



Centre ^(for) Projection Art

ANNUAL REPORT 2019

PREPARED BY Bianca Bowman
CEO

CENTRE FOR PROJECTION ART ANNUAL REPORT 2019

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CEO

ABOUT CENTRE FOR PROJECTION ART

Centre for Projection Art Inc is an independent, not-for-profit, arts organisation and registered charity, that is the leading champion, incubator and presenter of projection art in Australia. We pride ourselves on organising outstanding projection art events, festivals, exhibitions, education and consultancy services, whilst challenging technological boundaries.

Since 2008, we have produced outdoor site-specific projection art events that exhibit professional, emerging and community artists. This includes Gertrude Street Projection Festival, our annual flagship event held in the City of Yarra. Our aim is to provide a platform on which Australian artists can develop their creative practice, nurture their career, cultivate their artistic confidence, and exhibit their works locally, nationally and globally.

OUR OBJECTIVES

Our strategic vision is to incubate, collaborate and create projection art and we have an ambitious strategic plan to achieve this.

Centre for Projection Art aims to expand our artistic program to include more exhibitions and events including Fitzroy's annual Gertrude Street Projection Festival; a regular program of creative masterclasses for artists; the introduction of an artist-in-residence program and curated exhibitions and programs that highlight developments in projection art.



2019 IN REVIEW

2019 was an ambitious and successful year. Centre for Projection Art completed significant planning in 2018 to ensure 2019 was a success, both financially and through delivery of outstanding projects, and achieved this.

The main projects included two Masterclasses in Projection Art supported by City of Melbourne and City of Yarra; a full scale Gertrude Street Projection Festival; and providing support as presenting partner of Shifting Surrounds, a major exhibition of Yandell Walton.

Other organisational activities that held the focus of 2019 included:

- Appointment of the Creative Advisory Committee to provide creative support and guidance to the CEO.
- Securing our studio tenancy at Collingwood Yards (aka Collingwood Arts Precinct) has allowed for further organisational growth into 2020.
- Successfully granted City of Yarra's top tier arts funding 'Celebrate Yarra' to deliver Gertrude Street Projection Festival for 2020-2022.
- Artist in Residence program planned and structure with funding secured for 2020 by Creative Victoria and Besen Family Foundation
- New website was developed and built by Mincer Creative Co for both GSPF and Centre for Projection Art enabling increased usability and adaptability for our growing organisation.
- We said goodbye to our outgoing President Joanne Kirby who made significant contribution during her tenure. General board member Yandell Walton also stepped down from the Board to take on a position in the Creative Advisory Committee.



FINANCIALS – TREASURERS REPORT

This report summarises the Centre for Projection Art Inc's (CPA) financial performance for the year 1 January 2019 to 31 December 2019.

Income for the year was \$226,923, expenses were \$157,976, meaning we made a net surplus of \$68,947. However it should be noted that \$95,309 of the income received was for funding received in advance, for projects in 2020.

The following summarizes expenditure on different projects undertaken in 2019:



Expenditure of \$157,976 in 2019 is \$94,496 or 149% higher than in 2018 (\$63,480). This reflects the return to a full Gertrude Street Projection Festival after the mini version in 2018.

Net assets at 31 December 2019 were \$109,132, which is \$72,003 higher than the same time in 2018. \$90,038 represents grant funds received for projects in 2020.

The aim of the Board in 2020 was to continue to strengthen the financial position of the CPA in order to support the objectives of the Strategic Plan. Plans have been disrupted by the coronavirus, and this has impacted our ability to fund raise, which is an important component of our budget, and to meet the objectives of our grant funding. We have successfully negotiated with our funders to retain our grant funds, and have secured other stimulus funding, ensuring our financial viability for the next 12 months.

Rebecca Tattersall
Treasurer

BALANCE SHEET

As of December 31, 2019

	Total	
	As of Dec 31, 2019	As of Dec 31, 2018 (PY)
Assets		
Bank Accounts	\$ 108,091	\$ 37,130
Deposit - bond	\$ 1,041	\$ -
Total Assets	\$ 109,132	\$ 37,130
Liabilities		
Current liabilities:		
GST Liabilities	\$ (338)	\$ 1,168
ATO Clearing Account	\$ 6,462	
PAYG Withholdings Payable	\$ -	\$ 1,596
Superannuation Payable	\$ 762	\$ 1,067
Total current liabilities	\$ 6,886	\$ 3,831
Net Assets		
Current Operating surplus/(deficit)	\$ 68,947	\$ 17,553
Retained Surplus	\$ 33,299	\$ 15,745
Net Assets	\$ 102,246	\$ 33,299

