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Acknowledgment

Midsumma acknowledges Indigenous Australians as the first peoples of these lands, respecting their enduring spiritual and cultural connection to the land. The festival takes place between High Summer and Late Summer on Wurundjeri Woi Wurrung and Boonwurrung land.

About Midsumma

Midsumma is Australia's premier LGBTQIA+ arts and cultural festival, held annually in Naarm/Melbourne, Victoria. Celebrating and supporting communities with diverse gender and sexuality (DGS), Midsumma champions queer arts, culture, conversations, and events.

While the main festival occurs from January to February, Midsumma works year-round to empower artists, social changers, and culture-makers by providing them with the tools and support they need to create, present, and promote their work.

The 2024 festival was a remarkable success, both artistically and culturally, with record increases in social media followers and total engagement.

With over 240 events each year, Midsumma Festival includes a wide range of productions spanning theatre, music, comedy, dance, visual arts, digital arts, films, forums, and additional cultural, sporting, family, and social experiences.

Our program not only features independently registered events but also curates standout performances, visual arts, and talks under 'Midsumma Presents', ensuring diverse creative voices are at the forefront.

These events, along with the entire festival, play a vital role in the lives of the many varied communities we engage with regularly.





Chair's Report

I am writing this report on a chilly, wet, wintry Melbourne morning, while half a world away, at the height of Summer, the 2024 Olympic Games have begun in Paris.

The Opening Ceremony of the Games was an unparalleled celebration of all things French, but particularly of the arts. I was struck, yet again, by the incredible power of the arts to illuminate, elucidate, challenge, expose, educate, entertain, move, celebrate, include, provoke, politicise, and juxtapose all aspects of a culture.

Midsumma is, at its core, and, first and foremost, an arts organisation. We aim to do all the above through our amazing LGBTQIA+ community artists and producers for everyone to experience.

The other thing I was reminded about in watching the Olympics Opening Ceremony was the enormous amount of time, effort and commitment put into the arts by those who engage in theatre, music, dance, literature, visual arts and combinations of art forms, whether in digital or personal form,

whether as artists, producers or support teams. Time, effort and commitment are required if the arts are to fulfil their purpose. Still, until the work is finished, the seemingly countless hours of preparation are invisible, unheard and unrecognised. Only the finished product is presented to those who come to experience it.

In 2024, our three-week Midsumma Festival was, again, hugely successful. Midsumma Carnival exhibited LGBTQIA+ culture and community in all its glory. Midsumma Pride March registered record numbers of marchers and groups, although the extreme heat on the day caused a small number of those to withdraw. In its third iteration, Victoria's Pride was again a roaring success as a celebratory street party for the whole community.

The multifaceted arts program presented in and around those events was also hugely successful, with Midsumma's 2024 signature program, 'A Brave(R) Space', and open-access works alike being received with joyous and thoughtful enthusiasm by those who experienced them.

The impressive statistical details of the festival's success can be found on subsequent pages of this Annual Report, and I encourage you to read them.

However, the year has not been without its challenges. As it has throughout the entire world, the terrible war in Gaza has had a significant impact, with some Palestinian and Jewish groups withdrawing from Midsumma Pride March because they felt threatened by other participants and/or potential protesters.

At Carnival and Pride March, a small group of people unknown to Midsumma staged violent protests against Victoria Police as participants in Midsumma Festival activities.

As a result of those protests, several members of the Police, Midsumma staff, and onlookers/ other participants were either injured and/or traumatised. At Victoria's Pride, Pro Palestinian protesters against the war in Gaza interrupted the program on the Smith Street stage, refusing to leave the platform until Police intervened peacefully to remove them.



Carnival
© Tom Noble
Pride March
© Suzanne Balding
Victoria's Pride
© Nikki Russian



Midsumma has always prided itself on being a wholly inclusive organisation working at the intersections between our LGBTQIA+ community and others. However, what has become even more apparent to us this year is that we are not a homogeneous community. We are made up of many distinct communities who will inevitably disagree on some issues, and Midsumma does not shy away from that fact. Nor do we wish to censor our artists or audiences unless their activities have the real possibility of making some members of our community at large feel unsafe. Indeed, the right to peaceful protest and free speech are integral to a free society. Whenever possible, Midsumma reaches out to those who have issues with our policies and who identify themselves, and we have had very positive and constructive conversations with several of those community members.

However, when such disagreements become violent, we condemn those actions in the strongest possible terms, no matter who is involved. About the Pride March violence, Midsumma has engaged an independent member of the Victorian

Bar to investigate the events of that day. At the time of writing, the report resulting from that investigation is expected towards the end of 2024.

On the financial front, the Midsumma Board was forced to decide to dip into our reserves to fully fund Pride March after some funding was reduced without notice in the lead-up to the event. We made the same decision to fund the Pride March investigation. That is the first time in my 5½ years on the Board that we have had to do so. In addition, the funding of our signature and highly successful Pathways program has not been renewed, forcing us to look for other ways to continue to support the queer artists living with disabilities who have benefited so greatly – in many cases, spectacularly – from that program.

Midsumma's funding is necessarily derived from many sources, and when that funding is compromised, in addition to very occasionally using the finite amount of money in our reserves, we must reach out to our community to make up the shortfall through patron and other donations. In times such as these, where the national economy is struggling, and the cost of living

is rising, we rely even more on those donations and encourage our community members to support Midsumma in that way. But despite all the challenging events of the past year, Midsumma continues to provide world-leading LGBTQIA+ arts programs for our community and those beyond it.

We are proud of the work we do, and the Board is particularly grateful to our unflagging CEO, Karen Bryant, and her small but mighty team who work tirelessly, and at times under incredible pressure, to support and present queer arts to Victorians and visitors throughout the year. In addition, I sincerely thank my Deputy Chair, Michael Parry, and all the other volunteer Board members who give their time freely, and sometimes at some personal cost, to ensure that this organisation thrives.

We look forward to the 2024–2025 year and those beyond with enthusiastic anticipation. Who knows, perhaps we will have a Pride March on the Yarra one day!

Judy Small AM
Midsumma Board Chair





Midsumma Festival 2024 Overview

The 2024 Midsumma Festival was a resounding success, both artistically and culturally, despite facing significant challenges. Extreme heat conditions during two of our largest community-free events and rising tensions within the external community environment added pressures rarely encountered by arts organisations to this extent.

The core Midsumma Festival ran from 21 January to 11 February 2024. In a first for Midsumma, we also produced Queer PHOTO from 27 January to 24 March, extending our festival's impact from the usual 22 days to an impressive 64 days of continuous activities.

Festival Achievements and Attendance

In 2024, the festival presented 243 separate events, marking the highest number of events ever recorded in Midsumma's history, surpassing our previous record of 240 events in 2023. Thirteen of these events were Midsumma-commissioned and took place in regional areas.

The Regional Program also included the second year of the 'Pridefinder' project, which featured recordings of regional stories in preparation for the second series of a podcast, along with a partnership with Switchboard to improve travel and geographical accessibility for regional community members attending both regional and city-based Midsumma events.

Despite the challenges posed by the extreme heat, Midsumma Carnival still attracted an estimated 118,000 attendees, albeit lower than the previous record of 122,000. Victoria's Pride Yarra based Street Party set a new record set a new record with 52,430 attendees, a 7% increase over the previous year.

Pride March, held on another day of extreme heat, saw 14,096 participants from 316 separate marching groups, making it the second-highest recorded turnout, just shy of the record 14,523 participants in 2023.

The total attendance was 310,066, comprising ticketed attendances of 28,835 and non-ticketed attendances of 252,650. This includes Carnival, Pride March, Victoria's Pride and QUEER Photo. This figure is the highest attendance record in Midsumma's history.





Community Impact and Challenges

The festival occurred during a period of heightened community tensions, fueled by the conflict in Gaza, which deeply engaged many LGBTQIA+ activists. This led to divisive debates within the community on issues like trans-exclusionary practices, anti-police sentiment, and the role of sponsorship in the arts, alongside a troubling rise in antisemitism.

These challenges underscored the difficulty of maintaining safe and inclusive spaces for our diverse communities, each with unique perspectives on inclusivity.

Despite these challenges, Midsumma remains dedicated to amplifying the voices of queer communities in Victoria, fostering visibility and interconnectedness. Our strategic focus continues to embrace intersectional communities—Indigenous, disabled, culturally and linguistically diverse groups, diverse families, and seniors—ensuring our festival embodies true inclusion and diversity.

Strategic Objectives and Success Metrics

Midsumma’s 2024 festival showcased significant progress toward our two primary objectives:

Cultivating Queer Arts Culture:
We aim to be the leading arts organization nurturing queer arts culture unique to Australia, engaging with local, national, and international audiences to lead LGBTQIA+ cultural conversations.

Artistic Empowerment:
As an artistic powerhouse, Midsumma continues to invest in diverse LGBTQIA+ artistic voices, fostering the development of new works across disciplines that inspire, share unique stories, and build meaningful connections across all cultures, ages, and identities.

Key performance highlights

Record Event Numbers:
The festival featured 243 events, a 94% increase since 2017 and a 49% rise in the last three years.

Sold-Out Events:
15% of events sold out or were at capacity, with many more nearly full.

Increased Regional Engagement:
34,419 people attended Midsumma-commissioned regional events.

New Audience Engagement:
27% of attendees were new to the festival, with an average attendance of 3.3 events per person. 39% attended 3-5 shows, and 4% attended 10 or more.

Demographic Representation:
The festival maintained strong inclusion, with 14% identifying as transgender/gender-diverse, 2% as intersex, 20% as culturally diverse or a person of color, and 36% as disabled, neurodiverse, Deaf or hard of hearing.



*Oh Yuck Its Me
Jessie Ngaio*

© Teague Leigh
Bombshell

© Tom Noble

YUMMY Joy Machine

© Nikki Russian

Social Media and PR Reach

Midsumma’s social media reach and engagement continued to grow in 2024, with a 28.9% increase in total social media engagement and a 10.7% increase in followers compared to the previous year.

The total PR and AD value for the festival reached \$28,128,455, with an estimated total reach of 39,758,589 and 1,504 media hits—a 32.9% increase on 2023 results.

The 2024 Midsumma Festival not only celebrated queer arts and culture but also demonstrated resilience in the face of external challenges, continuing to foster inclusivity and community connection across diverse audiences.

Attendee Satisfaction and Well-being

Research conducted by Culture Counts highlighted the festival’s positive impact on attendees:

92% of respondents felt that the event had a positive local impact. 88% felt safer as a result of attending Midsumma.

84% reported feeling more connected to their community. 81% stated that attending Midsumma positively impacted their personal well-being.

Moreover, 87% of attendees rated their experience at Midsumma as excellent or good, with 23% self-identifying as living with a mental illness, a figure consistent with previous years.





Midsumma Festival 2024 Highlights

243 Separate Events

The festival delivered 243 separate events (the largest number of events recorded for Midsumma – bettering the 2023 record of 240 events) with 13 Midsumma-commissioned Events in Regional Areas highlighting our commitment to reaching a broader audience and fostering inclusivity beyond metropolitan boundaries.

3 Signature Events

Midsumma Carnival: 118,000 estimated participants.
 Pride March: 14,096 participants Second highest ever recorded.
 Victoria's Pride: 52,430 participants, a 7% increase from previous year.
 Despite weather challenges, major events maintained strong participation, indicating robust community support and enthusiasm.

15% of total events sold out or were at capacity, with many more achieving near capacity attendances.

310,066 Total Attendance

With a total attendance of 310,066, including 28,835 paid ticketed attendees, 281,231 non-ticketed participants, 118,000 at Carnival, and 52,430 at Victoria's Pride, Midsumma's vibrant community engagement is further highlighted by 34,096 participants at Pride March, including 14,096 marchers. The high level of non-ticketed attendance emphasises the festival's accessibility and appeal to a wide audience, reinforcing its community-centric nature.

73% Returning Audience

27% First-Time Attendees

Compared to 25% in 2022 and 32% in 2023. This steady influx of first-time attendees suggests growing interest and effective outreach efforts.

3.3 Events per person

The average attendance per person showcases the festival's ability to engage attendees across multiple events, enhancing their overall experience.

39% Attended 3-5 shows

4% Attended 10+ shows

A significant portion of the audience attending multiple shows reflects the festival's diverse and appealing program.

87% Overall Positive Experience

A vast majority of attendees surveyed reported having a positive experience overall.



Kaye Hole
 © Suzanne Balding
A Body at Work
 © Darren Gill
Dolly Diamond
 © Suzanne Balding

Our Audiences

Gender Diversity and Identities

- 45% Male
- 37% Female
- 4% Transgender
- 10% Non-Binary
- 2% Other Genders
- Prefer not to say 1%

- 36% Gay
- 16% Queer
- 14% Heterosexual
- 12% Lesbian
- 12% Bisexual
- 5% Pansexual
- 2% Asexual
- 2% Intersex

- 23% Live with a mental health issue
- 20% Are POC or culturally diverse
- 19% Are autistic/neurodiverse

Age

- 26% between 25-34
- 24% between 35-44
- 15% between 45-54
- 11% between 55-64

Location

- 86% From Naarm/Melbourne Metropolitan Area
- 8% From Elsewhere in Victoria
- 4% From Interstate
- 2% From Overseas

Our diverse demographics underline Midsumma's role as an inclusive platform, reflecting and celebrating the multifaceted identities of our communities.





Economic Overview

Economic Impact

\$20.16 million

Direct Economic Impact generated directly by the festival.

\$59.14 million

Estimated broader economic Impact applying gross value-add multipliers.

194 full-time equivalent

The festival is estimated to have supported 194 full-time equivalent (FTE) jobs, including 106 FTEs in retail, food and beverage, and accommodation sectors.

Average Nights Stayed

9.9 nights for overseas visitors

4.9 nights for interstate visitors

1.9 nights for intrastate visitors

23,494 nights

Overall Nights Attributed to Attendance.

Visitor spending significantly contributed to the local economy, with notable impacts on the hospitality and accommodation sectors.

Financial Growth

Annual Turnover:

Increased by 343% since 2017.

Sponsorship:

Increased by 4.7% this year, Increased by 138% since 2017.

Donations:

Increased by 72% since 2017.

