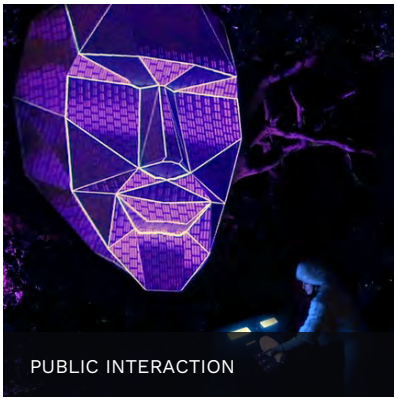
INTERACTOR.TECH
CONNECTING HUMANS WITH IMMERSIVE EXPERIENCES

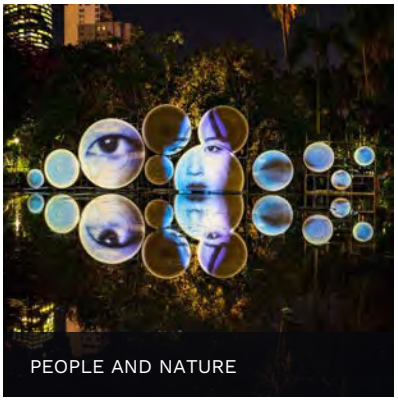
GEORGIE PINN

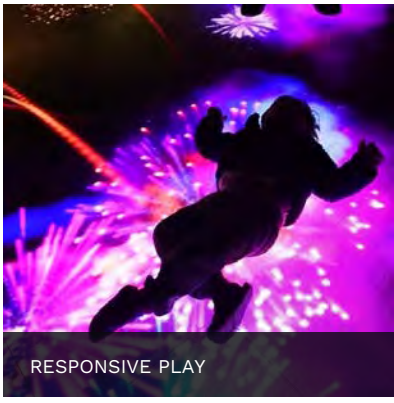
# PUBLIC EXPERIENCES

CONNECTING PEOPLE AND PLACE


CIVIC PROJECTION


PUBLIC INTERACTION


PEOPLE AND NATURE


RESPONSIVE PLAY

## A public spectacle. A personal connection.

Large-scale environments shaped by stories, people and participation

**CASE STUDIES / GOVERNMENT, COUNCILS AND DESTINATIONS**

# EXPERIENCES THAT GENERATE AUDIENCE INTELLIGENCE

Interactor creates immersive experiences that connect people to place and turn participation into insight. Across civic sculpture, performance, wildlife, sport and film, Georgie designs invitations to explore, contribute and return. The work helps councils and cultural partners strengthen local identity, engage visitors and learn what communities value.

## CASE STUDIES


01 **BRISBANE 2032 EMBLEM** Sculpture and audiovisual reveal 3-4

02 **CONTOURS** Film / women, Country and courage 5

03 **NUMINA** Proposed Brisbane river gateway 6-7

04 **ANCIENT VOICE OF THE FUTURE** Immersive First Nations storytelling 8-9

05 **SPARTX** Mixed-reality sport and fan engagement 10-11

06 **RIPPLE** Interactive water and nature installation 12-13

07 **LUMINOUS** International light festival floor 14-15

08 **FLOW** Brisbane Festival immersive public installation 16-17

09 **GLOBAL CHAMPIONS OPENING CEREMONY** Live event ceremony visuals 18-19

10 **NORMA** Responsive opera projection and set visuals 20-21

11 **LONE PINE SANCTUARY** Wildlife AR, memory lounge and cliff spectacle 22-23

12 **ECHO / OHCE** Participatory public portrait sculpture 24-25

13 **ECHO - THE EMPATHY ENGINE** Immersive identity experience 26-27

14 **XMAS - ARCHITECTURAL PROJECTION** Civic building projection 28-29

15 **ELECTRIC PUPPET** Interactive character making 30-31

16 **ELECTRIC CORPSE** Children's collaborative animation 32-33


## CAPABILITY / CONTENT CREATION

Immersive event content, projection films, campaign visuals, music videos and fashion films. See Content Creation on page 34.

## A CONNECTED PRACTICE / PUBLIC VALUE

Each project is part of an evolving practice. Ideas move between works, connecting people, place, storytelling and responsive technology. Every design can be shaped with communities and partners, tested, adapted and delivered at the right scale.

Audience intelligence and personal or cultural data use are scoped with each commission and its partners.

01 / DELIVERED | BRISBANE 2032 EMBLEM REVEAL | SOUTH BANK

# BRISBANE 2032 EMBLEM

## The emblem reveal



Brisbane 2032 emblem launch at South Bank. Photograph supplied by Georgie Pinn.

**A cinematic reveal that carried the emblem from flame and feather into the landscapes of Queensland.**

### THE COMMISSION

Georgie Pinn and Interactor created the sculptures, projection-mapped content, original music and logo transition reveals for the Brisbane 2032 emblem launch at South Bank.

### THE REVEAL

The sequence moved from an Olympic torch to a cockatoo feather, then opened into sweeping gradient emblems. Projection transformed the sculpture into a window onto Queensland destinations.

### THE WORK DELIVERED

The team also created campaign sculptures revealed day by day across Queensland. Together, the work brought VML's emblem design into public space through ambitious craft, storytelling and spectacle.

Project account for private portfolio review. Emblem design credited to VML.

**01 / DELIVERED | BRISBANE 2032 EMBLEM REVEAL | SOUTH BANK**

# A REVEAL BUILT IN SPACE

## A journey through emblem and place

### FROM TORCH TO FEATHER

The reveal began with the Olympic torch, shifted into a cockatoo feather and unfolded into sweeping gradient emblems. Each transition gave the identity a sense of movement and arrival.

### A WINDOW INTO QUEENSLAND

Projection-mapped textures changed the sculpture into a window onto Queensland ecotourism destinations. Nature imagery and a rising chorus of cicadas brought the landscapes into the room before the emblem emerged.

### MUSIC WITH SCALE

An original score built from classical strings and sounds of nature, growing with the visuals towards an epic reveal. Image, sculpture and music were composed as one experience.



Emblem sculpture at the South Bank launch.

### CAMPAIGN SCULPTURES ACROSS QUEENSLAND

Beyond the South Bank launch, Interactor created campaign sculptures revealed day by day in Queensland settings. Well-known athletes discovered them in places ranging from ocean and forest to mountain landscapes. The series extended the reveal into a playful journey through the state, giving each appearance its own setting and story.

### CREATIVE CONTRIBUTION

Georgie Pinn and Interactor led the sculpture and audiovisual creative development, turning VML's emblem design into a vivid physical experience with cinematic pacing, detailed imagery and a distinctive sound world.

Emblem design: VML | Sculptures, content, music and reveal: Georgie Pinn / Interactor

**02 / DELIVERED FOR BRISBANE NORTH CHAMBER OF COMMERCE | IWD 2026**

FILM / 60 SECONDS

# CONTOURS

## LEAD WITH HEART / WOMEN, COUNTRY AND COURAGE



CONTOURS film still: Queensland coast and a face in double exposure. Image supplied by Georgie Pinn.

### PEOPLE, PLACE AND CONNECTION

Hundreds of women's faces, across ages and cultures, morph seamlessly into one another. Expression tracking carries each change, suggesting that we are all connected. Georgie's recurring people-and-place theme appears in double exposures that blend Queensland's nature with human faces. Movement and music let audiences feel that connection without explanation.

### LEADERSHIP AND LEGACY

Featuring Australian athletes Natalie Cook OAM OLY and Natasha Price, alongside Dominique Lamb, the film celebrates women who lead with heart. It connects courage and legacy to Queensland's places and eco-tourism promise. HEULDINS and Jaclyn Marquis commissioned the work.



CONTOURS film still: Dominique Lamb. Image supplied by Georgie Pinn.

### A LASTING CULTURAL ASSET

Released on 8 March 2026 as a public digital artwork, CONTOURS was accepted into the National Library of Australia and published with ISBN 978-0-646-73618-1. A film made for one event now has a life as a cultural record for Brisbane and beyond.

Sources: Interactor CONTOURS page; IWD film brief; BNCC and Georgie Pinn correspondence, October 2026. Images supplied by Georgie Pinn.

03 / PROPOSED LANDMARK | STORY BRIDGE, BRISBANE RIVER

# NUMINA

## A gateway to Queensland



Supplied NUMINA concept visualisation. Proposed experience, not a built installation.

**A monumental river destination combining projected water mist, mythological characters, real human stories and audience transformation.**

### THE PUBLIC OPPORTUNITY

NUMINA proposes an evolving night-time destination beneath the Story Bridge, facing Howard Smith Wharves. Visitors watch from shore, take a proposed purpose-operated boat through engineered mist, or create a transformed portrait at a riverwalk console.

