This year’s inspiring festival theme was “Fearless”, a poignant acknowledgement of the way LGBTQI people courageously express who they are and who they love.

Being Fearless means living life and finding love courageously – taking action despite our fears. But we also recognise that for various reasons, not everyone is able to live fearlessly. We hope our Mardi Gras light shines brightly as a beacon to those still finding the strength to come out, live as their authentic self, and claim their sexuality or gender identity.

The Mardi Gras team took a Fearless approach to our festival programming, showcasing a fascinating array of experiences exploring identity, sexuality, gender, ceremony, social justice, body image, power, vulnerability, celebration and desire.

The theme Fearless was taken up as a call to action by many of the floats in the 41st annual Mardi Gras Parade, inspiring us to be strong, live bravely, and march fearlessly into the future.

SMOKING CEREMONY
and Welcome to Country at Parade

The First Nations peoples LGBTQI community are always the first to be seen in each and every Mardi Gras Parade. For 2019’s Parade a Smoking Ceremony blessed the land we paraded on.

This traditional ceremony of cleansing, healing and welcoming was followed by a Welcome to Country from John Loha, joined by Gadigal elders welcoming attendees to their Country.

Mardi Gras acknowledges the Gadigal people of the Eora nation, who are the traditional owners of the land on which our celebrations are held on. Always was, always will be Aboriginal Land.
Every Mardi Gras, our festival visitors tell us they want a place they can go each evening to relax and grab a bite, enjoy a drink, gather with friends and see a show. At last, for 2019, our festival-goers had a hotspot to gather for the very best queer theatre, burlesque talent, circus acts, musical works and dance pieces - including three world premières and two Sydney premières!

The Seymour Centre’s foyers and courtyard were transformed into fun and vibrantly designed places to enjoy with our queer chosen families. Over 12 nights, amazing LGBTQI+ artists came from around Australia and the globe to form a program of outstanding shows. Performances included the cheeky Club Briefs, The Rise and Fall of St George, But Burlesque, The Butch Monologues, KING, The Moors and the delicious Cake Daddy. Plus, the family and dog-friendly Courtyard Sessions featured live music by emerging local LGBTQI musicians.

Festival Club
At the centre of this year’s Mardi Gras was the official late-night festival club where everybody was welcome. Mardi Gras’ Festival Club was upstairs at the Seymour Centre, with no lock-out restrictions, non-stop entertainment – and almost every night had zero cover charge.

There were chill-out areas and even a bed to get comfy on, a Butterfly Table to meet new friends at, plus a dancefloor with a stage where our irrepressible Festival Club hosts Jess Love, Kryptonite, Miss Poodle and Nicola would pop up. The DJs were Stereogamous, Beth Yen, Betty Grumble, Charlie Villas, Estée Louder, Fox Force II, Harry K, Hip Hop Hoe, Jonny Marsh, Nick Spurway, Seymour Butz and Smithers. Our fantastic pop-up performers were Aaron Manhattan, Andrew Bukenya, Dunni Lambada, Carret Lyon, Trigger Happy, Jeremy Santos, Killa Tipa, Lilian Starr, Rhys Bobridge, Rosie Rivette and Yana Alana.
Following last year’s stunning debut, Sissy Ball returned to the Mardi Gras festival as another sell-out success. Curated by voguing community star Bhenji Ra, entrants from around Australia and New Zealand took their talents to the catwalk – featuring House of Slé, House of Luna, House of Ima, Tamatoa and more. Dashan Wesley and Precious Ebony hosted, to a soundtrack by MikeQ, Eyrell the Great, Jesswar and Precious. Sissy Ball shone its spotlight on the Asia Pacific’s queer scene, showcasing the fiercest emerging talent alongside local legends.

KOORI GRAS

Deadly, black and beautiful, Koori Gras is the annual creative cultural arts showcase featuring local, interstate and international First Nations queer artists and thinkers. Created by Moggahlin Performing Arts in association with Carriageworks and Mardi Gras, Koori Gras for 2019 involved creative development workshops, an open mic night, a speakers platform, and the spectacular Black Nula Club Night featuring renowned drag performers including Nana Miss Koori, Bee Dazzled Shanks and Chel Torres.

QUEER ART AFTER HOURS

Now in its third year, Queer Art After Hours is a free highlight of the Mardi Gras festival, filling the Art Gallery of NSW with creativity bouncing on and off the walls. It’s the most popular Art After Hours event hosted by the Gallery, and this year’s line-up sparkled with sensational queer creativity.

The evening was hosted by MCs Fancy Piece (Holly Bennett and Simone Craswell) with spoken word by Steven Oliver, performances from Killa and The Huxley’s, live music from LadyHood plus DJ sets from Sophie Forrest and theoller Bin Darlings. Novy Bereber showed his stiletto artworks, and Verushka Darling returned with her outrageously popular art tours. The Gallery’s archivists revealed juicy facts about famous artworks in the collection, Sheba Williams gave a lucky few the chance to star in her immersive pantomime ‘Shebalicious’, and drag king Jayvante Swing entertained the crowd in his signature debonair style.

Luna Park FAMILY fun day

An action-packed day for rainbow families, Mardi Gras’ Family Fun Day at Luna Park returned for a second year, with more live entertainment and activities for the whole family to enjoy – plus unlimited rides all day across the entire park.

The Crystal Palace Kids Dance Party in the Grand Ballroom was the focal point of the activities, featuring DJ Kate Monroe, inaugural Miss First Nations winner Josie Baker, exuberant MC and Vaudevilleian Heidi Hoops, a Fearless Creative Workshop with Dweeb City and drag storytime with Joyce Mayne.
REQUIEM MASS: A QUEER DIVINE RITE

Mardi Gras has never held a concert like this before. Created by composer Holcombe Waller, the Requiem Mass was a gorgeously all-embracing opportunity to unite, reflect, raise our voices and remember those we’ve lost. Thank you to City Recital Hall CEO Elaine Chia for her strong support of the event, and thank you to everyone who attended. We hope you found it an affirming and enriching experience.

“We believe singing and hearing this work will help bring people together to acknowledge, understand and heal past wrongs that have caused people to suffer greatly because of their gender expression or sexual orientation. In the City Recital Hall together we’ll experience the power of the love and compassion.” - SYDNEY CHAMBER CHOIR

POOL party

Speedos galore, cocktails flowing and cabana lounges full! This year we added a few surprises to the Mardi Gras Pool Party – including pop-up performances by extraordinary burlesque and circus artist Kryponite. Our all-star DJ lineup featured Beth Yen, Corey Craig, DJ Dom de Sousa, Estee Louder and Jonny Marsh, keeping the sexy summer frolicking going until 11pm.

mardigras.org.au

QUEER THINKING

A hand-picked collection of our community’s bright minds joined us at Carriageworks for two days of discussion. Curated by Maeve Marsden and Charlie Murphy, 2019’s Queer Thinking hosts and panellists included Liz Duck-Chong, Bobuq Sayed, Janet Anderson, Ebony Rose, Kaya Wilson, Riley J. Dennis, Märä Máës Devi, Nevo Zisin, Hannah-Joy Gillard, Nayuka Gorrie, Oscar Monaghan, Amir Ashour, Mon Schaeffer, Dr. Vanessa Lee, Jax Jack Brown, Paul Kidd, Eloise Brock, Stephanie Lum, Dr. Elizabeth Humphreys, Peter Polites, Jinny-Jane Smith, Annalise Constable, Chantell Martin, Bherji Ra, William Yang, Joy Ng, Jonny Seymour, Penny Clifford, Yasmin Purba, Vivek Shraya and Steven Oliver.

Saturday night’s sell-out My Trans Story in partnership with Trans Pride Australia featured speakers Evie Macdonald, Kalypso Finbar, Nathan Shephard, Threse Vargas, Nyx Calder, Nevo Zisin, Liz Duck-Chong and Diba Barisic Sprom. It was awesome to see a new generation of storytellers living fearlessly and stepping into the spotlight for the first time.

Our retro-lasst summer time soirée was a splash hit! We swam into the beautiful Ivy Pool decked out in our most vibrant kaftans and extravagant poolside couture. Kiwi legends the Topp Twins were our hosts and there was a sumptuous show with the Fabulous Drowning Flamingos water ballet troupe. We were feeling fine as the sun set with waves of music from DJs Gamma, Stereogumus, The Fls and Gi Jude.

“What a totally fabulous, gorgeous, hilarious, colourful, sweet, party! Thank you SOOOOO much!” - RACHAEL ON FACEBOOK

Strictly Kaftan Party

Our retro-lasst summer time soirée was a splash hit! We swam into the beautiful Ivy Pool decked out in our most vibrant kaftans and extravagant poolside couture. Kiwi legends the Topp Twins were our hosts and there was a sumptuous show with the Fabulous Drowning Flamingos water ballet troupe. We were feeling fine as the sun set with waves of music from DJs Gamma, Stereogumus, The Fls and Gi Jude.

“What a totally fabulous, gorgeous, hilarious, colourful, sweet, party! Thank you SOOOOO much!” - RACHAEL ON FACEBOOK
We’ve heard so much fantastic feedback about Fair Day 2019. This year we made the most of the ANZ Main Stage as a showcase for amazing LGBTQI musicians and DJ talent. Hosted by Faustina Agolley, the stellar line-up included Electric Fields, Mojjo Jyuji, HANDSOME, Flint Eastwood, Marraboe, The Marion Crones and DJ duo stereogamous. As the sun set, DJs Kate Monroe and Dan Murphy turned Victoria Park into the ultimate hands-in-the-air dance party celebration all the way until 8pm.

The sun shone brightly on Victoria Park so the new Arena provided some shelter and was a comfy location to watch the Doggywood shows and sports village demonstrations. Around the community stalls area there were over 200 organisations and businesses represented.

The official Fair Day After Party this year was held across the road at Mardi Gras’ new late night Festival Club at the Seymour Centre, with hosts Nicola and Kryptonite and DJ sets by Betty Grumble and pop-up performances from Trigger Happy and Garrett Lyon.

This year’s Parade attracted an estimated 500,000 spectators lining the streets, rooftops and balconies of Oxford and Flinders Streets to cheer on over 12,500 marchers taking part in the world’s biggest night-time celebration of LGBTQI communities.

In total, there were 157 groups represented. Many floats picked up on our Fearless theme with poignant acknowledgments of the way LGBTQI people across the globe courageously express who they are 2019’s Parade called on our communities to be strong, live bravely, be proud and celebrate fearlessly.

This year we reflected on issues still faced by LGBTQI citizens of the world. Selamat Datang GLETIQ brought to light the struggle for equality that our communities in Indonesia face. Trans Australia Pride marched proudly towards a future in which trans acceptance and equality is a reality for all, and LGBTQI youth support group Twenty10 were a sea of fluorescent colour – a bright and shining hope for the years ahead. And of course, having Kylie Minogue join us for a special Parade tribute on Taylor Square, complete with 45 Kylie dancers and drag queens spinning around, was a highlight we’ll never forget.

After last year’s Mardi Gras Parade celebrated its 40th Anniversary by looking back at our rich history and the pioneers of change that made it all happen, 2019’s Parade was a bright shining moment for all of us to unite and move confidently into the future.
PARTY

Australia’s biggest LGBTQI Party of the year featured 10 spectacular live shows, 20 DJs and five incredible dance spaces.

The three main dance spaces were given a makeover to create three totally different immersive worlds in which everyone could come together to dance, play and be fearless in. More than 15,000 revellers celebrated with us.

Headlining the Party guest line-up were international pop star Kim Petras, Jake Shears (of Scissor Sisters), Leommy Maldonado and local legends PNAU, Courtney Act, Paul Capsis, HANDSOME and Briefs.

There was DJs and pop-up entertainment galore, including international legend Boris direct from Berlin’s infamous Berghain, Toy Armada & DJ GRIND, Late Nite Tuff Guy as well as Magda Butrymowicz, Faisty, Brooke Pheas, Kitty Glitter, Amanda Louise, Joam De Sousa, The Huxleys, The Magda Szubanski, Andy Dexterity, The Dollar Bin Darlings, Charlie Villas, Hip Hop 90 and Hano Tevita.

LANEWAY

All good things must come to an end — and there’s no ending quite like Laneway. The ultimate recovery event to close the Mardi Gras festival’s final weekend, Laneway featured the hottest DJs, surprise live performances, and an eclectic mix of indoor and outdoor party spaces to dance, strut or take the edge off the night before.

Our Laneway line-up for 2019 included Sneaky Sound System, Jess Love, Kryptonite, Miss Fodle, Rhys Lightning, Beth Yen, Butch le Butch, Dan Murphy, Alex Taylor, Charlie Villas, Rob Davis, Esteé Louder, GI Jode, Svela, Greg Boladian, James Alexandri, Jonny Marsh and Kate Monroe.
Following our successful 40th anniversary celebrations, one of the Board’s main focus areas has been on how to keep the Sydney Gay and Lesbian Mardi Gras (SGLMG) relevant, engaging, and representative of our community as we move forward into our fifth decade of existence.

We understand that while SGLMG is a great opportunity for our communities to celebrate, it also remains an important vehicle for visibility, protest and change.

Our united and collaborative team have been able to harness their diverse personal and professional experiences to produce the first Strategic Plan the organisation has had in several years. This 3-year Strategic Plan doesn’t only define our Vision, but also provides a clear path forward to achieve specific and measurable outcomes.

Our commitment to Social Justice has been put front and centre, informing all aspects of the Strategic Plan. The importance of creating meaningful change and difference for our community remains paramount in our minds.

The Strategic Plan and our focus on social justice issues has helped inform and provide the impetus for two significant projects driven by the Board this year.

**Name Change Consultation**

Eight years since the previous discussion regarding changing the organisation’s name, we have re-commenced the conversation, recognising the need for more inclusive language in our wonderfully diverse society.

Community consultations have been underway since April 2019 through forums, focus groups, and direct engagements to ensure we listen widely to all parts of our communities. The process is still underway to ensure we can provide an outcome reflective of our community.

**Bid for WorldPride 2023**

Our bid to host the world’s foremost LGBTIQ event has been an opportunity to influence social change in Australia but also more broadly in the Asian Pacific region. WorldPride in Sydney would shine a light on all of the region and the various LGBTIQ issues affecting our communities.

The bid process itself has required an impressive, mainly volunteer effort by our team, and the work has achieved significant results in raising the reputation of SGLMG across Pride networks all over the world. The relationships established and the connections made have helped raise awareness of SGLMG, as well as confirming Sydney and Australia as a safe and desirable destination for our communities.

In order to achieve our Strategic Plan goals, the Board has remained committed to ongoing improvements through professional governance training, and the formalisation of a Board Associates program which has ensured the diversification of our team, and the development of work plans for our Committees. A great deal of work is being done beyond the boardroom, and we are committed to providing more regular communications on these activities going forward.

This year has also been one of transition and stabilisation for the organisation. We have commenced a thorough recruitment process to appoint a new leader of SGLMG, our CEO, and will also commence a process to secure another key role within the organisation, the Creative Director.

We also have great challenges in the coming years as our Party ‘spiritual home’ at Moore Park changes shape, with the need to find new ways of delivering this cornerstone event.

The Board’s focus for next year is to balance the need to maintain stability during a time of change, whilst remaining bold and innovative and continuing to create a world class festival. Our focus will include developing and investing in our wonderful and talented Mardi Gras team and management, as well as consolidating and maintaining great relationships with our valued partners and supporters. Of course we will continue to engage with all parts of our community so that Mardi Gras remains a beacon of diversity and celebration for all.

We have experienced three years of fantastic growth and consolidation, with fabulous new events and innovative ideas reflecting diverse parts of our community. We have a challenging, but exciting few years ahead, and we would like to thank you for your insight, feedback and continued support as we strive to create and maintain a truly inclusive, dynamic and representative festival for all of our community. Thank you!

Kate and Gio, SGLMG Co-Chairs
After four amazing action-packed years as Mardi Gras CEO, I am proud to leave Mardi Gras with a renewed creative and operating model and a secure financial position for the next leaders to come.

No one leader creates change – it takes an army of dedicated and passionate co-workers to drive success and an engaged community to breathe life into new programs and strategies.

I am hugely grateful for the incredible work done by the entire team, volunteers, partners and board for making this festival thrive. Big shout out to our outgoing Creative Director Greg Clarke who leaves an ongoing legacy of creative genius.

As I write this, the search for a new CEO has begun, and I wish team Mardi Gras all the very best with the future of this essential and world-leading annual season of events.

Over the last four years the Mardi Gras Festival has continued to develop and diversify to respond to the complex needs of our community, artists and audiences. This has included a renewed focus on increasing diversity across our programming, with specific attention on the development of:

- First Nations communities, gender and cultural diversity and audience participation
- Focus on the needs of younger LGTQI generations
- A renewed dialogue and understanding of the needs of senior members of community.

2019 was indeed a fearless year in the history of Mardi Gras with so many new and maturing events and we were delighted to work in partnership with a vast array of creative and venue partners to see the program truly evolve.

An important milestone moment in the 41 year history of Mardi Gras was the launch of the Parade with a dedicated Welcome to Country by traditional Aboriginal Elders. A poignant moment that we will never forget and must continue into the future of Mardi Gras, recognising and celebrating the extraordinary First Nations people of Australia – their legacy, spiritual connection to our fragile land and welcoming arms to visitors and family.