PROFIT AND LOSS

January - December 2019

	Total	
	Jan - Dec 2019	Jan - Dec 2018 (PY)
Income		
Income		
Government Grants	\$ 140,849	\$ 41,826
Donations & Bequests	\$ 24,502	\$ 12,441
Sponsorship	\$ 30,500	\$ 13,295
Goods & Services Income	\$ 25,651	\$ 6,910
Other Revenue	\$ 5,421	\$ 4,395
Total Income	\$ 226,923	\$ 78,867
Gross Profit	\$ 226,923	\$ 78,867
Expenses		
Expenses		
General & Administrative Expenses	\$ 7,608	\$ 7,629
Employment Expenses	\$ 45,915	\$ 24,823
Occupancy Expenses	\$ 398	\$ 1,017
Production Costs	\$ 83,760	\$ 30,011
Assets	\$ 20,295	\$ -
Total Expenses	\$ 157,976	\$ 63,480
Other Expenses	\$ -	\$ (2,166)
Operating surplus/(deficit)	\$ 68,947	\$ 17,553

ONLINE PRESENCE



Followers:
GSPF 9480 (up 5.7%)
Centre 773 (up 81.9%)

- Facebook continues to be our largest online audience and most engaged online platform with Instagram the next largest audience.



Followers:
GSPF 3488 (up 5.0%)
Centre 612 (up 79.5%)

- While GSPF saw a modest increase in followers on both Facebook and Instagram, Centre for Projection Art's followers increased hugely. This was a result of a more engaging redeveloped website, plus all branding associated with events promoted the Centre.



Subscribers:
68 (up 100%)

- E-News/email subscription saw a 15% increase to subscribers.



Followers:
75 (up 10.3%)

- Vimeo continues to have fewer subscribers, however a high number of monthly views as it is linked to other social media channels and our website.



Followers:
41 (up 41.6%)

- YouTube channel was established at the end of 2018 and has seen a good uptake thus far.

- LinkedIn continues to have few followers to date.



Followers:
1932 (down 0.4%)

- Twitter has a large number of followers but engagement is low. More work is being done to engage Twitter followers as many are journalists and could assist with organic PR opportunities.



Subscribers:
2394 (up 15.0%)

- New websites with increased user analytics has allowed us to track number of unique visitors to each site. Visitors to the GSPF site spiked during the festival with two-thirds of the website traffic being realised during the festival period.



Unique visitors:
GSPF 14,696
Centre 1845

SHIFTING SURROUNDS



SHIFTING SURROUNDS – YANDELL WALTON

Centre for Projection Art were a presenting partner for Yandell Walton's solo exhibition Shifting Surrounds, exhibited at The SUBSTATION, as part of the ART+CLIMATE=CHANGE 2019 festival,

Shifting Surrounds was an ambitious exhibition consisting of six new site responsive installations, developed by Walton over two-years through a series of residencies.

The works were large-scale, immersive, innovative and experiential. Using immersive projection and emerging technologies, Walton challenged the audience to consider their impacts upon climate change and the environmental degradation in the new epoch of the Anthropocene.

This exhibition was attended by over 14,000 people over the 8-week period. A further 250 people attended public programs associated with the exhibition. Alongside the exhibition The Substation hosted the symposium 'A World Environment' which considered a cultural response to climate change through trans-disciplinary presentations across the arts and sciences.

Centre for Projection Art was one of multiple partnering organisations, funding bodies and philanthropic contributions that enabled this body of work to be realised. Our contribution to this project was at cost projector hire, technical assistance and publicity.

Centre for Projection Art will continue to be a presenting partner on other iterations of this project when it tours in 2020/2021.



MASTERCLASS IN PROJECTION ART

TESTING
GROUNDS

MASTERCLASS IN PROJECTION ART

The Masterclass in Projection Art provides a platform for artists to develop their skills in site responsive projection art and learn through a practical workshop that also delivers a public exhibition outcome. Facilitated by leading projection artist Yandell Walton participants are supported to test their ideas and taught new, experimental and emerging methods of creative projection practice.

Development works created by participants, are exhibited on location for the final night. This exhibition is open to the public and publicised through social media channels. Exhibiting the development works also provides participants with an audience and an opportunity to engage with the public, discuss their processes and the learned outcomes.

This year two Masterclass in Projection Art courses were funded by City of Yarra and City of Melbourne. Funding through these municipalities covers approx 75% of the costs associated with facilitating this workshop and participants pay the remaining course fees with further funding concessions given to students and concession holders.

Epson's in kind support also allows participants access a range of high quality projectors to experiment with during the Masterclass and for the public outcomes.