### THE EXPERIENCE

The Coral Oracle, Canopy Weaver and Glass City Spirit connect reef, rainforest and Brisbane's future with real Queenslanders' voices and performances. At consoles, visitors combine their faces with coral, jacaranda, sandstone or storm light.

### CURRENT DEVELOPMENT POSITION

Created and directed by Georgie Pinn / Interactor. The latest deck proposes a focused 2027 test and a two-week 2028 presentation for the LA Games handover, followed by repeat editions and expansion. Funding, feasibility, engineering, marine operations, cultural agreements and approvals remain to be developed.

Source: NUMINA GATEWAY 26 v2, pp. 1-2, 5-7, 11, 13-16. Timelines and budgets are proposals.

03 / PROPOSED LANDMARK | STORY BRIDGE, BRISBANE RIVER

# PUBLIC VALUE AND NEXT APPLICATION

Characters, human voices and visitor participation form one continuing platform

## A RECOGNISABLE QUEENSLAND WORLD

The Canopy Weaver gathers forest, light and human traces; the Coral Oracle opens reef, coast and interdependence; the Glass City Spirit carries resilience, upheaval and renewal. These are original contemporary characters, introducing rather than replacing real people's stories.

## REAL PEOPLE AT THE HEART

Selected and filmed story pieces retain their authors' voices. Queensland artists, children, performers and community members can contribute stories of place, future, arrival and belonging. Documentary portraits, live performance and community commissions renew the programme.

## DISCOVERY BEYOND THE CITY

Story Bridge could anchor a distinctive tourism destination. Regional stories can build interest in Queensland's reef and rainforest; a later Gateway Bridge chapter could welcome cruise arrivals and connect river transport, interactive walks and evening precincts.



## A DESTINATION THAT KEEPS EVOLVING

A recurring cast links documentary portraits, live performance and community commissions. Seasonal, festival and First Nations-led chapters would be developed through organiser agreements and cultural authority, creating reasons to return and a programme that evolves beyond 2032.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Log console sessions, selected Queensland textures and interaction time. Optional feedback could add age ranges, destination and activity interests, viewing dwell and onward evening plans. Public portrait display and marketing follow-up require separate opt-ins.
- **Business value:** Support the nighttime economy and tourism destination potential: shape evening programming, river journeys, hosted viewing and hospitality offers; encourage longer visits and regional discovery. Use visitor feedback and partner reporting to assess onward activity, spending and referrals.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Participation and consent** | Count sessions and completed transformations; separately record public-display consent. |
| **Story and destination response** | Sample dwell and recall; ask which places, stories and activities visitors want to explore. |
| **Operations and onward value** | Test sightlines, mist, sound and vessel limits; distinguish referrals from confirmed bookings. |

## A USEFUL COMMISSIONING STEP

Fund the focused test before scaling. Agree creative scope, safe marine interaction, cultural authority, portrait consent, audience measures and the decision criteria for a full presentation.

Source: NUMINA GATEWAY 26 v2, pp. 3-13, 16. Tourism, nighttime-economy and audience-data outputs are proposed.

04 / IN DEVELOPMENT | FIRST CREATIVE STAGE AND VR PROTOTYPE COMPLETE

# ANCIENT VOICE OF THE FUTURE

## Immersive Indigenous storytelling



Stage concept from the supplied Ancient Voice deck, p. 5. Proposed production visualisation.

**David Bindi Hudson's voice, music and cultural knowledge shape an immersive journey from ancient storytelling into future worlds.**

### THE PUBLIC OPPORTUNITY

David Bindi Hudson and Georgie Pinn collaborate through INTERACTOR, bringing First Nations storytelling into dialogue with contemporary technology. David's Ewamian and Western Yalanji heritage, cultural knowledge and connection to Country shape the work.

### THE EXPERIENCE

Theatre and installation can run together or independently. Projection-mapped eagle wings, holographic imagery, spatial sound and landscapes surround David's live and virtual performance; visitors can explore story, animation and sound through movement.

### WHAT IS DOCUMENTED

The first creative development stage is complete, including a VR prototype for partners to explore the proposed stage environment, scale and visual language. The full touring production and destination installations are the next development opportunity; neither is presented here as an operating attraction.

Source: Ancient Voice deck pp. 3-8 and 10-19; Tourism & Culture deck p. 6; Georgie's project update, 25 Oct 2026.

04 / IN DEVELOPMENT | FIRST CREATIVE STAGE AND VR PROTOTYPE COMPLETE

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## CULTURAL STORYTELLING WITH DEPTH

David's voice and cultural knowledge lead the experience. Performance and audience exploration offer complementary ways to encounter his stories, with the cultural leadership and permissions carried through each presentation.

## A CULTURAL EXPORT DESIGNED TO TRAVEL

A modular set and two presentation formats offer a pathway from galleries and intimate venues to theatres and festivals. Touring could introduce international audiences to the work while allowing presenters to choose a suitable scale.

## QUEENSLAND DESTINATIONS TOWARDS 2032

The format could anchor Queensland destination experiences, linking a memorable show with deeper discovery. Local adaptations would involve relevant cultural authorities and partners, connecting visitors with First Nations-led experiences.



## STEP INSIDE BEFORE IT IS BUILT

The VR prototype gives partners a way to explore scale, staging and visual language before physical production. Concept imagery shows the intended world; the next stage develops the full performance and installation.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** With cultural leadership and agreed data governance, future presentations could assess participation, time spent, chosen story pathways and voluntary feedback on cultural understanding and connection to place.
- **Business value:** Inform culturally approved programming, touring and destination partnerships; explore interest in related First Nations-led experiences while cultural knowledge stays outside default analytics.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Participation and format** | Compare theatre and installation use, exploration time and voluntary feedback. |
| **Cultural connection** | Agree feedback questions, interpretation and sharing with cultural leadership. |
| **Touring and destination fit** | Test venue requirements, audience demand and opt-in partner referral interest. |

## A USEFUL COMMISSIONING STEP

Partner on the next creative and technical development stage: confirm the cultural framework, refine performance and installation modes, and test a host venue before a touring or Queensland destination pilot.

Evidence: Ancient Voice deck pp. 3-8 and 10-19; Tourism & Culture deck p. 6; Georgie's project update, 25 Oct 2026.

**05 / PROTOTYPE DEVELOPMENT | MAJOR-EVENT APPLICATIONS PROPOSED**



# SPARTX

## A mixed-reality engine for sport, play and spectacle




SpartX arena concept visual supplied by Georgie Pinn. Proposed experience.

SpartX proposes a new role for fans: move from watching a spectacle to shaping one. Its modular mixed-reality engine translates human movement into responsive visual worlds, sound and light, bringing active play, live audiences and shareable media into one experience.

### THE FAN OPPORTUNITY

Stadiums, fan parks and host cities can give audiences a way into the action. A participant plays inside the world while spectators follow the response on large screens. Team, destination or sponsor stories could be expressed through different visual worlds, with formats scaled to a venue and its audience.

### THE EXPERIENCE ENGINE

A behavioural spine turns speed, rhythm, gesture and proximity into real-time changes in animation, physics, sound and lighting. The deck proposes compact pods, walk-through journeys and hybrid stage or arena formats. An emotional arc guides players from anticipation to a peak and resolution.

### CURRENT DEVELOPMENT POSITION

The supplied SpartX deck describes a focused prototype phase to test interaction logic, XR delivery and selected formats. Stadium, Brisbane 2032-era fan, tourism and wellness uses are proposed applications, not documented deployments or partnerships.

Sources: SpartX - The XR Engine deck, pp. 2-16; SpartX one-pager. Concept image supplied by Georgie Pinn.

# PUBLIC VALUE AND NEXT APPLICATION

## ONE ENGINE / MANY FAN AND VISITOR FORMATS




Illustrative XR concepts supplied by Georgie Pinn; third-party branding is illustrative, not a partnership claim.

### SPORT AND FAN ENGAGEMENT

A fan zone, stadium tunnel or arena could turn movement into a live, audience-facing performance. The deck proposes athlete-versus-audience play, team-branded worlds and sponsor layers. A recap could extend the encounter into optional, permissioned social sharing.

### TOURISM AND MAJOR EVENTS

The same core engine could be re-authored for a host city, visitor precinct or destination, linking sport to local stories and activities. A compact pod offers a small footprint; walk-through and hybrid show formats offer more scale for festivals and major events.

