatorial direction and the vital role we play in the development of queer culture across Victoria and nationally.

**Increased quality or creative/artistic work**

"Watching them express themselves, unhindered by someone else’s standards, was liberating. The piece inspired a sense that everyone should be free to explore their own beliefs and standards, a message as lovely as the performance itself." - Sophia Dickinson via Arts Review, saw Third Nature as part of BODY.

"Krishna created a wonderful set that resonated with me as a QTIPoC (and by the howls around me I gather many others as well), and honestly was probably the best therapy I’ve gotten in years." - Sumarlinah Raden Winoto via Liminal, saw BEAST as part of BODY.

"Dance is an extremely visual thing. I can’t see. It’s as simple as that. Which was why, when I heard that Dancing Qweens (a Midsumma Presents Event)... was offering an audio described performance, I was beyond intrigued. I can honestly say that I wasn’t bored for a single second... It was contagious from the moment I walked into the performance space." - Olivia Muscat, Blind Critic via Whiteness Performance experienced audio described performance of Dancing Qweens – a Midsumma Presents event.

**Enhanced culture**

43% increase in overall program size since 2017 across art forms. Curatorially, there is a focus on intersectionality of diverse artistic communities and art forms.

65% audience growth of the curated arts program attendance over two years. Total audience 284,098 (54% growth in two years) of which 197,688 was to the Midsumma curated new work program, Midsumma Presents. Midsumma Presents is made up of both ticketed and free events.

44% of all events were free. Of ticketed events, average ticket price $22.

External industry recognition of the increased artistic quality and breadth of programming in 2019.

Midsumma has evolved a methodology (first of its kind) for developing work that is uniquely shaped to the experience of queer artists and audiences.

**Diversity of Representation**

2% of audiences identify as Aboriginal or Torres Strait Islander. Partnerships with Vic NAIDOC Committee and Yirramboi Festival, and employment of an Indigenous Engagement Coordinator has increased visibility for and cultural events by LGBTQIA+ First Nations peoples in the Festival.

54% average increase in disability cultures with engagement built into the DNA of the organisation through Auslan interpretation and description services, staff training, Pathways mentorship program and in 2018 the commissioning of a tactile installation created for and by blind/low vision LGBTQIA+.

52% of the respondents attending with children under 18 years, just over half indicated to have attended with teenagers over 12 years old (52%). This is a direct result of increased youth engagement including presentation of works by young artists in Midsumma Youth Spectacular (Melba Spiegeltent), QueerTech.io and a youth ambassador program.

58% culturally and linguistically diverse. This is a direct result of increased CALD engagement through a partnership with Arts Centre Melbourne in the presentation of The Cocoa Butter Club in 2018 and upcoming Queer Unsettled 2020.

11% of audiences identify as Trans and gender diverse and intersex representation. Increase of these audiences through BODY, an unprecedented leadership project commissioning and profiling works by 27 trans and gender diverse artists and 3 intersex artists, locally and internationally. Included the first all gender diverse professional cast on a main stage in Australia and first professional international intersex production toured to Victoria.
**WHO ARE OUR AUDIENCES?**

<table>
<thead>
<tr>
<th>Sexuality Diversity</th>
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<tbody>
<tr>
<td>Gay</td>
<td>38%</td>
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<tr>
<td>Heterosexual</td>
<td>15%</td>
</tr>
<tr>
<td>Lesbian</td>
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</tr>
<tr>
<td>Queer</td>
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<tr>
<td>Pansexual</td>
<td>5%</td>
</tr>
<tr>
<td>Asexual</td>
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</table>

<table>
<thead>
<tr>
<th>Gender Diversity</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>45%</td>
</tr>
<tr>
<td>Female</td>
<td>44%</td>
</tr>
<tr>
<td>Non-binary</td>
<td>7%</td>
</tr>
<tr>
<td>Transgender</td>
<td>2%</td>
</tr>
<tr>
<td>Other</td>
<td>2%</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>1%</td>
</tr>
</tbody>
</table>

*Gender Diversity (other than sexuality or gender)*

26% of those surveyed also answered the following questions.