Earned Event Income (bars, ticketing, registrations, stalls):

Increased by 17.2% this year, and 90% since 2017.

Recent Financial Performance

(2022/2023 - 2023/2024)

Total Income:

Up 26.3% over the past two years and 343% since 2017.

Midsumma's Growth Highlights

(2017 - 2024)

Event Growth:

94.4% increase in the number of events since 2017.

Attendance:

Total attendance has grown by 68.1% since 2017.

Pride March Participation:

Number of participants increased by 125% since 2017.

Carnival Community Stalls:

41.5% more community stalls at Carnival since 2017.



Our Partners

Principal Partners



Major Partners



Gold Partners



Rainbow WISE

Silver Partners



Legal Partner

Program Partners



Access Partners



Media Partners



Midsumma Carnival 2024 Overview

Midsumma Carnival is the iconic outdoor celebration that marks the opening weekend of the festival, and it has become one of the biggest highlights in Melbourne's LGBTQIA+ calendar. The 2024 Carnival was held on Sunday 21 January, from 11am to 10pm in Alexandra Gardens, Melbourne. This year's event featured an expanded layout and attracted an estimated 118,000 attendees, even though extreme heat affected daytime participation. The Carnival offered a diverse range of performances, showcasing artists from across the LGBTQIA+ spectrum.

Artists on Stage:

23 Gender Diverse artists, 6 Trans artists, 27 POC artists, 10 BIPOC artists, 26 female-identifying, 30 male-identifying, and 21 artists living with a disability or neurodiversity.

Inclusive Programming:

The event emphasized visibility and representation, ensuring that diverse community members saw themselves reflected on stage.

The day's programming provided a platform for artists in the Midsumma Festival Open Access program, allowing them to promote their shows and build audiences. Performances ranged from 5 to 15 minutes, offering a rich variety of entertainment throughout the day. Evening programming was designed to keep the energy high, featuring DJs and live performances that kept the crowd engaged until the event's conclusion at 10pm. The family precinct, sports precinct, and the iconic Community Dog Show were also major attractions, with the dog show drawing one of the largest crowds of the day.

The 2024 Midsumma Carnival was the most accessible and inclusive yet, with record attendance from d/Deaf, disabled, and neurodiverse community members. Efforts to enhance accessibility included the engagement of an Access Coordinator, Auslan interpretation across all stages, and targeted services for blind and low-vision attendees.

© Suzanne Balding





Carnival 2024: Full Stages Details

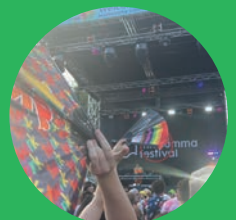
Main Stage

- 11am DJ SET: JARVIS
- 1pm Emcees Aurelia St Clair and Charlie Lewin
- 1:10pm Fashioning Drag
- 1:25pm Jess McAvoy from 'The Search' by Jess McAvoy
- 1:45pm Official Proceedings, including Welcome to Country Judy Small, Midsumma Chair; NAB Rep; Harriet Shing, Minister for Housing, Water and Equality; Sally Capp - Lord Mayor City of Melbourne
- 2:30pm Melbourne Rainbow Band
- 2:50pm Michael Waugh from Michael Waugh 'We Are Here' in Concert
- 3:10pm I Want It That Gay
- 3:25pm DJ Set: Nick Spurway
- 4:00pm Emcee Aysha Buffet
- 4:10pm Woman of SALT
- 4:25pm Cerulean from 'THH Queer Pool Party' and First Nations Drag Festival
- 5:15pm Slippery

- 5:30pm Pride of Our Footscray Showcase with Gloss, Tilly Capulet, Sabrina ..
- 5:45pm Aysha & House of Buffet
- 6pm NIGHT PROGRAMMING COMMENCES
- 6pm DJ SET: Butch Le Butch
- 6:55pm DJ SET: Duchess Kay
- 7:50pm ACT: HONŌUR
- 8pm DJ SET: Gay Roberto
- 8:53pm ACT: LION
- 9:05pm DJ SET: Tinika
- 10:00pm Event Finish

Picnic Stage

- 11am DJ SET: DJ Gay Dad
- 1:00pm Emcee Nic Dorward
- 1:10pm Historians Call Us Roommates
- 1:30pm Fish Amethyst
- 1:50pm Hufflepoof
- 2:10pm Charity Steals from Charity Steal's - Neuro-die-cursed?
- 2:25pm DJ SET and Dog Show DJ: Mon Franco
- 3:00pm Dog Show hosted by Nic Dorward
- 4:35pm DJ SET: Tom Foolery
- 5:15pm Lip Sync Limelight hosted by Frock Hudson
- 6:00pm NIGHT PROGRAMMING COMMENCES
- 6:00pm Emcees Mel & Sam
- 6:15pm DJ SET: Jandruze
- 7:10pm ACT: Siân Brigid
- 7:20pm DJ SET: House Mum
- 8:10pm ACT: Jonni Homsey
- 8:20pm ACT: HOUSE OF DIESEL (Mikha & Coco) with Jonni Homsey
- 8:30pm DJ SET: Dakila (formerly known as Shinobi)
- 9:20pm PICNIC STAGE CLOSES





Carnival 2024: Family Precinct Programming

YMCA Skate Park

- 12:00pm One hour skating lesson for families
- 12:30pm One hour skating lesson for families
- 1:00pm One hour skating lesson for families
- 1:30pm One hour skating lesson for families
- The YMCA Skate Park Staff continue on site from 2.30pm-4pm to assist and manage the space
- 2:58pm Amy Nightingale-Olsen - NICA
- 3:08pm Tristan Meecham & Bec Reid (Play Date)
- 3:11pm Em Chandler (The Story Keepers)
- 3:21pm Tristan Meecham & Bec Reid (Play Date)
- 3:26pm Amy Nightingale-Olsen - NICA
- 3:36pm Tristan Meecham & Bec Reid (Play Date)
- 3:39pm Liz Reed - Auslan Storytime
- 3:44pm Tristan Meecham & Bec Reid (Play Date)

Family Precinct Stage

Presented in association with Rainbow Families Switchboard

- 1:30pm Tristan Meecham & Bec Reid (Play Date)
- 1:40pm Luke Taylor - Acrobat and Juggler
- 1:45pm Em Chandler (The Story Keepers)
- 1:55pm Tristan Meecham & Bec Reid (Play Date)
- 2:00pm Liz Reed - Auslan Storytime
- 2:10pm Tristan Meecham & Bec Reid (Play Date)

Sports Precinct Programming

- Emcee: Frock Hudson
- 11am: Open and Welcome
- 11:15am: Tug Of War
- 11:30am: Tug Of War
- 11:45am: Discussion - Combat Sports
- 12:00pm: Discussion - Combat Sports
- Emcee: Emily Fox
- 12:15pm: Interview - Rainbow Golf
- 12:30pm: Demo - Quadball Victoria
- 12:45pm: Discussion - Gyms/ Fitness
- 1:00pm: Demo - Land Derby / Roller Derby
- 1:15pm: Demo - Land Derby / Roller Derby
- 1:30pm: Interview - Netball Victoria
- Emcee: Frock Hudson
- 2:00pm: Relay
- 2:15pm: Relay
- 2:30pm: Interview - EC Kickball
- 2:45pm: Interview - Campbell Harrison - Australian Olympic Team Non-Binary Climber
- 3:00pm: Interview - Lacrosse Victoria
- 3:30pm: Dance Battle
- 3:45pm: Dance Battle
- 4:00pm: Stage closes



Midsumma Pride March 2024 Overview

The 29th annual Midsumma Pride March was held on Sunday 4 February 2024, marking the second major event of the festival. Running from 11am to 4pm, with registrations starting as early as 7am, the event brought together community members from across Melbourne and beyond, celebrating LGBTQIA+ pride and solidarity.

Attendance and Challenges

Pre-event registrations reached record numbers for both groups and individual marchers. However, on the day, the extreme heat and other external factors led to a decrease in actual attendance, resulting in the second-highest recorded number of marchers in the event's history. Despite these challenges, 14,096 marchers participated, with an additional 20,000 spectators lining the route.

Factors contributing to reduced attendance included

Heat-Related Cancellations:

Vulnerable groups, such as families with small children, elderly groups, and disabled groups, canceled their participation due to the forecasted high temperatures. Some corporate groups also withdrew due to exceeding their Occupational Health, Safety, and Welfare (OHSW) guidelines.

Security Concerns:

Two trans family groups and two pro-Palestinian groups canceled due to receiving threats unrelated to Midsumma or Pride March. Similarly, one Jewish group pulled out due to threats from a pro-Palestinian group, while other Jewish groups chose to march, reporting a safe and positive experience, supported by Midsumma's additional measures.





In the lead-up to Pride March, Midsumma faced a malicious online campaign calling for a boycott due to the inclusion of Corporate Groups and Police in the march and accusations of ‘pinkwashing’ and alignment with Israel.

Much of this was based on misinformation, and Midsumma reached out to all concerned groups for direct dialogue, emphasising their commitment to inclusion and non-exclusionary practices.

Logistics

The event was a significant logistical undertaking, but overall, it was highly successful, with positive feedback from participants. The march began at Ian Johnson Oval, proceeded down Fitzroy Street, and concluded at Catani Gardens, St Kilda. The route remained consistent with previous years, featuring extensive road closures and traffic management procedures to prioritise pedestrian safety.

Programming and Participation

The march was led by Dykes on Bikes, followed by the Boon Wurrung Elders, the Rainbow Aboriginal Float, the Premier of Victoria, and the Victorian Minister for Equality. A deliberate strategy placed groups of young people, often the most vulnerable within the community, towards the front of the march as a strong affirmation of support for LGBTQIA+ youth.

For the fourth year, the Yarra Trams Pride Tram participated in the march, featuring a design from the 2024 artist’s public art competition, an ongoing collaboration between Midsumma and Yarra Trams.

At the conclusion of the march, participants gathered in Catani Gardens for an afternoon of celebration. The host of the Pride stage in 2024 was Kitty Obsidian, a proud First Nations performer and cabaret community staple.

Pride Stage Artists

The stage program featured performances by a diverse lineup of artists, including: 4 Gender Diverse artists, 2 POC artists, 11 female-identifying, 11 male-identifying, 1 Trans artist, and 3 artists living with a disability.

The post-march proceedings included a Welcome to Country and Smoking Ceremony led by N’Arweet Dr Carolyn Briggs, followed by speeches, music, and performances. The Melbourne Gay & Lesbian Choir and Michelle Parson provided live music sets, and the day concluded with DJ sets, despite some technical issues due to the heat.



Media Coverage

Media coverage for Midsumma Pride March 2024 was strong, with extensive reporting from commercial TV stations, print media, radio, and international outlets. The event’s continued importance and impact within the LGBTQIA+ community were well reflected in the media response.

Victoria's Pride 2024 Overview

Victoria's Pride, a flagship event under the Victorian State Government's LGBTQIA+ strategy, is in its second year of a four-year commitment, following a single-year pilot event. Originally conceived to commemorate the 40th anniversary of the decriminalisation of homosexuality in Victoria, the event has expanded its focus to celebrate and support the state's diverse rainbow communities. Victoria's Pride aims to provide high-profile visibility and reflect ongoing government efforts toward LGBTQIA+ equality.

Midsumma Festival produces Victoria's Pride in partnership with, and on behalf of, the Victorian State Government. The event's programming comprised a Regional Activation Program, which supported 13 events across various locations in Victoria, culminating in a large-scale, outdoor Street Party in Melbourne's Ngár-go/Fitzroy and Yálla-birr-ang/Collingwood precincts on 11 February 2024.

These areas, significant in LGBTQIA+ history, hosted 10 hours of free, family-friendly entertainment, including live music, comedy, circus, and art installations.

Victoria's Pride 2024 achieved record attendance, with 52,430 attendees at the Street Party, a 7% increase from 2023, and a total of 34,419 participants in regional events, bringing the overall attendance to 86,849.

The event continues to build on its success, fostering state-wide participation and access, and contributing to the ongoing journey towards equality for Victoria's LGBTQIA+ communities. Showcasing local artists and highlighting queer excellence, the program prioritises broad cultural representation and creative diversity among participants.





Event Planning and Logistics

The event was managed by a dedicated small team year-round, with Bec Cooen as Project and Program Manager and Ashlee Hints as Community Engagement Manager, among others. A new Production Manager, James Shuter, joined the team in 2024. Over 350 volunteers from diverse age groups and backgrounds contributed to the event across various roles including production, signage, artist liaison, and accessibility.

Site Design

The Street Party stretched over a 1km area in Melbourne's inner North, including Gertrude Street, Smith Street, and Peel Street. The site design was refined based on previous successes, optimising entertainment areas, patron flow, and increasing accessibility. Collaboration with local traders led to streetside activations and décor aligned with event branding and created a cohesive aesthetic throughout the footprint.

Attendance and Economic Impact

The event saw record attendance with 52,430 participants at the Street Party and 34,419 at Regional Activation events, totaling 86,849 attendees. The direct economic impact was calculated at \$11,188,387, with a total economic impact of \$33,068,805 after applying ABS multipliers.

Programming and Key Highlights

Multiple outdoor stages hosted up to 10 hours of live entertainment, featuring over 305 participants, ranging from local community groups to emerging artists and established practitioners.

Headliner Sycco, a star in the pop-electronica scene, delivered a 60-minute set, supported by notable acts like Kira Puru, Brendan Maclean, and LION, and rising talents JXCKY, and Tom Nethersole. Families enjoyed YUMMY – Kids Extravaganza and an excerpt of Play Date by All The Queens Men.

Commissions and Collabs

- Motherless Collective (MoCo): Variety set curated by First Nations Trans/Gender non-confirming drag collective.
- PacifiqueX Fiafia Pride Celebration: A cultural performance and educational set showcasing Polynesian sounds and dance.
- HONŌUR: A powerful, choreographed, inter-Indigenous celebration of the land and queer Elders by BEAT Entertainment.
- Colombian Dance with Pride and Zumba Workshop: a fusion of traditional dance led by Wendy Nedd and the Latin American & Hispanic Rainbow Community (LAHRC).
- Loveheart Matildas: Flash-mob performances inspired by Australia's cherished soccer team, by Brunswick East Entertainment Festival (B.E.E.F).