### ACTIVE PLAY AND WELLBEING

Movement-led play could support youth, school or workplace programmes and wellbeing partners. These are design possibilities, not claims of health benefit. Accessibility, comfort, intensity and safe participation would be tested for each format.

### AUDIENCE INTELLIGENCE AND BUSINESS VALUE

Future pilots could measure sessions, completion, repeat play, dwell and chosen themes, with voluntary feedback on the experience and onward interests. For venues and investors, the modular core offers a path to refreshed content, partner commissions and repeat deployments; throughput, operating costs, rights and demand still need validation.

### A USEFUL COMMISSIONING STEP

Co-design one prototype with a sport, tourism or venue partner. Select the format and audience, test movement response and accessible participation, then evaluate spectator appeal, technical reliability, staffing and viable content-renewal economics before wider rollout.

Sources: SpartX - The XR Engine deck, pp. 3-16; SpartX one-pager; XR Experience Engine overview. Images supplied by Georgie Pinn.

**06 / DELIVERED | BOTANICA 2021 | BRISBANE**

# RIPPLE

## Empathy for nature through personification



RIPPLE at Botanica. Supplied portfolio photograph.

**See yourself in water. RIPPLE embeds your face and identity within a changing water world, making our relationship with nature personal.**

### WATER BECOMES A CHARACTER

RIPPLE personifies water as a living presence with moods, thresholds and vulnerability. Instead of looking at nature from outside, audiences encounter their own image within it: a mirror that connects changing water with the ways human feeling can harden, fracture, soften and dissolve.

### YOUR IDENTITY INSIDE THE ELEMENT

Hidden sensors capture facial features and place them within animated water physics. Blinks, smiles and frowns animate watery effects. A touchscreen temperature slider lets visitors travel between states; taps create ripples, while two people can influence the work together rather than controlling it alone.

### A MULTISENSORY PUBLIC ENCOUNTER

The Botanica commission brought projection, sound and a floating sculpture into a lagoon. The deck describes a spatial score, live vocals by First Nations duo Kairos Kin, and Theatre of Thunder performers emerging from the water in slow butoh-style movement. These layers give water presence and agency; no measured change in empathy is claimed.

Source: Georgie Pinn, RIPPLE Canva deck, slides 2, 4-10. Delivery context: supplied portfolio.

06 / DELIVERED | BOTANICA 2021 | BRISBANE

# PUBLIC VALUE AND NEXT APPLICATION

Personification, embedded identity and shared experience

## NATURE BECOMES SOMEONE WE RECOGNISE

Water carries a human face and responds to expression and touch. Personification invites audiences to relate to it as a presence with character, rather than scenery or a resource. Empathy for nature begins with recognising something of ourselves within it.

## FROM INDIVIDUAL TO SHARED IDENTITY

As portraits morph, merge and dissolve, the boundary between one person and another softens. The work places us within the same changing element: a sensory reminder that our relationship with the environment is shared, and that actions ripple beyond the individual.

## A RELATIONSHIP FELT THROUGH PARTICIPATION

Two-person interaction, responsive imagery, spatial sound and live performance make the encounter reciprocal. Future commissions could connect this felt relationship with local waterways, environmental interpretation and community stories, while assessing audience response through voluntary reflection.



## TEMPERATURE BECOMES STORY

Visitors move forward and back through an emotional metaphor: cracking ice, rain and tears, storm and deep water, then ocean abundance and vapour's release. The water states embody a story arc; they do not diagnose a participant's feelings.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Future versions could log water-state selections, time spent, ripple interactions and shared use. Optional reflections could explore recognition of self in nature, connection to water and environmental interests; facial activity is not an empathy score.
- **Business value:** Use aggregate feedback to refine environmental storytelling, nature-based visitor experiences and waterway programmes. Connect interested visitors with related cultural or nature activities through separate opt-ins; assess referrals and evening precinct activity with partners.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Participation and shared play** | Record chosen states, session time and two-person use; sample viewing dwell. |
| **Connection and reflection** | Ask whether seeing their face in water changed how visitors described their relationship to nature. |
| **Onward engagement** | Track voluntary interest and referrals to nature or cultural programmes; keep consent separate. |

## A USEFUL COMMISSIONING STEP

Scope a site-responsive water encounter with the host, artists and environmental specialists. Agree ecology, access and operations, face-capture permissions and an evaluation based on voluntary reflection rather than inferred emotion.

Source: Georgie Pinn, RIPPLE Canva deck, slides 2, 4-10. Proposed public benefits and evaluation are not past results. Delivery context: supplied portfolio

07 / DELIVERED | LUSAIL, QATAR | 2024

# LUMINOUS

## QATAR Light Festival

**An interactive floor for public participation**



Interactive floor work at Luminous Lusail. Image from Interactor's selected work.

**A large-scale responsive floor that lets visitors create visual fireworks and music simply by moving through a public space.**

### THE PUBLIC OPPORTUNITY

Luminous Lusail's outdoor light festival brought responsive play into a destination event. Georgie developed the interactive audiovisual work remotely, with no access to the physical floor during development and a short installation window in Qatar.

### THE EXPERIENCE

Georgie's project account describes mouse-driven prototypes and virtual 3D demonstrations of how footsteps would activate animation. Adjustable sensitivity and visual scale supported on-site tuning. Visitors could paint and trigger animations through movement, accompanied by sound.

### WHAT IS DOCUMENTED

The delivered floor is documented in the portfolio and QUT interview. Georgie's 2024 project account records the prototyping approach and a three-day installation window. The work formed part of a wider production directed by Kendyl Rossi.

Source: Georgie Pinn 2024 PHIVE project account; portfolio; QUT interview. Installation: Lusail, Qatar.

07 / DELIVERED | LUSAIL, QATAR | 2024

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## PARTICIPATION BEYOND LANGUAGE

A step produces a visible and audible response. This format offers an intuitive invitation for international visitors, while accessible ways to participate would be designed and tested for each site.

## FAMILY ACTIVITY AFTER DARK

Responsive play gives groups something to do together within an evening event. A Queensland precinct could combine participatory installations with performance, food and visitor services.

## QUEENSLAND CREATIVE CAPABILITY

The project demonstrates Brisbane-based creative practice operating in an international production setting. It provides a relevant reference for destination partners seeking large-scale public experiences.



## A PRACTICAL DELIVERY METHOD

The project account describes early visual and sound approvals, interactive prototypes and simulated footstep behaviour. This gave remote collaborators a way to review the experience before testing it on the physical floor.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Identify busy floor zones, activity periods and sampled dwell, alongside voluntary group profiles and preferences for other precinct experiences.
- **Business value:** Improve event layout and programming, coordinate precinct offers and inform family or visitor campaigns; floor activations are reported separately from people.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Crowd interaction** | Compare floor activations by zone and time; assess flow and dwell with agreed tools. |
| **Audience preferences** | Combine popular interaction patterns with voluntary feedback on content and enjoyment. |
| **Ongoing contact** | Track explicit email sign-ups and subsequent event referrals, separately from footfall. |

## A USEFUL COMMISSIONING STEP

Agree the creative scope and lead-production responsibilities. Test surface conditions, step-free access, interaction response, capacity, sound and weather operation. Separate installation evaluation from whole-festival reporting.

Evidence: Georgie Pinn 2024 PHIVE project account; portfolio; QUT interview. Installation: Lusail, Qatar. Full source notes accompany this collection.

08 / DELIVERED | BRISBANE FESTIVAL AND ISEA 2024

# FLOW

**International Symposium of Electronic Art | Brisbane Festival**

**Shared play through sound and movement**



FLOW. Georgie Pinn portfolio image. Collaborator credits appear in the source notes.

## A responsive audiovisual environment where movement and gesture let people shape a shared world of light and sound.

### THE PUBLIC OPPORTUNITY

FLOW uses water as a metaphor for shared emotion. Its 2024 presentations at ISEA and Brisbane Festival connect a Brisbane creative practice with local audiences and an international arts and technology programme.

### THE EXPERIENCE

Generative animation, modular electronic sound and a sensory interface respond to movement. People explore rhythm, colour and atmosphere together, with performance extending the relationship between participants and the work.

### WHAT IS DOCUMENTED

The Brisbane Festival programme credits Georgie Pinn and Tara Pattenden. ISEA lists those artists with Kairos Kin and Dorian Dowse. These organiser records confirm 2024 presentations and complement the supplied portfolio's account of Arts Queensland support.

Source: Brisbane Festival 2024 programme; ISEA2024 FLOW listing; supplied portfolio pp. 7 and 11.