We were thrilled to launch our International queer arts festival in partnership with the Seymour Centre, presenting a bold program of new queer works across theatre, dance, music, burlesque and new art form genres. In its inaugural year, Mardi Gras Central delivered four world premieres, three Australian premieres, an international burlesque festival and launched a curated late-night festival club and courtyard music sessions all within the one venue.

Our Fearless new Kafían Party hosted by the iconic Topp Twins from New Zealand, invited a relaxed and accessible alternative to the concept of party. With gorgeous floating poolside couture, vintage cocktails and a focus on fun, the Kafían Party has quickly become a favourite within the party circle. Everyone is welcome at the Kafían Party, regardless of age, gender, body shape or kafían style.

Queer Art After Hours, presented in partnership with the Art Gallery of NSW, was another queer triumph. We simply love taking over the gallery at Mardi Gras time and filling the grand halls and foyers with the queerest art and artists we can find – to the absolute delight of the audiences. This year the program doubled the audience from 2018 seeing over 6,000 visitors through the doors. The program now employs over 50 queer artists each year with a focus on new and experimental queer work.

Koori Gras, now in its third year, is the first dedicated LGTQI First Nations program to ever be included in Mardi Gras and has grown from strength to strength each year attracting diverse audiences and providing development for First Nations LGTQI artists. Koori Gras sits proudly at the center of our programming and there is no doubt of the future growth potential of this program.

The introduction of Stussy Ball in 2018 in partnership with Red Bull, ignites the passion of our younger queer diverse artists and voguers. Stussy Ball quickly developed a new younger audience for Mardi Gras with sold out seasons across both years. Stussy Ball has now made its mark on the international voguing circuit and continues to grow in popularity.

Luna Park Family Fun Day provides our rainbow families the opportunity to celebrate Mardi Gras in a fun and iconic Sydney setting. An outing for the whole family, both young and old, with a range of activities and entertainment throughout the day. In 2019 Luna Park Family Fun Day doubled its audience – becoming a rainbow family favourite for little kids, big kids, carers, mums and dads and grandparents.

Queer Contemporary, presented in partnership with the National Arts School presents our annual queer visual arts exhibition with a focus on emerging and queer artists. This year we were delighted by Dick Quan’s private curated collection. We also presented the first Indian LGTQI art exhibition from Delhi, India and hosted the artists over Mardi Gras.

We expanded Fair Day with new community events and a main stage music program that now operates until 9pm. Doggywood and the Sports Village took pride of place with a dedicated covered venue and a renewed focus on community engagement and support.

And we were proud to support the Queer Artist Development Program in partnership with Performance Space. This residency program, in honour of the generous bequest of the late Stephen Cummings that launched this program, provides important development opportunities and mentoring to emerging LGTQI artists focusing on innovation and experimental arts. Artists through this program are often provided further performing opportunities through Mardi Gras Festival and the Festival Club, developing an important breeding ground for new work.

It’s been hard work, some of the most challenging I have had to navigate, but also some of the most rewarding work. I imagine I will ever encounter.

We must now go forward together, in strength and support... see you on the other side!

Love you’s
Terese Casu, CEO
What an amazing 2019 Mardi Gras it’s been. Thank you to everyone that played a part and to everyone we worked with on the arts program, the Parade and official Mardi Gras floats, and the design and shows at Party. What a wild, brilliant and creative ride.

This year’s festival theme was Fearless, and we saw that theme permeate through the vibrant festival in many captivating ways. It was particularly amazing to see how many festival performers presented their works celebrating their talents – and bodies – fearlessly.

For many years, Mardi Gras festival-goers had asked us to create a hub for shows and socialising right throughout the two weeks – a place where locals and visitors alike can gather to watch a fantastic range of queer performances and stay late enjoying a drink and a dance. In 2019 we delivered, with the Seymour Centre becoming Mardi Gras Central, with highlights including the Festival Club, Club Briefs, KING, Bent Burlesque, The Butch Monologues, Cake Daddy, The Moors and the phenomenal The Rise and Fall of Saint George. Every night was a stunning array of queer talent.

Carriageworks was also a major hub of activity during Mardi Gras 2019, with Sissy Ball, Kooyo Gras, Queer Thinking and My Trans Story. All of them are key returning events for the festival and it’s great to see them flourish.

Queer Art After Hours at the Art Gallery of NSW and Family Fun Day at Luna Park both also returned with even larger audiences, cementing their places as key events in the festival. New events were the fantastically fun Kaftan Party starring our special Kiwi guests the Topp Twins, Queer Contemporary at the National Art School and the beautiful Requiem Mass: A Queer Divine Rite at the City Recital Hall with composer Holcombe Waller creating an inclusive and respectful evening of remembrance.

For the year's Parade it was a pleasure to collaborate with a selection of LGBTIQI community groups to create three significant community floats for the Parade. The Mardi Gras team worked with Selamat Datang GLBTQI, Twenty10 and Trans Pride Australia on unique, diverse and spectacular floats, shining a spotlight on them in line with our enduring commitment to social justice.

The 2019 Mardi Gras Party showed off specially themed fantasy worlds to experience including The Neon Playground, Black Palace and The Powder Puff. The stunning array of local and visiting entertainment included PNAU, Kim Petras, Jake Shears, Paul Caprices, Courtney Act, Briefs Factory, House of SIE, HANDSOME, The Huxleys and many more. This year’s Party was a truly diverse – and very queer – night of entertainment, unity, celebration and fearlessness.

Looking back on my three years in the role of Creative Director, I am blown away by the many beautiful people that I have worked with. I’m so grateful for all the incredible folk that I have had the pleasure of meeting, working with and creating with; the brilliant artists who we programmed and our amazingly diverse communities who I hope we gave a voice and platform to.

And finally a big thanks to our CEO Teresa Casu. Together with the Mardi Gras team we hope we’ve made a difference for our community. Keep on dancing fearlessly into the future everyone.

Greg Clarke, Creative Director
Social Justice
The Social Justice Committee began the year by doing a full review of its activities ensuring they align with the new Strategic Plan. In doing so, the committee decided upon its priorities for the next two years.

One of the committee’s core objectives was to create better relationships between Sydney Gay and Lesbian Mardi Gras and other pride or LGBTQI organisations both in Australia and across the Asia-Pacific.

To do this, the committee collaborated with the WorldPride bid committee to connect and meet with hundreds of prides around the world - from Indonesia to Mexico, United States to India.

In 2019, the Board approved the development of a Reconciliation Action Plan; the Social Justice Committees will begin in the 2019-2020 year. This will be supported by a Reconciliation Action Plan Working Group which will be confirmed early next year.

Finally, the committee has identified a strong need to be more supportive of the social justice goals of intersex communities. The committee is currently developing a plan to address this need and looks forward to playing a more active role in achieving their social justice goals going forward.

MEMBERS:
Jesse Matheson | CHAIR
Robyn Kennedy | CHAIR
Shawn Cern
Alastair Lawrie
Rick Macourt
Kimberly Olson
Cale Thomas
Matt Akersten

People and Culture
After the last AGM, the People and Culture committee did a full review of priorities to enable the organisation to achieve its strategic objectives. From this we planned for a 2 year work program.

Achievements over the last 12 months include:
- Induction program for new board members delivered
- Charters for all committees completed
- CEO performance review process implemented
- Board capability matrix designed and implemented
- Board associates appointed and inducted
- Board and Committee professional development with AICD plus other planning workshops
- Board candidate briefing workshop presented

The team has also been involved in:
- CEO recruitment and onboarding
- Company Secretary recruitment and onboarding

The focus for the committee over next year will be a policies and procedures audit, review, design and implementation.

MEMBERS:
Samuel Day | CHAIR
Jesse Matheson
Adrian Phoon

Governance Audit and Risk
GAR is the main conduit of communication between the organization and the external auditor and it monitors auditors’ findings and recommendations with regard to the company’s performance in all audit and risk-related areas, ensuring that appropriate advice is provided to the Board and the company so that they can take corrective action when deficiencies are identified.

The Committee developed an annual Work Plan, which reflected the scope and duties set out in the Committee Charter, which was endorsed by the Board of Directors.

During the year, the meeting agendas for 12 meetings were planned to execute the Work Plan to ensure that all key activities were successfully pursued during the year.

Reviewing SGLMG financial reporting processes; internal controls; external audit process, SGLMG process for monitoring and ensuring compliance; the budgeting process and the risk register.

MEMBERS:
Stacey Dowsett | CO-CHAIR
Phil Kerstel | CO-CHAIR
Allsair Campbell
Sarah Morgan
Kevin Frohbus
Christopher Brooke
Giovanni Campolo-Arisiaco

Public Fund
The Mardi Gras Parade & Festival Gift Fund (the Public Fund) was established in 2012 and manages donations from the public under Mardi Gras Arts Limited status as a Deductible Gift Recipient (DGR).

The Public Fund Committee has independent responsibility for the management of monies received by the organisation as donations and the dispersal of those funds to Mardi Gras Arts projects.

Since its inception, the Public Fund has raised over $238,849 though bucket shaking and direct giving.

The Public Fund continues to grow, and after donations and grants received during the year ended 30 June 2019, stands at $162,743.

As the organisation continues to grow its charitable fundraising, the Public Fund Committee will continue to create a long term sustainable organisation through stronger investment strategies and programmes to maintain the stewardship of monies donated to the organisation.

MEMBERS:
Damien Hodgkinson | CHAIR
John Hannaford
Mark Cirt
Seph Sands
78ers

In 2017 the Sydney Gay and Lesbian Mardi Gras Board established the 78ers Committee, comprising six representatives drawn from our current 78ers Life Membership.

The 78ers Committee helps ensure appropriate recognition and involvement of the 78ers and other pioneers of our LGBTQI community within the SGLMG organisation and the festival. You can read the report from the 78ers Committee on page 16.

MEMBERS:
Diane Minnis
Kate Rowe
Betty Hountslow
Lance Mumbay
Shane Brown
Helen Gollan
John Hannaford Board
Adrian Phooti Board

Remembering Peter Madden

Peter 'Maddo' Madden passed away last year. He was a 78er who protested at the arrest of participants in the first Mardi Gras. Maddo nurtured the health of our communities as a pharmacist on Oxford Street from 1967 to 2005. He sold condoms and promoted safe sex, supported the transitions of transgender people, had Fair Day stalls promoting health and vitality during the AIDS epidemic and provided palliative care through home visits to the terminally ill when the HIV/AIDS epidemic was at its peak. We pay our respects to him for his lifetime of advocacy and healthcare, working at the most devastating time in our community's history. RIP Maddo.

WorldPride Bid

SGLMG's bid to host WorldPride in 2023 began in 2017 with the submission of a preliminary Expression of Interest to InterPride, the international association of Pride organisations. The early focus of work was on assessing the feasibility of delivering a global event of the scale of WorldPride as well as estimating social and economic benefits. In February 2019, the Premier of NSW committed the necessary funding to kickstart a comprehensive bid strategy. Additional funding was later secured from other sources.

Following submissions of a draft and final written bid, SGLMG’s bid presentation was made to members of InterPride at its AGM in Athens. After a period of nervous waiting, the voting result was announced—Sydney won convincingly with 60% of the vote against Montreal 37% and Houston 3%.

A key component of SGLMG’s successful bid strategy was to increase the international profile of SGLMG and build networks of support among Pride organisations globally, through presentations and promotions at major Pride events in USA, Europe and UK/Ireland. SGLMG representatives also attended the Taiwanese Film Festival and ILCA Conference in Seoul, Korea with the intention of developing mutually beneficial relationships with Pride organisations across Asia.

Another important element of SGLMG’s success was promotion of clear messaging from the outset as to why Sydney should host WorldPride 2023, including that WorldPride had never been held in the southern hemisphere and the need to shine a spotlight on human rights abuses of LGBTQI communities in Asia Pacific. The contribution of First Nations presenters and performers must also be highlighted, not just as a distinguishing factor between Sydney and competing cities, but for powerfully raising awareness of First Nations history and ongoing social justice challenges.

The underlying factor in Sydney’s success was the role of the WorldPride Bid Committee comprising Board members, volunteers and staff, who designed and implemented the bid strategy with precision, energy and enthusiasm, performing as a cohesive team throughout the lengthy bid process.

MEMBERS:
Robyn Kennedy Chair
Kate Wickett
Giovanni Damole-Arcidiacono
Teresi Cazu
Samuel Day
Kat Dooper
Ian Goudie
Paul Savage
Georgia Tkachuk
Callum McLean
Matt Akersten
MARDI GRAS

17 DAYS

100+ EVENTS

617,000 FESTIVAL AUDIENCE*

16,500 PARTICIPANTS

12,500 PARADE

1,722 EMPLOYMENT

1,635 VOLUNTEERS

465 ARTISTS

* 300,000 Parade, 30,000 Fair Day, 13,820 Party, 2,742 Laneway, 1,727 Diamond Club, 2,202 Side Show, 973 Pool Party + Kahani Party, 867 Queen Thinking, 392 Family Fun Day, 5,694 Queen Air After Hours, 1,285 Sissy Ball, 6,554 Mardi Central, 844 other

How would you rate each of these events you participated in overall?

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<td>3</td>
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<tr>
<td>Fair Day</td>
<td>52</td>
<td>40</td>
<td></td>
<td>7</td>
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<tr>
<td>Mardi Gras Central</td>
<td>59</td>
<td>34</td>
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<tr>
<td>Sissy Ball</td>
<td>68</td>
<td>21</td>
<td></td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

7.7 Million Digital Reach

280 large street banners were on display in the City of Sydney from 15 February 2019

Digital reach figures: October 2018 – February 2019

2019 Annual Report
SGLMG attracts a diverse national and international audience to Sydney each year.

39% of our attendees come from interstate or overseas. Mardi Gras is a key tourist destination as the largest LGBTQI+ festival of its kind in the world.

810,000
Broadcast reach via SBS and VICE LAND 2019

4.7K
Press Clippings

3.6 Billion total circulation
Digital advertising value $41 million+
78ers

"FEARLESS THEN... FEARLESS NOW!"

The 78ers were at the front of the 2019 Mardi Gras Parade with their Fearless banner and bus — but that’s not all; their Fearless banner was also on display at Fair Day, Wagga Wagga’s Pride Parade, Hay Mardi Gras, Beechworth’s WorldPride bid event, Tamworth Pride, Newcastle Pride, the Broken Heel Festival and even NYC’s Pride March which was paying tribute to the 50 year anniversary of the Stonewall Uprising.

Mardi Gras’ 78ers Committee includes Kate Rowe, Belty Hounslo, Diane Minnis, Shane Brown, Lance Mumber and Helen Gollan. With their motion approved by members at 2018’s AGM, they welcomed 71 78ers as Lifetime Members of Mardi Gras, ensuring they continue to have a voice in the organisation without ever needing to pay membership fees.

We were all delighted to see 78er Peter de Waal awarded a Lifetime Achievement honour at 2019’s Mardi Gras Awards night. His voice was as strong as ever during our 40th anniversary in 2018 and continues fearily now.

The 78ers Committee says: “In 1978 we walked together to fight for our rights and 41 years on we celebrate the many hard-fought positive changes we have seen for our community. As pioneers of the LGBTQI community we know the gains we have all won are easily lost without continuing to challenge homophobia and discrimination. Sydney Gay and Lesbian Mardi Gras has a vital role to play in this and as a beacon of LGBTQI rights.”

Remembering Ron Austin

The Board and staff of Mardi Gras expressed their sadness at hearing the news that legendary 78er Ron Austin had passed away in April 2019. He was 90.

Ron was the originator of the idea to have a night time street party to commemorate the ninth anniversary of the 1969 Stonewall Uprising in New York. The event, which became the first Mardi Gras Parade, was a turning point in LGBTQI activism in Australia. Ron was also an active member of CAMP, the Gay Task Force and Pride History Group.

Mardi Gras Board member and 78er Robyn Kennedy worked alongside Ron on the CAMP Executive Committee during the 1970s. “Ron was a person that lived his politics,” she remembers. “A strong supporter of feminism, he refused to comply with gender stereotypes. His courage in simply being himself in a time of widespread homophobia provided a role model for others, particularly the young people he worked with.”

Name Change Consultation

Responding to ongoing community feedback about our organisation’s name, Sydney Gay and Lesbian Mardi Gras, and informed by the Strategic Plan published in late 2018 and work within our Social Justice Committee and Membership Committee, in early 2019 we commenced a Name Change Community Consultation to gain input from our members and the broader LGBTQI communities about our organisation’s name and how to make it more inclusive.

A Community Forum held at the Eternity Theatre in April provided some insightful feedback on the importance of further dialogue. Following the engagement of Newgate Communications’ expertise in community consultation, several Focus Groups were conducted in June by their team. At the same time, representatives from Mardi Gras attended meetings at various LGBTQI groups and organisations to gather feedback and suggestions.

The team will continue to canvass our communities’ input through additional channels and initiatives to ensure an informed proposition for our membership when the question about a Name Change will be posed at a General Meeting.

If you have any feedback about this topic or process, please email us at: membership@mardigrasarts.org.au
ANZ Mardi Gras Community Grants

Twelve LGBTIQ groups across Australia were given a total of $100,000 in funding as part of the second annual ANZ and Sydney Gay and Lesbian Mardi Gras Community Grants program.

Receiving up to $10,000 each, the twelve not-for-profit organisations will use the funding for a wide range of purposes, including education and training, community development and creation, arts and culture to help support Australian LGBTIQ communities.