MASTERCLASS IN PROJECTION ART

Many artists applied to participate in each of the programmes, with twelve selected in each group from diverse backgrounds, ages, art practices and with differing conceptual ideas. Lead by projection artist Yandell Walton, participants were supported to test their ideas and taught new, experimental and emerging methods of creative projection practice.

Both Melbourne Polytechnic Fairfield (Yarra) and Testing Grounds Southbank (Melbourne), provided ideal learning spaces for this activity with open and flexible areas for participants to experiment with different techniques, focussing on site specific technical skills and equipment use.

Development works created by participants, were exhibited on location for the final night. These exhibitions were open to the public and publicised through social media channels. Exhibiting the development works provided the participants with audiences to view their works, the opportunity to engage with the public, discuss the processes learned and their outcomes.

Participants in the Masterclass funded by City of Yarra:

Andrej Kocis, Bianca Raffin, Caroline McGrath, Jamal Twycross-Smith, Jenna Stebbins, Katie Roberts, Kellie O'Dempsey, Matt Daly, Natasha Brennfleck, Rebecca Young, Susannah Williams, Wes Dowling

Participants in the Masterclass funded by City of Melbourne:

Andrea Draper, Annie Edney, Autumn Tansey, Camille Heisler, Corrie Wright, Gabrielle Leah New, Gretel Bull, Hineani Tunoa Roberts, Jenna Eriksen, Jennifer Valender, Jenny Fraser, Kelly Marie Slater



MASTERCLASS PARTICIPANT FEEDBACK

At the conclusion of each Masterclass, participants are asked to anonymously complete a survey with feedback about the course. Here is a snapshot of some of this feedback.

- 90% of participants would recommend the Masterclass in Projection Art to other artists.
- 100% of participants thought the learnings from the Masterclass would positively impact their artistic practice.
- 80% of participants thought the four day workshop was the right length of time. The remaining 20% wanted an additional day for further testing and development.

"Excellent course - would recommend highly to artists and colleagues who I work in a relevant area."

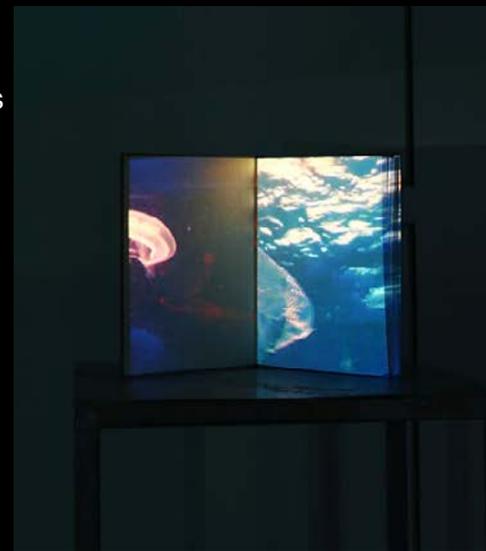
"The class was a rich source of knowledge about projection art trends, technologies, aesthetics, and practices. An added bonus was learning with a group of talented artists who all brought imagination and drive to the course. The facilitator has an incredible breadth of knowledge about projection art practices and is a great communicator. It was great to have so many projectors and tools to experiment with."

"The course was very professional, with a good balance of artists, information, hands on, technical information, opportunity to practice and see our work exhibited."

"The content was pitched at the right level, catering for all skills within the class. The material covered was ideal: not too much or too difficult to overwhelm, and not too little or too simple to be of next-to-no use. Similarly, the balance between practical and theoretic material was just right. Also, the teaching was great. Overall, perfect!"

"It was well run and fabulously facilitated. I learnt a lot that will be really helpful for my practice and we had fun. I felt very supported."

"The course was really informative, covered a lot of material and was a good balance between technical, conceptual and logistical (ie - opportunities, funding etc.)"



MASTERCLASS IN PROJECTION ART



A tall apartment building at night, illuminated with vibrant, multi-colored projections. The projections feature large, stylized faces and abstract, geometric patterns in shades of blue, red, green, and purple. The building's windows are visible, some of which are lit from within, creating a contrast with the dark exterior. The overall scene is a dynamic display of digital art integrated with urban architecture.

GERTRUDE STREET PROJECTION FESTIVAL

RESIST PERSIST SHIFT

GSPF 2019

Festival Overview

Over nine nights in July/August 2019 Gertrude Street was alight with over 25 free, activated, public sites, special events & performances.

We welcomed an estimated 50,000 visitors across Victoria and beyond to Gertrude Street Projection Festival (GSPF), Australia's longest running projection arts festival now in its 12th year. GSPF 2019 exhibited contemporary projection and new media art in public, accessible spaces with over 70 volunteers to assist in presenting the festival, guiding audiences and assisting those in need along the street.