08 / DELIVERED | BRISBANE FESTIVAL AND ISEA 2024

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## PARTICIPATION ACROSS GENERATIONS

Movement and gesture provide an immediate invitation to experiment. A council activation could give families and mixed-age groups a shared creative activity, with seated and lower-movement options tested in the design.

## NATURE AS A SHARED LANGUAGE

Water offers a familiar starting point for connecting body, emotion and environment. A future programme could add a local waterway theme and facilitated interpretation without treating artistic metaphor as scientific instruction.

## A CULTURAL REASON TO STAY

An evolving responsive environment can encourage exploration alongside scheduled performance. Future evening programming could connect participation with nearby cultural venues and hospitality.



## AGENCY THROUGH MOVEMENT

A small gesture can influence a much larger visual and sonic environment. This gives participants a clear relationship between action and response, while other people can watch, listen and join the encounter.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Understand participation patterns, interaction and viewing time, shared use and voluntary cultural interests and experience feedback.
- **Business value:** Shape cultural campaigns, content choices and morning or evening programmes; connect interested audiences with related events and attractions.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Responsive play** | Log activation counts, session duration and preferred audiovisual elements. |
| **Experience and access** | Combine voluntary feedback with observations of shared use and participation barriers. |
| **Return engagement** | Measure voluntary email sign-ups and future event referrals with explicit consent. |

## A USEFUL COMMISSIONING STEP

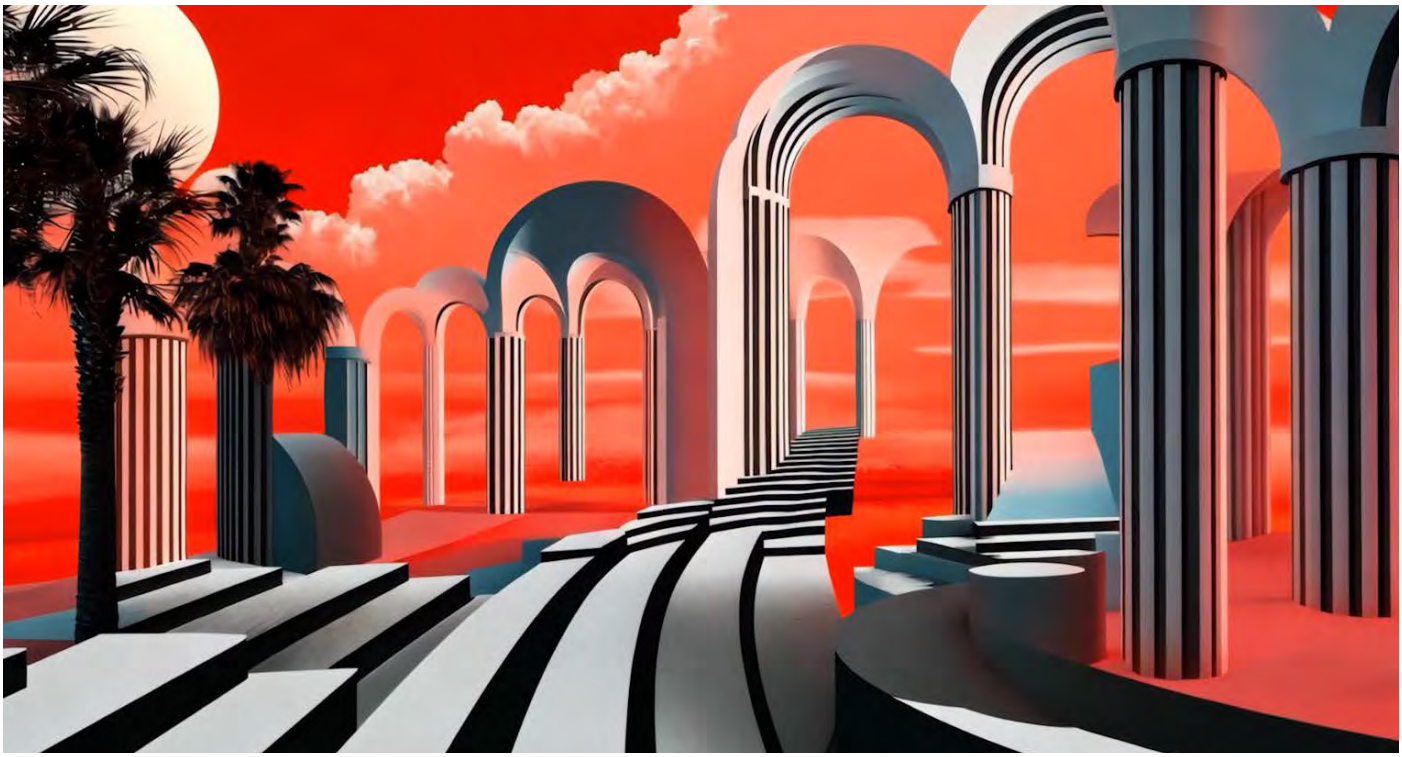
Define the desired social encounter before selecting equipment. Pilot the interface with diverse users, agree sound and light conditions, and scope artist, performer and technical responsibilities for the venue.

Evidence: Brisbane Festival 2024 programme; ISEA2024 FLOW listing; supplied portfolio pp. 7 and 11. Full source notes accompany this collection.

09 / DELIVERED | GLOBAL CHAMPIONS ARABIAN TOUR | 2025

# GLOBAL CHAMPIONS OPENING CEREMONY

## Visual storytelling for a global event



Global Champions Arabian Tour ceremony visual. Image supplied by Georgie Pinn.

**Large-format ceremonial screen content that brings a distinctive visual identity to an international live event.**

### THE PUBLIC OPPORTUNITY

For the Global Champions Arabian Tour in Miami, Georgie created content for the opening and closing ceremonies. The commission connects her animation practice with the scale and coordination of a major live-event production.

### THE EXPERIENCE

The published portfolio describes an Art Deco visual language for the screen environment. The work was commissioned by LAB2580 and directed by Kendyl Rossi. Georgie's documented contribution is the visual content within that wider production.

### WHAT IS DOCUMENTED

The supplied CV records the Miami commission in 2025, and Interactor's work page describes the ceremonies and credits. This is a delivered content-production reference; it does not establish responsibility for the full event, broadcast or technical system.

Source: Georgie Pinn portfolio/CV p. 11 and Interactor selected work. Commissioned by LAB2580.

09 / DELIVERED | GLOBAL CHAMPIONS ARABIAN TOUR | 2025

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## A COHERENT EVENT IDENTITY

A consistent visual language can connect opening and closing moments and help an event feel specific to its setting. A future commission could translate a destination's character into screen content developed for the show.

## COLLECTIVE AUDIENCE MOMENTS

Large-format visuals can support a shared ceremonial experience across a venue. For a future civic or sporting programme, their value would be assessed alongside live performance, pacing and audience response.

## CAPABILITY FOR INTERNATIONAL DELIVERY

The project provides evidence of creative work within an international production team. It supports conversations with major-event buyers about content scope, collaboration and the creative requirements of large screens.



## CONTENT WITHIN A LARGER PRODUCTION

This project adds a distinct capability to the case-study collection: authored visual content for a live show. Audience interaction was not documented for this commission and is not presented as part of its delivery.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Learn which visuals audiences remember and which destinations or related experiences interest them through organiser-approved feedback.
- **Business value:** Inform future event storytelling, destination campaigns and partner referrals; audience reach and bookings require separate organiser or partner evidence.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Collective response** | Use agreed viewing observations and show feedback to assess key ceremonial moments. |
| **Creative preferences** | Invite voluntary responses on memorable visuals and the intended event identity. |
| **Continued connection** | Offer a separate consented email sign-up and measure follow-up engagement. |

## A USEFUL COMMISSIONING STEP

Define the screen formats, show narrative, creative credits and production interfaces. Agree approvals, delivery milestones, rehearsal needs and media-use rights with the lead producer before content development.

Evidence: Georgie Pinn portfolio/CV p. 11 and Interactor selected work. Commissioned by LAB2580. Full source notes accompany this collection.

**10 / DELIVERED | LA MONNAIE / DE MUNT, BRUSSELS**

LIGHT / 1 OF 2

# NORMA

## Responsive video for Bellini's opera



Norma's private world: a projected landscape shaped by the singer's voice.

Created for fashion designer and director Christophe Coppens' production of Vincenzo Bellini's Norma at La Monnaie / De Munt, Georgie Pinn's video work moves between the private and the monumental. One scene turns Norma's anger and jealousy into a virtual landscape that responds to the singer's voice: as her vocal intensity rises, the abstract world changes with her. The second uses projection mapping to fracture the concrete set at the choral finale.