**Of them:**

<table>
<thead>
<tr>
<th>Age</th>
<th></th>
</tr>
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<tbody>
<tr>
<td>25–34 year olds</td>
<td>39%</td>
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<tr>
<td>18–24 year olds</td>
<td>17%</td>
</tr>
<tr>
<td>35–44 year olds</td>
<td>19%</td>
</tr>
<tr>
<td>45–54 year olds</td>
<td>14%</td>
</tr>
</tbody>
</table>

**Household Structure**

<table>
<thead>
<tr>
<th>28%</th>
<th>32%</th>
<th>21%</th>
<th>20%</th>
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</thead>
<tbody>
<tr>
<td>Single</td>
<td>Couple</td>
<td>Share house</td>
<td>Family</td>
</tr>
</tbody>
</table>

**Income (per annum)**

| 19% | 27% | 54% |
| Under $40,000 | $40,000 – $80,000 | $80,000+ |

**Residence**

| 84% | 4% | 8% | 3% |
| Melbourne | Interstate | Regional Victoria - an increase of 1% on 2018 | International |

**$14 million**

Direct economic impact for the state of Victoria, according to independent analysis. Broader gross economic impact for the 2019 Festival, to the State’s economy was estimated at $32 million.
OUR REACH

Public Relations
Midsumma again engaged an external PR agency, Zilla & Brook, who have a long history in conducting publicity for Melbourne Fringe and other lifestyle events/festivals – and business owner Fiona Brook also produces a show on JOY 94.9.

Increased PR activity was noticeably higher than last year through this continued investment. Total PR value generated over the Festival period is estimated at $11,276,992 with an estimated total reach (people) of 537,069,221 (up from 214,972,675 in 2018).

Midsumma billboards were provided through a partnership with Ooh! Media, with a profile highlight being the largest of these in a key CBD location which was live throughout Midsumma Festival 19 Jan – 2 Feb reaching 560,100 people at an average frequency of 2.9 times. Also, through Ooh! Media we received promotion for a 4-week period on 50 digital screens at 50 venues across Melbourne Café and Office sites.

Website
From program launch (14 Nov) to the end of Midsumma Festival 2019 (10 Feb) the Midsumma website saw:
- 126,526 individual users
- 79% new visitors
- 20% returning visitors

We recorded a 26.5% increase in website traffic during Midsumma Festival 2019 compared to the same period for Midsumma Festival 2018. On the day of Midsumma Carnival (20 Jan 2019) alone we recorded 12178 visits to the Midsumma website. Other than English speakers (as well as users for whom English is not their first language) the most common language spoken by our audiences in terms of website translation was (in order) German, Chinese Simplified, French, Spanish, Chinese Traditional.

Social media
We recorded a significant increase in social media engagement across the festival.
Facebook - 60% increase in post reach and 75% increase in engagement compared to 2018. Twitter - 56% increase in post reach, 2% increase in mentions, 213% increase in followers compared to 2018.

Current followers on each platform

<table>
<thead>
<tr>
<th>Platform</th>
<th>End of last (2017) festival</th>
<th>% Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>25898</td>
<td>22418</td>
</tr>
<tr>
<td>Instagram</td>
<td>7602</td>
<td>5701</td>
</tr>
<tr>
<td>Twitter</td>
<td>7271</td>
<td>7023</td>
</tr>
</tbody>
</table>

Printed publications and focus editions
Midsumma worked with the popular Time Out magazine to curate a Midsumma edition of Time Out magazine for their December 2018 / January 2019 period. Midsumma was provided with guest editor responsibilities, decisions for the front cover, two pages to promote Midsumma Festival events and four feature articles. Karen Bryant, CEO of Midsumma Festival, undertook the role of guest editor, and provided a 400 word editor’s introduction preceding a two-page Midsumma feature in the edition.

LGBTIQ national magazine Star Observer also worked with us to curate a Midsumma edition. Midsumma was provided with the front cover, three double page articles (Third Nature, Consent Festival and Gender Euphoria) and a back page ad.
TREASURER'S REPORT

As incoming treasurer for 2018-19 and a new face to the Midsumma community, I would like to take the opportunity to thank Jamal Hakim for his amazing service to Midsumma during his time as treasurer and for helping to build the financial stability that I was presented with.

The ongoing stability and growth of Midsumma couldn’t have happened without the dedication of the entire team in the office, the board and the many volunteers who support the Festival. As treasurer though, I can’t possibly overstate the role that our finance manager Angus has played in supporting the board to make financially educated decisions through the reports and analytics he provides.