ANZ & Sydney Mardi Gras Community Grants recipients:

- ACON (NSW)
- All the Queens Men (VIC)
- Asylum Seekers Centre (NSW)
- Australian Sign Language Interpreters Association (NSW)
- Defence LGBTI Information Service (ACT)
- House of Silky (NSW)
- Kim Leutwyler (NSW)
- Idle Melbourne Trans and Gender Diverse Film Festival Inc. (VIC)
- Open Doors Youth Service Inc. (QLD)
- Proud 2 Play (VIC)
- Teddy Darling (VIC)
- Wendybird (VIC)

Google Mardi Gras Parade Grants

The Mardi Gras Community Parade Grants Program is designed to fund and support a diverse range of community ideas and provide grants to individuals, community groups and not-for-profit groups to help lift their parade entries to a completely new artistic level. The program is proudly supported by Google.

A total of $86,000 in grants has been divided among 24 applicants from all over Australia, to help create extra fabulous floats in celebration of the anniversary.

Google Mardi Gras Parade Grants recipients:

- Aboriginal Project ACON
- Australia New Zealand Gynaecological Oncology Group
- Bentstix Hockey Club Inc
- Bi+ Visibility
- Different Strokes Dragon Boat Club
- Diversity Launcest
- FOGBAGS+
- Freegayhappny
- Harbour City Wrestling Club
- NSW Trans Youth Alliance
- Party Passport
- People with Disability Australia
- R.U.O.K?
- Renny Rocoon – Wonder Mama and the Fearless Rainbow Super Queeroes
- Rumba Latina
- Sydney Dance Company
- Team Sydney Inc
- The Institute of Many
- The Oz Fag Hags
- The Star Observer
- The Students of the National Institute of Dramatic Art
- Trilok Australia
- Wett Ones Swimming Club
- Women in AFL

mardigras.org.au
The 41st Sydney Gay and Lesbian Mardi Gras season involved a wonderful workforce of over 1600 enthusiastic, talented and committed volunteers.

“Our volunteers get a lot out of working with us to produce one of the world’s largest LGBTQI celebrations and bring queer issues to a global stage. Our volunteers are what makes Mardi Gras a truly wonderful experience for all. Their passion for the event is unwavering and Mardi Gras simply would not happen without their dedication and tireless commitment to making this planet a fairer, more inclusive place.” —Terese Cass CBE

When you volunteer with Sydney Gay and Lesbian Mardi Gras, you’ll be making a difference for our organisation and your community as well as benefiting from offers of free festival merchandise, invitations to social events and functions, your chance to be recognised in the annual Mardi Gras awards, discounted and complimentary tickets to our events, products and services offered by sponsors.

Want to get involved?
Volunteer opportunities are wide ranging and varied from event operations to information technology to human resources and logistics. You might need experience for some volunteer opportunities, while for others we’ll provide all the training that you’ll need.

Sydney Gay and Lesbian Mardi Gras offers you the opportunity to meet new people, learn new skills, share and contribute to the organisation, learn about our communities and have a great time. Melissa Menzies, a valued volunteer who has volunteered for several years now spoke to SBS Sexuality about the benefits of volunteering with Mardi Gras: “Everybody I come across is so friendly and lovely. I love the creativity, meeting new people and making friends. It truly is a unique experience and I feel privileged to be a volunteer.”

When you volunteer with us, not only will you be having fun at the biggest LGBTQI festival in Australia, but you will also be joining a wonderful family that returns each year to make our festival a success.

Every year we hold our Mardi Gras awards as well as our Volunteer Thank You function which recognises excellence throughout the season, honouring the individuals and groups among us who go above and beyond to make our festival one of a kind.

These are the wonderful humans that were awarded recognition for their work through the Fearless Season!

Lifetime Achievement
Lifelong gay activists Peter De Waal and his late partner Peter Bonsall-Boone have been regular attendees and strong supporters of Mardi Gras over many decades. Now in his 80s, Peter still attends Mardi Gras and plays an active role in the organisation.

His voice was as strong as ever during our 40th anniversary last year and continues fearlessly here with us now. We are delighted to recognise him as a Lifetime Achiever.

Sreeta Gillman has been a major pillar of the Mardi Gras sound fabric for over 20 years. Her first Mardi Gras gig was Fair Day in 1996 where she DJ’d on the main stage.

She DJ’d her first of 28 Mardi Gras and Sizzle parties in 1997. She could possibly hold the record for the most appearances of a DJ at Mardi Gras events. She continues to maintain a loud, important and relevant voice in both the soundscape and the activism of our community through her music and her social media presence.

Volunteer of The Year
Lisa Martin is our volunteer of the year! Lisa went completely above and beyond in 2019 with many hours and dedication to the organisation and was always proactive in supporting the Fair Day team and finding solutions to problems. Lisa managed the Arena Program at Fair Day and did an incredible job coordinating Dogwood.

Lisa has volunteered for years in a number of capacities for Mardi Gras. She embodies the spirit of our diverse and welcoming communities and helps to bring us all closer together. We are very grateful to have such an enthusiastic, committed volunteer working with us to pull off the greatest Dogwood arena Fair Day has ever seen.

Congratulations Lisa!
Mardi Gras celebrates and recognises our many wonderful volunteers whose time, efforts and expertise create our festival’s biggest events.

**Fair Day Awards**

**FAIR DAY STALL OF THE YEAR**
Newcastle Pride

**BEST SPORTS STALL**
Tennis Sydney

**BEST COMMUNITY STALL**
Reach Out

**BEST STANDARD STALL**
Bear Bar

**FAIR DAY SPECIAL COMMENDATION**
Wear It Purple, UTS, Sydney Women’s Baseball League

**Parade Awards**

**BEST CHOREOGRAPHY**
Sydney Dance Company

**RON MUNCASTER BEST COSTUME**
That’d Together

**BEST FLOAT DESIGN**
TAFE NSW, Design Centre Enmore

**BEST INDIVIDUAL AND SMALL GROUP**
Mark Watson

**RON AUSTIN AWARD FOR MOST FABULOUS PARADE ENTRY**
Heaps Gay

**PARADE SPECIAL COMMENDATIONS**

**Workforce Awards**

**AWARD FOR EXCELLENCE IN INNOVATION**
Craig Giles

**AWARD FOR EXCELLENCE IN LEADERSHIP**
Helen Price

**ICARE AWARD**
Richard West

**AWARD FOR EXCELLENCE IN TEAMWORK**
Emma Marloot

**AWARD FOR EXCELLENCE IN SERVICE**
William Kloosen

**SPECIAL COMMENDATION**
Michaela Vincent, Andrew Endevvott, Maria Lynch, Joel McKinnon, Steve Muckersie, David Cao, Josh Howard, Knuth-Oliver Kohl, Micheal Gonzalez and Kim Williams

**Special Acknowledgement Award – The 2019 Medical Team**

This kind, generous, skilled and knowledgeable team are at every event, on call and visible to make sure we are all safe and they do it every year with a smile on their face. These are the humans that keep our communities safe at every event and we cannot thank them enough for all the hard work and dedication they put in for our festival. THANK YOU!
In season 41, the Mardi Gras Workshop produced 11 Parade floats, props and scenic for Fair Day, Party, Mardi Gras Central; and also assisted the 78ers.

The Workshop crew is made up of highly skilled artisans and artists who come from carpentry, welding, sculpture, painting, scenic and costume-making backgrounds.

This year the Workshop was accessible on evenings and Saturdays in February to all community not-for-profit Parade participants for help with their floats. The new Creative Community Access Program was led by our Community Workshop Manager Jane Becker.

Across the season the workshop crew were also lucky to have 30 volunteers from the arts and events sector who assisted with the production of scenic and costuming.

Liz Carter | Workshop Production Manager
Leah LeLash | Head of Costume
Greg Clarke, Hugh O'Connor, George Savoulis & Nikita Margarita - Doodad and Fandango
Float Designers
Selamet Detang (GLBTIQ), Trans Pride Australia and Twenty 10 Inc GLCS
MARDI GRAS COMMUNITY PARTNERSHIP FLOATS
Virginia Fentas | MARDI GRAS Choreographer
Jane Becker | Community Workshop Manager
Aesha Henderson | Yak Puppet Designer
Michelle Robin Anderson | Yak Puppet Designer
Martin Lauth & Norwest Productions
Float Audio and Lighting
Forth Foll & Foll International Fireworks P/L
Float Pyrotechnics
Morgan Shealy & Event Engineering P/L
Float Safety Engineering

Simon Stratten
Andy Broady
Graham Reed
Maline Moutzouris
Aesha Henderson
Michael Cullen
Kimma Connor
Aron Distek
Dan Vullatch
AnSo Ridealre
Tiffany Porto
Mark Smith
Mick Tekeira
Aeron Lopez
Grant Freeland
Joshua Gray
Shannon Riggs
Ramie Moussa
Dave Rae
Sarah Lording
Kath Davis
Cassilda Parkinson
Kassandra Boscari
Sam Palkhan
Koko Butterdove
Sair Solidair
Dylan James Tonkin

Yak Puppet Puppeters:
Michael Cullen
Cab Pazmanen
Samantha Hickey
Aesha Henderson
## Board Of Directors
- Kate Wickett  |  CO-CHAIR
- Giovanni Campolo-Arcidiaco  |  CO-CHAIR
- Adrian Phoon
- Jesse Matheson
- John Hoamford
- Kay Dopper
- Robyn Kennedy
- Christopher Brooker  |  THE LOOGER
- Samuel Day  |  BOARD ASSOCIATE
- Katherine Wolframme  |  BOARD ASSOCIATE
- Rick MacCurt  |  BOARD ASSOCIATE

## Company Secretary
- David Sellin
- Charmaine Belfanti

## Medical
- Jem Masters
- Alan O’Riordan
- Hayley Wrinch
- Rachel Smith
- Rick Stone
- Simon Hooper
- Mark Leeawatayanan
- Robert Whitworth-Guy
- Michael Novy
- Zinzi Duckman
- Ron Boyd
- Drew Burgess

## Staff
- Terese Casu  |  CEO
- Greg Clarke  |  CREATIVE DIRECTOR
- Claire Beckwith  |  BRIDGES AND RELATIONSHIPS MANAGER
- Rebecca O’Donnell  |  FINANCE CONSULTANT
- Joanne Bonomo  |  FINANCE ASSISTANT
- Callum McLean  |  ADMINISTRATOR
- David Martin Harris  |  PARTNERSHIPS MANAGER
- Jason Dixon-Zamora  |  PARTNERSHIPS OFFICER
- Grant Gillies  |  MARKETING MANAGER
- David Gillett  |  MARKETING MANAGER
- Bianca Blanck  |  MARKETING COORDINATOR
- Matt Alerson
- Social Media Manager & Community Liaison
- Joel De Sá  |  GRAPHIC DESIGNER
- Grant Lowe  |  EXECUTIVE PRODUCER
- Matthew Higgins  |  PRODUCER
- Troy Armstrong  |  PRODUCER
- Emily Santiago  |  PRODUCE COORDINATOR
- Nick Taffe  |  FESTIVAL COORDINATOR
- Emily Wilson  |  FESTIVAL COORDINATOR
- Bel West  |  VOLUNTEERS MANAGER
- Sam Hartland  |  VOLUNTEERS MANAGER 2018
- Rocky Talbot  |  VOLUNTEERS COORDINATOR

## Contractors
- Mothership Events  |  PRODUCTION FOR PARADE, FAIR DAY, LANEWAY, FESTIVAL, DIAMOND CLUB
- Fourth Wall  |  PRODUCTION FOR PARTY
- Original Split  |  MEDIA LIASON
- Vincent Rombolaere  |  SEASON PROMO KELL
- bluesoap  |  WEBSITE DEVELOPERS
- Kathy Pavich  |  SECURITY CONSULTANT

## Fair Day
- Gus Little
- Lisa Martin
- Share Fair
- Konstantinos Ziotas
- Richard Hill

## Parade
- Sarah Pearce
- Kim Williams
- Laura Farzallarri
- Frank Lambil
- Warren Bishop
- Darren Kelly
- Leonad Watson
- Peter Moody
- Terry Event
- Joel McKinnon
- Adrian Hinder
- Louis Hudson
- Damon Hartley
- Daniel Lester
- Maria Lynch
- William Klaasen
- Aiden O’Dea

## Party
- Paul Truscott
- Philip Stubbs
- Harley James Weston
- Shane Fair

## DJ Advisory Panel
- Kat Dopper
- Kate Momos
- Jonny Seymour
In 2019 Sydney Mardi Gras Partnerships continued to flourish with partners sharing our commitment to diversity and inclusion. The organisation’s relationships showed the important work that companies do regarding LGBTQI staff and customers respect and support, and providing further visibility for our communities on a national scale.

As Mardi Gras moved on from celebrating our milestone 2018 year and the positive Marriage Equality result, we shifted focus back to our roots in social justice and saw many creative interpretations of the 2019 theme of ‘Fearless’.

Sydney Mardi Gras partnerships provide important income for the organisation that subsidises community participation, creates innovative new programming, and outwardly focused grants that support LGBTQI projects around Australia. In another record-breaking year, more organisations joined the stable of iconic Australian and international brands enjoying opportunities provided by our dedicated partnership team.

In comparison to 2018, Mardi Gras’ government and corporate investment to the Festival rose by 8% to a combined cash income of $3,103,404. Contra investment grew significantly by 42% to a total $1,250,560.

In addition to support for the 2019 Festival, Sydney Mardi Gras leveraged further financial and in-kind sponsorship for its WorldPride bid. ANZ, Tourism Australia, The Department of Premier and Cabinet, Destination NSW, and our legal partner Minter Ellison, all supported the bid with a total cash investment of $265,903 and in-kind support of $45,195.

Mardi Gras continued to receive the generous support of strategic sponsor Destination NSW, securing the festival’s status as a major drawcard for local and international tourism, while our partnership with the City of Sydney facilitated the use of public spaces such as Victoria Park for Fair Day. In ANZ’s thirteenth year of sponsorship and fifth as Principal Partner, the “Signs of Love” creative campaign brought celebratory sculptural installations to nine of Australia’s 123 Oxford Streets, reflecting the spirit of the road that plays host to the Parade. Receiving over one hundred submissions in its inaugural year, the ANZ and Mardi Gras Community Grants Program provided $100,000 in grants to LGBTQI-focused projects and organisations across the country.

Our important broadcast partnership with SBS was renewed this year, with an increased channel distribution of the Parade bringing Mardi Gras to more Australians, and to people all over the world via social media.

Sissy Ball returned for a second year, once again co-presented with Major Partner Red Bull. This year Sissy Ball was awarded the FBI Radio SMAC award for “Best NSW Arts Program”.

Other Major Partners welcomed back for a further season of Mardi Gras were Absolute AccorHotels, Google, Holden, Myer, Qantas, The Star, Vodafone, and Walls Professionals. New Major Partnerships were formed with Facebook, Gilead Sciences, Neighbours, Salesforce, Woolworths Group and Yak Ales.

Campaigns were supported by valued media partnerships with DNA Magazine, Joy FM, KIX IS 1065, and Star Observer.

Mardi Gras would like to thank the Official Supporters and Suppliers of 2019: ACON, Australia Post, Husk Puppies, Minter Ellison, Moments Condoms, Playbill Venues, Powershop, and Scotchmans Hill.

Mardi Gras also recognises the important contributions of Festival and Venue Partners: Art Gallery NSW, Carriageworks, City Recital Hall, The Darlinghurst Business Partnership, First Nations Rainbow, Ian Goulie Management, Luna Park, Moogahlin Performing Arts, The University of Sydney, Queer Nation, Seymour Centre, Sydney Opera House, Trans Pride Australia, and Vienna Boylesque Festival.

Among the many production companies and suppliers who work with Mardi Gras each year to deliver the festival, we’d particularly like to thank our publicist Original Spin, production companies Fourth Wall and Mothership Events, Hamilton’s Hospitality, and Playbill Venue Management for their collaborative support in 2019.
For the financial year ended 30 June 2019, the organisation is pleased to report a net operating surplus of $219,337. During the year, $290,954 was given in community grants and festival support, which means an underlying operating surplus of $510,291 was achieved by the organisation for the financial year.

During the reporting period, the organisation released its Strategic Plan covering the period 2018/19 to 2020/21, with a key strategic priority for the organisation to be both sustainable and well governed. The organisation now has almost $1 million in liquid reserves to support the on-going operations, with the key objective to continue to be sustainable in the long term. Ensuring that our operations continue to be sustainable and to support this objective, we will continue to grow and diversify our income streams. The following table shows the growth in the organisation over the past 4 years.

### Sydney Gay and Lesbian Mardi Gras 4 Year Results

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue</th>
<th>Cost of Sales</th>
<th>Gross Profit</th>
<th>Overhead Costs</th>
<th>Net Profit</th>
<th>Retained Earnings</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>$341,276</td>
<td>$7,935,620</td>
<td>$2,514,037</td>
<td>$2,133,522</td>
<td>$916,377</td>
<td>$996,676</td>
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<tr>
<td>2018</td>
<td>$386,917</td>
<td>$7,761,359</td>
<td>$3,005,259</td>
<td>$1,841,392</td>
<td>$654,347</td>
<td>$779,726</td>
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<tr>
<td>2017</td>
<td>$3,419,537</td>
<td>$3,869,016</td>
<td>$1,482,327</td>
<td>$1,383,547</td>
<td>$1,383,547</td>
<td>$717,108</td>
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<td>2016</td>
<td>$3,048,419</td>
<td>$3,477,215</td>
<td>$1,571,264</td>
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</table>

A sustainable organisation also requires a Board that has appropriate skills in strategic planning, governance, risk management and the capacity to effectively monitor performance. As part of this objective, the full board, senior staff and key external members of Board committees undertook a 2-day intensive Board training weekend in December 2018, facilitated and run by the AICD (Australian Institute of Company Directors).