Visual Arts and Activations

The event featured a curated selection of visual arts, including a self-portrait series by Peter Waples Crowe and digital artworks by Dylan Mooney, displayed across various locations within the precinct. Roving performances, DJ trucks, and art installations were strategically placed throughout the event site, enhancing the interactive experience for attendees.

Community Engagement

Midsumma’s approach to planning and delivering Victoria’s Pride emphasised broad community engagement, considering the diverse needs of the LGBTQIA+ community, regionally based participants, residents, and nearby businesses. Care is taken to respect cultural spaces within the street party precinct, such as the Atherton Gardens Estate, which holds significant historical and cultural importance for the First Nations community.

Midsumma is committed to ongoing cultural consultation to ensure respectful planning and to provide opportunities for feedback. Additionally, Midsumma engages with the community by connecting with local services and resident groups to address language and literacy barriers, striving for inclusive and effective communication.

Marketing and Communications

Victoria’s Pride 2024 marketing strategy emphasized broad visibility, utilizing traditional and digital platforms. With commercial TV coverage, print media, radio, and international attention, this approach drove record attendance and strengthened the event’s role in promoting community and cultural pride.

Victoria’s Pride 2024 achieved record attendance and economic impact, setting a strong precedent for growth. Despite rising costs and security challenges, plans focus on enhancing inclusivity and representation for future editions.



Regional Activation Program 2024 Overview

The 2023-2024 Victoria’s Pride Regional Activation Program (RAP) has made significant strides in fostering inclusivity, community engagement, and creative expression across regional Victoria. Now in its third iteration, the program received 22 submissions, with a balanced mix of returning applicants and newcomers, reflecting its growing influence. The extended timeline for submissions, a response to feedback from previous years, was praised for enhancing accessibility and engagement, particularly for first-time participants.

Thirteen projects were selected for support, each addressing unique aspects of LGBTQIA+ life in regional areas. These projects ranged from historical documentation to creative arts and community events, collectively engaging over 35,000 people across 27 events.

The program also faced challenges, such as political tensions and logistical hurdles, which impacted the delivery of certain events. Despite these obstacles, RAP continued to expand its geographical reach and inclusivity, with a particular emphasis on engaging individuals with disabilities and chronic illnesses.

Moving forward, participants have highlighted the need for continued financial support for regional initiatives, and the development of local hubs to ensure the sustainability and growth of LGBTQIA+ communities across Victoria.

This year’s RAP not only strengthened existing community bonds but also laid the groundwork for future growth, demonstrating the program’s critical role in amplifying regional LGBTQIA+ voices and fostering a more inclusive and connected Victoria.





Regional Activation Program Highlights

The Bass Coast Youth Pride Prom, organized by YES Youth Hub, was a celebration for LGBTQIA+ youth and allies aged 12-25 in Wonthaggi. Designed by young people for young people, the event featured music, entertainment, and more, providing a safe and joyful space for celebration.

Celebrating Deaf LGBTQIA+ Pride in Victoria by Expression Australia and Deaf Hub Bendigo featured interviews with Deaf LGBTQIA+ individuals from regional Victoria, sharing their stories of identity and experiences. These videos were showcased at Expression Australia’s stall during Victoria’s Pride, highlighting intersectional experiences within the community.

Fourteen-and-nine-months by Yvette Turnbull is a coming-of-age comedy short film set in Bendigo, exploring queer teenage experiences with humour. The film will be developed and produced in regional Victoria in 2024, with an interactive pop-up at Victoria’s Pride in 2025, showcasing the film’s themes and engaging with the community.

The Gippsland Pride Festival by Gippsland Pride Initiative hosted regional pool parties across Gippsland’s shires from November to February. Featuring ‘Summer Carnival’ style events with music, stalls, and food, the festival celebrated pride and connected community members of all ages at local outdoor pools and community facilities.

Our Queer History Museum: Under The Big Top by Goulburn Valley Pride engaged young LGBTQIA+ people with elders to document and showcase queer history. The project featured a stall at the north end of Smith St, displaying Shepparton’s queer history through youth art and period-specific items. This visual timeline of local LGBTQIA+ milestones was presented at major events like the OUTintheOPEN Festival and the Under The Big Top Pride Ball between November 2023 and February 2024.

Out-Side: Queer Words and Art from Regional Victoria is an anthology curated by Q-Lit: Victoria’s Queer Festival of Words, showcasing the diverse voices of queer writers and artists from regional Victoria. The collection features poems, essays, short stories, and visual art, offering a rich perspective on LGBTQ+ experiences in regional settings. Launched at Victoria’s Pride on 11 February the anthology was celebrated with live readings and discussions, and it continues to be available for purchase online.

The Queerthentic – Regional LGBTQIA+ Art Prize by Macedon Ranges Accessible Arts Inc. ran from 25 January to 12 February, showcasing authentic stories from LGBTQIA+ artists in Central Victoria. The prize highlighted diverse queer experiences, with the winner announced on 3 February.





The Queer-ways: Retracing Regional Footprints project captured and preserved queer stories from regional communities in Ballarat, Geelong, and Shepparton. This initiative documented local LGBTQIA+ history through Augmented Reality Queer Maps, with events held in each location for community members to share their stories and celebrate their history.

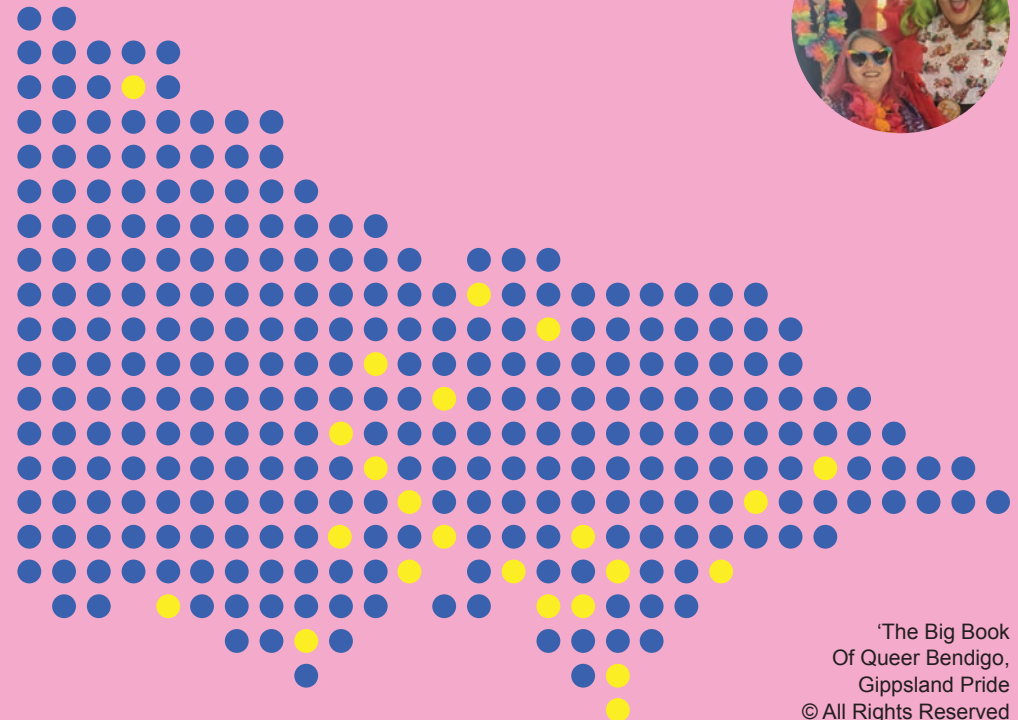
The Sounds Gay, I'm In! Picnic was an intergenerational celebration held on February 10 at The Old Sunbury Courthouse. This event brought together First Nations and non-Indigenous LGBTQIA+ communities and allies, offering entertainment, activities, and food to celebrate intersectional pride.

The Big Book Of Queer Bendigo by Bendigo Pride is a vibrant coffee table book celebrating the LGBTQIA+ history of Bendigo and the goldfields region. It includes oral histories from the 1960s-80s, profiles of notable historical figures, features on queer organizations, and contributions from local LGBTQIA+ creatives. The book was launched at Victoria's Pride with a themed stall.

Transcending the Narrative by OMNI Insight is a podcast series that uses Narrative Therapy to help trans and gender-diverse individuals in regional Victoria reframe their life stories. Alongside the podcast, a zine showcasing local Shepparton artwork was released, generating positive engagement and quickly running out of copies. Participants were invited to join immersive online workshops in November, with the podcast being released in January.

Pridefinder: The Rainbow Roadtrip

'Pridefinder: The Rainbow Roadtrip' by Helene Thomas journeyed through regional Victoria before Victoria's Pride, gathering stories from LGBTQIA+ individuals. The mobile podcast studio invited attendees to record interviews and featured snippets of collected stories through headphones, sharing regional queer experiences.



'The Big Book Of Queer Bendigo, Gippsland Pride © All Rights Reserved



Midsumma Presents 2024: 'A Brave(R) Space'

Amplifying Courageous Voices

Midsumma Festival continued its leadership in LGBTQIA+ artistic development in Australia, with the 2024 Midsumma Presents program showcasing a powerful lineup of diverse and courageous works. The year's theme, 'A Brave(R) Space', emphasized the bravery required to tell stories that are often marginalized, focusing on intersectional identities within the queer community.

The program was a curated selection of presentations, reimaginations, and thought-provoking conversations that pushed the boundaries of contemporary art and culture. Each event was selected not only for its artistic quality but also for its ability to provoke thought, inspire dialogue, and deepen understanding of the intersections between queer identities, cultures, and societal issues.

Midsumma Presents 2024 featured a wide array of disciplines, including visual arts, theatre, music, and literature.

Central to this year's program were leadership projects that spotlighted underrepresented voices, including collaborations with First Nations artists, disabled and neurodiverse creators, and queer people of color (QPoC).

These initiatives reflected Midsumma's commitment to creating an inclusive cultural landscape where all voices were heard, and all stories were valued.

Accessibility and community engagement were key pillars of this year's program. Midsumma implemented various accessibility initiatives, such as Auslan-interpreted performances and tactile tours, ensuring the festival was welcoming to all.

Additionally, panel discussions and workshops offered spaces for meaningful conversations about the challenges and opportunities facing LGBTQIA+ artists.

Midsumma Presents 2024 was not just a celebration of queer creativity; it was a powerful statement about the importance of diverse, inclusive, and brave artistic expression.

The festival invited everyone to join in this transformative experience that challenged, inspired, and connected all who attended.





Midsumma Presents 2024 Program Overview

A Beat To Hold Back The Dawn

Logan Mucha's interactive video and sound exhibition at Bundoora Homestead recreated Melbourne's queer nightclubs using 3D spatial data, archival materials, and volumetric recordings. Visitors shaped the visual narrative, celebrating the cultural significance of these spaces despite their fragility. This immersive experience marked the first inclusion of the Bundoora Homestead Art Prize winner in Midsumma Presents, highlighting queer nightlife's ongoing role in community building.

ALTAR

Em Tambree's debut play 'ALTAR' explored queer identity within an Evangelical upbringing. Developed through Midsumma's Pathways program, it had a sold-out season at Abbotsford Convent, featuring Auslan interpretation and low-sensory performances. 'ALTAR' deeply resonated with audiences, reflecting Tambree's experiences and Midsumma's dedication to nurturing new queer narratives, and is already attracting interest for future remounts.

Angels in Exile

Curated by Jake Treacy at Incinerator Gallery, 'Angels in Exile' explored queer utopias and the impact of religious myths on queer communities. Drawing inspiration from John Milton's 'Paradise Lost', the exhibition reflected on persecution, resilience, and the creation of queer havens. It offered a space for viewers to consider the ethical implications of societal judgment and the ongoing quest for community and belonging in queer spaces.

Bloodlines

Curated by Jacob Boehme, 'Bloodlines' at Abbotsford Convent honored queer artists lost to HIV/AIDS through vibrant, multi-artform displays. The Huxleys combined costume design, performance, and photography in a joyous, rebellious celebration of these queer saints. The exhibition attracted nearly 2,000 visitors and included a 'Stitch-n-Bitch' workshop, where participants created quilt patches in memory of those lost, fostering reflection on the impact of HIV/AIDS on queer communities.

Club Compost

'Club Compost' at Abbotsford Convent was a vibrant, family-friendly eco-disco led by artists Betty Grumble and DANDROGYNY. It combined music, movement, and environmental awareness, fostering connections among queer children and families. The event highlighted Midsumma's commitment to building community, empathy, and environmental consciousness across generations through playful, creative engagement.

Divisi Chamber Singers a love is a love is a love

Presented at Melbourne Recital Centre, 'a love is a love is a love' featured works by Australian queer composers Meta Cohen, Sally Whitwell, and Connor D'Netto. Performed by Divisi Chamber Singers, the program celebrated queer love and experience, including a world premiere. This event underscored Midsumma's support for queer composers, contributing to the broader recognition of their work in Australia's music landscape, and offering audiences a rich, emotive musical experience.



*A Beat To Hold Back
The Dawn* © J. Henry
Club Compost
© S. Balding
a love is a love
is a love © J. Forsyth

Dolly Diamond's Hot Midsumma Roast

Dolly Diamond celebrated 20 years with Midsumma Festival, with 'Hot Midsumma Roast' at Chapel Off Chapel. Joined by performers like Luke Gallagher and The Divine Divas Show Choir, Dolly delivered a night filled with comedy, music, and roasting. The event honored Dolly's longstanding connection to Melbourne's queer communities, showcasing her enduring influence and the strong bond between her work and Midsumma. It was a joyful, nostalgic celebration of her contributions.

Feral Queer Camp

'Feral Queer Camp', led by Alyson Campbell and Steve Farrier, returned to Midsumma Festival to engage participants in critical discussions about LGBTQIA+ performances. Attendees explored what makes performance queer through workshops and show viewings, fostering constructive dialogue and analysis. The camp aimed to build a network of informed queer thinkers, enhancing cultural discourse and supporting the development of queer arts criticism. It enriched the festival by deepening the engagement with its artistic offerings.

Gen K (Generation Kindness)

'The Gen K Project', led by Dr. Catherine Barrett, connected older and younger LGBTQIA+ community members through intergenerational workshops in regional Victoria. These workshops, focused on combating ageism and promoting kindness, resulted in photo portraits and stories that were shared online. The project emphasized the importance of building respect for older LGBTQIA+ individuals and creating supportive, connected communities through acts of kindness and solidarity.