For the 2019-20 year, board members have renewed their declaration to make a financial commitment above their in-kind donations and board commitments through Midsumma’s Patron Program. For those of you who have joined us, I thank you and urge those able to contribute, or interested in joining, to reach out to us.

Finally, I look forward to the 2020 Festival and I hope to see you there.

Michael Fuller-Smith
Treasurer, Midsumma Festival Inc.

Our CEO Karen should be commended for her leadership and management throughout the year, with our overall financial performance resulting in a net surplus of $1,946, slightly down from $6,138 in 2017-18.

As an organisation, we rely heavily on donations and support from the community to continue to deliver the experiences that Midsumma brings and we appreciate any 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.

The financials for the year are presented in addition to the auditor’s notes. This year has seen growth across all of Midsumma’s revenue streams, with the exception of the Midwinta Ball. These results were great for the community as all additional revenue was invested directly back into the Festival and other Midsumma programs.

The accompanying notes form part of these financial statements.
# Midsumma Festival Inc.
## ABN 50 783 159 198
### Balance Sheet as at 30 June 2019

<table>
<thead>
<tr>
<th>Assets</th>
<th>Note</th>
<th>2019</th>
<th>2018</th>
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</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash Assets</td>
<td>2</td>
<td>$361,424</td>
<td>$440,376</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>3</td>
<td>$4,282</td>
<td>$11,945</td>
</tr>
<tr>
<td>Prepayments</td>
<td>4</td>
<td>-</td>
<td>$31,500</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td></td>
<td>$365,686</td>
<td>$483,821</td>
</tr>
<tr>
<td>Non-Current Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td></td>
<td>$16,643</td>
<td>$16,643</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td></td>
<td>($16,643)</td>
<td>($16,643)</td>
</tr>
<tr>
<td>Intangible Assets work-in-progress</td>
<td></td>
<td>$21,720</td>
<td>-</td>
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<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td></td>
<td>$31,720</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td></td>
<td>$387,406</td>
<td>$483,821</td>
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<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td></td>
<td>$34,702</td>
<td>$39,760</td>
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<tr>
<td>Current Tax Liabilities</td>
<td></td>
<td>$9,010</td>
<td>$30,758</td>
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<tr>
<td>Provisions</td>
<td></td>
<td>$32,899</td>
<td>$36,232</td>
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<tr>
<td>Other Current Liabilities</td>
<td>5</td>
<td>$169,880</td>
<td>$238,072</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td></td>
<td>$246,461</td>
<td>$344,822</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td></td>
<td>$246,461</td>
<td>$344,822</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td>$140,945</td>
<td>$138,999</td>
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</table>

## Equity

<table>
<thead>
<tr>
<th>Equity</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Current Year Surplus</td>
<td></td>
<td>$1,946</td>
<td>$6,138</td>
</tr>
<tr>
<td>Retained Surplus</td>
<td></td>
<td>$138,999</td>
<td>$132,861</td>
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<tr>
<td><strong>Total Equity</strong></td>
<td></td>
<td>$140,945</td>
<td>$138,999</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
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 Associations Incorporation Reform Act 2012 and Australian Accounting Standards and interpretations of the Australian Accounting Standards Board. This 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) 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.

(b) Provisions
Provisions are recognised when the association 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 reasonably measured. Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(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.

Note 2: Cash assets

<table>
<thead>
<tr>
<th>Bank accounts:</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank - Midsumma Donations</td>
<td>93,235</td>
<td>11,448</td>
</tr>
<tr>
<td>Cash at bank - Midsumma Operations</td>
<td>259,164</td>
<td>409,303</td>
</tr>
<tr>
<td>Debt until - NAB</td>
<td>9,024</td>
<td>16,450</td>
</tr>
<tr>
<td>Prepay</td>
<td>2,910</td>
<td></td>
</tr>
<tr>
<td>Other cash items:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash in Transit</td>
<td></td>
<td>176</td>
</tr>
<tr>
<td>Total</td>
<td>361,424</td>
<td>440,376</td>
</tr>
</tbody>
</table>

Note 3: Receivables

<table>
<thead>
<tr>
<th>Current</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debts</td>
<td>4,262</td>
<td>11,945</td>
</tr>
<tr>
<td>Total</td>
<td>4,262</td>
<td>11,945</td>
</tr>
</tbody>
</table>