Projections ranged from large-scale installations on high-rise walls to intimate experiences, virtual reality, gaming and a closing party produced in conjunction with Yarra Youth Services.

9 NIGHTS IN WINTER

25+ PROJECTIONS

70+ VOLUNTEERS

50,000+ VISITORS



GSPF PROGRAM

Our curatorial rationale called for works that evoked a bold new way of seeing. Through themes of desire, disruption and subversion, artists were asked to explore and negotiate the notion of resistance within our changing social, environmental, political and urban landscapes. The works presented questioned constricting structures, pushed back against the status quo, and gave strength to fluid identities. They sought to forge alliances, encouraging the audience to persist and embrace this world of difference. 110 artists submitted expressions of interest to be part of the festival with 21 were selected.

RESIST, PERSIST, SHIFT blurred the lines between private and public space. Works were experimental, exploring projection as a critical medium and embracing the notion of discovery and contributed to a vision of diversity and inclusion. We expanded how projection was presented and experienced by audiences, embraced experimentation and expanded the festival platform with a street projection program, an immersive project space and closing party harnessing the energy of the residents of Atherton Gardens Estate.

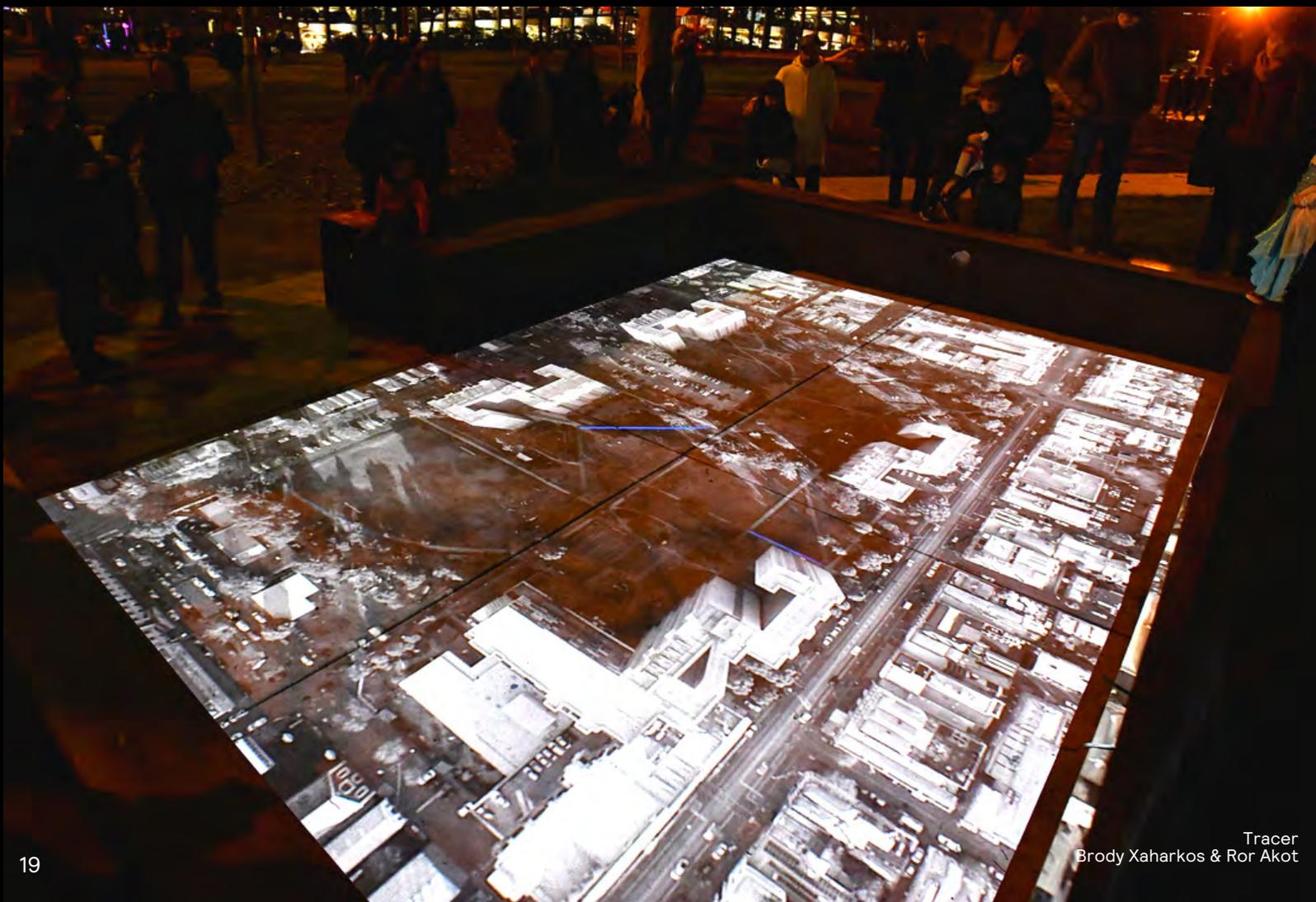
A vacant gallery space at 44 Little Napier Street was utilised an immersive project space. This was space was donated in-kind for festival use by a local philanthropist with strong ties to the community. The GSPF Project Space was an amazing hub for the festival allowing all audiences to interact with projection through Gaming, VR and app-based technology. Three – five volunteers each night were dedicated to this space, guiding audiences down Little Napier Street into the space and assisting them activate the technology.