Homophonic! Pride Prize

The Homophonic! Pride Prize in 2024 featured Sophie Rose's winning composition, celebrating the aging woman's journey towards self-assurance. The piece, performed by The Homophonic! Chamber Ensemble and The Consort of Melbourne, highlighted individual and collective power within the queer community. Midsumma's support for this event continued to showcase the importance of experimental and contemporary queer music, reinforcing the festival's commitment to nurturing diverse artistic expressions in the performing arts.

MAPAA, The Midsumma and Australia Post Art Award

The MAPAA Award showcased 15 visual art finalists at No Vacancy Gallery, selected from 66 entries. The award celebrated diverse artistic expression, with winners Rani Amvrazis and Ara Dolatian receiving cash prizes and a residency. The exhibition, which also included a People's Choice Award, won by Rissa Belle, highlighted Midsumma's dedication to uplifting underrepresented voices in the arts, making a significant impact on the Australian queer art scene.



Homophonic! Pride Prize © Darren Gill

Midsummica

'Midsummica' at La Mama Courthouse showcased the talents of alumni from the Midsumma Pathways Mentorship Program. This performance celebrated LGBTQIA+ identities, disability, and neurodiversity through an experimental lens, featuring theatre, music, spoken word, and dance. Midsummica provided a platform for emerging queer artists to share their voices, contributing to the vibrant cultural fabric of the festival and highlighting the ongoing development of new works and intersectional identities.

Midsumma at the Library

Held from 22 January to 4 February at the State Library of Victoria, 'Midsumma at the Library' featured activities celebrating LGBTQIA+ families. In the Pauline Gandel Children's Quarter, queer authors, storytellers, and artists like Raina Peterson, Em Chandler, Jasper Peach, and Dandrogyny led Storytime sessions for kids aged 0-8. Mia Mala McDonald's photography exhibit, *Once in a Lullaby*, showcased rainbow families, inviting audiences to contribute personal images.

Labyrinth

'Labyrinth', an opera-ballet by Forest Collective, reimaged the Greek myth of Theseus and the Minotaur at Abbotsford Convent. Directed by Evan J Lawson, the immersive experience combined music, dance, and narrative to explore themes of shame and redemption. Midsumma enhanced accessibility by offering an Audio Described and tactile tour, ensuring inclusivity. The production was a sell-out success, with audiences praising the innovative approach to classical mythology and its resonant contemporary themes.





Midsumma Matters

Midsumma Matters returned to The Edge at Fed Square with two engaging panel discussions: ‘Radical Acts of Joy and Gathering’, focused on queer disabled artists, and How Do the Arts Strengthen the Voices of LGBTIQA in the Global South? These discussions, alongside performances of Homophonic! The RESPECT Project and interactive activations by Sammaneh Pourshafighi and Brent Greene, highlighted pressing issues within LGBTQIA+ communities and the arts, fostering important dialogues, showcasing the resilience and creativity of queer artists.

MQFF Presents: Midsumma Movies

‘MQFF Presents: Midsumma Movies’ at The Capitol featured a mini-film festival showcasing queer cinema. The two-day event included Australian-made shorts and feature films, with highlights like ‘Laugh Out Proud shorts.’ The screenings were well-received, reinforcing the partnership between MQFF and Midsumma and providing a platform for diverse narratives. The event celebrated the richness of queer storytelling, with a curated selection of films that reflected the vibrancy of LGBTQIA+ experiences.

NGV x Midsumma

Midsumma collaborated with the National Gallery of Victoria (NGV) to present a series of community-centered tours and programs. These events highlighted queer perspectives within NGV’s exhibitions, including the Triennial and Wurrhda Marra. Led by queer artists and curators, the tours offered unique insights into the art, fostering connections between the queer community and NGV’s vast collection. The partnership underscored Midsumma’s commitment to making art accessible and relevant to diverse audiences.

Night at the Museum: Queer Youth Party

Held at the Immigration Museum on 27 January, Night at the Museum: Queer Youth Party brought together LGBTQIA+ youth aged 12-19 for a night of live music, drag performances, and exclusive exhibition access. Organised by Minus18, the event fostered a safe, inclusive space for 383 attendees to connect, celebrate identity, and build community, with 90% of participants reporting a positive impact on their wellbeing.

Nocturnal: Hot and Bothered

Nocturnal: Hot and Bothered at Melbourne Museum on February 8 celebrated queer culture with talks, tours, and music by Jarvis. Highlights included a tactile tour, offering an inclusive experience for blind and low-vision attendees, and exploration of LGBTQIA+ influences on fashion. The event, part of Midsumma Festival, successfully engaged diverse communities and marked a significant milestone in museum accessibility.

Overflow

‘Overflow’, by Travis Alabanza, presented by Arts Centre Melbourne, depicted the experiences of a trans woman navigating gendered spaces. Directed by Dino Dimitriadis, the play offered a powerful narrative set in a bathroom, blending humor with poignant reflections on identity. Supported by Midsumma, the production included accessibility initiatives like Auslan interpretation and tactile tours, ensuring inclusivity. The show was a sold-out success, underscoring the importance of amplifying trans voices in the arts.



NGV x Midsumma,
MQFF Presents
Midsumma Movies,
Overflow
© All Rights Reserved



Queer Playwriting Award Showcase

The Queer Playwriting Award Showcase at Gasworks on 22 January featured five finalist readings, celebrating LGBTQIA+ themed scripts. Tom Ballard's *The Queer Kingdom* won the 2024 award, with *Day for It* by Lindstedt and Davies earning the first-ever People's Choice Award. This showcase continues to elevate queer playwriting by offering support, development, and a platform for emerging talents within the Midsumma Festival.

ROPETIMES

'ROPETIMES' returned to Abbotsford Convent, offering participants an inclusive workshop experience in the art of ropework, facilitated by Luke George. The event, enhanced by Auslan interpreters, welcomed deaf and hearing-impaired individuals, reinforcing Midsumma's commitment to accessibility. The workshops built on George's reputation for exploring trust, connection, and vulnerability, providing a safe space for participants to engage with these themes in a meaningful and supportive environment.

The Inheritance

Performed at fortyfivedownstairs from 21 January to 11 February, 'The Inheritance' marked the Australian premiere of Matthew Lopez's Tony and Olivier Award-winning play. Inspired by E. M. Forster's *Howards End*, this intergenerational epic explored the impacts of the HIV crisis on queer communities. Directed by Kitan Petkovski, the six-hour production was a complete sell-out, solidifying its significance in Midsumma Festival's queer theatre programming.

The Pearl Prize

Produced by Martha Ackroyd Curtis, the event celebrated original queer-themed writing. From over 30 submissions, 15 finalists were selected, with top winners Spencer MF Rodrick and Sam Elkin honored at Hares and Hyenas. The competition provided emerging queer writers with a platform for self-expression and public recognition, culminating in a published anthology. The event included an additional reading at Readings bookstore, enhancing the visibility of queer literary talent.

Torch Song

'Torch Song' at Chapel Off Chapel, performed on 24 January, 4 and 7-10 February, explored love and acceptance within the LGBTQIA+ community through the journey of drag performer Arnold Beckoff. Based on the 1988 film 'Torch Song Trilogy', the premiere season provided a vital developmental platform for the work, which continued to evolve in response to community feedback, marking a successful and engaging run during Midsumma Festival.

First Nations Engagement



Continuing our commitment to build strong and meaningful engagement with LGBTQIA+ First Nations communities, we funded the Indigenous Engagement Coordinator for the eighth year. This role is crucial for engaging First Nations communities and facilitating participation in Midsumma Pride March.

Formal Welcome to Country ceremonies were held at key events including Carnival and Pride March. Opportunities for First Nations participation were and will continue to be actively promoted across all Midsumma events and year-round programs, including the Open Access program, Midsumma Presents, Midsumma Carnival, Midsumma Pride March, Victoria's Pride, and the Regional Activation Program.

Midsumma Festival 2024 Open Access Program Overview



The 2024 Open-Access Program presented a diverse range of works, showcasing vital cultural conversations among local and interstate LGBTQIA+ communities. Extraordinary artists and culture-makers brought these conversations to life, reaching diverse and growing audiences. The program included a broad spectrum of events, including music, comedy, cabaret, film, visual and digital arts, circus, variety, social events, forums, and walks.

Producers and venues registered as part of the festival received comprehensive support from Midsumma, ranging from co-presentations to marketing, ticketing, and capacity-building resources. These resources were available on the Midsumma website, further supporting the development of LGBTQIA+ artists and event producers. As Midsumma invested year-round in artistic development, the depth, breadth, and quality of the open-access program also saw significant improvement.

Midsumma Venue Hubs played a key role in the Open-Access Program, highlighting venues that regularly supported LGBTQIA+ artists during the festival and beyond. These venues contributed to the sustained programming of queer art throughout the year, building on the relationships cultivated during the festival. The 2024 Open-Access Program was the largest ever presented by Midsumma, reflecting the festival's continued growth and the increasing quality of works. This growth was supported by Midsumma's long-term investment in relationships with producers, venues, and artists, fostering a thriving environment for LGBTQIA+ artistic expression.

Midsumma Westside, a collaboration with western region councils, revitalised the GOWEST initiative in 2024. The program enhanced LGBTQIA+ visibility in Melbourne's diverse outer suburbs. The addition of the Queer PHOTO program, running from late January to March, deepened community engagement and highlighted the intersectionality of these communities.



Midsumma Pathways 2024

Midsumma Pathways is a unique nine-month mentorship and career development program tailored specifically for Deaf, disabled, and neurodiverse LGBTQIA+ artists. Since its inception, the program has successfully fostered a supportive and inclusive environment where participants can thrive. From 2020 to 2024, Midsumma Pathways has seen the participation of 38 artists across four years, creating a vibrant network of creatives who have significantly contributed to Midsumma's programming and continue to drive change in the broader sector.

Program Philosophy and Approach

Midsumma Pathways operates within several intersecting frameworks to ensure the delivery of best-practice inclusive, accessible, and community-engaged arts projects. The program is deeply rooted in the social model of disability, recognizing that people are disabled by societal barriers.

This approach aligns with the principles of queer theory, challenging traditional assumptions around gender and sexual identities while promoting authentic self-expression.

Midsumma Pathways also recognises and prioritises the ongoing process of decolonising arts practices and co-design frameworks. The program is committed to flexible timelines and hybrid delivery modes to support 'crip time', ensuring participants can work at their own pace and that participant needs are considered at all stages of planning and delivery. Deep collaboration between Midsumma, program staff, and participants is central to the program's success, fostering a national body of cultural and creative practice.





Workshops and Mentorships

From 2019 to 2023, Midsumma Pathways delivered 51 workshops on topics ranging from self-advocacy and disabled empowerment to grant writing, media engagement, and multidisciplinary arts practices.

53% of these workshops were led by d/Deaf, disabled, or neurodiverse professionals, reflecting the program’s commitment to representation and inclusion.

In addition to workshops, the program facilitated over 376 one-on-one mentorship sessions with 47 mentors. Participants were paired with mentors based on their specialist skills and networks, ensuring tailored guidance and support. These mentorships have been instrumental in advancing participants’ careers, with many going on to achieve significant recognition and success in their respective fields.

Program Highlights

Midsummica

Midsummica, held in July 2023 and February 2024, showcased 12 Midsumma Pathways alumni performing 10-minute original works. Both sold-out events, supported by online audiences, led to further programming at Alter State Festival and developments in Melbourne and Perth.

Altar

A partnership with Abbotsford Convent, the ‘Altar’ project supported program alumni Em Tambree in writing, developing, and producing an original work that premiered at Midsumma 2024. The season sold out to critical acclaim, and the artist is currently planning an international tour.

Pathways Alumni Gathering

In February 2024, nine Pathways alumni were supported by Midsumma to travel from interstate and regional areas to participate in the festival. An in-person gathering was organized on 2 February, attended by local and interstate participants, fostering connections and community among the alumni.

Pathways Alumni Advisory Group

An advisory group representing each year of program delivery was established in the lead-up to the 2024 Midsumma Festival. This group played a key role in decision-making around the 2023-2024 program and organized a panel event during the festival.

Victoria’s Pride Street Party

At the Victoria’s Pride Street Party, Sarah Carroll and her mentor Victoria Falconer co-hosted an MC spot on the Gertrude Street stage. Yasemin Sabuncu was also engaged to participate in the Windows Activation, further showcasing the talents of Pathways alumni.

2024 Festival Engagement

Throughout the 2024 Midsumma Festival, 38 program alumni participated in 62 separate engagements, ranging from performances to advisory roles. Notable contributions included alumni serving as Writer/Producer, Co-MC/Host, performers, access consultants, and panellists. The diversity and scope of these engagements demonstrate the program’s impact on participants’ professional development.



Top: Akiï Ngo at Midsumma Matters
© Suzanne Phoenix Midsummica 2024
© Darren Gill

Organisational Capacity Building

Midsumma Pathways has also played a critical role in building Midsumma’s capacity as an accessible and inclusive employer and event presenter. From 2020 to 2024, Midsumma staff received training in disability cultures, Deaf awareness, blind/low vision awareness, and autism awareness. A survey of core staff and board members revealed that 100% of respondents felt their knowledge and understanding of the needs of Deaf, disabled, chronically ill, and neurodiverse artists had increased following engagement with the Midsumma Pathways program and participants.

Pathways has proven to be a vital program in nurturing the talents of Deaf, disabled, and neurodiverse LGBTQIA+ artists. Its success is reflected not only in the achievements of its participants but also in the broader cultural impact it has had on Midsumma and the wider arts community. With continued growth and support, Midsumma Pathways will undoubtedly remain at the forefront of inclusive and accessible arts practices, setting new standards for the industry.



QUEER Photo 2024 Overview

Queer PHOTO 2024, a groundbreaking collaboration between Midsumma, PHOTO 2024 International Festival of Photography and in association with Trocadero Projects, ran from 27 January to 24 March. Celebrating LGBTQIA+ artistry, this first-of-its-kind event featured large-scale outdoor artworks, gallery exhibitions, and interactive performances by local and international artists. Supported by Trocadero Projects, it transformed seven iconic venues and streets into an accessible gallery showcasing diverse queer creativity.