Note 4: Other Assets

<table>
<thead>
<tr>
<th>Current</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepays</td>
<td></td>
<td>31,000</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>31,000</td>
</tr>
</tbody>
</table>

Note 5: Other Liabilities

<table>
<thead>
<tr>
<th>Current</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance payments</td>
<td>169,080</td>
<td>238,072</td>
</tr>
<tr>
<td>Total</td>
<td>169,080</td>
<td>238,072</td>
</tr>
</tbody>
</table>
Note 6: Government funding and Grants

Creative Victoria 75,000 75,080
City of Port Phillip 60,000 68,063
Department of Premier and Cabinet 220,000 282,442
City of Melbourne 90,000 90,000
Australia Council 97,398 -
Department of Health and Human Services Victoria 55,000 -
Victorian Aboriginal Community Controlled Health Org. 7,000 -
City of Yarra - 9,060
Helen Macpherson Smith Trust 0 - 25,000
Arts Centre Melbourne - - 8,286
Others 5,000 1,600

$444,338 $611,101

Note 7: 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 6. Reconciliation Of Net Cash Provided By/Used in Operating Activities To Net Profit

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating profit (L1)</td>
<td>1,946</td>
<td>6,139</td>
</tr>
<tr>
<td>Changes in assets and liabilities net of effects of purchases and disposals of controlled entities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase (decrease) in trade and farm debtors</td>
<td>7,683</td>
<td>79,306</td>
</tr>
<tr>
<td>(Increase) decrease in prepayments</td>
<td>31,500</td>
<td>8,134</td>
</tr>
<tr>
<td>Increase (decrease) in trade creditors and amounts due</td>
<td>(9,967)</td>
<td>(31,121)</td>
</tr>
<tr>
<td>Increase (decrease) in other creditors</td>
<td>(67,342)</td>
<td>56,319</td>
</tr>
<tr>
<td>Increase (decrease) in employee entitlements</td>
<td>21,969</td>
<td>10,067</td>
</tr>
<tr>
<td>Increase (decrease) in sundry provisions</td>
<td>(68,652)</td>
<td>(28,587)</td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>(78,953)</td>
<td>101,556</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
Midsumma Festival Inc.
ABN 50 783 159 198
Independent Auditor’s Report to the Members


Opinion
We have audited the financial report of Midsumma Festival Inc. (the association), which comprises the Statement of Membership of the Committee, Income and Expenditure Statement, Balance Sheet as at 30 June 2018, 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 functional position of the association as at 30 June 2018 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 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 APAS 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:
**OUR BOARD**
Chair  John Caldwell
Deputy Chair  Aaron O’Shannessy
Treasurer  Michael Fuller-Smith
Secretary  Stephen Hanlon
Ordinary Board Members  Tori Berquist  Rhys Cranney  Michael Daly  Alex Francis-Yu  Sebastian Norman  Andrea Pearman  Jo Whyte
Volunteer to the Board  Amanda Edwards

**OUR PEOPLE**

**MIDSUMMA BOARD**
Chair  John Caldwell
Deputy Chair  Aaron O’Shannessy
Treasurer  Michael Fuller-Smith
Secretary  Stephen Hanlon
Ordinary Board Members  Tori Berquist  Rhys Cranney  Michael Daly  Alex Francis-Yu  Sebastian Norman  Andrea Pearman  Jo Whyte
Volunteer to the Board  Amanda Edwards

**MIDSUMMA FESTIVAL TEAM**
Chief Executive  Karen Bryant
Program Manager  Daniel Santangeli
Finance & Office Manager  Angus Li
Marketing Manager  Felicity McIntosh
Production Manager  Douglas Brook
Program Coordinator  John Pyburn
Administrator  Matt Hirst
Ticketing Manager and Producer Services  Evan Lawson
Volunteer Coordinator  Kellie Jayne Chambers
Communications & Website  Alan Drummond
Summer Work Placements  Theodore Murray  Programming
Laura Barnes  Production
Con Karampelas  Marketing
Shaun Pirovano  Marketing
Midsu and Australia Post Art Prize Coordinator  Sheena Colquhoun
BODY Programmer  darcy t. gunk
Festival Bar Producer  Alexina Coad
Brand & Program Guide Design  Sweet Creative
Website Interface Design  Grindstone Creative
Annual Report and Partnership Assets  Forde + Nicol
Risk Consultant  Public Safety Australia

**OUR VOLUNTEERS**
The festival is much loved by the Victorian and broader LGBTQIA+ community and for this year’s festival 236 volunteers contributed almost 2,420 volunteer hours to assist the delivery of events over the 23 days.