GSPF PROGRAM continued...

GSPF 2019 closing festivities were a community engagement initiative inviting audiences to deepen their engagement with the Atherton Gardens public housing estate, through celebrating the communal spaces of importance to the young, creative leaders from the Fitzroy community. Harnessing the vision of a group of emerging creative producers from the Atherton Gardens public housing estate, Centre for Projection Art together with Yarra Youth Services mentored six young visionaries to deliver an outdoor exhibition titled Perspective as the GSPF official closing party.

Perspective inspired audiences to move beyond the external perspective of Atherton Gardens and journey into the estate's communal sense of belonging. Four video projections guided audiences from Gertrude Street to the Atherton Gardens Basketball Court which had been transformed to an outdoor dance party expressing cultural diversion through hip hop, jazz and afro beats. This music program was simulcast on 3CR who were excited to get involved in a community event in the heart of their own neighbourhood.



FESTIVAL HIGHLIGHTS

2019 saw more philanthropic and sponsorship funding than ever before. This funding allowed us to commission five artists to deliver major works for the festival, the first time we have been able to offer this. In addition, we also achieved our goal of paying all artists who contributed an honorarium for their participation in the festival. We hope to grow this in future years with all artists being paid a fee for their contribution and are working on philanthropic funding to secure this for 2020.

Opening celebrations was held at Forresters, an accessible events venue on Gertrude Street and were attended by an Auslan interpreter who was integral for accessibility during the speeches. The Boite Choir were engaged to participate in live roving performances along the street and Skate Odyssey performed along the street on both opening and closing nights and acting as invigilators while engaging the community spirit.

Footscray Community Arts Centre's developed a projection work with intellectually disabled artists through their Artlife program. These artists attended the festival along with family and friends in celebration of exhibiting their work to so many in the public domain.

Yandell Walton mentored aboriginal photographer James Henry to create a site-specific work which was projected from Maysar onto a new residential development. This broadened James creative practice from photographic to projection and resulted in further opportunity for James to exhibit with CCP.

Mission Australia provided a gourmet BBQ outside Charcoal Lane as an affordable alternative to restaurant for those with young families on the Friday and Saturday nights of the festival. This was a huge success and we intend to encourage more traders to engage with the community and visitors to the festival in future years.

The newly designed website by Mincer.co was dynamic and Wix based to allow for easy updates and integration each year. In addition to an extensive online program with artist information and interactive maps, a 28 page A5 paper program (on eco stock) was offered to festival visitors to navigate the streetscape if they were struggling with online options. All printing for the festival was proudly donated by KwikKopy Fitzroy saving the festival over \$5000 on printing costs.



GSPF ARTISTS

STREET PROJECTIONS AND EVENTS

Atong Atem, Caroline McGrath, Tutu Collective (Charlie Fry and Jacob Tolo), Chris Parkinson with Jamal Twycross-Smith, Eric Hynynen, Holly Cuthbertson, James Henry, Jenna Eriksen, Jutta Pryor, Linda Loh, Proximity Collective (Louis Grope, Shannon May Powell, Marley Sheridan), Matt Daly, Nina Maskiell, Mishka Beckmann, Rachel Main with Melbourne Zero Sessions (Aleena Panagopolulos, Ariadne Concha, Desiree Dolenzo, Kayla Hamilton, Lesley Huang, Shiona Oosha Raj, Suissee Lacerna, Troi-Sarah Ilisley,) Rhys Newling, Sal Cooper, Salote Tawale, Skate Odyssey, Taloi Havini, Tom Civil, Yandell Walton, Yusi Zang, Artlife (Alisha O'Neill, Amy Guthrie, Chelsea Michelle, Daniel Munnery, Emily Dober, Pamela Debrimcat, Paul Sunderland, Teagan Connor, Wade Cameron, David Pennay).

PROJECT SPACE

Susannah Langley and Warren Armstrong, T-Dog eXtreme (LD Temos) and CVES (Daniel Roberts).