In January 2019, the Board agreed that the organisation will formally bid for the right to hold "WorldPride" in 2023. The net operating surplus of $219,337 includes $86,439 in revenue associated with the WorldPride bid which will be expensed in the next reporting period.

The organisation has also continued the programme of community grants and support funded from both operational surpluses and corporate partnership programmes, with $290,954 provided this year in community grants and support, taking the total of community grants and festival support provided since the organisation commenced its recent transformation program in 2016 to over $575,000.

### Key Performance Indicators

- Revenue for the year was a record $3,341,276 with a positive variance to budget of $951,818 and which was a significant improvement on 2018 of $778,418.

The improvement in revenue was driven by the following major factors:

1. Ticket revenue was $2,615,178, an improvement on budget of $379,202 but a little behind 2018 due to the 'Cher' factor being a significant contributor in 2018. The improvement to budget was principally driven by an overall increase in ticket sales for the main Party and other key events such as Sideshow, Laneway, Diamond Club, Pool Party and Slappy Ball.

   The average ticket price for the main party decreased 7.3% from $151.12 to $140.08, however was 4% ahead when compared to budgeted average ticket price of $134.59.

2. Sponsorship & Grants was $3,265,112, which reported a positive variance to budget of $119,075 and a significant improvement on 2018 of $414,517.

   Corporate sponsorship remains a key part of our overall funding programme, that supports not only our community grant and support programmes but all the organisation; which allows funding of a number of ticketed free events.

3. Contra income of $1,250,259 was $429,018 higher to budget and $519,066 higher than 2018 due to overall increased in-kind sponsorship.

4. The WorldPride Bid has contributed an additional $311,103 funding to the organisation during the financial year.

- Cost of Sales (direct cost of holding events) was $4,986,017 compared to a budget of $4,793,787. The increase to budget of $282,230 principally relates to increased festival costs and primarily relate to Fair Day and the cost of holding the festival. Cost of Sales were $171,268 less when compared to 2018.

   The organisation has incurred steep increases in recent years in target hardening and security costs, and the organisation is strategically reviewing these costs with an aim to reduce moving forward.

This year the organisation brought back the Festival Hub in partnership with the Seymour Centre which was a huge success. Over 5,000 tickets were sold to very diverse shows such as Bent Burlesque, Bath Monologues, Cake Daddy, the Resection of St George and Club Briefs, with most shows exceeding Board expectations and budget.

- Gross Profit was $3,355,259, being an improvement of $669,986 on budget and $950,246 in 2018. The improvement in Gross Profit to budget and last year is due to an overall increase in revenue, which has been partly offset by a smaller increase in costs of sale (refer notes above).

- Overhead Costs were $3,135,922, which was an increase on budget of $566,058 and an increase of $784,193 on 2018. The majority of the increase to both budget and last year relates to an increase in contra expenses, which are offset by the increase in contract income (refer notes above).

   Other administration costs have increased to budget and to last year due to the addition of WorldPride expenses, which are covered by grants and additional sponsorship.

   - The net operating surplus of $219,337 and underlying surplus of $510,291 (before community grants and festival support) exceeds the original budget of $115,387 (89% or $103,330) and reflects the organisations' continued strong focus on cost management and control.
## Budget and Last Year To Actual

<table>
<thead>
<tr>
<th></th>
<th>Actual FY19</th>
<th>Budget FY19</th>
<th>Variance to Budget</th>
<th>Actual FY18</th>
<th>Variance FY18</th>
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<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
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<tr>
<td>Ticket Sales</td>
<td>2,615,178</td>
<td>2,236,976</td>
<td>378,202</td>
<td>2,824,489</td>
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<td>Licenses &amp; Fees</td>
<td>775,650</td>
<td>820,003</td>
<td>44,353</td>
<td>870,673</td>
<td>54,023</td>
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<td>Sponsorship &amp; Grants</td>
<td>3,265,112</td>
<td>3,146,036</td>
<td>119,076</td>
<td>2,650,495</td>
<td>414,617</td>
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<td>Bar Sales</td>
<td>113,067</td>
<td>110,624</td>
<td>2,443</td>
<td>137,011</td>
<td>23,924</td>
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<td>Membership Fees</td>
<td>83,142</td>
<td>140,000</td>
<td>(56,858)</td>
<td>85,604</td>
<td>7,402</td>
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<td>Donations</td>
<td>80,845</td>
<td>73,657</td>
<td>7,188</td>
<td>72,075</td>
<td>8,770</td>
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<td>Other Income</td>
<td>145,614</td>
<td>40,804</td>
<td>104,810</td>
<td>31,672</td>
<td>114,742</td>
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<tr>
<td>Contra Income</td>
<td>1,250,650</td>
<td>871,341</td>
<td>379,309</td>
<td>731,504</td>
<td>510,065</td>
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<td><strong>TOTAL INCOME</strong></td>
<td>5,241,276</td>
<td>7,389,458</td>
<td>2,148,182</td>
<td>5,756,858</td>
<td>778,418</td>
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## Cost of Sales

<table>
<thead>
<tr>
<th></th>
<th>Actual</th>
<th>Budget</th>
<th>Variance To Budget</th>
<th>Actual</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td>License &amp; Ticketing Fees</td>
<td>145,800</td>
<td>152,006</td>
<td>-6,206</td>
<td>162,277</td>
<td>16,477</td>
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<td>Venue Cost</td>
<td>572,766</td>
<td>457,267</td>
<td>115,499</td>
<td>457,765</td>
<td>134,901</td>
</tr>
<tr>
<td>Infrastructure Cost</td>
<td>1,023,305</td>
<td>902,194</td>
<td>121,111</td>
<td>833,118</td>
<td>190,217</td>
</tr>
<tr>
<td>Entertainment Cost</td>
<td>681,438</td>
<td>750,452</td>
<td>-69,014</td>
<td>938,465</td>
<td>251,967</td>
</tr>
<tr>
<td>Production Cost</td>
<td>766,726</td>
<td>710,821</td>
<td>55,905</td>
<td>727,547</td>
<td>41,937</td>
</tr>
<tr>
<td>Security Cost</td>
<td>228,592</td>
<td>247,226</td>
<td>-18,634</td>
<td>251,440</td>
<td>22,848</td>
</tr>
<tr>
<td>Personnel Costs</td>
<td>1,008,114</td>
<td>909,849</td>
<td>98,265</td>
<td>1,083,749</td>
<td>25,635</td>
</tr>
<tr>
<td>Other Expenses</td>
<td>250,120</td>
<td>326,024</td>
<td>-75,904</td>
<td>324,166</td>
<td>274,046</td>
</tr>
<tr>
<td>Marketing Overhead</td>
<td>281,687</td>
<td>264,217</td>
<td>17,470</td>
<td>254,558</td>
<td>27,139</td>
</tr>
<tr>
<td>Contra Expenses</td>
<td>25,429</td>
<td>14,471</td>
<td>10,958</td>
<td>25,429</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Cost of Sales</strong></td>
<td>4,986,017</td>
<td>4,703,787</td>
<td>282,230</td>
<td>4,517,845</td>
<td>171,828</td>
</tr>
</tbody>
</table>

## Gross Profit

<table>
<thead>
<tr>
<th></th>
<th>Actual</th>
<th>Budget</th>
<th>Variance To Budget</th>
<th>Actual</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration OH</td>
<td>589,709</td>
<td>458,264</td>
<td>131,445</td>
<td>528,410</td>
<td>61,259</td>
</tr>
<tr>
<td>Occupancy OH</td>
<td>75,996</td>
<td>84,149</td>
<td>-8,153</td>
<td>62,984</td>
<td>2,998</td>
</tr>
<tr>
<td>Employee Benefits Expense</td>
<td>1,198,297</td>
<td>1,165,038</td>
<td>33,259</td>
<td>1,160,570</td>
<td>11,742</td>
</tr>
<tr>
<td>Professional Services</td>
<td>61,758</td>
<td>74,643</td>
<td>-12,885</td>
<td>48,443</td>
<td>38,315</td>
</tr>
<tr>
<td>WorldPride Bid Expense</td>
<td>20,000</td>
<td>20,000</td>
<td>0</td>
<td>20,000</td>
<td>0</td>
</tr>
<tr>
<td>Contra Admin Expenses</td>
<td>1,225,292</td>
<td>806,870</td>
<td>418,422</td>
<td>716,319</td>
<td>509,010</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>3,135,922</td>
<td>2,569,864</td>
<td>566,058</td>
<td>2,351,729</td>
<td>784,153</td>
</tr>
</tbody>
</table>

## Other Income

<table>
<thead>
<tr>
<th></th>
<th>Actual</th>
<th>Budget</th>
<th>Variance To Budget</th>
<th>Actual</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NET PROFIT</strong></td>
<td>219,337</td>
<td>115,807</td>
<td>103,530</td>
<td>61,252</td>
<td>158,985</td>
</tr>
</tbody>
</table>

## Segment Reporting

### Parade Segment

Overall Parade operations produced a surplus of $12,066 which is lower when compared to last year’s surplus of $71,665. This decrease was predominantly driven by lower commercial revenue generated from the workshop.

Inflation in Parade costs is $65,454 in community grants and support for parade participants through the Google sponsorship partnership.

Management are continuing to focus on extending the workshop capacity during season to provide additional community support including weekends and after hours.

### Celebration Segment

Celebration events, which includes Party and Laneway, produced a surplus of $177,935 which is a small decrease from $16,061 in 2019. Revenue for Laneway significantly increased year on year, however was offset by a slightly larger increase in entertainment costs.

### Community Grants and Festival Support Segment

Festival operations produced a loss of $312,364 which is an increase to 2018 of $54,491. Included in Festival operations was over $16,000 provided in community grants and support.

Community grants and support generated a surplus of $18,721 compared to a loss of ($119,309) in 2018. The overall positive variance of $301,230 is driven by a significant increase in revenue compared to last year, which was slightly offset by increased costs.

The organisation continued the grants partnership with ANZ with $100,000 distributed in community grants on a national basis. The value of this partnership programme is off balance sheet as it is jointly managed by ANZ and Marti Grass but fully funded by ANZ.

The organisation has now delivered over $675,000 in community grants and festival support funded by corporate partnerships with Google and ANZ and from its own surpluses, since it commenced its transformation program in 2016.
### Community Grants and Festival Support

<table>
<thead>
<tr>
<th>RECIPIENT</th>
<th>FY19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Parade Grants</td>
<td>65,654</td>
</tr>
<tr>
<td>ANZ Community Grants</td>
<td>100,000</td>
</tr>
<tr>
<td><strong>COMMUNITY GRANTS TOTAL</strong></td>
<td>165,654</td>
</tr>
<tr>
<td>Performing Lines - Artist Development</td>
<td>18,500</td>
</tr>
<tr>
<td>Moogahlin - Roeri Gras</td>
<td>13,000</td>
</tr>
<tr>
<td>Seymour Centre</td>
<td>29,000</td>
</tr>
<tr>
<td>Sissy Ball</td>
<td>48,000</td>
</tr>
<tr>
<td>Performance Space - Queer Development Program</td>
<td>39,000</td>
</tr>
<tr>
<td>Playlist Support</td>
<td>10,000</td>
</tr>
<tr>
<td><strong>FESTIVAL GRANTS TOTAL</strong></td>
<td>125,600</td>
</tr>
<tr>
<td><strong>TOTAL COMMUNITY AND FESTIVAL GRANTS SUPPORT</strong></td>
<td>290,254</td>
</tr>
</tbody>
</table>

### Performance by Segment

<table>
<thead>
<tr>
<th>EVENT</th>
<th>FOR THE YEAR ENDED 30 JUNE 19</th>
<th>FOR THE YEAR ENDED 30 JUNE 18</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>REVENUE</td>
<td>COST OF EVENTS</td>
</tr>
<tr>
<td>PARADE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PARADE</td>
<td>1,335,662</td>
<td>(764,800)</td>
</tr>
<tr>
<td>PARADE VIEWING</td>
<td>943,890</td>
<td>(413,785)</td>
</tr>
<tr>
<td>WORKSHOF</td>
<td>735,223</td>
<td>(618,400)</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td>3,014,707</td>
<td>(1,769,685)</td>
</tr>
<tr>
<td>CELEBRATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PARTY</td>
<td>2,306,156</td>
<td>(1,550,576)</td>
</tr>
<tr>
<td>LANEWAY</td>
<td>232,203</td>
<td>(124,586)</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td>2,538,359</td>
<td>(1,675,144)</td>
</tr>
<tr>
<td>FESTIVAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAIR DAY</td>
<td>955,651</td>
<td>(432,067)</td>
</tr>
<tr>
<td>FESTIVAL</td>
<td>1,287,588</td>
<td>(769,600)</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td>2,144,439</td>
<td>(1,202,667)</td>
</tr>
<tr>
<td>COMMUNITY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRANTS</td>
<td>245,114</td>
<td>(104,002)</td>
</tr>
<tr>
<td>MEMBERSHIP</td>
<td>174,293</td>
<td>(111,527)</td>
</tr>
<tr>
<td>WORLDWIDE BIG</td>
<td>311,083</td>
<td>(101,975)</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td>731,390</td>
<td>(311,603)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>8,541,276</td>
<td>(4,488,917)</td>
</tr>
</tbody>
</table>
SYDNEY GAY AND LESBIAN MARDI GRAS LTD
ABN 87 102 451 785

Financial Report
For the year ended 30 June 2019
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SYDNEY GAY AND LESBIAN MARDI GRAS LTD
ABN 87 102 451 785

DIRECTORS' REPORT

The directors present their report together with the financial report of Sydney Gay and Lesbian Mardi Gras Ltd ("SGLMG" or "the Company") and its subsidiary Mardi Gras Arts Ltd ("MGA") (together referred to as "the Group") for the year ended 30 June 2019 and auditor's report thereon.

List of Directors and Term of Office
The names and details of the Group's directors in office at any time during or since the end of the year are set out below. The number of meetings of directors held during the year and the number of meetings attended by each director are further set out below.

Directors were in office since the start of the year to the date of this report unless otherwise stated.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date appointed</th>
<th>Date Retired</th>
<th>Board Meetings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>Brandon Bear</td>
<td>24 August 2014</td>
<td>27 October 2018</td>
<td>5</td>
</tr>
<tr>
<td>Jesse Matheson</td>
<td>12 November 2016</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Kat Dopper</td>
<td>12 November 2016</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>Giovanni Campolo-</td>
<td>23 September 2017</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Arcidiaco</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Hannaford</td>
<td>23 September 2017</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Robyn Kennedy</td>
<td>23 September 2017</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>Kate Wickett</td>
<td>23 September 2017</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Christopher Brooke</td>
<td>30 January 2018</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Adrian Phoon</td>
<td>27 October 2018</td>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

A – Number of meetings attended
B – Number of meetings held during the time the director held office during the year

All directors were eligible to attend all meetings held.

Committee Membership
As at the date of this report and for the entire reporting year, the Group had a Governance Audit and Risk Committee. The Committee is an advisory committee to the Board of Directors and its purpose, objectives, scope and duties are outlined in a written Charter. The Committee comprises members with relevant skill and/or experience.

During the year and at the reporting date, the members of the Committee are as follows:

<table>
<thead>
<tr>
<th>Governance Audit and Risk Committee</th>
<th>Phillip Kershaw (Independent Co-Chair)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stacey Dowson (Independent Co-Chair)</td>
</tr>
<tr>
<td></td>
<td>Giovanni Campolo-Arcidiaco</td>
</tr>
<tr>
<td></td>
<td>Christopher Brooke</td>
</tr>
<tr>
<td></td>
<td>Sarah Morgan (Independent Member)</td>
</tr>
<tr>
<td></td>
<td>Alisdair Campbell (Independent Member)</td>
</tr>
<tr>
<td></td>
<td>Kevin Frohbus (Independent Member)</td>
</tr>
</tbody>
</table>
**SYDNEY GAY AND LESBIAN MARDI GRAS LTD**  
**ABN 87 102 451 785**

**DIRECTORS’ REPORT**

<table>
<thead>
<tr>
<th>Name</th>
<th>Appointed</th>
<th>Biography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samuel Day</td>
<td>May 2017</td>
<td>Masters Business Administration 7 years as an independent Board Director, 20 plus years Management Consultant with Happening People and various volunteer roles in LGBTQI+ organisations.</td>
</tr>
<tr>
<td>Ricky Marcourt</td>
<td>May 2019</td>
<td>Rick Marcourt is a young, queer Gumbaingirr man from Newee Creek and is currently the Senior Manager for Indigenous Engagement at Westpac Group. A former diplomat, having served at the United Nations in both New York and Geneva, as the Australian Government’s only Indigenous representative to the UN World Conference on Indigenous Peoples. He is a graduate of Columbia University’s Indigenous Summer Studies Program. He has and continues to advocate for equality and the self-determination of First Nations around the world.</td>
</tr>
<tr>
<td>Katherine Wolfgramme</td>
<td>May 2019</td>
<td>Katherine Wolfgramme is an out and proud transgender woman of Sydney’s LGBTI Community, she is a nationally recognised trans advocate and award winning Gender Diversity Consultant and Trans Awareness Trainer and journalist. She transitioned 30 years ago. In 1997 Katherine became the first transgender woman to legally obtain a female name in her country of birth, Fiji. Katherine is The Ambassador of the Gender Centre, Chair and producer of Transgender Day of Remembrance 2019.</td>
</tr>
</tbody>
</table>
None of the current directors, who were directors during this financial year of SGLMG, are currently directors of any publicly listed companies, nor have they had any such roles in the last 3 years.