**Volunteer ages**

<table>
<thead>
<tr>
<th>Age</th>
<th>This Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-24</td>
<td>39.5%</td>
</tr>
<tr>
<td>25-34</td>
<td>35.8%</td>
</tr>
<tr>
<td>35-44</td>
<td>10.6%</td>
</tr>
<tr>
<td>45-54</td>
<td>5.8%</td>
</tr>
<tr>
<td>55-64</td>
<td>6.4%</td>
</tr>
<tr>
<td>65+</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

**OUR VALUABLE PATRONS**

**Diamond Patrons ($5,000+)**
Queeraz
Stomping Ground Brewery Co.

**Gold Patrons ($2,000 - $4,999)**
Elizabeth & Alan Botton
Swisse Wellness

**Silver Patrons ($1,000 - $1,999)**
John Caldwell  Adam John Lowe  Leigh Johns OAM  Jude Munro  Michael Trovato

**Rainbow Patrons ($500 - $1,000)**
Tori Berquist  Rhys Cranney  Michael Daly  Alex Francis-Yu
Michael Fuller-Smith  Brenton Geyer  Cameron Goers  Ian Gould  Stephen Hanlon  Stuart Kollmorgen & Rodrigo Reis  Mark Meierjohann  Sebastian Norman  Aaron O’Shannessy  Andrea Pearman  John Timms  Gail Veal  Jo Whyte

**Life Members**

**OUR VALUABLE PATRONS**
Diamond Patrons ($5,000+)
Queeraz
Stomping Ground Brewery Co.

Gold Patrons ($2,000 - $4,999)
Elizabeth & Alan Botton
Swisse Wellness

Silver Patrons ($1,000 - $1,999)
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Rainbow Patrons ($500 - $1,000)
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Michael Fuller-Smith  Brenton Geyer  Cameron Goers  Ian Gould  Stephen Hanlon  Stuart Kollmorgen & Rodrigo Reis  Mark Meierjohann  Sebastian Norman  Aaron O’Shannessy  Andrea Pearman  John Timms  Gail Veal  Jo Whyte

Life Members
Ray Arthur  Angela Bailey  Tim Bateson  Claire Beckwith  Dean Bryant  Scott Campbell  Glyn Cryer  John Cummins  Sasha Cunningham  Michael Dalton  Kris Darmody  Alan Drummond  Jeff Dycer


**OUR VOLUNTEERS**
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**Volunteer ages**

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</tr>
<tr>
<td>55-64</td>
<td>6.4%</td>
</tr>
<tr>
<td>65+</td>
<td>1.9%</td>
</tr>
</tbody>
</table>
1. MIDSUMMA CARNIVAL COMMUNITY STALLS

There were two main stall blocks at Carnival 2019: the Sports Precinct adjacent to the main stage area (near the St Kilda Rd end of the park) and the main Stalls Village at the other end, within the Picnic Precinct.