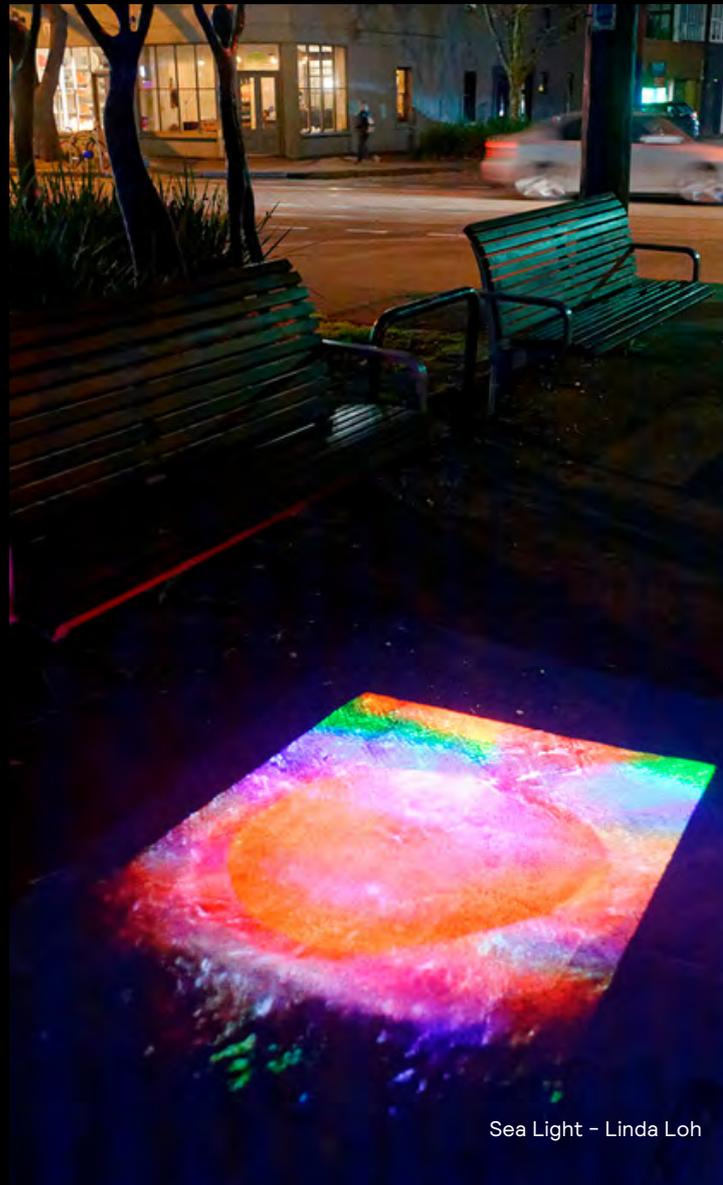
PERSPECTIVE CLOSING PARTY

Projection Art Program:

Bianca Raffin, Nakier Chol, Brody Xarhakos, Ror Akot, Akolda Bil, Natasha Brennfleck, Annie Edney, Anna Thomson, Fitzroy High School, Michael Fikaris, Yarra Youth Service Graffiti Diversion Program.

Music and Event Program:

Jah Tung & The Natural Order, C.Frim, Drip Squad, Girl Zone, AKB, Ror, Unleish & Lil fright night, CUTS OF CHAOS with BrodyX, Kaymi, Style'n'Grace, YAW FASO, Muma Doesa, Zue\$, YFA, Hendrix Soul, DJ Smilez, AKB, Brent / Culture Evolves Performance, Pixel Angel, Radiance, Chelsea Hickman, Yarra Youth Services Fashion Program,