### THE PRODUCTION

Coppens brought the visual sensibility of a leading fashion designer to Bellini's opera, building a stark world of concrete, vehicles and volatile emotion. Within that physical design, Georgie's two digital scenes intensify distinct dramatic moments: a private psychological landscape for Norma and a rupture in the architecture at the finale. The media extends Coppens' vision while keeping the singers and set central.

### GEORGIE'S CONTRIBUTION

Georgie worked with Coppens' visual team to translate his concept into responsive digital imagery. The collaboration shows how her practice can augment a leading fashion and set designer's ideas while keeping the physical design and performers central. Set design: Christophe Coppens and i.s.m.architecten. Video for these scenes: Georgie Pinn.

Sources: La Monnaie / De Munt production programme; Georgie Pinn's account of the two scenes and supplied image.

10 / DELIVERED | LA MONNAIE / DE MUNT, BRUSSELS

LIGHT / 2 OF 2

# PUBLIC VALUE AND NEXT APPLICATION

## THE FINALE / PROJECTION-MAPPED SCENOGRAPHY



Projection makes the concrete wall appear to fracture at the climax.

In the finale, projection mapping makes the concrete blocks appear to explode. As the chorus reaches its peak, the back wall opens visually onto a fiery hell. The effect is fitted to the built set, so an architectural surface becomes a changing dramatic space. It contrasts with the intimate voice-responsive landscape earlier in the work.

## WHY THIS WORK MATTERS

These scenes show Georgie's ability to collaborate with a leading fashion and set designer at two scales. The voice-responsive landscape follows the singer's emotional trajectory in real time; the mapped finale synchronises image, architecture and chorus into a collective climax. In both, digital media makes Coppens' dramatic ideas tangible while leaving the performers and built set at the centre.

## FUTURE STAGE APPLICATION

Future commissions can connect live voices and physical scenography through jointly designed responsive media. Prototype the visual response with performers, then fit projection to the built surfaces. No audience-response data is claimed for this production.

Sources: La Monnaie / De Munt production programme; Georgie Pinn's account of the two scenes and supplied images.

11 / COMMISSIONED PROGRAMME IN DEVELOPMENT | LONE PINE

LIGHT / 1 OF 2

# LONE PINE SANCTUARY

## A connected wildlife, memory and city experience




Memory Lounge concept visual supplied by Georgie Pinn. Experience in development.

For Lone Pine's centenary era, Interactor is developing a connected programme that extends the sanctuary's story from an intimate visitor room to an outdoor AR trail and a proposed city-scale spectacle. Each experience gives people a different way to encounter wildlife, remember their own visits and discover a reason to come to Lone Pine.

### MEMORY LOUNGE / ECHOES OF CARE

A nostalgic lounge becomes a living archive. Visitors encounter Lone Pine's history through a responsive television, portraits and sound, then can record a personal memory through a ringing vintage phone. Spoken memories become animated postcards in a shared display. The design keeps the story human and the technology discreet, with clear consent and curation for visitor contributions.

### WHY IT MATTERS

The sanctuary's heritage becomes something visitors can enter and contribute to. The experience can deepen connection on site while building a curated collection of memories for its next century.

Sources: Lone Pine centenary scope and Memory Lounge development brief, 2026; concept image supplied by Georgie Pinn.

**11 / COMMISSIONED PROGRAMME IN DEVELOPMENT | LONE PINE**

LIGHT / 2 OF 2

# PUBLIC VALUE AND NEXT APPLICATION

## WILD WALK / SANCTUARY TO CITY







Wild Walk concept views: visitor encounter and five-stop trail. Images supplied by Georgie Pinn.

## WILD WALK / THE HIDDEN ONES

At five stops, visitors scan sculpture markers to reveal animated megafauna in the landscape. These 'ghosts of the past' become guardians of wildlife living today, including nocturnal species. The mobile AR trail connects movement, discovery and conservation; visitors can choose a Leaf Pledge as a simple action to carry beyond the walk.

## KANGAROO POINT CLIFFS / PROPOSED 2027 SPECTACLE

The next ambition is a Brisbane Festival-scale projection work celebrating Lone Pine. Mapped to the cliff's cracks, contours and ledges, its FOOH-style visual language would make a crocodile burst through boulders, snakes slither from stone and koalas climb the rock face. A QR-triggered mobile AR layer could let daytime visitors see three-dimensional animal encounters on the same landmark and point them toward the sanctuary.

## DEVELOPMENT AND AUDIENCE VALUE

The Memory Lounge and Wild Walk are in the Lone Pine commissioned development programme. The cliff work is at creative pitch and funding stage; festival presentation, projection infrastructure and mobile extension depend on partners and approvals. A joined campaign could connect city discovery to sanctuary visits and participation, with QR use, dwell and onward visits evaluated when delivered.

Sources: Lone Pine formal scope and Wild Walk narrative spine, 2026; Georgie Pinn's current brief and supplied concept images. 2027 cliff presentation is proposed.

12 / DELIVERED | WORLD SCIENCE FESTIVAL AND NOW OR NEVER

# ECHO / OHCE

## The public becomes the story



ECHO / OHCE project image supplied by Georgie Pinn.

**A monumental interactive portrait that makes identity, empathy and digital representation tangible in public space.**

### THE PUBLIC OPPORTUNITY

ECHO/OHCE extends Georgie Pinn's touring ECHO practice into a large sculptural face. Presentations documented in the portfolio include World Science Festival in Brisbane and Melbourne's Now or Never festival.

### THE EXPERIENCE

The public can capture and manipulate their faces in real time on a projection-mapped sculpture. The World Science Festival version is documented as seven metres tall. Intimate personal expression becomes a collective visual encounter.

### WHAT IS DOCUMENTED

The giant head's animation begins with the diverse cross-cultural archive built by the touring ECHO booth: over 40,000 captured faces and stories. Material from these intimate exchanges becomes mapped content at public scale. The archive total describes the wider touring practice, not attendance at one giant-head event.

Source: Georgie Pinn portfolio/CV pp. 5 and 11; NUMINA 26 p. 9.

12 / DELIVERED | WORLD SCIENCE FESTIVAL AND NOW OR NEVER

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## VISIBLE PUBLIC PARTICIPATION

People become part of the work rather than only observing it. The format gives civic programmes a concrete way to invite personal expression and explore who is represented in public space.

## LEARNING THROUGH EXPERIENCE

A changing digital face opens discussion about identity, data and bias. A future commission could combine the installation with age-appropriate workshops and facilitated public conversations.

## CITY IDENTITY AND EVENT ENGAGEMENT

The scale supports a shared focal point while personal portraits create visually dynamic moments. A future fan precinct could adapt this interaction into a collective portrait of the crowd, with permissions agreed.



## MONUMENTAL AND PERSONAL

The large face is visible across a public gathering space, while the interaction belongs to one participant at a time. This connection between public scale and personal agency is a distinctive part of Interactor's practice.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Understand portrait participation, chosen effects, interaction and viewing time, plus voluntary feedback on representation and cultural interests.
- **Business value:** Refine audience messaging and creative content; identify demand for future cultural experiences and relevant partner offers.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Interaction patterns** | Count portrait sessions, chosen effects and duration; observe queues and access. |
| **Audience response** | Invite optional feedback on belonging, representation and preferred experiences. |
| **Follow-up permission** | Track explicit email sign-ups separately from portrait consent and participation totals. |