Alphabetical List of Stalls

- Aged Care Assessment Services Victoria: Yellow 5C
- AGL: White 1
- Alfred Health Carer Services: Red 4B
- Alfred Pride Network: White 10A
- Ambulance Victoria: Green 15B
- Amnesty International LGBTIQ+: Red 2D
- Anglicare Victoria: Green 4C
- Animals Australia: Green 8C
- Astute Financial: White 14A
- Australia Post: Blue 4CD
- Australian Education Union: Blue 16B
- Australian Federal Police: Green 14A
- Australian GLBTIQ Multicultural Council (AGMC): Blue 12C
- Australian Hearing: Red 11ABw
- Australian Lesbian and Gay Archives (ALGA): Green 8B
- Australian Unity: White 15AB
- Beagle Freedom Australia: Blue 7B
- Berry Street: Green 4A
- Better Place Australia: Blue 8C
- Blackdog Institute and North Western Melbourne Primary Health Network (NWMPHN) and RUOK?: Blue 13A
- Boutique Homes: Blue 15D
- Burnet Institute: Green 13CD
- Carers Victoria: Green 5D
- ChillOut Festival: Blue 10A
- CHRISTALIGNMENT: Red 11CD
- City of Melbourne / YMCA: Red 2AB
- City of Port Phillip: Yellow 3AB
- City of Stonnington: Blue 6AB
- cohealth: Blue 13B
- Coral Covey Jewellery: Blue 11A
- Corrs Chambers Westgarth: White 3AB
- Crown Pride: Yellow 5B
- Dan Murphy’s: White 2
- Defence Force Recruiting: Green 15AB
- Dr. Bronner’s ALL-ONE!: Red 8B
- Dykes on Bikes Melbourne: Blue 8A
- EACH: Blue 8D
- Elder Abuse Prevention (North West Aged care Assessment Service): Yellow 5D
- Emergency Services Pride: Green 14B
- Expression Australia/WorkingOUT: Blue 9D
- Family Planning Victoria: Green 4B
- Fostering Connections: Green 6A
- Frog Dog Studios: Green 7D
- Gambler’s Help: Red 4A
2. MIDSUMMA PRIDE MARCH 2019

Midsumma Pride March 2019 – Registered March Participants, in order

**Pre-March Procession**

1. Dykes on Bikes Melbourne
2. Melbourne Motorcycle Tourers

**Wave AA: Rainbow Aboriginal Pride & VIPs**

1. Rainbow Aboriginal Pride
2. City of Port Phillip

**Wave B: Youth Groups**

1. Minus18 What’s your pronoun?
2. The Gay Avenger
3. Hume City Council - Glitter Crew
4. CanTeen

**Wave C: Youth Groups**

1. FitzPride
2. Northcote High School
3. Buckley Park College
4. Carey Baptist Grammar PRIDE group
5. University High Spectrum
6. Banyule/Nilumbik Schools Network
7. Cranbourne East Secondary College
8. Overnewton Anglican Community College
9. Swinburne Senior Secondary College
10. McKinnon Pride
11. headspace Has Your Back
12. Lord Somers Camp & Power House

**Wave D: Youth Groups**

1. Parents of Gender Diverse Children
2. Royal Children's Hospital Gender Service
3. Royal Children's Hospital
4. Transcend
5. Rainbow Connections Youth and Family group
6. NorthWest Rainbow

**Wave E: Youth Groups**

1. St Kilda Park Primary School (SKiPPS)
2. Scouts Victoria - Everybody welcome
3. Rainbow families inner south east

**Wave F: Groups representing Diverse Genders & Sexualities; Marchers with access needs; Queer organisations**

1. Transgender Victoria
2. The Shed

**Wave G: HIV + AIDS Organisations; Queer Organisations; LGBTQIA+ Advocacy Groups; LGBTQIA+ representatives of Political Parties**

1. Riff Raff Radical Marching Band and friends
2. Harm Reduction Victoria
3. Latinx & Hispanic Fiesta
4. VIC-PAH Puppies
5. 40 Years of Star Observer

**2018/19 Annual Report**
Wave H: Queer Organisations; LGBTQIA+ Advocacy Groups; LGBTQIA+ representatives of Political Parties
1: LOW REZ MELBOURNE MALE POP CHORI
2: LGBTIQ - Support and Protection Services
3: Greater Shepparton’s LGBTI+ Pride Organisations
4: Jews of Pride
5: GLOBE
6: Melbourne Queer Film Festival
7: No Pride In Detention
8: Yellow Kitties
9: SQuAT (Subtle Queer Asian Traits group)
10: MCC Melbourne
11: Acceptance Melbourne LGBT+ Catholics
12: Reason Victoria
13: Melbourne Gay and Lesbian Chorus
14: Very Greer Impressive
15: Victorian Gay and Lesbian Rights Lobby
16: Liberal Victoria

Wave I: Queer Events,Venues & Social Groups; Individuals; LGBTQIA+ representatives of Political Parties; Religious Organisations; Queer led Groups
1: Melbourne Rainbow Band
2: Miss Gay & Miss Transsexual Australia International
3: The 86 Cabaret Bar
4: DT’s Hotel
5: Queer Greens Victoria
6: Melbourne Gaymers
7: LARP LGBT+
8: Spaced Out - A Science Fiction club for the LGBTI community
9: It’s the ADELAIDE Sisters
10: Individuals
12: Very Greer Impressive
13: MCC Melbourne
14: Acceptance Melbourne LGBT+ Catholics
15: Reason Victoria
16: Melbourne Gay and Lesbian Chorus
17: shOUT Youth Chorus