Attendance and Engagement

Queer PHOTO 2024 attracted a total of 14,395 attendees across its various locations, underscoring the event's success in engaging diverse audiences. The primary venues included Footscray Community Arts with 3,400 attendees, The Substation with 1,094, Wyndham Gallery with 9,726, and Trocadero with 175. This impressive turnout highlighted the widespread appeal and impact of queer art within the community.

Artist Participation and Exhibitions

The program featured 17 artists and 14 exhibitions, showcasing a wide array of visual art forms. The exhibitions were complemented by 30 free interactive events, which provided additional opportunities for public engagement and participation. The diversity of the program ensured that Queer PHOTO catered to a broad audience, offering something for everyone interested in exploring queer art and culture.

Evaluation and Public Feedback

Midsumma engaged Culture Counts to conduct an evaluation of Queer PHOTO 2024. A total of 106 members of the public participated in the survey, with 76 responses collected through interviews and 30 via online submissions. The survey assessed various outcome metrics, including cultural meaning, social connection, safety, wellbeing, and local impact.





Key Findings

Cultural Impact:

99% of respondents agreed that Queer PHOTO moved and inspired them, reflecting the event’s strong cultural resonance.

Safety and Inclusivity:

98% of participants felt safe and welcome at the event, demonstrating Midsumma’s commitment to creating inclusive spaces for all attendees.

Local Significance:

99% of respondents believed that it was important for Queer PHOTO to take place in their community, underscoring the event’s positive local impact.

Social Connection:

While 96% of respondents agreed that the event had a positive impact on their physical and mental wellbeing, slightly lower scores were recorded for social connection (94%).

Overall, the public sentiment towards Queer PHOTO 2024 was overwhelmingly positive, with 100% of respondents rating their experience as either ‘Good’ or ‘Excellent.’

Demographics and Audience Profile

The audience for Queer PHOTO 2024 was diverse, with a significant representation of culturally diverse individuals (35%), people living with mental health issues (34%), and those identifying as autistic or neurodiverse (23%). The majority of attendees were aged between 20-39 years, with a strong presence of non-binary (17%) and transgender (7%) individuals.

Gender and Sexual Identity

The survey revealed a broad spectrum of sexual identities among participants, with 24% identifying as queer, 20% as gay, and 18% as bisexual. The event also attracted a significant number of lesbian (11%) and pansexual (13%) attendees, reflecting the inclusive nature of Queer PHOTO.

Challenges and Areas for Improvement

While the feedback was largely positive, some respondents noted issues with event scheduling and ticketing, particularly regarding overlapping events and unclear ticketing processes. These areas present opportunities for improvement in future iterations of Queer PHOTO.

Queer PHOTO 2024 was a resounding success, both in terms of attendance and public engagement. The event not only celebrated LGBTQIA+ artistry but also created a safe, inclusive, and impactful cultural experience for all attendees.

The positive feedback and strong attendance figures underscore the importance of continuing and expanding such initiatives in the future. Queer PHOTO has set a high standard for queer art events, demonstrating the power of art to inspire, connect, and create meaningful cultural experiences.



*The New
Pre Raphaelites
© Sunil Gupta
To See or Not to See
© Karla Dickens
The Zizi Show
© Jake Elwes*



Our Reach

Key Highlights

Total Reach Audiences

39,758,589

\$28,128,455

Total PR & AD Value

69.6% increase from 2023

1,504

Media Hits

32.9% increase from 2023

400,010

Total social media reach

68,448

Total followers

Across all platforms

10.69% increase from 2023

91,414

Total engagement

28.94% increase from 2023

12,939

e-News Subscribers

249,000

Website Users

Over the festival period

PR, Media and Digital Impacts

2024 Marketing Campaign Overview

Midsumma launched its 2024 Festival marketing campaign on 28 November 2023, concluding on 12 February 2024. The campaign utilised a blend of owned channels, including Midsumma's website and social media platforms, supplemented by out-of-home advertising and a robust public relations (PR) strategy. This comprehensive approach was designed to maximize visibility and engagement throughout the festival period.

Audience Survey

As part of our ongoing commitment to understanding our audience, Midsumma conducted an annual survey through our external analysis partner, Culture Counts. This survey provided valuable insights into media consumption habits and brand recognition among festival attendees, helping to inform our strategies and measure the effectiveness of our marketing efforts.

Social Media Performance

Throughout the festival campaign, Midsumma's social media channels saw significant growth and engagement. Key metrics include:

- **Total Engagement and Reach:** Midsumma's combined reach, engagement, and organic activity across social media channels totaled 582,172 interactions.
- **Instagram Video Views:** A notable 97.7% increase in video views on Instagram compared to 2023, with a total of 8,700 views.
- **Follower Growth:** Midsumma's social media followers grew to 68,448 in 2024, marking a 10.69% increase from 2023, and a substantial 39.1% increase over the past five years.
- **Overall Social Media Engagement:** Across Facebook, Instagram, and TikTok, social media engagement rose by 28.94%, with a total of 91,414 interactions.



Google Ads Campaign

The 2024 Google Ads campaign played a crucial role in driving traffic to the Midsumma website:

- **New Users:** The campaign successfully attracted 27,100 new users to the website.
- **Click-Through Rate (CTR):** Achieved an impressive average CTR of 36%.
- **Conversion Rate:** The campaign's effectiveness was further demonstrated by a 5.14% conversion rate.

Public Relations

Midsumma once again engaged the expertise of Zilla and Brook for our Media and PR outreach. The PR campaign, active from November 2023 to February 2024, yielded outstanding results:

- **Media Coverage:** The campaign generated 1,504 media clips, representing a 22.9% increase over the previous year, with a total reach of 39,758,589 audiences.

- **PR Value:** The cumulative PR value of the campaign amounted to \$48,388,230.
- **Midsumma Carnival-Specific Coverage:** The Carnival received focused media attention, resulting in 105 media clips with a PR value of \$683,904, reaching 1,549,342 audiences.

Key Media Highlights

- Extensive TV coverage for Midsumma Carnival across major networks including 7NEWS Melbourne, ABC, 9 News Melbourne, and SBS World News.
- The #ALLABOARD tram partnership with Yarra Trams continued for the third year, promoting the festival throughout Melbourne over 12 weeks, with a reach of 560,200 people at an average frequency of 2.9 times.

Printed Program Distribution

For 2024, Midsumma distributed 35,000 printed copies of the Festival Program Guide across key locations in Sydney, Brisbane, and Canberra, in addition to 900 venues across Melbourne and wider Victoria.

The guide was also made available for viewing or download in accessible formats on the Midsumma website.

eNews Campaign Performance

The Midsumma Festival eNews effectively promoted every open access and Midsumma Presents event during the campaign through strategic event clustering:

- **Total Subscribers: 13,336**
- **Average Open Rate: 39.2%**, well above the industry average of 20.41%.
- **Average Click Rate: 2.8%**, outperforming the industry average of 2.19%.



Outdoor Advertising Initiatives

Between November 2023 and February 2024, Midsumma rolled out a widespread outdoor advertising campaign:

- **Poster Distribution:** 1,000 promotional posters were displayed across Melbourne, including cafes, cultural hotspots, 75 event venues, and five Midsumma Hubs. Additionally, five customized billboard posters were strategically placed around Melbourne's inner city, south, east, west, and the Monash Freeway.
- **Video Display:** From 16 January 2024, Midsumma's promotional video was featured across 65 network screens in various Melbourne venues.
- **Max Potential Reach:** 522,368
- **Impressions Frequency:** 265,760
- **Total Display Time:** 2,214 hours

- **Digital Billboards:** Digital billboard spots were displayed at six key locations across Melbourne, with an average of 11,178 daily spots over six weeks from 2 January 2024. The locations included Collingwood, Port Melbourne, Swanston St, South Yarra, and Chapel St Windsor.

Website Traffic and Engagement

The Midsumma website experienced a significant increase in traffic during the campaign:

- **Total Users:** 249,000 users visited the site from the program launch in November 2023 to the end of the festival in 2024.
- **Page Views:** 944,000 page views were recorded.
- **New Visitors:** 78.8% of visitors were new, reflecting the campaign's success in reaching new audiences.
- **Returning Visitors:** 21.2% of visitors were returning users.



Accessibility

In 2024, Midsumma Festival continued to lead the way in accessibility and inclusion, building on years of dedicated work to ensure that every event was as inclusive as possible. Recognizing that true accessibility goes beyond mere compliance with legislative requirements, Midsumma implemented a wide range of initiatives to foster meaningful engagement and participation from all community members.

Midsumma’s commitment to accessibility was evident in the breadth of its programs and services. The festival’s ongoing work to increase engagement with disability cultures was a strategic priority, and the results were significant. Over a quarter of Midsumma attendees, more than 35%, identified as disabled, Deaf, or hard of hearing, reflecting the trust and credibility that Midsumma has built within these communities.

Internally, Midsumma embedded accessibility and inclusion into its organizational culture. In 2023, the festival drafted a Disability Action and Inclusion Plan, developed in consultation with leading advocates, which was set to be released in 2024. Midsumma also delivered annual training for staff and board members, focusing on underserved groups identified in previous festivals. This included Deaf Awareness Training by Expression Australia in 2023 and Autism and Blind/Low Vision Awareness Training in 2024.

Midsumma’s partnerships were crucial in supporting diverse communities. The festival worked with Expression Australia to enhance participation from Deaf and hard of hearing communities and partnered with Vision Australia Radio and Arts Access Victoria to support blind, low vision, and disabled communities. These partnerships were instrumental in providing accessible formats for marketing and communications materials, programming disabled artists, and advocating for best-practice service provision.

The role of the Midsumma Major Events Access Coordinator was a key innovation in 2024. This role ensured tailored support for artists and audiences with specific needs, coordinating service provision across all major events. The Access Coordinator worked closely with all Midsumma departments to brief volunteers in access and inclusion roles, creating a team of Access and Inclusion Champions on event days. This team was on hand to support the work of artists, audiences, service providers, and staff members, providing 1:1 support as needed.

Midsumma’s dedication to access and inclusion was also evident in the festival’s external programming. The festival continued to provide Auslan interpretation on all stages and across event precincts, thanks to partnerships with Auslan Stage Left and Expression Australia. For the first time in 2024, Expression Australia also managed a volunteer program to support Deaf community members at Midsumma Carnival, with Midsumma’s Volunteer Hub providing up-to-date information for volunteers.



Tactile Tour of
Nocturnal conducted
by Vitae Veritas,
Hot and Bothered
© All Rights Reserved

For the blind and low vision community, Midsumma’s partnership with Vision Australia Radio was a significant step forward. The radio station recorded advertisements for Midsumma Signature Events, which played throughout the festival, and led a live broadcast at Midsumma Carnival. The festival also implemented recommendations from Vitae Veritas’s 2023 audit of blind and low vision access, leading to bespoke service provision and increased community engagement.

Midsumma’s collaboration with Arts Access Victoria further demonstrated its commitment to inclusion. The festival offered VIP passes to Arts Access Victoria staff and community members, and briefed security and volunteers to recognize the yellow sunflower lanyard for targeted support. These efforts culminated in the most accessible and inclusive Midsumma Pride March to date, with record involvement from disabled artists, audiences, and contributors across the festival.

Midsumma’s approach to accessibility and inclusion was not just about meeting standards; it was about creating genuine, meaningful engagement for all community members. The festival’s willingness to have ongoing conversations with diverse communities and its investment in capacity-building and developmental work have had a significant impact on the queer arts landscape. As Midsumma looks to the future, its commitment to accessibility and inclusion will continue to be a cornerstone of its work, ensuring that all voices are heard and valued.

Risk Management



Midsumma Festival employs an external and highly experienced risk management consultant Frank Martinuzzo of Public Safety Australia. This is in line with current best practise for all major events.

Public Safety Australia undertake risk assessments and management at events of scale all over Australia.

Strategies identified to ensure the safety of participants, volunteers, staff and attendees were implemented. Planning and documentation is continually refined in the lead up to each event to address and adapt to changing environments.



Treasurer's and Financial Reports

As we reflect on another eventful year, I present the financial summary for the year ending 30 June 2024. This year, Midsumma recorded a small operational deficit of \$35,796, which aligns with the forecasted challenges we anticipated earlier in the year. The deficit reflects the ongoing pressures from reduced Government funding, coupled with significant external cost increases.

It's important to recognise that while core government funding comprises only a minor portion of our annual revenue, project funding from all levels of government remains our largest revenue source. We also continue to receive contributions from corporate sponsorships and earned income from festival-related activities, thanks to the amazing value our team provides to the community at large.

Despite the challenges, Midsumma's financial health remains robust. Over the past five years, under the guidance of our amazing CEO, we have steadily increased our reserves from just over \$200,000 to over \$450,000. This consistent growth, even during the financially challenging COVID period, has positioned us with a strong cash reserve.

As we prepare for the challenges ahead, with significantly more cost increases forecast, increasing community demand, and ongoing uncertainty around Government funding, this reserve ensures that we remain in a solid financial position for the year to come. Beyond that, we continue to look to the Government to provide a more sustainable funding model so that Midsumma can continue operating at a sustainable level and can ensure current community needs are met.

Regardless of any future challenges that Midsumma may face, we would not be able to tackle them without your support. So thank you to our community, event attendees, suppliers, staff, donors, sponsors, and our Government supporters.

Michael Fuller-Smith
Treasurer, Midsumma Festival Inc.