## A USEFUL COMMISSIONING STEP

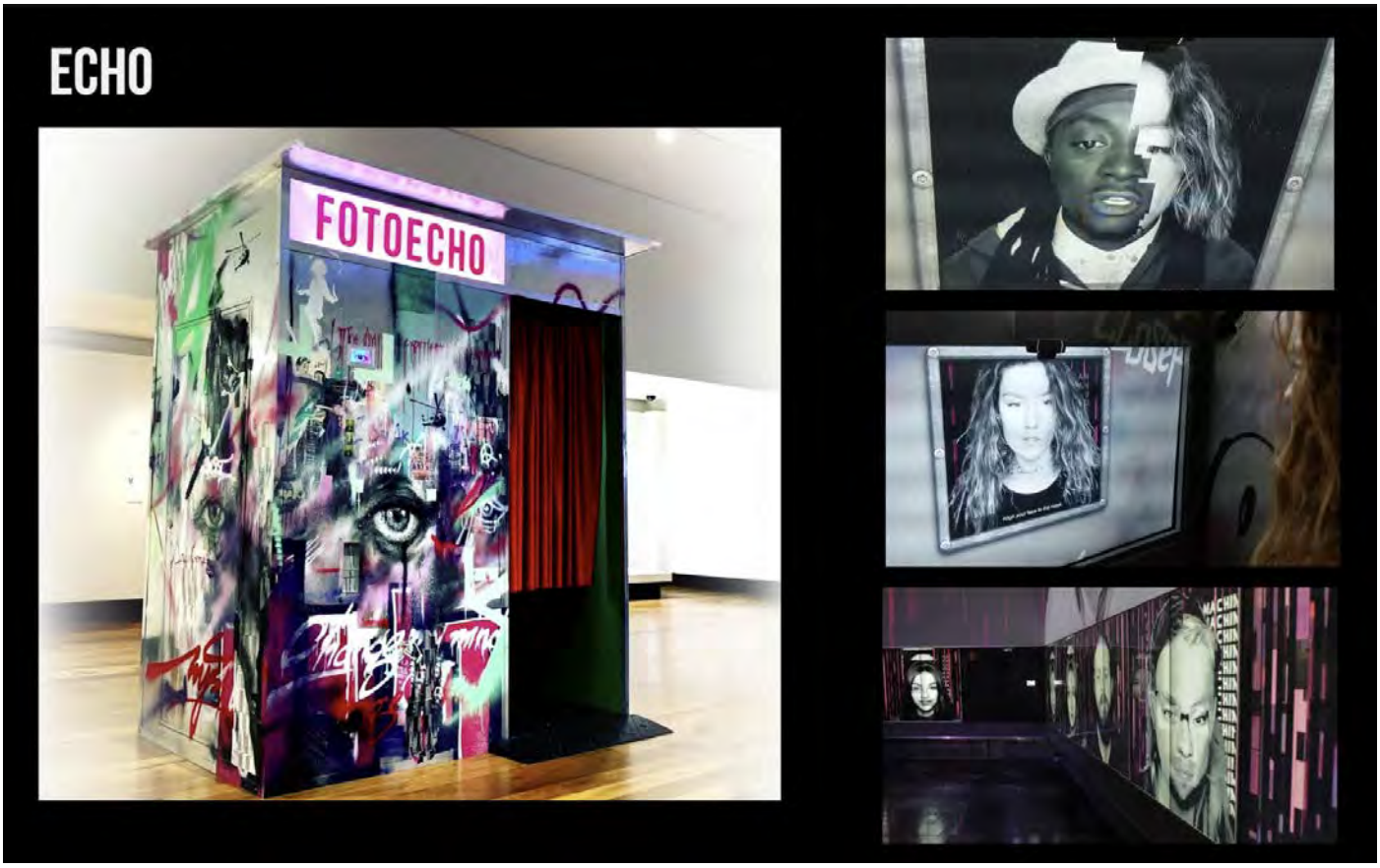
Agree the community purpose, sculpture format and site capacity. Define portrait consent, moderation, retention and deletion. Use an audience pilot to test accessibility, emotional response and the balance between interaction and public viewing.

Evidence: Georgie Pinn portfolio/CV pp. 5 and 11; NUMINA 26 p. 9. Full source notes accompany this collection.

13 / DELIVERED | INTERNATIONAL TOURING EXHIBITION

# ECHO - THE EMPATHY ENGINE

## Step into another person's story




Touring ECHO booth, facial-identity exchange and exhibition imagery. Supplied by Georgie Pinn.

**An intimate encounter with another life: hear their story, see their face merge with yours, then become part of a shared human archive.**

### AN ENGINE FOR EMPATHY

A virtual mirror brings a stranger's story, voice and expression into the visitor's own image. Inside the booth, facial tracking merges identities, inviting people to recognise themselves in another life and connect across cultural and personal differences.

### THE ARCHIVE BEHIND THE GIANT HEAD

As ECHO toured globally, it captured over 40,000 faces and stories, building a diverse cross-cultural archive. These portraits and narratives provide the starting material for animated content mapped onto the giant ECHO/OHCE head: intimate exchanges become a collective public presence.

### INTERNATIONAL TOURING AND RECOGNITION

Touring: Australia, South Africa, Austria, Germany, Singapore and the UK. Prix Ars Electronica 2018: Honorary Mention, Interactive Art+. Sheffield Doc/Fest 2019: Best Digital Experience Award. Creator Georgie Pinn; creative producer Kendyl Rossi; developer Jeremy Boulton.

Sources: Ars Electronica 2018; Screen Australia 2019; MIT Docubase. Archive and touring: artist confirmation.

13 / DELIVERED | INTERNATIONAL TOURING EXHIBITION

# PUBLIC VALUE AND NEXT APPLICATION

A shared archive, with stories that can be curated for each event

## PERSONAL STORIES CREATE CONNECTION

The booth makes another person's experience feel close: their voice and expression become linked with the visitor's face. ECHO uses this embodied exchange as a tool for empathy, inviting recognition, curiosity and conversation across difference.




ECHO Empathy Engine / Sheffield Doc/Fest, 2019.

## MUSIC FESTIVALS: BECOME THE ARTIST

Record songs or personal stories with featured musicians. Visitors choose an artist and watch their own face merge with the performer as the recording plays, creating a personal fan encounter. The story library can be replaced or curated for each festival.

## HUMAN RIGHTS, CHARITY AND WELLBEING

Curate lived-experience stories for human-rights events, charity campaigns, or mental-health and wellness programmes. The encounter can raise awareness and invite empathy through another person's perspective, with contributor-led storytelling and thoughtful facilitation keeping the experience connected to its purpose.

## AN INTERNATIONAL TOURING PLATFORM

Singapore; Science Gallery Melbourne; Museum of Brisbane; Ars Electronica, Austria; DRIVE Gallery, Berlin; the Barbican, London; Brighton, UK; and Durban, South Africa. Across museums, galleries and festivals, the intimate format carries different voices to new audiences.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Future editions could log selected artists or story themes, completion and time spent, alongside voluntary reflections on connection and audience interests. Story recording, public display, archive reuse and follow-up require distinct permissions.
- **Business value:** Use aggregate choices and feedback to refine event-specific libraries, develop fan engagement or awareness programmes, and plan future cultural, charity and wellbeing partnerships. Commissioned story or song collections can give each presentation a relevant identity and continuing value.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Participation and content** | Count completed encounters, chosen artists or themes and voluntary contributions. |
| **Connection and reflection** | Ask what visitors recognised, learned or reconsidered; assess response through voluntary feedback. |
| **Archive and event value** | Review story-library relevance, contributor feedback, agreed reuse and partner referrals. |

## A USEFUL COMMISSIONING STEP

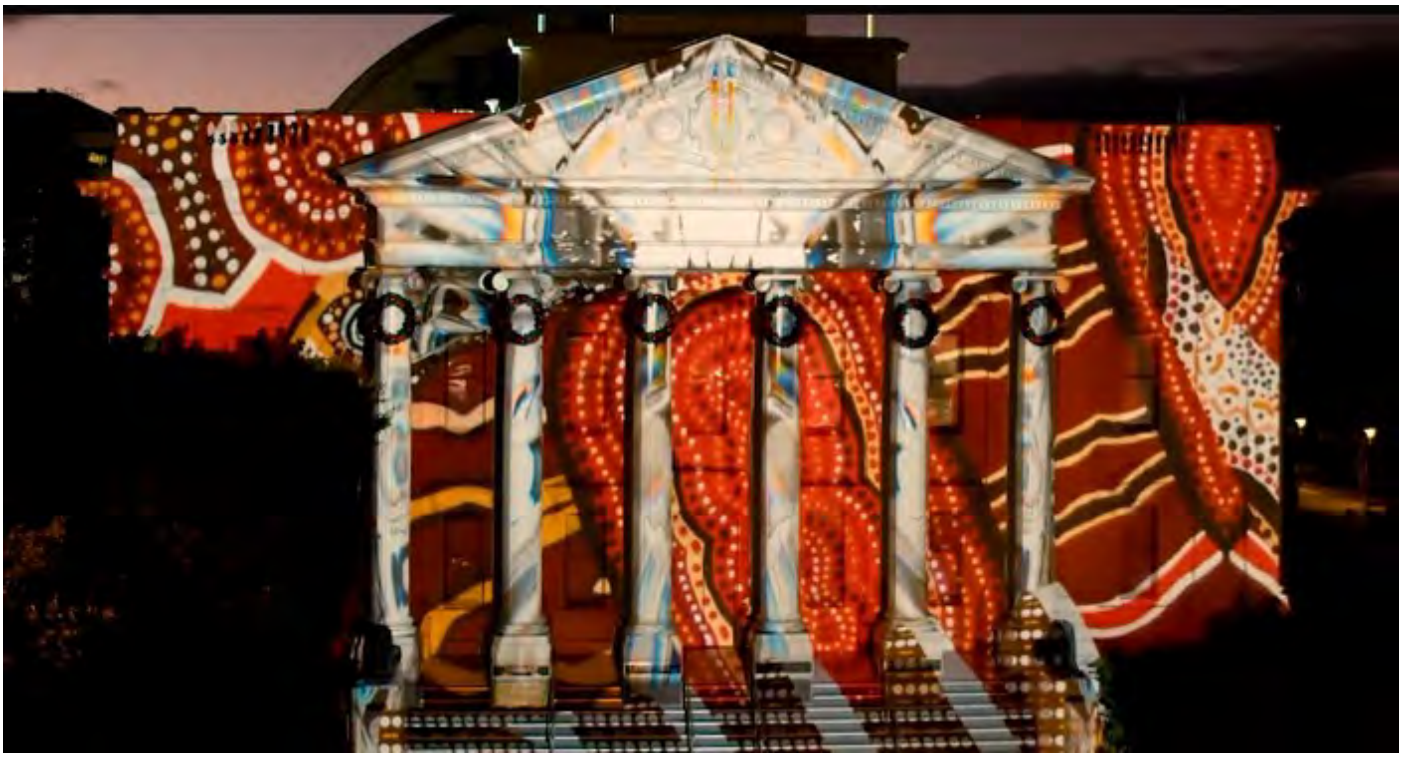
Choose the event's people, songs or stories, then curate or record its library. Agree artist and contributor permissions, facilitation, archive stewardship and whether new material may feed a future giant-head presentation.