Sea Light - Linda Loh

GSPF 2019 TEAM

CEO	Bianca Bowman
Creative Producer	Molly Braddon
Assistant Producer	Rachel Lampolski
Partnership Manager	Cat Black-Dinham
Curatorial Liaison	Jade Bitar
Event Producers	LD Temos, Tim Bishop, Angela Barnett and Gabrielle Nolan
Marketing Consultant	Julia Gregg
Marketing Coordinator	George Bradshaw
Marketing Support	Irina Agaronyan
Web Designer	Candice Cooke
Creative Committee	Yandell Walton, Arie Rain Glorie, Alison Bennett, Fiona Hillary and Chris Parkinson
Technical Director	Jay Tettamanti
Technical Team	Nicole Breedon, Rylan Beckinsale, Lee Ramseyer Bache and Projection Teknik
Volunteers	Amysuraj Jayawickrama, Sharni Hodge, Jacqueline Miller, Lucie Leonardi, Sarah Chamberlain, AyaSree Prasanna, Kelleyann Grenville, Gabriel Aitken, Kerrie Goodall, Nell Fraser, Zena Hosseini, Andrea Draper, Cheryl Siecker, Merinda Dias-Jayasinha, Laura Gonzalez Saavedra, Bev Soroczuk, Claudia Hogan, Anna Garcia Solana, Phoebe Marsh, Kate Yeung Ching Yung, Chloe Gleeson, Natasha Kiwi, Francesca Pezzimenti, James Keighery, Danni Truong, Anna Venosta, Carla Serrano Pesquera, James Grant, Elena Feist, Katee DeClaydon Jin Zhao, Stephanie Morison, Sarah Nagorck, Alisa Anderson, Mariyam Bilal, Dominic Bailey, Kathryn Toomey, Ada Margaret Coxall, Tom Gordon, Jade Hackett, Harry Patte Dobbs, Sam Trolland, Sarina Meuleman, Li Wen Lian, Min Kingham, Amisha Shah, Kenneth Suico, Natsuko Fukuda, Bianca Charleston, Genevieve Douglas-Byrnes, Jui Apte, Alberto Ledesma, Alicia Herrera, Mia Zheng-Renner, Sam Stone and Danielle Old

GSPF PR + MARKETING

Zilla and Brook were engaged as the PR Agency to promote Gertrude Street Projection Festival 2019. The efforts of a recognised and successful PR agency combined with the support of our Marketing volunteers who themselves were professionals in their field, saw unprecedented media coverage.

Nine radio interviews were conducted in the lead up and during the festival. This included four with artists increasing their professional profiles. Interviews, articles and listings were included in The Age, Herald Sun, Time Out, Jetstar, Where Magazine, The M, Weekend Notes, Arts Hub, Urban List

Select Media Coverage:

[Design Files >>](#)

[Concrete Playground >>](#)

[Time Out >>](#)

[Urban List >>](#)

[Arts Review >>](#)

[Joy FM Interview >>](#)

[RRR Interview with Richard Watts \(01:02:45\) >>](#)

[ABC Radio Interview with artist Taloi Havini >>](#)

[Epson Video with Artist Insights >>](#)

Social media campaigns were hugely successful with individual posts reaching 9000+ viewers. Overall followers across channels increased by 6% during the festival period with Instagram and Facebook being the dominant channels.

A new website designed by Mincer Creative Co saw 10,000 visitors to the website over the festival period.

100 Bill Posters were distributed Melbourne and the inner north through Distro Print. These were effective but in some instances were pasted over within hours of being placed.



AUDIENCE DATA

71% TRAVEL LESS THAN 10KM

**63% GOT TO THE FESTIVAL
BY WALKING OR TRAM**

**72% SPENT UP TO \$100 ON
FOOD AND BEVERAGE**

**20% ATTENDED WITH THEIR
FAMILIES**

Our audience survey tells us that 85% believe the festival strongly contributes to community.

While most attendees are local and live within 5km, 27% travelled over 10km to attend the festival and 2% came from interstate.

Most popular nights to attend were Friday and Saturday nights with Wednesday night being the next busiest.

47% heard about the festival through social media with another 30% through word of mouth.

34% attended the festival with friends, 27% were on a date night and 20% were families.

35% of the audience are aged between 35 and 44 years.

31% of visitors spent money in retail while 72% spent money in food and beverage outlets.



Photograph by Image Play
Courtesy of P2019 Supporter ace DG

GSPF AUDIENCE COMMENTS

“GSPF enlivens public spaces for the community, is accessible to all, even accidentally, and brings people out into the chill of a winters eve in the most delightful way.”

“The feel of the festival is very much community and site specific at GSPF with a warm and inclusive vibe as you walk amongst the streets and lane ways checking out the work with others.”

“I’ve always enjoyed it. I felt especially this year there were some standout works.”

“I think it's a great idea - very cool concept and loved the VR room. It was very inclusive for the local community - particularly for the kids.”

“It's an inclusive, accessible, engaging community festival that has proven to be pivotal to Melbourne's cultural life! “

“Just think it’s brilliant, it’s very close to perfection :-)”