Wave J: Team Melbourne
1: Melbourne Surge Water Polo
2: Glamourhead Sharks
3: The NOMADS Outdoors Group
4: Bent Kranks
5: Melbourne Frontrunners
6: Melbourne Spikers Volleyball
7: Melbourne Wranglers
8: Melbourne Dragons Martial Arts
9: 69’ers Bowling League Melbourne
10: Melbourne Argonauts
11: Smashers and Shuttlecats
12: Melbourne Chargers Rugby
13: Motafrenz

Wave K: Organisations & Groups Showing Pride
1: PwC
2: Corrs Chambers Westgarth
3: Dan Murphy’s
4: Proud at Woolworths Group
5: Proud at Woolworths Group
6: Richmond Football Club
7: Swisse Wellness
8: Jetstar Airways
9: SEEK
10: Swinburne Queer Collective (Hawthorn)
11: Richmond Football Club
12: 1011

Wave M: Emergency Services
1: Emergency Management Victoria
2: Victoria State Emergency Service
3: Ambulance Victoria (AV)
4: Victoria Police
5: CFA PRIDE
6: St John Ambulance Australia (VIC) Inc
7: St Kilda Lifesavers

Wave N: Government Affiliated Organisations
1: Post Pride
2: Victorian Public Sector Pride Network
3: Department of Justice and Regulation (Vic)
4: Victoria Legal Aid
5: Parks Victoria
6: Metro Trains Melbourne
7: V/Line Corporation
8: WorkSafe Victoria
9: Environment Protection Authority Victoria
10: Mental Health Complaints Commissioner
11: Refract - Melbourne Water’s LGBTI+ network

Wave O: Organisations & Groups Showing Pride
1: AFL Pride Collective (Saints Pride)
2: St Kilda Football Club
3: South Melbourne Districts Football Club
4: Proud Cricket
5: Believe in Yourself

Wave P: Local Councils & Local Council Affiliated Groups
1: LGPro
2: The North Is Coming Out! (Local Governments)
3: Out West - Western Region Councils
4: City of Kingston
5: City of Whittlesea
6: Cardinia Shire Council

Wave Q: Organisations & Groups Showing Pride
1: The University of Melbourne
2: Monash University
3: Monash Queer Department
• 4: La Trobe University
• 5: Rotary International
• 6: RMIT Pride
• 7: Pride at Cummins

**Wave R: Health & Wellbeing**
• 1: Walter and Eliza Hall Institute
• 2: Florey Institute
• 3: Queers In Science
• 4: Crisis Services Network
• 6: Autism Spectrum Australia (Aspect)
• 7: Deaf-initely pride
• 8: VincentCare Victoria
• 9: Expression Australia
• 11: Western Health
• 13: Austin Health
• 14: Berry Street
• 15: CLEAN AND SOBER
• 16: Family Planning Victoria
• 17: Wellways Well Proud
• 18: Australian Association of Social Workers
• 20: Queer Health Collective

**Wave S: Organisations & Groups Showing Pride**
• 1: The Walt Disney Company (Australia)
• 3: We March With Pride
• 4: CPA Australia
• 5: Zendesk
• 6: EY
• 7A: Life Without Barriers
• 8: AIG Australia - Insuring with Pride

**Wave T: Organisations & Groups Showing Pride**
• 1: The City of Melbourne Highland Pipe Band
• 2: Victoria Trades Hall Council
• 4: Society of Australian Sexologists
• 5: Community lawyers fighting for LGBTI rights
• 7: AccorHotels
• 8: BP Pride
• 9: IAG
• 10: Pride@NBN
• 11: Baptistcare
• 12: Better Place Australia

**Wave U: Organisations & Groups Showing Pride**
• 1: Timeless Pride
• 2: CUA
• 4: Prism
• 5: Pride@KPMG
• 6: Northern Trust
• 7: Nicholes Family Lawyers
• 8: Victorian LGBTI Interbank
• 9: Vodafone
• 10: Melbourne City Mission

**Wave V: Organisations & Groups Showing Pride**
• 1: Midsumma Festival