<table>
<thead>
<tr>
<th>Name</th>
<th>Qualifications</th>
<th>Experience</th>
<th>Special Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giovanni Campolo-</td>
<td>BA in Italian Literature and Theatre History, Diploma in Internet and</td>
<td>Board member for 21 months; Membership Director of the Sydney Gay &amp;</td>
<td>Membership Committee  (Co-Chair)</td>
</tr>
<tr>
<td>Arcidiaco (Co-Chair)</td>
<td>Multimedia, PRINCE2 Practitioner</td>
<td>Lesbian Business Association for 2 years; President of Queer Screen</td>
<td>Strategic Planning Committee</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Mardi Gras Film Festival) for 4 years.</td>
<td>78ers Committee</td>
</tr>
<tr>
<td>Kate Wickett (Co-Chair)</td>
<td>Master of Business Administration, Bachelor of Laws and Legal Practice</td>
<td>Board member for 21 months, Midsumma Festival Board for almost 4 years;</td>
<td>Strategic Planning Committee, WorldPride Bid Committee</td>
</tr>
<tr>
<td></td>
<td>Graduate Diploma Communications (Public Relations)</td>
<td>Board Associate for 12 months.</td>
<td></td>
</tr>
<tr>
<td>Jesse Matheson</td>
<td>Bachelor of Communications (Journalism), University of Technology, Sydney,</td>
<td>Board member for almost 3 years. Former Chair of SGLMG Membership</td>
<td>Social Justice Committee (Co-Chair)</td>
</tr>
<tr>
<td></td>
<td>Graduate Certificate in Public Policy, University of Sydney</td>
<td>Committee. 10 years volunteer experience across SGLMG working groups. 2 years Secretariat experience for public &amp; NFP Boards.</td>
<td>People &amp; Culture Committee</td>
</tr>
<tr>
<td>Kat Dopper</td>
<td>Bachelor of Education</td>
<td>Board member for almost 3 years. Executive Event Producer for many</td>
<td>Membership Committee (Co-Chair)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>brands and charities plus larger organisations such as Destination NSW &amp;</td>
<td>WorldPride Bid Committee</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the City of Sydney, Founder and Director of Heaps Gay.</td>
<td>Name Change Community Consultation (Co-Chair)</td>
</tr>
<tr>
<td>John Hannaford</td>
<td>Master of Business Administration (currently obtaining) Charles Sturt</td>
<td>Board member for 21 months, SGLMG Event Fundraising Manager for 5 years,</td>
<td>People and Culture (Chair)</td>
</tr>
<tr>
<td></td>
<td>University, Bachelor of Business (Management) Charles Sturt University,</td>
<td>SGLMG Volunteer for 10 years.</td>
<td>Public Fund Committee</td>
</tr>
<tr>
<td></td>
<td>Certificate IV Training and Assessment, Certificate IV Frontline Management</td>
<td></td>
<td>78ers Committee (Co-Chair)</td>
</tr>
</tbody>
</table>
## Information on Directors (continued)

<table>
<thead>
<tr>
<th>Name</th>
<th>Qualifications</th>
<th>Experience</th>
<th>Special Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robyn Kennedy</td>
<td>Bachelor of Arts, University of NSW</td>
<td>Board member for 21 months. Over 40 years of LGBTQI activism. Long career in social policy, strategic planning and program development across social justice and human rights. Recipient of 2018 ACON Community Hero Award. A 78er and SGLMG Life Member.</td>
<td>Strategic Planning Committee (Chair), Social Justice Committee (Co-Chair) WorldPride Bid Committee (Chair)</td>
</tr>
<tr>
<td>Christopher Brooke</td>
<td>Bachelor of Economics (Accounting) - Flinders University, Master of Business Administration - University of Adelaide, Fellow CPA Australia, Fellow Institute of Chartered Secretaries and Administrators (London), Graduate Australian Institute of Company Directors, Justice of the Peace</td>
<td>Board member for 17 months, Board member of Aids Council of South Australia – 5 Years.</td>
<td>Treasurer, Governance Audit and Risk Committee</td>
</tr>
<tr>
<td>Adrian Phoon</td>
<td>Bachelor of Arts (English Literature) (First Class Hons)</td>
<td>Board member for 9 months, Head of Content (Compliance Training) GRC Solutions, Former Board Member MCC Sydney, community volunteer experience for 13 years.</td>
<td>People and Culture Committee 78ers Committee (Co-Chair)</td>
</tr>
</tbody>
</table>

### Company Secretary
David Sellin was appointed as Company Secretary on 30 January 2018, he resigned effective 31 July 2019.

The Company Secretary at the reporting date and date of this report is Claire Beckwith and was appointed on 31 July 2019.
Short-term and Long-term Objectives

The Group’s short-term objectives are to:

- Continue to organise and co-ordinate events of celebration, commemoration and protest, and engage in other activities as part of the lesbian, gay, bisexual, transgender, queer and intersex LGBTQI community;
- Consistently achieve events excellence through creativity, production value, community participation;
- Review and re-vision the organisation to meet the needs of its members and the community;
- Return the group to financial sustainability; and
- Increase the reserves of the Group to ensure long term sustainability.

The Group’s long-term objectives are to:

- Organise and co-ordinate events of celebration, commemoration and protest; and engage in other activities as part of the gay, lesbian, transgender, bisexual, queer and intersex community;
- Increase visibility of the organisation within the wider community;
- Increase visitation to the organisation’s events and programs both locally and overseas;
- Consistently achieve events excellence;
- Enhance events to ensure long term financial sustainability; and
- Increase the reserves of the Group to ensure long term sustainability.

Strategies

To achieve its stated objectives, the company has adopted the following strategies:

- Increase artistic and production excellence;
- Better involvement from and consultation with our members and community;
- Open and considered processes to recruit and retain talented people;
- Better decision making, planning and budgeting at all levels of the organisation; and
- Rigorous financial planning, monitoring, risk mitigation and cost control.

Key Performance Measures

The Group measures its performance through the use of both quantitative and qualitative benchmarks to assess the financial sustainability of the Group and whether the Group is achieving its short-term and long-term objectives.

The Group undertakes a number of surveys which assist in the measurement of a number of key performance measures, including:

- Attendance statistics;
- Unique visitation statistics;
- Financial impact;
- Satisfaction levels;
- Volunteer numbers, and
- Member numbers.

The Group also undertakes the measurement of the profitability and key financial ratios of each of the events that the Group stages during the year.
Principal Activities
The principal activities of the Group during the year were the organisation and co-ordination of an annual LGBTQI cultural and arts festival which produced events of celebration, commemoration and protest as a key part of advancing the community development and promoting the health and wellbeing of the LGBTQI community.

SGLMG is also the parent entity of MGA which forms part of the Group. MGA activities during the year were the organisation of fund raising activities, administration of the MGA Gift Fund, the operation of the creative workshop, and the provision of management and administration services to SGLMG.

No significant change in the nature of these activities occurred during the year.

Significant Changes in the State of Affairs
There were no significant changes in the state of affairs of the Group that occurred during the financial year under review.

Going Concern
The Group will always be reliant on the support for its events from investors, sponsors, members and community. The directors have undertaken a review of the organizational operating structure and consider that with effective cost control and cash management, the Group will continue to operate and provide services to its members, non-members and the community as a whole.

Significant Events after the Balance date
There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the Group, to affect significantly the operations of the Group, the results of those operations, or the state of affairs of the Group, in future financial years.

Environmental Regulation and Performance
The Group’s operations are not registered by any significant environmental regulation under laws of the Commonwealth or of a State or Territory.

Indemnification and Insurance of Directors and Officers
During the year, the Group paid a premium to insure officers of the Group. The officers of the Group covered by the insurance policy include all directors and officers.

Subject to some exceptions, the liabilities insured are legal costs that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers of the Group, and any other payments arising from liabilities incurred by the officers in connection with such proceedings, other than where such liabilities arise out of conduct involving wilful breach of duty by the officers or the improper use by the officers of their position or of information to gain advantage for themselves or someone else to cause detriment to the Group.

Details of the amount of the premium paid in respect of the insurance policies are not disclosed as such disclosure is prohibited under terms of the contract.

The Group has not otherwise, during or since the end of the financial year, except to the extent permitted by law, indemnified or agreed to indemnify any current or former officer of the Group against a liability incurred as such by an officer.
Indemnification of Auditors
To the extent permitted by law, the Group has agreed to indemnify its auditors, Ernst & Young, as part of the general terms and conditions of its audit engagement agreement against claims by third parties arising from the audit (for an unspecified amount). No payment has been made to indemnify Ernst & Young during or since the financial year ended 30 June 2019.

Public Company Limited by Guarantee
SGLMG is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the entity is wound up, the constitution states that each member is required to contribute a maximum of $1 each towards meeting any outstanding obligations of the entity. Based on the number of members as at 30 June 2019, the total amount that members of SGLMG are liable to contribute if SGLMG is wound up is $2,756 (2018: $2,560).

Auditor’s Independence Declaration
A copy of the auditor’s declaration under subdivision 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit for the financial year is provided with this report.

Signed in accordance with a resolution of the Board of Directors:

Director

[Signature]

Director

[Signature]

Kate Wickert

Christopher Brooke

Dated this 28th August 2018
Auditor’s Independence Declaration to the Directors of Sydney Gay and Lesbian Mardi Gras Ltd

In relation to our audit of the financial report of Sydney Gay and Lesbian Mardi Gras Ltd for the financial year ended 30 June 2019, and in accordance with the requirements of Subdivision 60-C of the Australian Charities and Not-for profits Commission Act 2012, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of any applicable code of professional conduct.

Ernst & Young

Daniel Cunningham
Partner
28 August 2019
Independent Auditor’s Report to the Members of Sydney Gay and Lesbian Mardi Gras Ltd


Opinion

We have audited the financial report of Sydney Gay and Lesbian Mardi Gras Ltd (the Company) and its subsidiaries (collectively the Group), which comprises the consolidated statement of financial position as at 30 June 2019, the consolidated statement of comprehensive income, consolidated statement of changes in equity and consolidated statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors’ declaration.

In our opinion, the accompanying financial report of the Group is in accordance with the Australian Charities and Not-for-Profits Commission Act 2012, including:

a) giving a true and fair view of the consolidated financial position of the Group as at 30 June 2019 and of its consolidated financial performance for the year ended on that date; and

b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013.

Basis for Opinion

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

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

Information Other than the Financial Report and Auditor’s Report Thereon

The directors are responsible for the other information. The other information obtained at the date of this auditor’s report is the directors’ report accompanying the financial report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.
If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Group’s ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Group or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group’s internal control.

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

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

• Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Group audit. We remain solely responsible for our audit opinion.

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

Ernst & Young

Daniel Cunningham
Partner
Sydney
28 August 2019
<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket Sales</td>
<td>2,616,178</td>
<td>2,824,489</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>3,265,112</td>
<td>2,860,485</td>
</tr>
<tr>
<td>Membership income</td>
<td>93,142</td>
<td>85,649</td>
</tr>
<tr>
<td>Stallholder fees</td>
<td>143,727</td>
<td>156,629</td>
</tr>
<tr>
<td>Sale of goods</td>
<td>113,067</td>
<td>137,011</td>
</tr>
<tr>
<td>Festival revenue</td>
<td>581,326</td>
<td>623,044</td>
</tr>
<tr>
<td>Contra Revenue</td>
<td>1,250,659</td>
<td>731,594</td>
</tr>
<tr>
<td>Parade entry fees</td>
<td>50,586</td>
<td>49,800</td>
</tr>
<tr>
<td>Donations</td>
<td>80,845</td>
<td>72,075</td>
</tr>
<tr>
<td>Other Income</td>
<td>138,292</td>
<td>31,872</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>8,332,954</td>
<td>7,552,668</td>
</tr>
<tr>
<td>Cost of Sales</td>
<td>6,271,867</td>
<td>5,761,259</td>
</tr>
<tr>
<td><strong>Gross profit</strong></td>
<td>2,061,087</td>
<td>1,791,409</td>
</tr>
<tr>
<td>Occupancy costs</td>
<td>17,266</td>
<td>14,553</td>
</tr>
<tr>
<td>Employee benefits expense</td>
<td>1,136,096</td>
<td>1,272,370</td>
</tr>
<tr>
<td>Insurance</td>
<td>62,626</td>
<td>61,489</td>
</tr>
<tr>
<td>Amortisation of intangible assets</td>
<td>5,346</td>
<td>3,855</td>
</tr>
<tr>
<td>Depreciation of property, plant and equipment</td>
<td>23,251</td>
<td>21,086</td>
</tr>
<tr>
<td>Expected credit loss</td>
<td>-</td>
<td>3,145</td>
</tr>
<tr>
<td>Operating lease rental expenses</td>
<td>62,720</td>
<td>68,426</td>
</tr>
<tr>
<td>Marketing and communications</td>
<td>159,966</td>
<td>106,688</td>
</tr>
<tr>
<td>Professional fees</td>
<td>81,758</td>
<td>43,442</td>
</tr>
<tr>
<td>WorldPride bid</td>
<td>20,000</td>
<td>-</td>
</tr>
<tr>
<td>Other expenses</td>
<td>269,441</td>
<td>139,656</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>1,838,710</td>
<td>1,734,895</td>
</tr>
<tr>
<td><strong>Results from operations</strong></td>
<td>222,377</td>
<td>68,604</td>
</tr>
<tr>
<td>Interest income</td>
<td>306</td>
<td>674</td>
</tr>
<tr>
<td>Finance costs</td>
<td>(3,346)</td>
<td>(6,026)</td>
</tr>
<tr>
<td><strong>Net finance costs</strong></td>
<td>(3,040)</td>
<td>(5,352)</td>
</tr>
<tr>
<td><strong>Net profit before income tax expense</strong></td>
<td>219,337</td>
<td>61,252</td>
</tr>
<tr>
<td>Profit before income tax expense</td>
<td>219,337</td>
<td>61,252</td>
</tr>
<tr>
<td>Income tax benefit</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Profit for the year attributable to members of the entity</strong></td>
<td>219,337</td>
<td>61,252</td>
</tr>
</tbody>
</table>

The above consolidated statement of profit and loss should be read in conjunction with the accompanying notes.
<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Income tax benefit (income tax expense)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other comprehensive income, net of tax</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other comprehensive profit for the year, net of tax</td>
<td>219,337</td>
<td>61,252</td>
</tr>
<tr>
<td>Total comprehensive profit attributable to members of the entity</td>
<td>219,337</td>
<td>61,252</td>
</tr>
</tbody>
</table>

The above consolidated statement of other comprehensive income should be read in conjunction with the accompanying notes.
### CONSOLIDATED STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2019

<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

**CURRENT ASSETS**

- Cash and cash equivalents: 7 851,114 522,204
- Trade and other receivables: 8 176,165 273,822
- Inventories: 9 800 800
- Prepayments: 10 44,897 1,525
- Other assets: 11 - 17,710

**TOTAL CURRENT ASSETS**

1,072,975 816,061

**NON-CURRENT ASSETS**

- Property, plant and equipment: 12 69,946 69,574
- Intangible assets: 13 21,673 23,539

**TOTAL NON-CURRENT ASSETS**

91,624 93,113

**TOTAL ASSETS**

1,164,600 909,174

**CURRENT LIABILITIES**

- Trade and other payables: 14 106,322 94,491
- Employee benefits liabilities: 15 60,208 35,944

166,525 130,435

**TOTAL NON-CURRENT LIABILITIES**

- - -

**TOTAL LIABILITIES**

166,525 130,435

**NET ASSETS**

998,075 778,739

**EQUITY**

- Retained Earnings: 998,075 778,739

**TOTAL EQUITY**

998,075 778,739

*The above consolidated statement of financial position should be read in conjunction with the accompanying notes.*
<table>
<thead>
<tr>
<th>Retained Earnings</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>As at July 2018</strong></td>
<td>778,738</td>
</tr>
<tr>
<td>Profit for year</td>
<td>219,337</td>
</tr>
<tr>
<td>Total comprehensive profit for the year</td>
<td>219,337</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2019</strong></td>
<td>908,075</td>
</tr>
<tr>
<td><strong>As at July 2017</strong></td>
<td>717,486</td>
</tr>
<tr>
<td>Profit for year</td>
<td>61,252</td>
</tr>
<tr>
<td>Total comprehensive profit for the year</td>
<td>61,252</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2018</strong></td>
<td>778,738</td>
</tr>
</tbody>
</table>

The above consolidated statement of changes in equity should be read in conjunction with the accompanying notes.
<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Operating Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts from customers</td>
<td>7,917,427</td>
<td>8,168,748</td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(7,558,369)</td>
<td>(8,214,425)</td>
</tr>
<tr>
<td>Interest paid</td>
<td>(3,346)</td>
<td>(6,025)</td>
</tr>
<tr>
<td>Interest received</td>
<td>306</td>
<td>674</td>
</tr>
<tr>
<td><strong>Net cash flows from operating activities</strong></td>
<td>356,018</td>
<td>(31,029)</td>
</tr>
<tr>
<td><strong>Investing Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of property, plant and equipment</td>
<td>(23,623)</td>
<td>(15,409)</td>
</tr>
<tr>
<td>Purchase of intangibles</td>
<td>(3,485)</td>
<td>(34,391)</td>
</tr>
<tr>
<td><strong>Net cash flows used in investing activities</strong></td>
<td>(27,108)</td>
<td>(49,800)</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>322,910</td>
<td>(80,829)</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of financial year</td>
<td>522,204</td>
<td>603,033</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at end of financial year</strong></td>
<td>851,114</td>
<td>522,204</td>
</tr>
</tbody>
</table>
SYDNEY GAY AND LESBIAN MARDI GRAS LTD  
ABN 87 102 451 785  

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2019

Note 1: Corporate information

Sydney Gay and Lesbian Mardi Gras Ltd ("SGLMG", "the Company" or "the parent") is a company limited by guarantee domiciled in Australia.