Sources: Ars Electronica 2018; Screen Australia 2019; MIT Docubase. Archive and touring: artist confirmation.

**14 / DELIVERED | GEELONG TOWN HALL | 2023**

# XMAS - ARCHITECTURAL PROJECTION

## A civic landmark after dark



Geelong Town Hall projection. Portfolio images supplied by Georgie Pinn.

**An eleven-minute projection artwork that turns civic architecture into a shared celebration of cultural diversity and belonging.**

### THE PUBLIC OPPORTUNITY

Commissioned for Geelong Town Hall in 2023, the artwork used a familiar public building as a canvas for animated storytelling. The creative focus was gathering, migration, reunion and the connections between traditions.

### THE EXPERIENCE

The Town Hall appeared wrapped as a gift, with changing animated layers drawing on cultural groups in the region. Georgie composed an original soundtrack, bringing image and sound together around a public landmark.

### WHAT IS DOCUMENTED

The portfolio documents the council commission, eleven-minute format, animated facade and original score. Its contribution is architectural storytelling and shared viewing. Audience interaction is not claimed for this particular work.

Source: Georgie Pinn portfolio/CV p. 8, and Interactor project listing.

14 / DELIVERED | GEELONG TOWN HALL | 2023

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## BELONGING THROUGH CIVIC STORYTELLING

A recognised public building becomes a setting for narratives of migration and shared humanity. The work offers a precedent for a council programme that reflects the people of its region.

## A REASON TO VISIT AFTER DARK

A scheduled visual artwork can anchor an evening cultural visit. Future programmes could link screening times with dining, markets and other attractions to encourage movement through a precinct.

## A DISTINCTIVE IMAGE OF PLACE

Architecture, animation and music create a recognisable setting for visitor memories and photography. The destination identity comes from the actual building and its local cultural story.



## EXISTING ARCHITECTURE AS A STAGE

This commission shows how temporary media can transform an existing civic asset. The building supplies scale and recognition; animation and sound provide a changing narrative without requiring a permanent new sculpture.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Identify popular screening times, viewing dwell and memorable sequences, alongside voluntary visitor profiles and nearby dining or activity plans.
- **Business value:** Coordinate precinct promotions and hospitality partnerships, improve screening schedules and develop relevant visitor offers using added observation and survey tools.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Viewing behaviour** | Use aggregate counts and dwell observations to compare screening times and viewing areas. |
| **Content preferences** | Invite QR feedback on favourite sequences, local representation and onward activity. |
| **Future attendance** | Measure voluntary email sign-ups and subsequent event referrals, with follow-up consent. |

## A USEFUL COMMISSIONING STEP

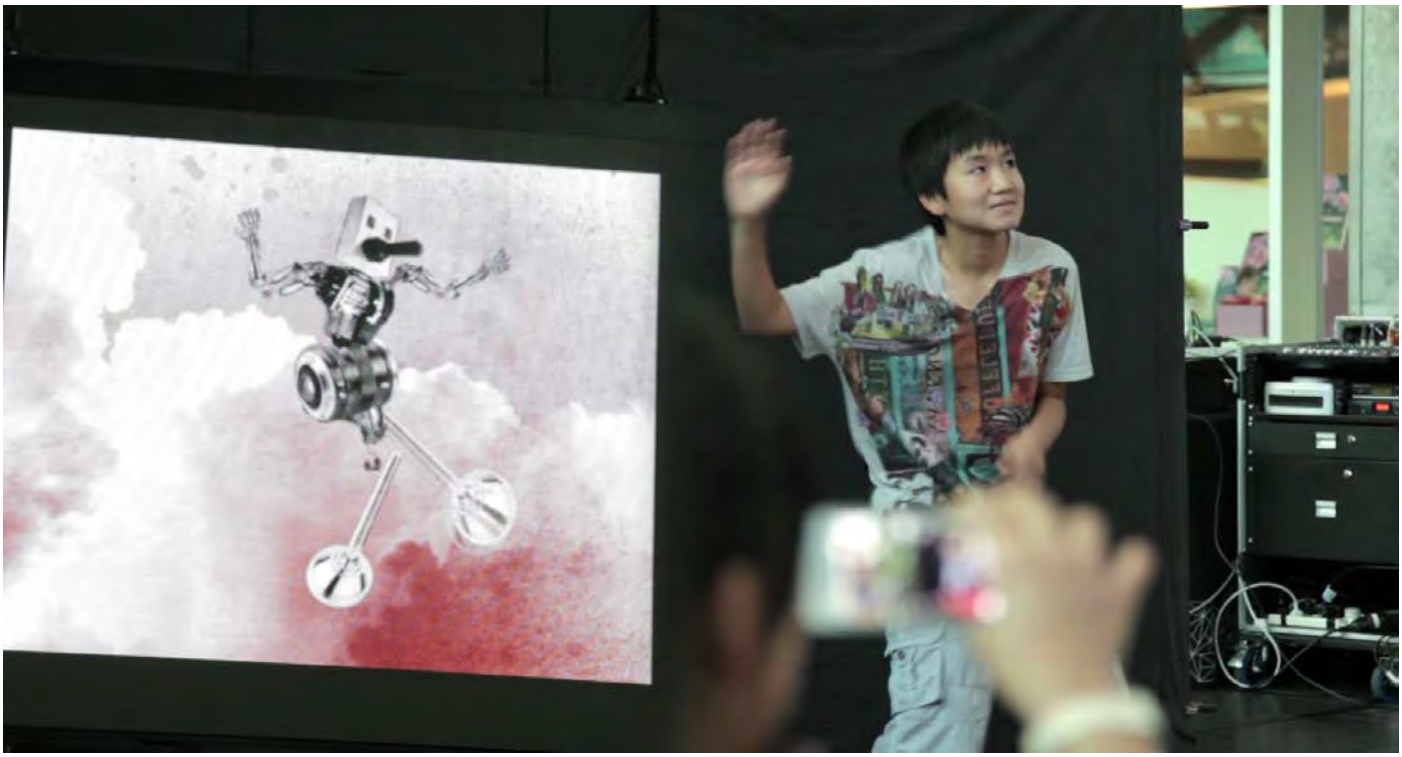
Set the local story and community consultation process first. Confirm building access, projection positions, sound, accessible viewing and weather operations. Agree the screening schedule and evaluation approach with precinct partners.

Evidence: Georgie Pinn portfolio/CV p. 8, and Interactor project listing. Full source notes accompany this collection.

15 / DELIVERED | FED SQUARE AND ROBOTRONICA

# ELECTRIC PUPPET

## Young people animate their own ideas



Electric Puppet imagery from Georgie Pinn's event portfolio. Presentation dates vary by edition.