Statement of Profit or loss and other Comprehensive Income Midsumma Festival Inc. For the year ended 30 June 2024

	NOTES	2024	2023
Income			
Members Fees		823	745
Festival Income	2	484,310	470,950
Donations & Patron Support		79,019	82,792
Public Funding & Grant Income - Federal, State & Local	2	2,888,311	3,057,288
Corporate Funding & Sponsorships		557,933	532,660
Total Income		4,010,396	4,144,436
Total Income			
Total Income		4,010,396	4,144,436
Other Income			
Interest Income		26,035	31,626
Other Income		19,515	31,339
Consultancy Fee Income		-	300
Total Other Income		45,551	63,265
Expenditure			
Accounting & Audit		2,962	24,175
Advertising and Promotion		135,451	133,494
Amortization Expenses		8,315	8,695
Bank & Merchant Fees		11,406	3,631
Board Amenities		764	3,502
Cleaning/ Rubbish Removal		111,743	102,287
Computer Expenses		31,470	57,938
Consultants Fess		32,688	67,636
Contract Payments		88,394	53,432
Foreign Currency Gains and Losses		13	-
Festival Expenses		1,548,918	1,676,782
Hire Plant & Equipment		46,607	54,222
Insurance		31,198	28,369
Office Expenses		9,393	11,419
Production Expenses		116,151	111,952
Rent on Land & Buildings		40,178	39,628
Replacement		10,589	10,504
Research & Development		7,500	17,000
Security		98,438	96,973
Staff Recruitment		12,185	8,446
Superannuation		137,636	131,915
Telephone		24,972	26,113
Travel & Accommodation Expense		59,114	11,507
Employee Expenditure		1,338,977	1,342,167
Workcover		22,905	12,503
Programming - Artwork Installation Fees		163,775	-
Total Expenditure		4,091,743	4,034,292
Net Profit Attributable to the Association			
		(35,796)	173,409

Statement of Financial Position Midsumma Festival Inc. As at 30 June 2024

	NOTES	30 JUNE 2024	30 JUNE 2023
Assets			
Current Assets			
Cash and Cash Equivalents	3	900,568	1,300,662
Trade and Other Receivables	4	65,900	4,208
Other Current Assets	5	150	497
Total Current Assets		966,618	1,305,368
Non-Current Assets			
Plant and Equipment and Vehicles	6	1,470	-
Intangibles	7	2,587	10,554
Other Non-Current Assets		3,915	-
Total Non-Current Assets		7,972	10,554
Total Assets		974,590	1,315,923
Liabilities			
Current Liabilities			
Trade and Other Payables	8	3,444	62,144
Tax Liabilities	9	48,449	38,856
Deferred Income	10	283,461	532,453
Provisions	11	115,931	139,125
Employee Entitlements	12	19,939	632
Other Current Liabilities	13	42,752	46,303
Total Current Liabilities		513,976	819,513
Total Liabilities		513,976	819,513
Net Assets		460,613	496,410
Member's Funds			
Capital Reserve		460,613	496,410
Total Member's Funds		460,613	496,410

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



Statement of Cash Flows Midsumma Festival Inc. For the year ended 30 June 2024

	2024	2023
Operating Activities		
Receipts from customers	550,208	517,101
Receipts from grants	2,963,506	3,091,218
Payments to suppliers and employees	(1,390,407)	(1,378,136)
Interest received	26,035	31,626
GST	45,125	(237,846)
Cash receipts from other operating activities	868,252	747,277
Cash payments from other operating activities	(3,035,031)	(2,778,197)
Net Cash Flows from Operating Activities	27,688	(6,957)
Investing Activities		
Payment for property, plant and equipment	(1,817)	-
Other cash items from investing activities	(1,420)	14,386
Net Cash Flows from Investing Activities	(3,237)	14,386
Financing Activities		
Other cash items from financing activities	(18,685)	(3,086)
Net Cash Flows from Financing Activities	(18,685)	(3,086)
Other Activities		
Other activities	(405,860)	220,464
Net Cash Flows from Other Activities	(405,860)	220,464
Net Cash Flows	(400,095)	224,807
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	1,300,662	1,075,856
Net change in cash for period	(400,095)	224,807
Cash and cash equivalents at end of period	900,568	1,300,662

Statement of Changes in Equity Midsumma Festival Inc. For the year ended 30 June 2024

	2024	2023
Equity		
Opening Balance	496,410	323,001
Decreases		
Loss for the Period	35,796	(173,409)
Total Decreases	35,796	(173,409)
Total Equity	460,613	496,410

Notes to the Financial Statements Midsumma Festival Inc. For the year ended 30 June 2024

1. Summary of Significant Accounting Policies

Basis of Preparation

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

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

Accounting Policies

(a) Revenue and Other Income

Contributed assets

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

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

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

Operating grants, donations and bequests

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

When both these conditions are satisfied, the Entity

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

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

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

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

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



Capital grants

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

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

Interest income

Interest income is recognised using the effective interest method

Dividend income

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

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

(b) Inventories

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

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

(c) Fair Value of Assets and Liabilities

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

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

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

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

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

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

(d) Property, Plant and Equipment

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

Plant and Equipment

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

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

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

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

Depreciation

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

(e) Leases

The Entity as lessee

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

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

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

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

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

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

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

(f) Impairment of Assets

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

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



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

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

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

(g) Employee Provisions

Short-term employee provisions

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

Other long-term employee provisions

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

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

(h) Cash and cash equivalents

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

(i) Accounts receivable and other debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets. Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(f) for further discussion on the determination of impairment losses.

(j) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

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

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

(k) Income Tax

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

(l) Intangible Assets

Software

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

(m) Provisions

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

(n) Critical Accounting Estimates and Judgements

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

Key Judgements

(i) Performance obligations under AASB 15

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

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

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

(o) Economic Dependence

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

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

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

	2024	2023
2. Revenue and Other Income		
Revenue from grants:		
Creative Victoria - Creative Enterprises Program	(200,000)	(200,000)
National Disability Insurance Agency	(109,518)	(119,204)
Departments of Families, Fairness and Housing	(1,895,000)	(1,985,621)
City of Yarra	(8,000)	(31,050)

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



	2024	2023
City of Port Phillip	(90,000)	(90,000)
City of Melbourne	(150,000)	(147,000)
Creative Victoria - Creative West 2023	(430,588)	(69,413)
Creative Victoria - Ignite project	-	(190,000)
Creative Victoria - Sustaining Creative Victoria	-	(225,000)
Government Funding - State	(5,205)	-
Total Revenue from grants:	(2,888,311)	(3,057,288)
Festival Income		
Advertising income in Program Guide	(36,586)	(21,056)
Stall Hire Income	(175,055)	(171,562)
Additional Equipment	(3,108)	(6,853)
Site Power	(4,592)	(3,882)
Event Registrations	(50,676)	(47,222)
Food Trader Revenue	(34,869)	(29,015)
Midsumma Closet	(15,262)	(16,136)
Net Bar Revenue	(97,132)	(108,577)
Ticket Sales - Commission & Transaction Fees	(67,031)	(66,648)
Total Festival Income	(484,310)	(470,950)
Total	(3,372,621)	(3,528,239)

Transaction price allocated to the remaining performance obligation

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

Government Grants

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

	2024	2023
3. Cash on Hand		
Debit Card	4,807	13,853
Everyday Mastercard	-	69
Midsumma Donations Account	-	23,856
Midsumma Interest Bearing Acct	650,559	767,041
Midsumma Operations Account	243,009	489,286
Production Debit Card	2,193	6,558
Total Cash on Hand	900,568	1,300,662

	2024	2023
4. Trade and Other Receivables		
Trade Receivables		
Accounts Receivable	65,900	4,208
Total Trade Receivables	65,900	4,208
Total Trade and Other Receivables	65,900	4,208

	2024	2023
5. Other Current Assets		
Petty Cash Account	150	497
Total Other Current Assets	150	497

	2024	2023
6. Plant and Equipment, Motor Vehicles		
Plant and Equipment		
Plant and Equipment at Cost	1,817	-
Accumulated Depreciation of Plant and Equipment	(348)	-
Total Plant and Equipment	1,470	-
Total Plant and Equipment, Motor Vehicles	1,470	-

	2024	2023
7. Intangibles		
Other Intangibles		
Intangible Assets	39,838	39,838
Amortisation on Intangible Assets	(37,251)	(29,283)
Total Other Intangibles	2,587	10,554
Total Intangibles	2,587	10,554

	2024	2023
8. Trade and Other Payables		
Trade Payables		
Accounts Payable	3,444	62,144
Total Trade Payables	3,444	62,144
Total Trade and Other Payables	3,444	62,144

Accounts Payable and Other Payables

Accounts payable 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 that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

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



Operating Result

The loss for the financial year amounted to \$35,796 (2023 profit of \$173,409)

Going Concern

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

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



Judy Small (Chairperson)

Date / /



Michael Fuller-Smith (Treasurer)

Date 23 / 08 / 2024

**Board members' declaration
Midsumma Festival Inc.
For the year ended 30 June 2024**

The Board Members declare that:

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

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



Treasurer: Michael Fuller -Smith

Dated: 23 / 08 / 2024

**Auditor's Independence Declaration
Midsumma Festival Inc.
For the year ended 30 June 2024**

In accordance with Subdivision 60-C of the Australian Charities and Not-for-profits Commission Act 2012, I am pleased to provide the following declaration of independence to the directors of Midsumma Festival Inc. As the lead audit partner for the audit of the financial report of Midsumma Festival Inc. for the year ended 30 June 2024, I declare that, to the best of my knowledge and belief, during the year ended 30 June 2024 there have been no contraventions of:

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



Name of Firm: Babbage & Co

Auditor's signature: James Babbage

Auditor Number: 7215

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

Dated: 23rd August 2024



Our People

Our Volunteers

The festival is much loved by the Victorian & broader LGBTQIA+ community, and we received a large number of volunteer registrations at 402. These volunteers completed 670 shifts across the festival, adding up to 1,670 hours.

Volunteer ages

- Under 20: 11 % (previously 9%)
- 20-29: 26% (prev. 42%)
- 30-39: 26% (prev. 27%)
- 40-49: 21%. (prev. %)
- 50-59: 6%. (prev. 6%)
- 60-69: 10% (prev. 8%)

Occupation

- Employed: 21% (previously 51%)
- Retired : 11% (prev. 8%)
- Self-employed: 15% (prev. 7%)
- Student: 21% (prev. 18%)
- Unemployed: 11% (prev. 3%)
- Culture related field 1% (prev. 12%)
- Government 5% (prev. 10%)
- Didn't say 16% (prev. 18%)

Gender

- Female: 47% (previously 32%)
- Male: 32% (prev. 35%)
- Non-Binary: 11% prev. 10%)
- Transgender: 5% (prev. 5%)
- Prefer not to say: 5 % (prev. 18%)

Board Of Management

Chair

Judy Small AM

Deputy Chair

Michael Parry

Treasurer

Michael Fuller-Smith

Secretary

Rhys Cranney

Ordinary Board Members

Rohan Astley

Jaclyn Booton

Maria Dimopoulos AM

Coby Liew

Rita Nehme

Emily Unity

Midsumma Festival Staff

Chief Executive & Creative Director

Karen Bryant

Partnerships Development Manager

Thomas Hunt

Program Manager

Brendan Cooney

Public Program Producer,

Queer Photo

Delsi Moleta

Program Administrator

Martin Broadley

Program Coordinator

Luke Fryer

Artist Development Manager

Harriet Devlin

Midsumma Pathways

Program Coordinator

Ebony Rattle

Head of Production & Operations

Sasha Catalano (until March 2024)

Production Coordinator

Daikota Garrott

Finance & Administration Manager

Priscilla Jeffery

Marketing & Communications Managers

Felicity McIntosh (until March 2024)

Nic Holland (Acting, from November to April 2024)

Timothée Nicot (from April 2024)

Social Media & Content Coordinator

Ivy Crago

Ticketing & Presenter Services Manager

Emily Holland

Volunteers Coordinator

Ida Talbäck

Administration Officer

Flynn Smeaton

Stalls & Vendor Coordinator

Jim Beattie

IT Applications

Alan Drummond



Victoria's Pride Staff

Project & Program Manager

Bec Cooen

Production Manager

James Shuter

Community Engagement

Manager

Ashlee Hints

Community Engagement

Coordinator

Laura Darling

Precinct Coordinator

Helen Adams

Summer Work Placements

Programming

Oliver Stulajter, Annie Kearns,

Rhiann Thomas

Production & Operations

Valentin Micou, Anna Field

Project Management & Major Events

Claude Sarmiento

Ticketing & Presenter Services

China Paul

Risk Consultant

Public Safety Australia

Our Valuable Patrons

Diamond Level

Anonymous

Jason May

Gold Level

Tony Egan

Paul Gonzalez

Ant Jarvis & Mark Matthews

Leigh Johns OAM

Kean Mac

James Mitchell

Michael Parry & Brett Tuer

Tim Smyth

Michael Trovato

Silver Level

Craig Amundsen & Jason Forde

Liz Austin

Susanne Dahn

Brad Danaher

Jamal Hakim

David Marantelli

Mark Meierjohann

David Selin

Judy Small AM

Jane Smith

Gail Veal

Marcus Williams

Rainbow Level

Mitchell Ajduk & Simon Haigh

Dennis Altman

Rohan Astley

Jaclyn Booton

Alyson Campbell

Helen Donnard

Thomas Fraser

David Imber

Nick Johnson

David Johnston-Bell

Brett Lane

Mattie Marantelli

Stephen Masterman

Robert Morrison

Jason Murphy

Carol Nichols

Garry Oliver

Henry Ruge-Rojas & David Owen

Sam Szwed

Beau Webb & Rhys Cranney

Jo Whyte

Howell Williams



Appendix: Community Engagement

Carnival Community Stalls Precinct

There are two main stall blocks: the Sports Precinct at the St Kilda Rd end of the park and the main Stalls Village at the other end, in the Picnic Precinct. The organisation name is included in brackets if it differs from the stall name.