The consolidated financial statements of the Group as at and for the year ended 30 June 2019 comprise the Company and its controlled entity, Mardi Gras Arts Ltd ("MGA") (together referred to as the "Group" and individually as "Group entities").

The Group is a not-for-profit group and is primarily involved in event management and the production and co-ordination of the Sydney Gay and Lesbian Mardi Gras Festival.

The Group's principal place of business and contact details are:

Address: Suite 6, 94 Oxford Street, 
Darlinghurst NSW 2010
Telephone: 02 9383 0900
Email: reception@mardigrasarts.org.au
Web address: www.mardigras.org.au

The consolidated financial statements of the Group for the year ended 30 June 2019 were authorised for issue in accordance with a resolution of the directors on 27 August 2019.

Note 2: Basis of preparation

(i) Statement of Compliance

These general purpose consolidated financial statements have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013.

(ii) Basis of measurement

These consolidated financial statements have been prepared under the historical cost convention.

(iii) Functional and presentation currency

The consolidated financial statements are presented in Australian dollars, which is the Group’s functional and presentation currency.

Note 3: Significant accounting policies

The accounting policies set out below have been applied consistently to all years presented in these consolidated financial statements.

(a) Consolidation

The consolidated financial statements present the results of SGLMG and MGA as if they formed a single entity. Intercompany transactions and balances between the Group entities are therefore eliminated in full.
Note 3: Significant accounting policies (continued)

b) Financial instruments

The Group’s financial instruments comprise cash and cash equivalents, trade and other receivables and trade and other payables (excluding accruals arising from employee benefits).

Financial instruments are originated at the transaction price, which is equivalent to fair value, and recognised initially after deducting transaction costs. Thereafter, they are measured at amortised cost.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off by reducing the carrying amount directly. An allowance account (provision for impairment of trade receivables at the reporting date) is recognised if the expected credit loss that is estimated to arise through the collections cycle is forecast to be material.

Trade and other payables are presented as current liabilities unless payment is not due within 12 months from the reporting date.

(c) Property, plant and equipment

Items of property, plant and equipment are measured at historical cost less accumulated depreciation and accumulated impairment. Cost includes expenditure that is directly attributable to the acquisition of the items. 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 Group and the cost of the item can be measured reliably. Repairs and maintenance are expensed as incurred.

Items of property, plant and equipment are depreciated from the date that they are installed and are ready for use. Depreciation is calculated to write off the cost of property, plant and equipment less their estimated residual values using the straight-line basis over their estimated useful lives. Leased assets are depreciated over the shorter of the lease term and their useful lives unless it is reasonably certain that the Group will obtain ownership by the end of the lease term.

The estimated useful lives of significant items of property, plant and equipment are as follows:
- Leasehold improvements 5 years or until expiration of lease
- Plant and equipment 4 or 5 years

(d) Intangible assets

(i) Trademarks and licences

Trademarks and licences have a finite useful life and are carried at cost less accumulated amortisation and impairment losses. Amortisation is calculated using the straight-line method to allocate the cost of trademarks and licences over their estimated useful lives, which vary from 10 to 30 years.
Note 3: Significant accounting policies (continued)

(ii) Software, including www.mardigras.org.au website

Acquisition costs incurred in developing the Website and acquiring software and licenses that will contribute to future period financial benefits through revenue generation and/or cost reduction are capitalised to software. Amortisation is calculated on a straight-line basis over periods of 3 to 7 years.

(e) Inventories

Inventories are measured at the lower of cost and net realisable value.

(f) Impairment

The carrying amounts of the Group’s non-financial assets are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists, then the asset’s recoverable amount is estimated. An impairment loss is recognised if the carrying amount of an asset or cash-generating unit (CGU) exceeds its recoverable amount.

(g) Employee benefits

(i) Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave expected to be settled within 12 months after the end of the year in which the employees render the related service are measured at the amounts expected to be paid when the liabilities are settled. All short-term employee benefit obligations are presented as Trade and other payables.

(ii) Termination benefits

Termination benefits are payable when employment is terminated before the normal retirement date, or when an employee accepts voluntary redundancy in exchange for these benefits. The Group recognises termination benefits when it is demonstrably committed to either terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or to providing termination benefits as a result of an offer made to encourage voluntary redundancy. Benefits falling due more than 12 months after the end of the reporting year are discounted to present value.

(iii) Retirement benefit obligations

Contributions payable by the Group to an employee superannuation fund are recognised in the statement of financial position as a liability, after deducting any contributions already paid and in the income statement as an expense as they become payable. Prepaid contributions are recognised as an asset to the extent that a cash refund or a reduction in the future payment is available.

(h) Revenue and income recognition

(i) Ticket sales and sale of other goods

The Group sells tickets to events directly and through third party ticket agencies. Revenue from the sale of tickets to events is recognised upon delivery of the service to the customer. Third party ticketing agencies usually remit ticket money within 14 days of the event being held. Revenue from the sale of other goods to customers is recorded on delivery of the goods to customers.
Note 3: Significant accounting policies (continued)

(ii) Membership subscriptions
Revenue from members' subscriptions revenue is recognised at the point in time when substantially all of the benefits are received by the members. Revenue is recognised when the Sydney Gay and Lesbian Mardi Gras Season occurs, at which time members are able to receive the benefit of discounted tickets to events.

(iii) Donations
Revenue from donations is recognised when the Group receives donations or where the Group has an unconditional commitment from the donor.

(iv) Contra revenue and expense
Revenue from contra revenue and expenditure is recognised when the Group receives "in kind" goods and services. When the contribution does not represent an asset at balance date, the Group recognises an expense and associated revenue for these "in kind" goods and services in the consolidated financial report. Where the "in kind" goods and services represent an asset at balance date, both the asset and revenue are recognised in the consolidated financial report.

(v) Sponsorship income
Sponsorship income in respect of an event is recognised on the day that the event occurs. Sponsorship not directly related to events is recognised as income in the year in which sponsorship benefits are bestowed.

(vi) Licence fees
Licence fees are recognised when the right to receive the revenue has been established.

(vii) Grants
Grants from the City of Sydney and Destination NSW are recognised at their fair value where there is a reasonable assurance that the grant will be received and the Group will have complied with any conditions associated with the grant. Event specific grants are brought to account on the day that the event occurs.

(viii) Other revenue
Other revenue is recognised when the right to receive the revenue has been established.

(i) Leases

(i) Leased assets
Assets held by the Group under leases which transfer to the Group substantially all the risks and rewards of ownership are classified as finance leases. Leases in which a significant portion of the risks and rewards of ownership are not transferred to the Group as lessee are classified as operating leases.

(ii) Lease payments
Payments made under operating leases (net of any incentives received from the lessor) are charged to profit or loss on a straight-line basis over the period of the lease.
Note 3: Significant accounting policies (continued)

(j) Income tax
No income tax expense or benefit for the year has been recorded.

(k) Finance income and finance costs
Finance income comprises interest income on funds invested. Interest income is recognised as it accrues in profit or loss, using the effective interest method. Finance costs comprise bank fees and interest on loans and short-term funding.

(l) Going Concern
The Group will always be reliant on the support for its events from investors, sponsors, members and community. The directors believe that through tight budgetary controls and effective cash management, the Group will continue to operate and provide services to its members, non-members and the community as a whole.

(m) Changes in accounting policies, new and amended standards and interpretations
The Group adopted AASB 9 Financial Instruments on 1 July 2018.

AASB9 introduced a new classification and measurement model for financial assets whereby a financial asset is measured at amortised cost if it is held within a business model whose objective is to hold assets in order to collect contractual cash flows, which arise on specified dates, and which comprise cash flows solely of principal and interest. All other financial assets are classified and measured at fair value through profit or loss, unless the Group makes an irrevocable election on initial recognition to present gains and losses on equity instruments (that are not held for trading) in other comprehensive income ("OCI"). New impairment requirements make use of an 'expected credit loss' model to recognise an allowance against trade and other receivables.

The transition to AASB 9 did not result in an adjustment to the Group’s financial position on transition and to its ongoing performance and reporting thereof.

The Group will adopt AASB 1058 Income for Not-for-Profits, AASB 15 Revenue from Contracts with Customers and AASB 16 Leases on 1 July 2019. Management and the directors are evaluating the financial impact and effect of the introduction of these standards on the Group’s results for the year ended 30 June 2020 and future years.

(n) 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) and for receivables and payables that are stated inclusive of the amount of GST.

The net amount of GST recoverable from or payable to the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the ATO is classified as part of operating cash flows.
SYDNEY GAY AND LESBIAN MARDI GRAS LTD  
ABN 87 102 451 785

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2019

Note 4: Financial risk management
The Group’s activities expose it to a variety of financial risks: market risk (including currency risk, interest rate risk and price risk), credit risk and liquidity risk. The Group’s overall risk management program focuses on the unpredictability of financial markets and seeks to minimise potential adverse effects on the financial performance of the Group.

The Group does not use derivative financial instruments because the Group does not have significant direct interest rate risk, borrowings.

Direct currency exposures for overseas artists are minimal and limited in terms of timing and as such, they are not hedged and are converted to foreign currency at the date of payment of the fees.

Note 5: Income Tax
The Group has sought and received independent advice confirming that the Group is income tax exempt for the periods ended 30 June 2003, 2004 and 2005, and continued to self-assess for the years ended 30 June 2006, 30 June 2007, for the nine months ended 31 March 2008, and the periods ended 31 March 2009, 31 March 2010, 31 March 2011. The Company was registered as a charity with the Australian Taxation Office with effect from 3 December 2012 and was tax exempt from the same date.

Note 6: Critical accounting estimates and judgments
Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that may have a financial impact on the Group and that are believed to be reasonable under the circumstances.

The Group does not believe that any significant judgments, estimates and assumptions have been made in applying accounting policies that are not already outlined in the relevant Note to the consolidated financial statements.

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>851,114</td>
<td>522,204</td>
</tr>
</tbody>
</table>

Note 7: Cash and cash equivalents

(a) Reconciliation to cash at the end of the year
The above figures agree to cash and cash equivalents at the end of the financial year as shown in the consolidated statement of cash flows.

(b) Risk Exposure
The maximum exposure to credit risk at the end of the reporting year is the aggregate carrying amount of the Group’s financial assets.

The group's exposure to interest rate risk is discussed in Note 4.

(c) Public Fund
As at the end of the year, an amount of $162,743 ($2018: $100,238) is held as part of the MGA public fund and is not available for use as general working capital. Withdrawals from the public fund are subject to approval of the Public Fund Committee in accordance with the requirements set out by the Register of Cultural Organisations, “ROCO”.

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SYDNEY GAY AND LESBIAN MARDI GRAS LTD
ABN 87 102 451 786

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2019

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Trade receivables</td>
<td>191,375</td>
<td>240,696</td>
</tr>
<tr>
<td>Goods &amp; service tax</td>
<td>(15,210)</td>
<td>17,583</td>
</tr>
<tr>
<td>Accrued income</td>
<td>-</td>
<td>15,543</td>
</tr>
<tr>
<td></td>
<td>176,165</td>
<td>258,279</td>
</tr>
</tbody>
</table>

Trade receivables are non-interest bearing and are generally on terms of 30-90 days. During the year $0 of debt was written off (2018: $0)

(a) Unrecoverable receivables
As at 30 June 2019, no debts were considered unrecoverable.

(b) Past due but not impaired
As at 30 June 2019, trade receivables of $35,118 (2018: $24,833) were past due but not impaired. These relate to a number of independent customers for whom there is no recent history of default and the forecast loss, if any, is expected to be insignificant. The ageing analysis of these past due trade receivables is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 3 months</td>
<td>150,375</td>
<td>50,498</td>
</tr>
<tr>
<td>Over 3 months/under 6 months</td>
<td>40</td>
<td>165,363</td>
</tr>
<tr>
<td>Over 6 months</td>
<td>35,118</td>
<td>24,833</td>
</tr>
<tr>
<td></td>
<td>191,533</td>
<td>240,694</td>
</tr>
</tbody>
</table>

(c) Not past due and not impaired
The current trade receivables of $156,415 (2018: $215,860) and current other receivables of $0 (2018: $0) are not past due. Based on the credit history, it is expected that these amounts will be received when due. The Group does not hold any collateral in relation to these receivables.

(d) Other receivables
These amounts generally arise from transactions which have not been invoiced as at year-end, but accrued to match revenues with expenses incurred.

Note 9: Inventory

<table>
<thead>
<tr>
<th>Inventory-at cost</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>800</td>
<td>800</td>
</tr>
<tr>
<td></td>
<td>800</td>
<td>800</td>
</tr>
</tbody>
</table>

Inventory comprises of auction items held for re-sale. As at 30 June 2019, inventory of $0 (2018: $0) was written off as obsolete.
Note 10: Prepayments
Prepayments

$$\begin{array}{l|c|c}
\text{2019} & \text{2018} \\
\hline
\text{\$} & \text{\$} \\
\hline
44,897 & 1,525 \\
\hline
\end{array}$$

Note 11: Other current assets
Bonds & deposits

$$\begin{array}{l|c}
\text{2018} & \\
\hline
\text{\$} \\
\hline
17,710 \\
\hline
\end{array}$$

(a) Other current assets:
Bonds & Deposits are non-interest bearing and represent security deposits.

Note 12: Property, plant and equipment

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost or fair value</td>
<td>302,173</td>
<td>278,550</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(232,227)</td>
<td>(209,975)</td>
</tr>
<tr>
<td></td>
<td>69,946</td>
<td>69,574</td>
</tr>
</tbody>
</table>

Leasehold improvements

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost or fair value</td>
<td>77,827</td>
<td>77,827</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(77,827)</td>
<td>(77,827)</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net property, plant and equipment</td>
<td>69,946</td>
<td>69,574</td>
</tr>
</tbody>
</table>

Movements in Carrying Amounts
Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year.

$$\begin{array}{l|c|c|c}
\text{2019} & \text{Plant & Equipment} & \text{Leasehold improvements} & \text{Total} \\
\hline
\text{\$} & \text{\$} & \text{\$} \\
\hline
\text{Opening net book amount} & 69,574 & - & 69,574 \\
\text{Additions} & 23,023 & - & 23,023 \\
\text{Depreciation} & (23,251) & - & (23,251) \\
\text{Closing net book amount} & 69,946 & - & 69,946 \\
\hline
\end{array}$$
Note 13: Intangible assets

Software
Cost 68,639 68,639
Accumulated amortisation (60,321) (56,161)
8,318 12,478

Trademarks and domain names
Cost 22,362 18,877
Accumulated amortisation (9,002) (7,816)
13,360 11,061

Net intangible assets 21,678 23,539

Movement in Carrying Amounts
Movement in the carrying amounts for each class of intangible assets between the beginning and the end of the current financial year.

<table>
<thead>
<tr>
<th>Trademarks &amp; Domain Names</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Software</td>
<td>Domain Names</td>
</tr>
<tr>
<td>2019</td>
<td>$</td>
</tr>
<tr>
<td>Opening net book amount 12,478</td>
<td>11,061</td>
</tr>
<tr>
<td>Additions -</td>
<td>3,465</td>
</tr>
<tr>
<td>Depreciation (4,160)</td>
<td>(1,185)</td>
</tr>
<tr>
<td>Closing net book amount 8,318</td>
<td>13,361</td>
</tr>
</tbody>
</table>

Note 14: Trade and other payables
Trade payables 78,956 68,791
Other payables 27,366 25,700
106,322 94,491
Note 15: Employee benefits liabilities

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liability for superannuation</td>
<td>18,632</td>
<td>5,088</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>41,571</td>
<td>30,856</td>
</tr>
<tr>
<td></td>
<td>60,203</td>
<td>35,944</td>
</tr>
</tbody>
</table>

Note 16: Member guarantee

SGLMG is incorporated with the liability of members limited by guarantee. In accordance with the SGLMG constitution, the liability of each member is limited to $1.00 in the event SGLMG is wound up. All memberships are of 1 year duration unless otherwise stated.

The number of members at the end of the financial year was:

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friends</td>
<td>2,120</td>
<td>2,000</td>
</tr>
<tr>
<td>78ers/Lifetime</td>
<td>252</td>
<td>159</td>
</tr>
<tr>
<td>Concession</td>
<td>242</td>
<td>154</td>
</tr>
<tr>
<td>Friends overseas</td>
<td>136</td>
<td>187</td>
</tr>
<tr>
<td></td>
<td>2,756</td>
<td>2,560</td>
</tr>
</tbody>
</table>

Note 17: Key management personnel

Key management personnel compensation

Key management personnel compensation

All directors provide their services on a voluntary basis and do not, other than for reimbursement of approved expenses incurred, receive remuneration from the Group. The directors were considered to be the only Key Management Personnel of the Group because they are the only persons having authority and responsibility for planning, directing and controlling the activities of the Group. Key decisions in respect of planning, directing and controlling are only made by the Board of Directors.