**An interactive character-making experience that moves from digital collage to live animation through the participant's own body.**

### THE PUBLIC OPPORTUNITY

Electric Puppet gives families a direct role as makers. Federation Square commissioned the original format, and QUT's 2017 Robotronica programme documents a drop-in presentation where visitors designed and animated digital robots.

### THE EXPERIENCE

Participants assemble a character from a library of body-part images, then move to animate it through real-time tracking. Personalisation creates a recognisable connection between the person, the character and the public screen.

### WHAT IS DOCUMENTED

QUT's Robotronica programme documents the interaction and drop-in format. Wonderment Walk also records a commissioned 2014 adaptation involving John Olsen's Frogs sculpture. Different versions are kept distinct rather than assigned a single launch year.

Source: QUT Robotronica 2017 programme; Wonderment Walk launch record; artist event portfolio.

15 / DELIVERED | FED SQUARE AND ROBOTRONICA

# PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

## OWNERSHIP THROUGH MAKING

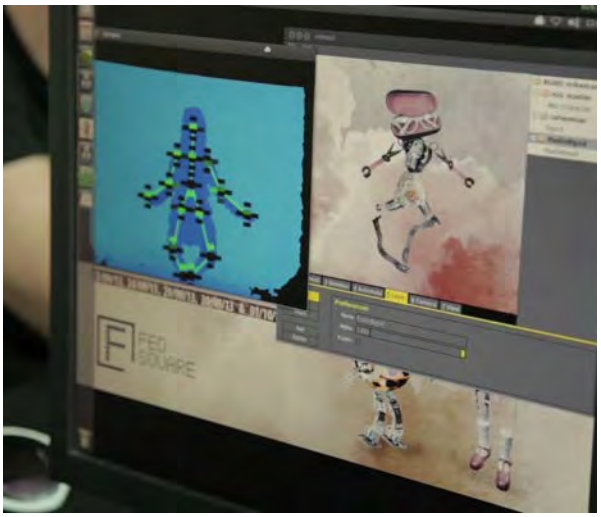
Participants decide what their character looks like and how it moves. This offers an accessible starting point for creative expression and a practical way for youth programmes to include participant-authored imagery.

## LEARNING THROUGH PHYSICAL PLAY

The visible link between movement and animation lets people explore digital systems through action. A future programme could assess creative confidence and understanding through short tasks and participant reflection.

## NATURE INTERPRETATION WITH PRECEDENT

Wonderment Walk's Frogs adaptation brought an existing sculpture into an interactive digital experience. The organiser describes a connection with environmental awareness, providing a precedent for future local-species storytelling.




## MAKE A CHARACTER AND BECOME IT

The interaction combines authorship and performance: create the image, then discover how your own movement changes it. A shared screen lets families and other visitors witness the result.

## AUDIENCE INTELLIGENCE AND BUSINESS VALUE

- **Audience intelligence:** Understand popular character elements, completed creations, making and animation time, plus optional family feedback and activity interests.
- **Business value:** Develop family programme offers, creative workshops and attraction partnerships using aggregate insights; adult follow-up requires separate permission.

## HOW TO EVALUATE A FUTURE COMMISSION

| | |
|---|---|
| **Creative behaviour** | Log selected character parts, completed creations and session duration where supported. |
| **Learning and interests** | Use agreed creative tasks and optional prompts on nature themes or preferred activities. |
| **Family follow-up** | Measure separate parent, carer or adult email opt-ins for future programmes. |

## A USEFUL COMMISSIONING STEP

Choose the age group and balance between drop-in play and facilitated learning. Test tracking, seated interaction and screen visibility. Agree supervision, participant-image permissions and any third-party artwork rights.

Evidence: QUT Robotronica 2017 programme; Wonderment Walk launch record; artist event portfolio. Full source notes accompany this collection.

16 / DELIVERED | ARTPLAY AND ARTISTS IN SCHOOLS

LIGHT / 1 OF 2

# ELECTRIC CORPSE

## Children make a film with characters they drew themselves



Electric Corpse workshop: drawing a character. Image supplied by Georgie Pinn.

Electric Corpse begins with children's own drawings. In a shared drawing game, each child adds to a character before the group invents its personality and story. Body and facial tracking then let participants make those paper characters move, speak and react through their own performance. The group builds an animated short film together, from first sketch to sound and screening.

### A ROLE FOR EVERY CHILD

Children can move between roles that fit their interests and confidence: organising production, devising the script, acting and motion capture, drawing scenes and backgrounds, or creating voices, music and sound effects. The production needs all of them. A child who is quiet in one setting may find a way to contribute through sound or image; an energetic performer can bring a character to life with their whole body.

### WHAT WAS MADE

City of Melbourne's ArtPlay commissioned the workshop, which also ran as an Artists in Schools residency at Brunswick East Primary School. Georgie's 2016 notes link to films made by participants and describe a screening with an interactive installation for audiences to animate the characters. Learning outcomes were not formally measured.

Sources: Georgie Pinn, Electric Corpse project email, 8 Sep 2016; Georgie's account and supplied photograph.

# PUBLIC VALUE AND NEXT APPLICATION

## A SHARED FILM / MANY WAYS TO LEARN

### LEARNING THROUGH MAKING

The film gives children a reason to draw, listen, move, perform, negotiate and solve problems together. Visual, auditory and movement-led activities all feed the same result, so learning happens through making. The technology supports embodied, social play: participants move between drawing tools and full-body performance instead of remaining seated at screens.




Workshop collaboration. Image: Georgie Pinn.

### CREATIVE AGENCY

Each child can see a trace of their contribution in a finished work. The film can be screened, shared with families and revisited after the workshop, giving their ideas a life beyond the session. Georgie's account emphasises the confidence that comes from seeing an original character and story taken seriously.

### A COMMUNITY ENGAGEMENT FORMAT

The model can be shaped for schools, libraries, arts centres, holiday programmes and community festivals. A public screening or evening activation can bring families and neighbours into the outcome. The same core journey - draw, devise, perform, sound and share - can be adapted to different ages, group sizes and local stories.

### NEXT GENERATION

A new commission could test live, more generative animation so children see their characters evolve and respond as they play. The aim remains human authorship: the children choose what the characters do and how the film unfolds. Any new tools should be assessed for accessibility, privacy, moderation and reliable operation with a group.

### A USEFUL COMMISSIONING STEP

Pilot one cohort with an education or community partner. Co-design the roles, capture a short film and public sharing moment, then gather participant, educator and family feedback before extending the format.

Sources: Georgie Pinn, Electric Corpse project email, 8 Sep 2016; Georgie's account and supplied images. Future uses are proposals.

# CONTENT CREATION

## Original media for places, events, performance and campaigns

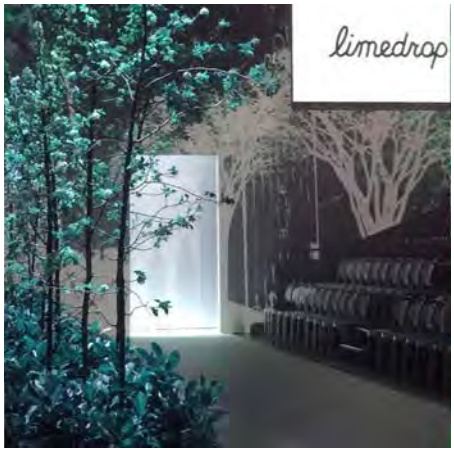
Interactor makes the visual worlds that audiences actually see: large-scale screen and projection content, animation, film, motion graphics and responsive media. Georgie's work moves from narrative and design through production and delivery, so an event, brand or public place can carry one coherent visual story across physical and digital formats.



BADC AWARDS / IMMERSIVE EVENT CONTENT



BRISBANE 2032 / BELIEVE, BELONG, BECOME




FASHION / MOVING-IMAGE WORLDS

### LIVE EVENTS AND AWARDS

For the BADC Awards, Georgie developed immersive content at event scale, using motion and atmosphere to shape the room as well as the stage. The same production thinking can make ceremonies, launches and cultural events feel like one authored experience.

### CIVIC REVEALS AND CAMPAIGNS

The Brisbane 2032 reveal included content for Believe, Belong and Become. Campaign sequences can travel from a live moment into cutdowns, social films and other screens while retaining a recognisable visual language.

### MUSIC AND FASHION FILMS

Across music videos and fashion films, Georgie's practice combines art direction, animation, projection and editing. These moving-image skills also strengthen every installation in this collection: the content can carry emotion and story even when the technology is out of sight.

Examples and images: Georgie Pinn's BADC, Brisbane 2032 and fashion portfolio files. Capability overview, not a claim that every format was delivered for every named project.