Alphabetical List of Stalls

- ABC Pride (Australian Broadcasting Corporation) (D4: ABC Pride)
- Accor (AAPC Properties) (D34: Accor Hotels)
- ADOBE (AA2: ADOBE)
- AGL (K-L2: AGL)
- Ambulance Victoria (B28: Ambulance Vic)
- Amnesty International (H6: Amnesty Int)
- Anglicare Victoria (E9-10: Anglicare Vic)
- Animal Justice Party (E16: Animal Justice)
- Are You Safe at Home? (Safe and Equal) (E30: Safe and Equal)
- Aussie Broadband (A18: Aussie BroadB)
- Australian Asexuals (L10: Australia Asexuals)
- Australian Education Union Pride (J9: Aus Vol Prog)
- Australian Financial Complaints Authority (AFCA) (A17: AFCA)
- Australian Queer Archives (N8: Queer Archive)
- Australian Research Centre in Sex, Health and Society / Rainbow Health Australia (F7: Rainbow Health ARCSHS)
- Australian Volunteers Program (J9: Aus Vol Prog)
- Baker Heart and Diabetes Institute (F27: Baker Heart)
- Be you; Be true. Celebrate your reflection. (Datacom Systems) (H11: Datacom)
- Berry Street (E12: Berry Street)
- Better Health Network (B13: Better Health)
- Better Place Australia (A23-24: Better Pride)
- Beyond Blue (G8: Beyond Blue)
- BlaQ Aboriginal Corporation (D7: BlaQ A Corp)
- BLONKY SHOP (C18: BLONKY SHOP)
- BuildingPride (F21-22: Building Pride)
- Bulldog Pride (SN3: Bulldog Pride)
- Cairnmillar Institute (M9: Cairnmillar)
- Calm Pet Vet (E17: Calm Pets)
- Cancer Council Victoria (C13: Cancer Council)
- Carers Victoria (B12: Carers Vic)
- Celebrating LGBTQIA+, Gender and Disability (Women with Disabilities Vic) (A31-32: Women w Disability)
- Chillout Daylesford (A6: Chillout)
- City of Melbourne (AA6-7: CITY OF MELBOURNE)
- City of Port Phillip (AA16: CITY OF PORT PHILLIP)
- Collins Street Baptist Church (D25: Collins St Bapt)
- COTA Victoria (B8: COTA)
- Country Pine Kennels (D17: Country Pine)
- Crime Stoppers Victoria - Community Safety (C30: Crime Stoppers)
- Crown Resorts (C33: Crown Resorts)
- CSIRO - Australia's National Science Agency (E13-14: CSIRO)
- Danish Blue Adult Centres (C19: Danish Blue)
- Darebin Council (B29: Darebin Council)
- Deaf Community Stall (E20: Deaf Comm. Hub)
- Department of Justice and Community Safety (C29: DJCS)
- Dorky Dragon (C17: Dorky Dragon)
- Double Rainbow Pride Concepts (A19: Double Rainbow)
- DPV Health (D5: DPV Health)
- Dykes on Bikes Melbourne (A25: Dykes on Bikes)
- EACH Gamblers Help Eastern (I10: EACH Gamblers Help)
- EcoGlitz Crystal Glitters (D14: EcoGlitz)
- Emergency Management Pride Network Victoria (B27: EM Pride Netwk)
- Equality Australia (E22: Equality Aus)
- Everyone is welcome at cohealth (B15-16: Cohealth)
- Expression Australia (E19, F19-20: Expression Aus)
- Fire Rescue Victoria (A27: FRV)
- First Aid (M7-8 + Sports Precinct)
- Forcibly Displaced People Network (FDPN) (E15: FDPN)
- Gay Farmer Candles (D13: Gay Farmer Candles)
- Gay & Lesbian Immigration Task Force (L7: GLITF)
- Gay Ski Week Australia / LGBTQ+ Cruising & Travel (Points of Difference Travel & Events) (C32: Gay Ski Week)
- Gippsland Pride Regional Drop In Tent (B5-6: Gipps Pride)
- Glamazon (AA14-15: GLAMAZON)
- Glamourhead Sharks (Aquatics Club) (SN11: Glamourhead)
- Glitoris (C3: Glitoris)
- GLOBE VICTORIA (A7: GLOBE Vic)
- God Glam It (A26: God Glam It)
- Good Shepherd ANZ & NTV (D12: Good Shepherd)
- HAAG (Housing for the Aged Action Group) (A8: HAAG)
- Hanzamonstas and Rubber Be Mine (A15: Hanzamonstas + Rubber)
- Harlem Starlet (A33: Harlem Starlet)



- headspace (G7: Headspace)
- Hey Fella (B22: Hey Fella)
- Hickory Lane Co. (G6: Hickory Lane)
- Pridewear (C4: Hide And Seek)
- Independent Broad-based Anti-corruption Commission (B18: IBAC)
- Info Tent - Main (Sports Precinct - see map)
- Info Tent - Picnic (N7: INFO TENT - PICNIC)
- Isadora Nim - Women's Custom Suits (C14: Isadora Nim)
- Jesuit Social Services - Support After Suicide (L8: Jesuit Social Servic)
- Jetstar (A-B1: JETSTAR)
- JOY Media (AA18-19: JOY MEDIA)
- Key Assets Foster Care (E11: Key Assests)
- Kingston City Rollers (SN4: Kingston City Rollers)
- KNOTbound Ltd (D20: KNOTBOUND LTD)
- L'Oreal (AA8-9: L'OREAL)
- Launch Housing (F10: Launch Housing)
- Legalise Cannabis Victoria (C20: Legalise Cannabis)
- Level Up With Pride (Level Up Mortgage Broking) (B32: Level Up)
- LGBTQ Domestic Violence Awareness Foundation (A9-10: LGBTQ DVAF)
- Liberal Pride with David Davis MP & Senator Jane Hume (D29-30: Liberal Pride)
- Life Without Barriers - Foster Care (F11: Life Without Barriers)
- Lifeview (Lifeview Residential Care) (B11: Lifeview)
- MacKillop Family Services - Pride in Foster Care (C15-16: MacKillop Family)
- Maine + Mara (B24: Maine + Mara)
- Maurice Blackburn Lawyers (D10: Maurice Blackburn)
- MCM Group (Melbourne City Mission) (B7: Melb City Mission)
- Melba Support Services (I8: Melba Support Services)
- Melbourne Airport (A-B2: MELBOURNE AIRPORT)
- Melbourne Argonauts Rowing Club (SS4: Argonauts)
- Melbourne Chargers (SN8: Chargers)
- Melbourne Frontrunners (SS11: Frontrunners)
- Melbourne Inclusive Church (C25: Melb Inclusive Church)
- Melbourne Motorcycle Tourers (A20: Melb Motocycle Tours)
- Melbourne Rovers (soccer club) (SN7: Rovers Soccer Club)
- Melbourne Smashers (SS12-13: Smashers Badminton)
- Melbourne Spectres Basketball Club (SN6: Spectres Basketball)
- Melbourne Spikers Volleyball Club Inc. (SS6: Spikers)
- Melbourne Surge Water Polo (SN10: Surge Warer Polo)
- Melbourne Wranglers Wrestling Club INC (SN12: Wranglers Wrestling)
- Merri Health (B14: Merri Health)
- Merri-bek City Council (A30: Merri-bek Council)
- Monash Health Gender Clinic (F5: Gender Clinic)
- MSHC Research (E8: MSHC Research)
- NAB (AA3-4: NAB)
- NBN Pride (E27: NBN Pride)
- NDIS (National Disability Insurance Agency) (D32: NDIA)
- Neami National (F8: Neami National)
- New Wave Rainbow Pride & Rainbow Rights (A5: New Wave)
- No. 1 Fertility (M-N1: No. 1 Fertility)
- OPEN at Mattel (I6: OPEN at Mattel)
- Out for Australia (G21: Out for Aust.)
- OzChild Foster Care (C34: OzChild)
- Pineapple Paige (C11: Pineapple Paige)
- Planetdwellers Travel (E21: Planetdwellers)
- Pride at Casey (City of Casey) (A29: City of Casey)
- PRIDE at LIBERTY DISABILITY SERVICES (A34: Liberty Disability)
- Pride at Sharc (Self Help Addiction Resource Centre) (J10: SHARC)
- Pride Cup (F13-14: Pride Cup)
- Pride Disability Services (B33: Pride Disability Services)
- Pride In Diversity (Acon's Pride Inclusion Programs) (B23: Acon Pride Inclusion)
- Pride in the North (Nexus Primary Health) (C5: Pride in the North)
- PridePoint (E29: PridePoint)
- Programmed (Programmed Facility Management) (B31: Programmed)
- Proud 2 Play (AA1: Proud 2 Play)
- Proudkind (A13-14: Proudkind)
- Q Psychology (D6: Q Psychology)
- Q+Law and Fitzroy Legal Service (D15: Q+Law FLL)
- Quadball Victoria (SS1: Quadball Victoria)
- Queer Greens Victoria (Australian Greens Victoria) (F6: Greens Vic)
- Queer Quakers (Religious Society of Friends) (D26: Queer Quakers)
- Queerspace - Drummond Street Services (A11-12: Queerspace Drummond)
- Qweer (D11: Qweer)
- RACV (Royal Automobile Club of Victoria) (O2: RACV)
- Rainbow Labor (Australian Labor Party Victoria) (G12: Rainbow Labor)
- Rainbow Social Melbourne (L9: Rainbow Social Melb)
- Rainbow Store (A16: Rainbow Store)
- Rainbow Yarra (City of Yarra) (B30: City of Yarra)
- Relationships Australia Victoria (H8: Relationships Aus)
- RhED - Pride in Sex Work (D18: RhED)
- Richmond Football Club (SS8: Richmond FC)
- Rights here, rights now! (Victorian Equal Opportunity and Human Rights Commission) (D31: Vic Equal Op HRC)
- RMIT University (B9: RMIT)
- Roller Derby Victoria (SS7: Roller Derby)
- Rude Rainbow (B19-20: Rude Rainbow)
- SEEK (P2: SEEK)
- Sexual Assault Services Victoria (H7: SASVic)



- Sexual Health Victoria (B21: Sexual Health Vic)
- Shuttlecats Badminton Club (SN1: Shuttlecats Badmint)
- Sick Pay Guarantee (Department of Jobs, Skills, Industry and Regions) (C31: DJSIR)
- Slater and Gordon (C26: Slater & Gordon)
- Social Justice in Early Childhood (G11: Social Justice Childhood)
- Southern Lights Ice Hockey (SS9: Southern Lights IHockey)
- Stalls HQ (G19: Stalls HQ)
- Star Observer (AA17: Star Observer)
- Study Melbourne (C9: Study Melb)
- Switchboard Victoria (G20: Switchboard)
- Tennis Australia (SS3: Tennis Aus)
- The Ascott Australia (D33: Ascott Aus)
- The Man Cave (J7-8: The Man Cave)
- The Melbourne Clinic (E7: The Melb Clinic)
- The Pinnacle Foundation (C10: Pinnacle Found.)
- The QEC (Queen Elizabeth Centre) (C6: QEC)
- The Royal Melbourne Hospital (F9: The RMH)
- The Satanic Temple Australia (D19: Satanic Temple)
- The Victorian Aboriginal Child Care Agency (VACCA) (C7-8: VACCA)
- The Wilderness Society (E18: Wildernes Soc)
- Thorne Harbour Health (CD21-23: THH)
- Trans Central Station (Seahorse Victoria) (E5-6: Trans Central Station)
- UniSuper (B10: UniSuper)
- Uniting AgeWell - We welcome all at Uniting AgeWell (A21-22: Uniting AgeWell)
- Uniting Vic.Tas (GH9-10: Uniting Vic Tas)
- Vic Pride Lobby & Rainbow Local Government (B4: Vic Pride Lobby)
- VicBears Inc. (K9-10: VicBears)
- Victennis: Victoria's LGBTIQ+ Tennis Club (SN2: Vic Tennis)
- Victoria Legal Aid (D16: Vic Legal Aid)
- Victoria Police (C27: Vic Police)
- Victoria Police Legacy (C28: Vic Polic Legacy)
- Victoria State Emergency Service (A28: VICSES Pride)
- Victorian Aboriginal Health Service (D8: Vic Aboriginal HS)
- Victorian Ombudsman (B17: Vic Ombudsman)
- Victorian Pride Centre (A4: Vic Pride Centre)
- VincentCare Victoria (I7: Vincent Care)
- Vision Australia Radio (B34: Vision Aus Radio)
- Vision Personnal Training (F16: Vision PT)
- VMIAAC. Can't think straight. (Victorian Mental Illness Awareness Council) (F12: VMIAC Mad Pride)
- Vuelo Vintage Goods (B25-26: Vuelo Vintage)
- West Brunswick Amateur Football Club (SS2: West Brunsw'k AFC)
- Windana and TaskForce (Windana Drug & Alcohol Recovery) (I9: Windana)
- Wise Employment (AA11-12: Wise Employment)
- Woolworths (AA2-3: Woolworths)
- WorkSafe Victoria (D27-28: WorkSafe Vic)
- Yarra Trams (Bent Transport) (A-B3: YARRA TRAMS)
- Your Pride (Your Community Health) (K7-8: Your Comm Health)
- Ziggy Loves Charlie (C12: Ziggy Loves Charlie)

Pride March Program

Midsumma Pride March 2024 – March Participants, in order. This list contains all the groups that marched on Sunday 4/2/2024. Gaps in the alpha-numeric order (eg, B04 to B07) represent contingents that registered, but did not attend on the day (eg. B05 & B06).