All staff are retained by MGA and provided to SGLMG under an inter-company services agreement.

Note 18: Contingencies

As at 30 June 2019, there were no other contingent assets or liabilities.

Note 19: Events after balance sheet date

There have been no items of significance subsequent to 30 June 2019, and as at the date of this report that would impact the results as outlined in this financial report.
SYDNEY GAY AND LESBIAN MARDI GRAS LTD  
ABN 87 102 451 785 
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2019 

Note 20: Related party transactions

A related party transaction is a transfer of resources, services or obligations between a reporting entity and a related party.

Directors and Committee Members receive limited attendance benefits to its own events in accordance with SGLMG's Complimentary Ticketing Policy.

Directors receive reimbursements for expenses incurred during the normal daily business of carrying out their duties in attending Board Meetings, or SGLMG events.

Note 21: Non-cancellable operating lease commitments

SGLMG leases an office under a non-cancellable operating lease expiring in 2020.

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>Commitments for minimum lease payments in relation to non-cancellable operating lease are payable as follows:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>within one year</td>
<td>68,425</td>
<td>68,425</td>
</tr>
<tr>
<td>later than one year not later than five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>68,425</td>
<td>68,425</td>
</tr>
</tbody>
</table>

There is an intercompany revolving loan facility provided to MGA of up to $350,000. The facility is currently drawn to $131,332 and allows further draw-downs to fund the workshop each season.

Note 22: Subsidiary – Mardi Gras Arts Ltd ("MGA")

MGA was incorporated on 4th June 2012. MGA is deemed to be a controlled entity of SGLMG by the fact that all the directors of MGA are the directors of SGLMG and any change to the constitution of MGA is subject to a resolution of the members of SGLMG.
SYDNEY GAY AND LESBIAN MARDI GRAS LTD  
ABN 87 102 451 785  
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2019

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Note 23: Reconciliation of profit/(loss) to net cash inflow from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Profit for the year</td>
<td>219,337</td>
<td>61,252</td>
</tr>
<tr>
<td>Interest expense</td>
<td>-</td>
<td>(674)</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>28,597</td>
<td>24,921</td>
</tr>
<tr>
<td>Bad debt expense</td>
<td>-</td>
<td>3,145</td>
</tr>
<tr>
<td>Provisions</td>
<td>-</td>
<td>22,408</td>
</tr>
<tr>
<td><strong>Change in operating assets and liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase)/decrease in trade and other receivables</td>
<td>97,857</td>
<td>(132,760)</td>
</tr>
<tr>
<td>(Increase)/decrease in prepayments</td>
<td>(43,373)</td>
<td>(1,525)</td>
</tr>
<tr>
<td>(Increase)/decrease in other current assets</td>
<td>17,710</td>
<td>(17,710)</td>
</tr>
<tr>
<td>Increase in other non-current assets</td>
<td>-</td>
<td>(24,879)</td>
</tr>
<tr>
<td>Increase/(decrease) in trade and other payables</td>
<td>11,831</td>
<td>31,454</td>
</tr>
<tr>
<td>Increase in employment benefits</td>
<td>24,250</td>
<td>3,406</td>
</tr>
<tr>
<td>Decrease in other liabilities</td>
<td>-</td>
<td>(67)</td>
</tr>
<tr>
<td><strong>Net cash inflow from operating activities</strong></td>
<td>356,018</td>
<td>(31,029)</td>
</tr>
</tbody>
</table>

**Note 24: Charitable fundraising activities**

Below is additional information furnished under the Charitable Fundraising Act 1991 and the Office of Charities Fundraising Authorities Conditions.

**Income Statement for each Fundraising Appeal for the year ended 30 June 2019**

<table>
<thead>
<tr>
<th>Fundraising Appeals</th>
<th>Proceeds $</th>
<th>Surplus $</th>
<th>Margin %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair Day Bucket Collection</td>
<td>41,074</td>
<td>41,074</td>
<td>100%</td>
</tr>
<tr>
<td>Medical Tent Bucket Collection</td>
<td>574</td>
<td>574</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Totals from all Fundraising Appeals**

<table>
<thead>
<tr>
<th></th>
<th>Assets $</th>
<th>Liabilities $</th>
<th>Net Assets $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance Sheet for each fundraising appeal</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair Day Bucket Collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Medical Tent Bucket Collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Totals from all Fundraising Appeals**

-30-
Notes to Fundraising for Charitable Purposes
During the year, SGLMG received income from two sources of fundraising activities defined under the Charitable Fundraising Act:
- Fair Day Bucket Collections;
- Medical Tent Bucket Collections;
The gross proceeds (which also represents the net surplus realised) is presented in the consolidated statement of profit or loss as part of donations and other income.

Note 25: Information relating to Sydney Gay and Lesbian Mardi Gras Ltd (the Parent)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td>894,496</td>
<td>715,332</td>
</tr>
<tr>
<td>Non current assets</td>
<td>21,447</td>
<td>24,139</td>
</tr>
<tr>
<td>Total assets</td>
<td>905,943</td>
<td>739,471</td>
</tr>
<tr>
<td>Current liabilities</td>
<td>49,058</td>
<td>22,723</td>
</tr>
<tr>
<td>Total liability</td>
<td>49,058</td>
<td>22,723</td>
</tr>
<tr>
<td>Retained earnings</td>
<td>716,748</td>
<td>666,981</td>
</tr>
<tr>
<td>Profit of the Parent entity</td>
<td>140,137</td>
<td>49,757</td>
</tr>
<tr>
<td>Total revenue of the Parent entity</td>
<td>7,768,490</td>
<td>7,024,552</td>
</tr>
</tbody>
</table>
Note 26: WorldPride 2023 Bid – Profit and Loss

During the year, SGLMG decided to pursue WorldPride 2023 for Sydney, in recognition of our role in the Asia region and our commitment to equality and human rights.

In 2019, the WorldPride Bid process began and the Group made a commitment to the Bid process which will be finalised in October 2019.

The consolidated financial statements for the year ended 30 June 2019 includes income of $311,103 that is intended to be applied to the bid, and expenditure incurred to date of $170,690 comprising administration costs, employee benefits and contra expenses.
The directors of the Group declare that:

1. The consolidated financial statements and notes, as set out on pages 12-32, are in accordance with the Australian Charities and Not-for profts Commission Act 2012 and:
   (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013; and
   (b) give a true and fair view of the Group’s fi nancial position as at 30 June 2019 and of its performance for the year ended on that date of the Group.

2. In the directors’ opinion there are reasonable grounds to believe that the Group will be able to pay its debts as and when they become due and payable.

3. As an authorised fundraiser:
   (a) the Consolidated Statement of Comprehensive Income (income statement) gives a true and fair view of all income and expenditure of the Group with respect to fundraising appeals, and
   (b) the Consolidated Statement of Financial Position (balance sheet) gives a true and fair view of the state of affairs of the Group with respect to fundraising appeals conducted by the Group, and
   (c) the provisions of the Charitable Fundraising Act 1991, the Regulations under the Act and the conditions attached to the authority have been complied with by the Group, and
   (d) the internal controls exercised by the Group are appropriate and effective in accounting for all income received and applied by the Group from all of on fundraising appeals.

This declaration is made in accordance with a resolution of the Board of Directors.

Director

[Signature]

Director

[Signature]

Kate Wickett
Dated this 28th August 2019

Christopher Brooke
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MARDI GRAS ARTS LTD
ABN 41 158 800 018

DIRECTORS' REPORT

The directors present their report together with the financial report of Mardi Gras Arts Ltd ("MGA" or "the Company") for the year ended 30 June 2019 and auditor's report thereon.

List of Directors and Term of Office
The names and details of the directors in office at any time during or since the end of the year are set out below. The number of meetings of directors held during the year and the number of meetings attended by each director are further set out below.

Directors were in office since the start of the year to the date of this report unless otherwise stated.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date appointed</th>
<th>Date Retired</th>
<th>Board Meetings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brandon Bear</td>
<td>24 August 2014</td>
<td>27 October 2018</td>
<td>4 5</td>
</tr>
<tr>
<td>Jesse Mathieson</td>
<td>12 November 2016</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>Kat Dopper</td>
<td>12 November 2016</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>Giovanni Campolo-Arcidiaco</td>
<td>23 September 2017</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>John Hanningford</td>
<td>23 September 2017</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>Robyn Kennedy</td>
<td>23 September 2017</td>
<td>7 8</td>
<td></td>
</tr>
<tr>
<td>Kate Wickett</td>
<td>23 September 2017</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>Christopher Brooke</td>
<td>30 January 2018</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>Adrian Phoon</td>
<td>27 October 2018</td>
<td>3 3</td>
<td></td>
</tr>
</tbody>
</table>

A – Number of meetings attended  
B – Number of meetings held during the time the director held office during the year

All directors were eligible to attend all meetings held.

Information on Directors
None of the current directors, who were directors during this financial year of MGA, are currently directors of any publicly listed companies, nor have they had any such roles in the last 3 years.

Company Secretary
David Sellin was appointed as Company Secretary on 30 January 2018, he resigned effective 31 July 2019.

The Company Secretary at the reporting date and date of this report is Claire Beckwith and was appointed on 31 July 2019.

Key Performance Measures
MGA measures its performance through the use of both quantitative and qualitative benchmarks to assess the financial sustainability of the Company and whether the Company is achieving its short-term and long-term objectives.
Principal Activities
The principal activities of MGA during the year were the organisation and co-ordination of an annual LGBTQI cultural and arts festival which produced events of celebration, commemoration and protest as a key part of advancing the community development and promoting the health and wellbeing of the LGBTQI community.

MGA activities during the year were the organisation of fund raising activities, administration of the MGA Gift Fund, the operation of the creative workshop, and the provision of management and administration services to Sydney Gay and Lesbian Mardi Gras Ltd ("SGLMG"). SGLMG is the parent entity of MGA.

Significant Changes in the State of Affairs
There were no significant changes in the state of affairs of the Company that occurred during the financial year under review.

Significant Events after the Balance Date
There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of MGA, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company, in future financial years.

Environmental Regulation and Performance
MGA’s operations are not registered by any significant environmental regulation under laws of the Commonwealth or of a State or Territory.

Indemnification and Insurance of Directors and Officers
During the year, SGLMG paid a premium to insure all directors and officers of the MGA.

Subject to some exceptions, the liabilities insured are legal costs that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers of the Company, and any other payments arising from liabilities incurred by the officers in connection with such proceedings, other than where such liabilities arise out of conduct involving willful breach of duty by the officers or the improper use by the officers of their position or of information to gain advantage for themselves or someone else to cause detriment to the Company.

Details of the amount of the premium paid in respect of the insurance policies are not disclosed as such disclosure is prohibited under terms of the contract.

MGA has not otherwise, during or since the end of the financial year, except to the extent permitted by law, indemnified or agreed to indemnify any current or former officer of the Company against a liability incurred as such by an officer.
Indemnification of Auditors
To the extent permitted by law, the Company has agreed to indemnify its auditors, Ernst & Young, as part of the general terms and conditions of its audit engagement agreement against claims by third parties arising from the audit (for an unspecified amount). No payment has been made to indemnify Ernst & Young during or since the financial year ended 30 June 2019.

Public Company Limited by Guarantee
MGA is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the entity is wound up, the constitution states that each member is required to contribute a maximum of $1 each towards meeting any outstanding obligations of the entity. Based on the number of members as at 30 June 2019, the total amount that members of MGA are liable to contribute if MGA is wound up is $2,074 (2018: $1,729).

Going Concern
The accounts have been prepared on a going concern basis. MGA has received an undertaking from its parent, SGLMG, that the parent will support MGA to meet its debts as and when they fall due for a minimum period of twelve months from the date of signing of the 2019 financial report for MGA.

Auditor’s Independence Declaration
A copy of the auditor’s declaration under subdivision 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit for the financial year is provided with this report.

Signed in accordance with a resolution of the Board of Directors:

Director

[Signature]

Director

[Signature]

Kate Wickett

Dated this 28th day of August 2019

Christopher Brooke
Auditor’s Independence Declaration to the Directors of Mardi Gras Arts Ltd

In relation to our audit of the financial report of Mardi Gras Arts Ltd for the financial year ended 30 June 2019, and in accordance with the requirements of Subdivision 60-C of the Australian Charities and Not-for-profits Commission Act 2012, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of any applicable code of professional conduct.

Ernst & Young

Daniel Cunningham
Partner
28 August 2019
MARDI GRAS ARTS LTD  
ABN 41 158 800 018

STATEMENT OF PROFIT AND LOSS  
FOR THE YEAR ENDED 30 JUNE 2019

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>10,000</td>
<td>-</td>
</tr>
<tr>
<td>Donations</td>
<td>49,072</td>
<td>9,466</td>
</tr>
<tr>
<td>Management and service fees</td>
<td>1,699,299</td>
<td>1,597,722</td>
</tr>
<tr>
<td>Other Income</td>
<td>490,057</td>
<td>536,642</td>
</tr>
<tr>
<td></td>
<td><strong>2,248,428</strong></td>
<td><strong>2,143,830</strong></td>
</tr>
<tr>
<td>Cost of Sales</td>
<td>612,915</td>
<td>566,676</td>
</tr>
<tr>
<td><strong>Gross profit</strong></td>
<td><strong>1,635,513</strong></td>
<td><strong>1,575,154</strong></td>
</tr>
<tr>
<td>Occupancy costs</td>
<td>17,266</td>
<td>14,558</td>
</tr>
<tr>
<td>Employee benefits expense</td>
<td>1,117,583</td>
<td>1,220,566</td>
</tr>
<tr>
<td>Insurance</td>
<td>3,201</td>
<td>242</td>
</tr>
<tr>
<td>Amortisation of intangible software</td>
<td>4,160</td>
<td>2,931</td>
</tr>
<tr>
<td>Depreciation of property, plant and equipment</td>
<td>18,258</td>
<td>12,570</td>
</tr>
<tr>
<td>Operating lease rental expenses</td>
<td>62,720</td>
<td>68,426</td>
</tr>
<tr>
<td>Marketing &amp; communications</td>
<td>10,000</td>
<td>-</td>
</tr>
<tr>
<td>Professional fees</td>
<td>58,281</td>
<td>22,470</td>
</tr>
<tr>
<td>Amounts paid to contractors</td>
<td>92,504</td>
<td>74,588</td>
</tr>
<tr>
<td>Other expenses</td>
<td>164,480</td>
<td>129,790</td>
</tr>
<tr>
<td></td>
<td><strong>1,548,453</strong></td>
<td><strong>1,554,111</strong></td>
</tr>
<tr>
<td><strong>Results from operations</strong></td>
<td><strong>87,160</strong></td>
<td><strong>21,043</strong></td>
</tr>
<tr>
<td>Net finance costs</td>
<td>(7,900)</td>
<td>(9,559)</td>
</tr>
<tr>
<td><strong>Net profit before income tax expense</strong></td>
<td><strong>79,200</strong></td>
<td><strong>11,484</strong></td>
</tr>
<tr>
<td>Profit before income tax expense (income tax benefit)</td>
<td><strong>79,200</strong></td>
<td><strong>11,484</strong></td>
</tr>
<tr>
<td>Income tax benefit</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Profit for the year attributable to members of the entity</strong></td>
<td><strong>79,200</strong></td>
<td><strong>11,484</strong></td>
</tr>
</tbody>
</table>

The above statement of profit and loss should be read in conjunction with the accompanying notes.  
-6-
## Statement of Other Comprehensive Income

For the Year Ended 30 June 2019

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other comprehensive income</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Income tax benefit (income tax expense)</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Other comprehensive income, net of tax</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Other comprehensive profit for the year, net of tax</td>
<td>79,200</td>
<td>11,464</td>
</tr>
<tr>
<td>Total comprehensive profit attributable to members</td>
<td>79,200</td>
<td>11,464</td>
</tr>
<tr>
<td>of the entity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The above statement of other comprehensive income should be read in conjunction with the accompanying notes.
MARDI GRAS ARTS LTD  
ABN 41 158 800 018

STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2019  

<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>2</td>
<td>275,660</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>3</td>
<td>31,735</td>
</tr>
<tr>
<td>Prepayments</td>
<td>4</td>
<td>29,959</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td></td>
<td>337,354</td>
</tr>
<tr>
<td><strong>NON-CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>5</td>
<td>61,860</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>6</td>
<td>8,318</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
<td></td>
<td>70,178</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td></td>
<td>407,532</td>
</tr>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>7</td>
<td>135,009</td>
</tr>
<tr>
<td></td>
<td></td>
<td>135,009</td>
</tr>
<tr>
<td><strong>NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loan</td>
<td>8</td>
<td>131,332</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td>131,332</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td></td>
<td>266,341</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
<td>141,191</td>
</tr>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained Earnings</td>
<td></td>
<td>141,191</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td></td>
<td>141,191</td>
</tr>
</tbody>
</table>

The above statement of financial position should be read in conjunction with the accompanying notes.
MARDI GRAS ARTS LTD  
ABN 41 158 800 018

STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30 JUNE 2019

<table>
<thead>
<tr>
<th></th>
<th>Retained Earnings</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>As at July 2018</strong></td>
<td>61,991</td>
<td>61,991</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Profit for year</td>
<td>79,200</td>
<td>79,200</td>
</tr>
<tr>
<td>Total comprehensive profit for the year</td>
<td>79,200</td>
<td>79,200</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2019</strong></td>
<td>141,191</td>
<td>141,191</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Retained Earnings</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>As at July 2017</strong></td>
<td>50,507</td>
<td>50,507</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Profit for year</td>
<td>11,484</td>
<td>11,484</td>
</tr>
<tr>
<td>Total comprehensive profit for the year</td>
<td>11,484</td>
<td>11,484</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2018</strong></td>
<td>61,991</td>
<td>61,991</td>
</tr>
</tbody>
</table>

*The above statement of changes in equity should be read in conjunction with the accompanying notes.*
# Statement of Cash Flows

For the Year Ended 30 June 2019

<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Operating Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts from customers</td>
<td>604,041</td>
<td>760,491</td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(463,528)</td>
<td>(821,930)</td>
</tr>
<tr>
<td><strong>Net cash flows from operating activities</strong></td>
<td>140,413</td>
<td>(61,439)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Investing Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of property, plant and equipment</td>
<td>(23,622)</td>
<td>(32,090)</td>
</tr>
<tr>
<td>Purchase of intangibles</td>
<td>-</td>
<td>(15,409)</td>
</tr>
<tr>
<td><strong>Net cash flows used in investing activities</strong></td>
<td>(23,622)</td>
<td>(47,499)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase in cash and cash equivalents</td>
<td>116,791</td>
<td>(108,938)</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of financial year</td>
<td>158,869</td>
<td>257,807</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at end of financial year</strong></td>
<td>275,660</td>
<td>158,869</td>
</tr>
</tbody>
</table>

The above statement of cash flows should be read in conjunction with the accompanying notes.
Note 1: Corporate information and accounting policies

Corporate information

The financial statements of Mardi Gras Arts Ltd ("MGA") for the year ended 30 June 2019 were authorised for issue in accordance with a resolution of the directors on 27 August 2018.