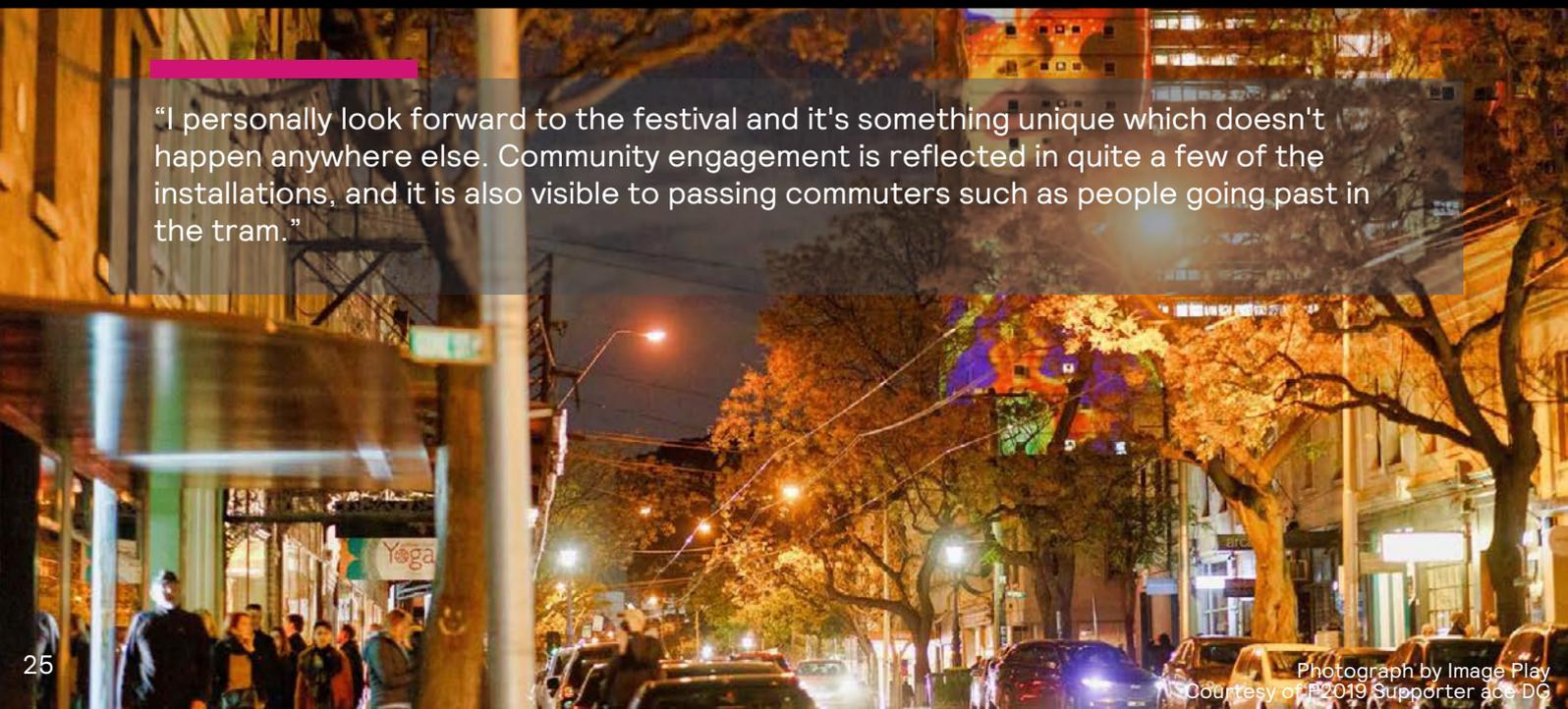
“It connects people to places they walk by and makes them More curious. It introduces more spontaneous engagement with people you share the streets with”

“As a local resident I love that the feeling on a cold rainy night during GSPF loads of people are out on the street with their umbrellas marvelling about art. It’s a total highlight and heart warming thing”

“It's much more interesting than white night”

“I recommend the festival because it not only showcases emerging artists but also enlivens Gertrude St and Fitzroy for so many people and children that may never go to such events at night. Seeing parents with their kids and discussing the projections is so worthwhile.”

“I personally look forward to the festival and it's something unique which doesn't happen anywhere else. Community engagement is reflected in quite a few of the installations, and it is also visible to passing commuters such as people going past in the tram.”



GSPF 2019 SUPPORTERS



We thank our Supporters and Donors for their many and varied contribution to the festival. We cannot do this without you so THANK-YOU!!

Supporter logos were included on the Gertrude Street Projection Festival web homepage with a link to the Supporters website and in the 2500+ festival programs which were distributed to public during the festival.

Supporters were also acknowledged in all media releases sent to a variety of channels by Zilla and Brook, and through social media and e-news before and during the festival.

All Supporters have been recognised on the Centre for Projection Art website alongside our private and philanthropic sector donors.

Private donors to the 2019 festival included: Sharon Nathani, Erica & Troy Wass, Daniel Rizio, Tennant Reed, Philip Pasche, Peter Jetnikoff, Kym Ortenburg & Christopher Balmford, Mike Kendall, Bernie Phelan, Darren Bowman, Irina Agaronyan and Rebecca Tattersall.



De:struct - Matt Daly