Pre-March Procession

- Pre01 / Dykes on Bikes Melbourne
- Pre02 / Melbourne Motorcycle Tourers

Wave A

Indigenous Pride, 78ers, and Council Representatives

- A03 / Indigenous Contingent — led by Craig Holloway
- A04 / The 78ers — 'First Mardi Gras'
- A05 / City of Port Phillip

Wave B

Youth

- B01 / Minus18
- B02 / Headspace
- B04 / Peninsula Pride (YSAS)
- B05 / Taking Up Space Project (Call Us By Our Name)
- B06 / Juliette Alush (Best Friends)
- B07 / Scouts Victoria
- B08 / Phillip Island Scout Group
- B09 / Girl Guides Association of Victoria
- B10 / Family Access Network (Eastern Diversity Group)
- B11 / Knox City Council Youth Services
- B12 / City of Whittlesea Youth Services
- B13 / Stonnington Youth Services
- B14 / Youth Queer in Kingston
- B15 / Lord Somers Camp and Power House
- B16 / Rainbow Dads Victoria
- B17 / Rainbow Families Inner South East Melbourne
- B19 / Social Justice in Early Childhood
- B20 / YMCA Victoria
- B21 / Reach foundation



Wave C

Schools

- C01 / St Kilda Park Primary School
- C02 / St Kilda Primary School
- C03 / Mentone Grammar School
- C04 / Swinburne Senior Secondary College
- C05 / Wesley College
- C06 / McKinnon Secondary College
- C07 / Melbourne Grammar School
- C09 / Mentone Girls' Grammar School
- C10 / Virtual School Victoria
- C11 / Carey Baptist Grammar School
- C12 / Old Carey Grammarians Association
- C13 / Frankston Highschool Rainbow Alliance
- C14 / Penleigh and Essendon Grammar School (PEGS)
- C15 / The MacRobertson Girls' High School
- C16 / Overnewton Anglican Community College
- C17 / Eltham High School
- C18 / Westbourne Grammar School
- C19 / Camberwell High School
- C20 / Haileybury
- C21 / Coburg High School Stand Out
- C22 / Firkbank Grammar School's PRIDE!
- C23 / Buckley Park College
- C24 / Xavier College
- C25 / Strathcona Girls Gram-mar
- C26 / Junkyard Beats
- C27 / St Michael's Grammar School
- C28 / Korowa Anglican Girls School
- C29 / St Leonard's College

Wave D

Access & Inclusion

- D02 / Switchboard Victoria
- D03 / Rainbow Community Angels
- D04 / Bent Twig Alliance
- D05 / Housing Action for the Aged
- D06 / Pride Disability Services
- D07 / Deaf-initely Pride
- D09 / Performing Older Women's Circus
- D10 / Matrix Guild Victoria
- D11 / Fusion Theatre

- D13 / Guide Dogs Victoria
- D14 / Alfred Health
- D15 / Very Greer Impressive.
- D16 / Scope (Aust)
- D17 / wayss Rainbow Warriors
- D18 / Uniting AgeWell
- D19 / Lifeview Residential Care
- D20 / Liberty Disability Services
- D21 / St Kilda Community Housing
- D22 / Melba Support Service

Wave E

Queer Community Groups and Organisations (#1)

- E01 / Motafrenz
- E02 / Thorne Harbour Health
- E03 / JOY Media
- E04 / Melbourne Rainbow Band
- E05 / The Shed
- E06 / Transgender Victoria
- E07 / Drummond Street Services/Queerspace
- E08 / Victorian Pride Centre
- E09 / Bisexual Alliance Victoria Inc
- E10 / Social Butterflies
- E11 / Support Melbourne Drag Artists & performers
- E12 / Melbourne Queer Film Festival
- E13 / Callipygian Blue Circle (Fish Ame-thyst)
- E14 / Single, Out (TV series cast & crew)
- E15 / PacificueX
- E16 / Pride of our Footscray
- E17 / Performers of Pride
- E18 / Rainbow LARP
- E19 / VicPAH: Victorian Pups and Handlers
- E20 / VicBears Inc.
- E21 / malesmassage.com

Wave F

Queer Community Groups and Organisations (#2)

- F01 / Basem Kerbage
- F02 / Pride in Law
- F03 / Q+Law and Fitzroy Legal Service

- F04 / Spaced Out - Melbourne based LGBTI Science Fiction Group
- F05 / The Pinnacle Foundation
- F06 / Pride Inclusion Programs ACON
- F07 / Out for Australia
- F08 / QSAM: Queer South Asians of Melbourne
- F09 / GLOBE Victoria
- F10 / ANTRA - Australia & New Zealand Tongzhi Rainbow Alliance Inc.
- F11 / Australian Rainbow Vets and Allies
- F12 / Iranian LGBTIQ+ Community of Australia
- F13/ Feminista Melbourne
- F14 / Aces+ Melbourne
- F15 / Pride Outside
- F16 / Mornington Peninsula Queers
- F17 / Frankston & Mornington Peninsula LGBTIQA+ Collaborative
- F18 / Melbourne Gay and Lesbian Chorus and shOUT Youth Chorus
- F19 / GOULBURN VALLEY PRIDE INC.
- F20 / Echuca Moama Pride Incorporated
- F21 / Gippsland Pride
- F22 / Chillout Daylesford
- F23 / Grouse Melbourne

Wave G

Organisations Showing Pride

- G01A / National Australia Bank Limited
- G01B / City of Melbourne
- G02 / Woolworths Group
- G04 / SEEK
- G05 / Adobe
- G06 / Australia Post
- G07 / Dan Murphy's
- G08 / Jetstar
- G09 / Corrs Chambers Westgarth
- G10 / Bondi Sands | KAO Pride
- G11 / Rainbow WISE - WISE Employment
- G12 / L'Oréal Australia & New Zealand
- G13 / AGL
- G14 / Squealing Pig Wine & Treasury Wine Estates Pride Community



- G15 / No.1 Fertility
- G16 / Ford Motor Company
- G17 / RACV

Wave H Cultural / Spiritual Groups and Sports Clubs

- H01 / Acceptance Melbourne
- H02 / Melbourne Inclusive Church
- H03 / Jews of Pride
- H04 / Proud 2 Play
- H05 / Australian LGBT Ice Hockey
- H06 / Melbourne Spectres Basketball Club
- H07 / Melbourne Surge Water Polo
- H08 / Melbourne Argonauts Queer Rowing Club
- H09 / Melbourne spikers volleyball club
- H10 / Shuttlecats Badminton Club Inc
- H11 / Melbourne Dragons Martial Arts
- H12 / Kingston City Rollers
- H13 / Melbourne 69ers Tenpin Bowling
- H14 / Melbourne Frontrunners
- H15 / Bent Kranks Cycling & Mountain Bike Club
- H16 / The NOMADS Outdoors Group Inc
- H17 / Melbourne Chargers R.U.F.C.
- H18 / Melbourne Wranglers Wrestling Club
- H19 / Melbourne Smashers
- H20 / Glamourhead Sharks Aquatic Club
- H21 / Queer Sporting Alliance
- H22 / Melbourne Softball
- H23 / Richmond Football Club
- H24 / AFL Pride Collective
- H25 / AFL
- H26 / The Sherrin's
- H27 / Bulldog pride/western bulldogs
- H28 / Essendon Football Club
- H29 / South Melbourne Districts Senior Football Club
- H30 West Brunswick Amateur Football Club
- H31 Recreational Rollers Victoria

Wave I Emergency Services and Individuals / Families

- I01 / Emergency Management Victoria
- I02 / Fire Rescue Victoria
- I03 / Country Fire Authority
- I04 / Victoria State Emergency Service
- I05 / Royal Flying Doctor Service Victoria
- I06 / Ambulance Victoria Pipes & Drums
- I07 / Ambulance Victoria
- I08 / St John Ambulance Vic
- I09 / Life Saving Victoria
- I11 / Erin McMullen
- I12 / Shah Mahmmud Atayee

Wave J Organisations Showing Pride and Political Representatives (#1)

- J01 / Chemist Warehouse
- J02 / Coles Group
- J03 / Viva Energy Australia
- J04 / Zoos Victoria
- J05 / Rainbow Labor Network Victoria
- J06 / Melbourne Theatre Company
- J07 / Penguin Random House Australia
- J08 / Zoe Daniel and Monique Ryan
- J09 / Amnesty International
- J10 / South-East Monash Legal Service
- J11 / Russell Kennedy Lawyers
- J12 / Blood on the Clocktower Victoria
- J13 / Grief Australia
- J14 / Movember

Wave K Organisations Showing Pride and Political Representatives (#2)

- K01 / Keypath
- K02 / Online Eudcation Services (OES)
- K03 / Anzuk Education
- K04 / U.S. Consulate General Melbourne
- K05 / Hassell Architects
- K06 / Tract
- K07 / WSP
- K08 / Arup
- K09 / Jacobs

- K10 / Kellogg Brown & Root Pty Ltd (KBR)
- K11 / Tonkin + Taylor
- K12 / Environment Victoria
- K13 / Riff Raff Radical Marching Band
- K14 / AustralianSuper
- K15 / Australian Retirement Trust
- K16 / AIG Australia
- K17 / Accenture
- K18 / Workday Australia
- K19 / Oxfam Australia
- K20 / Animal Justice Party
- K21 / St Kilda Bowling Club
- K22 / Luna Park Melbourne
- K23 / Reece Pride

Wave L Community Care and Healthcare (#1)

- L01 Living Positive Victoria
- L02 Sexual Health Victoria
- L03 / Society of Australian Sexologists Vic/Tas
- L04 / Proud Science Alliance
- L05 / Cancer Council Victoria
- L06 / Baker Heart and Diabetes Institute
- L07 / cohealth
- L08 / Wellways
- L09 / City of Melbourne Highland Pipe Band
- L10 / The Cairnmillar Insitute
- L11 / Neami National
- L12 / Asylum Seeker Resource Centre (ASRC)
- L13 / Berry Street Victoria
- L14 / No to Violence
- L15 / Melbourne City Mission
- L17 / Victorian Council of Social Service and other community organisations

Wave M Community Care and Healthcare (#2)

- M01 Uniting Vic. Tas
- M02 St Michael's Uniting Church
- M03 Odyssey House Victoria
- M04 The Salvation Army
- M05 Self Help Addiction Resource Centre (SHARC)



- M06 / Windana and TaskForce
- M07 / VincentCare Victoria
- M08 / Anglicare Victoria
- M09 / Centre for Excellence in Child and Family Welfare
- M10 / MacKillop Family Services
- M11 / Better Place Australia
- M12 / Save the Children Australia
- M13 / The Brotherhood of St. Laurence
- M14 / Sacred Heart Mission

Wave N

Education & Student Groups

- N01 / RMIT University Student Union
- N02 / Victoria University
- N03 / MSA Queer
- N04 / Monash University
- N05 / Monash University Queer Health Collective
- N06 / The University of Melbourne
- N07 / Swinburne University of Technology
- N08 / National Institute of Circus Arts (NICA)
- N09 / TAFE Victoria
- N10 / RMIT University
- N11A / Deakin University
- N11B / Deakin University student group
- N13 / Collarts

Wave O

Primary Healthcare

- O01 / Eastern Health
- O02 / Rural Northwest Health
- O03 / Grampians Health
- O05 / QueersInScience
- O06 / WEHI - Walter and Eliza Hall Institute of Medical Research
- O07 / Peter MacCallum Cancer Centre
- O08 / Melbourne Children's Campus / Royal Children's Hospital
- O09 / Royal Melbourne Hospital
- O10 / Royal Women's Hospital
- O11 / BreastScreen Victoria
- O12 / Eleanor Clinic
- O14 / Western Health
- O15 / The Royal Australian Navy Band Melbourne

- O16 Epworth HealthCare
- O18 / Monash Health
- O19 / Better Health Network
- O20 / Northern Health
- O21 / Dental Health Services Victoria
- O22 / Austin Health
- O23 / DPV Health
- O24 / Nexus Primary Health
- O25 / Banyule Community Health (BCH)
- O26 / Whittlesea Community Connections
- O27 / InterGalactic Order Of The Radical Rainbow

Wave P

Local Councils

- P01 / LGPro
- P02 / City of Whittlesea Council
- P03 / Mitchell Shire Council
- P04 / Banyule City Council
- P05 / Nillumbik Shire Council and Nillumbik Youth Council
- P06 / Darebin Council
- P07 / Merri-bek City Council
- P08 / Yarra City Council
- P10 / Bayside City Council
- P11 / Manningham Council
- P12 / Maribyrnong City Council
- P13 / Hobsons Bay City Council
- P14 / Brimbank City Council
- P15 / Tumenyane for LGBTQIA+
- P16 / Moonee Valley City Council
- P17 / Wyndham City Council
- P18 / Glen Eira City Council
- P20 / City of Casey
- P21 / Kingston City Council
- P22 / Cardinia Shire Council
- P23 / City of Stonnington
- P24 / City of Boroondara
- P25 / Hume City Council
- P26 / Yarra Ranges Council
- P27 / Cr Suzy Stojanovic, Maroondah City Council
- P28 / Bass Coast Shire Council
- P29 / Greater Dandenong City Council
- P30 / Whitehorse City Council
- P31 / Melton City Council

Wave Q

Government Affiliated Organisations and Unions

- Q01 / Pride in Water
- Q02 / DEECA - Place of Pride
- Q03 / VPS LGBTIQ+ Pride Network
- Q04 / LAHRC - Latin American & Hispanic Rainbow Community
- Q05 / Arcoiris Queer Latin Party
- Q06 / Development Victoria
- Q07 / Respect Victoria
- Q08 / Department of Families, Fairness and Housing
- Q09 / Victoria Legal Aid
- Q10 / Parks Victoria
- Q11 / Public Libraries Victoria
- Q12 / ABC Pride
- Q13 / Victorian Trades Hall Council
- Q14 / Victorian Health Promotion Foundation
- Q16 / Telecommunications Industry Ombudsman
- Q17 / SMCT
- Q18 / The Greater Metropolitan Cemeteries Trust
- Q19 / Victoria Police
- Q20 / WorkSafe Victoria
- Q21 / Energy Safe Victoria
- Q22 / Department of Transport and Planning
- Q23 / Bent Transport
- Q24 / Metro Trains Melbourne
- Q25 / V-Line Corporation
- Q26 / Yarra Trams (KDR Victoria Pty Ltd, trading as Yarra Trams)

Wave R

Organisations Showing Pride and Political Representatives (#3)

- R01 / Kinetic
- R02 / John Holland
- R03 / Origin Energy
- R04 / JLL
- R05 / KPMG
- R06 / EY (Ernst & Young)
- R07 / Norton Rose Fulbright
- R08 / Deloitte
- R09 / Marsh McLennan



- R10 / Nous Group
- R11 / Bendigo And Adelaide Bank
- R12 / Northern Trust
- R13 / WEX
- R14 / UniSuper
- R15 / Queer Greens Victoria
- R16 / PaperCut Software
- R17 / Linktree
- R19 / Carman's
- R20 / T2 Tea
- R21 / The Walt Disney Company

Wave S

Organisations Showing Pride and Political Representatives (#4)

- S01 / Symal Infrastructures
- S02 / Motorola Solutions
- S03 / Microsoft
- S04 / #EnergizedWithPride
- S05 / Telstra Spectrum
- S06 / Liberal Pride
- S07 PACCAR Austral-ia
- S08 / W Melbourne
- S09 / Asahi Beverages
- S10 / Intrepid Travel
- S11 / Kraft Heinz
- S12 / Nike Pacific
- S13 / Kmart Australia Ltd
- S14 / Target Australia Ltd
- S15 / MA SERVICES GROUP
- S16 / bp
- S17 / Thales Australia
- S18 / Greyhound Racing Victoria

Wave T

Midsumma Volunteers and Staff

- T1 / Midsumma



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