MGA is a not-for-profit company limited by guarantee incorporated and domiciled in Australia. The Company's principal place of business and contact details are:

Address: Suite 6, 94 Oxford Street,
Darlinghurst NSW 2010
Telephone: 02 9383 0900
Email: reception@mardigrasarts.org.au
Web address: www.mardigras.org.au

Basis of preparation

(i) Statement of Compliance

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards—Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013.

(ii) Basis of measurement

These financial statements have been prepared under the historical cost convention.

(iii) Functional and presentation currency

The financial statements are presented in Australian dollars, which is the Company's functional and presentation currency.

Significant accounting policies

The accounting policies set out below have been applied consistently to all years presented.

(a) Financial instruments

The Company’s financial instruments comprise cash and cash equivalents, trade and other receivables, trade and other payables (excluding accruals arising from employee benefits) and loan payable.

Financial instruments are originated at the transaction price, which is equivalent to fair value, and recognised initially after deducting transaction costs. Thereafter, they are measured at amortised cost.

Collectibility of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off by reducing the carrying amount directly. An allowance account (provision for impairment of trade receivables at the reporting date) is recognised if the expected credit loss that is estimated to arise through the collections cycle is forecast to be material.

Trade and other payables and loans payable are presented as current liabilities unless payment is not due within 12 months from the reporting date.
Note 1: Corporate information and accounting policies (continued)

(b) Property, plant and equipment

Items of property, plant and equipment are measured at historical cost less accumulated depreciation and accumulated impairment. Cost includes expenditure that is directly attributable to the acquisition of the items. 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. Repairs and maintenance are expensed as incurred.

Items of property, plant and equipment are depreciated from the date that they are installed and are ready for use. Depreciation is calculated to write off the cost of property, plant and equipment less their estimated residual values using the straight-line basis over their estimated useful lives. Leased assets are depreciated over the shorter of the lease term and their useful lives unless it is reasonably certain that the Company will obtain ownership by the end of the lease term.

The estimated useful lives of significant items of property, plant and equipment are as follows:

- Plant and equipment 4 or 5 years

(c) Intangible assets - software including www.mardigras.org.au website

Acquisition costs incurred in developing the Website and acquiring software and licenses that will contribute to future period financial benefits through revenue generation and/or cost reduction are capitalised to software. Amortisation is calculated on a straight-line basis over periods of 3 to 7 years.

(d) Impairment

The carrying amounts of the Company’s non-financial assets are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists, then the asset’s recoverable amount is estimated. An impairment loss is recognised if the carrying amount of an asset or cash-generating unit (CGU) exceeds its recoverable amount.

(e) Employee benefits

(i) Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulating sick leave expected to be settled within 12 months after the end of the year in which the employees render the related services are measured at the amounts expected to be paid when the liabilities are settled. All short-term employee benefit obligations are presented as Trade and other payables.

(ii) Termination benefits

Termination benefits are payable when employment is terminated before the normal retirement date, or when an employee accepts voluntary redundancy in exchange for these benefits. The Company recognises termination benefits when it is demonstrably committed to either terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or to providing termination benefits as a result of an offer made to encourage voluntary redundancy. Benefits falling due more than 12 months after the end of the reporting year are discounted to present value.

(iii) Retirement benefit obligations

Contributions payable by the Company to an employee superannuation fund are recognised in the statement of financial position as a liability, after deducting any contributions already paid and in the income statement as an expense as they become payable. Prepaid contributions are recognised as an asset to the extent that a cash refund or a reduction in the future payment is available.
Note 1: Corporate information and accounting policies (continued)

(f) Revenue and income recognition

(i) Donations
Revenue from donations is recognised when the Company receives donations or where the Company has an unconditional commitment from the donor.

(ii) Management fees
Management fees are recognised when it is probable that the economic benefits will flow to the Company.

(iii) Other revenue
Other revenue is recognised when the right to receive the revenue has been established.

(g) Leases

(i) Leased assets
Assets held by the Company under leases which transfer to the Company substantially all the risks and rewards of ownership are classified as finance leases. Leases in which a significant portion of the risks and rewards of ownership are not transferred to the Company as lessee are classified as operating leases.

(ii) Lease payments
Payments made under operating leases (net of any incentives received from the lessor) are charged to profit or loss on a straight-line basis over the period of the lease.

(h) Income tax
No income tax expense or benefit for the year has been recorded as the Company is tax exempt.

(i) Finance income and finance costs
Finance income comprises interest income on funds invested. Interest income is recognised as it accrues in profit or loss, using the effective interest method. Finance costs comprise bank fees and interest on loans and short-term funding.

(j) Going Concern
The accounts have been prepared on a going concern basis. MGA has received an undertaking from its parent, SGLMG, that the parent will support MGA to meet its debts as and when they fall due for a minimum period of twelve months from the date of signing of the 2019 financial report for MGA.

(k) Changes in accounting policies, new and amended standards and interpretations
The Company adopted AASB 9 Financial Instruments on 1 July 2018.

AASB9 introduced a new classification and measurement model for financial assets whereby a financial asset is measured at amortised cost if it is held within a business model whose objective is to hold assets in order to collect contractual cash flows, which arise on specified dates, and which comprise cash flows solely of principal and interest. All other financial assets are classified and measured at fair value through profit or loss, unless the Company makes an irrevocable election on initial recognition to present gains and losses on equity instruments (that are not held-for-trading) in other comprehensive income ("OCI"). New impairment requirements make use of an ‘expected credit loss’ model to recognise an allowance against trade and other receivable.
Note 1: Corporate information and accounting policies (continued)

The transition to AASB 9 did not result in an adjustment to the Company’s financial position on transition and to its ongoing performance and reporting thereof.

The Company will adopt AASB 1058 Income for Not-for-Profits, AASB 15 Revenue from Contracts with Customers and AASB 16 Leases on 1 July 2019. Management and the directors are evaluating the financial impact and effect of the introduction of these standards on the Company’s results for the year ended 30 June 2020 and future years.

(i) 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) and for receivables and payables that are stated inclusive of the amount of GST.

The net amount of GST recoverable from or payable to the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the ATO is classified as part of operating cash flows.

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>275,660</td>
<td>156,869</td>
</tr>
<tr>
<td></td>
<td>275,660</td>
<td>156,869</td>
</tr>
</tbody>
</table>

Note 2: Cash and cash equivalents

(a) Reconciliation to cash at the end of the year

The above figures agree to cash and cash equivalents at the end of the financial year as shown in the statement of cash flows.

(b) Risk exposure

The Company does not have significant direct interest rate risk. The maximum exposure to credit risk at the end of the reporting year is the aggregate carrying amount of the Company’s financial assets.

(c) Public Fund

As at the end of the year, an amount of $162,743 ($2018: $100,238) is held as part of the MGA public fund and is not available for use as general working capital. Withdrawals from the public fund are subject to approval of the Public Fund Committee in accordance with the requirements set out by the Register of Cultural Organisations, "ROCO".

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MARDI GRAS ARTS LTD  
ABN 41 158 800 018  

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2019  

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td></td>
</tr>
</tbody>
</table>

Note 3: Trade and other receivables

Goods and services tax  
Trade receivables  

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goods and services tax</td>
<td>2,172</td>
<td>-</td>
</tr>
<tr>
<td>Trade receivables</td>
<td>29,563</td>
<td>33,115</td>
</tr>
<tr>
<td></td>
<td>31,735</td>
<td>33,115</td>
</tr>
</tbody>
</table>

(a) Unrecoverable receivables
As at 30 June 2019, no debts were considered unrecoverable.

Note 4: Prepayments

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>29,960</td>
<td>1,525</td>
</tr>
<tr>
<td></td>
<td>29,960</td>
<td>1,525</td>
</tr>
</tbody>
</table>

Note 5: Property, plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>101,793</td>
<td>78,170</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(39,933)</td>
<td>(21,675)</td>
</tr>
</tbody>
</table>

Net property, plant and equipment  

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net property, plant and equipment</td>
<td>61,860</td>
<td>56,495</td>
</tr>
</tbody>
</table>

Movement in Carrying Amounts
Movement in the carrying amounts of plant and equipment between the beginning and the end of the current financial year.

<table>
<thead>
<tr>
<th></th>
<th>Plant &amp; Equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>2019</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening net book amount</td>
<td>56,495</td>
<td>56,495</td>
</tr>
<tr>
<td>Additions</td>
<td>23,622</td>
<td>23,622</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(18,258)</td>
<td>(18,258)</td>
</tr>
<tr>
<td>Closing net book amount</td>
<td>61,860</td>
<td>61,860</td>
</tr>
</tbody>
</table>
## Mardi Gras Arts Ltd

### Notes to the Financial Statements

#### For the Year Ended 30 June 2019

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note 6: Intangible assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Software</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>15,410</td>
<td>15,409</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td>(7,092)</td>
<td>(2,931)</td>
</tr>
<tr>
<td>Net intangible assets</td>
<td>8,318</td>
<td>12,478</td>
</tr>
</tbody>
</table>

#### Movement in carrying amounts

Movement in carrying amounts for each class of intangible assets between the beginning and end of the current financial year.

<table>
<thead>
<tr>
<th></th>
<th>Software</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2019</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening net book amount</td>
<td>12,478</td>
<td>12,478</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(4,161)</td>
<td>(4,161)</td>
</tr>
<tr>
<td>Closing net book amount</td>
<td>8,317</td>
<td>8,317</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note 7: Trade and other payables</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade payables</td>
<td>39,530</td>
<td>46,773</td>
</tr>
<tr>
<td>Other payables</td>
<td>95,479</td>
<td>43,356</td>
</tr>
<tr>
<td>Total</td>
<td>135,009</td>
<td>90,129</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note 8: Loans</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parent entity revolving loan</td>
<td>131,332</td>
<td>110,362</td>
</tr>
</tbody>
</table>

---

On 1 November 2014, MGA entered into a revolving loan facility of up to $350,000. The facility is currently drawn to $131,332 and terminated on 30 June 2019. The agreement has been renewed from 30 June 2019 until 30 June 2022. The loan is repayable within 8 weeks from the date the lender gives notice in writing to the borrower requiring the repayment of the outstanding amount but not before 30 June 2022. The rate of interest depending on certain conditions being met is between 6.5% per annum and 9.5% per annum (or such other rate as may be agreed between the Borrower and Lender from time to time).
Note 9: Contingencies
As at 30 June 2019, there were no other contingent assets or liabilities.

Note 10: Events after balance sheet date
There have been no items of significance subsequent to 30 June 2019, and as at the date of this report that would impact the results as outlined in this financial report.

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

Note 11: Reconciliation of profit/(loss) to net cash inflow from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit for the year</td>
<td>79,200</td>
<td>11,484</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>22,419</td>
<td>15,501</td>
</tr>
<tr>
<td>Change in operating assets and liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase)/decrease in trade and other receivables</td>
<td>1,380</td>
<td>(33,111)</td>
</tr>
<tr>
<td>(Increase)/decrease in prepayments</td>
<td>(28,435)</td>
<td>(1,525)</td>
</tr>
<tr>
<td>Increase/(decrease) in trade and other payables</td>
<td>44,880</td>
<td>34,567</td>
</tr>
<tr>
<td>Increase/(decrease) in other liabilities</td>
<td>20,969</td>
<td>(88,355)</td>
</tr>
<tr>
<td>Net cash inflow from operating activities</td>
<td>140,413</td>
<td>(61,439)</td>
</tr>
</tbody>
</table>

Note 12: Member guarantee
MGA is incorporated with the liability of members limited by guarantee. In accordance with the MGA constitution, the liability of the members, is limited to $2,074 (2018: $1,729) in the event MGA is wound up.

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

Note 13: Key management personnel

Key management personnel compensation

<table>
<thead>
<tr>
<th>Key management personnel compensation</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

All directors provide their services on a voluntary basis and do not, other than for reimbursement of approved expenses incurred, receive remuneration from the Company ("MGA" or "the Company"). The directors were considered to be the only Key Management Personnel of the Company because they are the only persons having authority and responsibility for planning, directing and controlling the activities of the Company. Key decisions in respect of planning, directing and controlling are only made by the Board of Directors.
Note 14: Related party transactions

MGA provided the following services to its parent, SGLMG (Sydney Gay and Lesbian Mardi Gras Ltd):

(a) Workshop

MGA provides a workshop to SGLMG to build floats for the SGLMG parade. MGA charges the full costs of the workshop and a management fee back to SGLMG.

(b) Management Services

MGA employs the management staff and provides management services back to SGLMG on a shared cost basis. Costs are shared at the end of each financial year on a pro-rata basis to revenue.
DIRECTORS' DECLARATION

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 9-18, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and:
   (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013; and
   (b) give a true and fair view of the Company’s financial position as at 30 June 2019 and of its performance for the year ended on that date of the Company.

2. In the directors’ opinion there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

3. As an authorised fundraiser:
   (a) the Statement of Profit or Loss and Statement of Other Comprehensive Income gives a true and fair view of all income and expenditure of the Company with respect to fundraising appeals, and
   (b) the Statement of Financial Position gives a true and fair view of the state of affairs of the Company with respect to fundraising appeals conducted by the Company, and
   (c) the provisions of the Charitable Fundraising Act 1991, the Regulations under the Act and the conditions attached to the authority have been complied with by the Company, and
   (d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied by the Company from all of our fundraising appeals.

This declaration is made in accordance with a resolution of the Board of Directors.

Director

[Signature]

Director

[Signature]

Kate Wickett

Dated this 28th day of August 2019

Christopher Brooke
Independent Auditor's Report to the Members of Mardi Gras Arts Ltd


Opinion

We have audited the financial report of Mardi Gras Arts Ltd (the Company), which comprises the statement of financial position as at 30 June 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with the Australian Charities and Not-for-Profits Commission Act 2012, including:

a) giving a true and fair view of the Company's financial position as at 30 June 2019 and of its financial performance for the year ended on that date; and

b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013.

Basis for Opinion

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

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

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information is the directors' report accompanying the financial report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.
If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company’s ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company’s internal control.

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

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

• Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Group audit. We remain solely responsible for our audit opinion.

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

Ernst & Young

Daniel Cunningham
Partner
Sydney
28/08/2019
Thank You!

Thank you to all your Mardi Gras members, amazing volunteers and working groups, to the many performers, individuals and venues who generously donated time, resources and expertise, our partners and suppliers, our staff and contractors, the 7Bers, our founding organisations and the many other community networks we partner with, our media partners, the medical team and teams in the emergency services and other agencies who support our events and keep us safe, our friends in Government, and of course to all the people of our diverse LGBTQI communities who made the 2019 Sydney Gay and Lesbian Mardi Gras season so wonderful.

THANK YOU to 40th Foundation Circle donors:
Robyn Kennedy
Tom Snow
Brooke Horne
Michael Ebeid
Susan Harben
Michael Rolik
Damien Hodgkinson
Gordon Williams
John Hannaford
See you next year!

Join us for 2020’s Sydney Gay and Lesbian Mardi Gras Festival, happening 14 February to 1 March.

MARDI GRAS FESTIVAL HUB
Sat 15 – Fri 28 February

FAIR DAY
Sunday 16 February

KAFTAN PARTY
Wednesday 19 February

SISSY BALL
Saturday 22 February

POOL PARTY
Monday 24 February

PARADE
Saturday 29 February

PARTY
Saturday 29 February

LANEWAY
Sunday 1 March