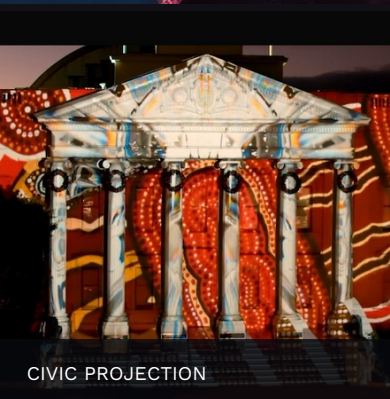


INTERACTOR

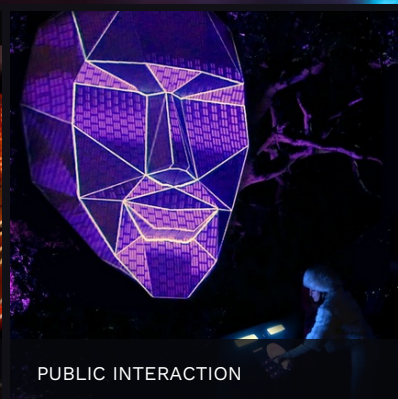
GEORGIE PINN

PUBLIC EXPERIENCES

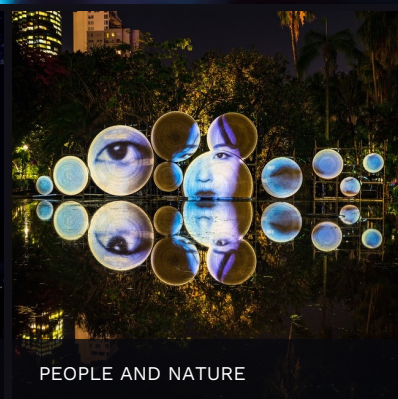
Connecting people and place



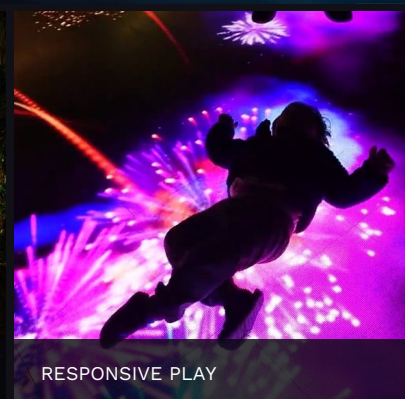
CIVIC PROJECTION



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

PUBLIC EXPERIENCES

Case studies for government and councils

Tourism, community participation, creative learning and public life after dark. Nine project references connect memorable experiences with opportunities for audience insights and consent-based follow-up.

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NUMINA is a proposed concept. The remaining references describe delivered projects. Future benefits and evaluation measures are distinguished from documented delivery.

01 / PROPOSED LANDMARK | BRISBANE RIVER

NUMINA

A gateway to Queensland



Original NUMINA deck concept visualisation. Proposed work, not a built installation.

A monumental river experience that invites the world to discover Queensland through its people, landscapes and stories.

THE PUBLIC OPPORTUNITY

Brisbane can be the beginning of a longer Queensland journey. NUMINA proposes a distinctive night-time landmark: faces, water and landscape imagery emerging beneath the city's bridges through mist projection and cinematic animation.

WHAT IS DOCUMENTED

The source pitch establishes the creative concept and visual direction. It builds on delivered participatory work including ECHO/OHCE and RIPPLE. Site selection, engineering, approvals, funding and operating arrangements remain to be developed.

Source: NUMINA 26 supplied pitch deck pp. 1–7 and 9–11. Concept imagery from that deck.

THE EXPERIENCE

The deck describes an evolving storytelling platform, with a proposed riverbank console that lets visitors place their portraits within the work. The experience connects city-scale visibility with a personal encounter: people become part of the destination's story.

PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

DESTINATION RECOGNITION

A distinctive river image could help Brisbane stand out internationally. Landmark visibility and shareable portrait moments create opportunities for earned media and visitor storytelling.

REGIONAL VISITOR JOURNEYS

A proposed rotating programme could connect reef, rainforest and inland stories to opt-in regional itineraries. The ambition is to inspire travel beyond Brisbane and across Queensland, then into wider Australian journeys.

AN INCLUSIVE NIGHT-TIME OFFER

Shore-based viewing could provide a shared cultural attraction for residents, families and visitors. Coordinated programming with hospitality and river operators could extend an evening visit.

AUDIENCE INSIGHTS AND ENGAGEMENT DATA

A future commission could log portrait sessions, story selections and interaction duration to reveal popular themes and peak participation. Aggregated patterns could guide content and staffing. A separate optional sign-up could collect email addresses and self-reported travel interests for itineraries or updates, with clear follow-up consent. These capabilities would be scoped and evaluated, not assumed to exist.

HOW TO EVALUATE A FUTURE COMMISSION

Participation patterns	Log session counts, completion and duration; assess queue and viewing patterns separately.
Interests and response	Compare chosen stories and opt-in feedback to improve content and regional itineraries.
Permission to follow up	Measure voluntary email sign-ups and itinerary referrals; report separately from participation.

A USEFUL COMMISSIONING STEP

Commission a feasibility and audience pilot first: river conditions, wind, navigation, light and sound, accessible viewing, consent, cultural authorship and running costs. Agree success measures before considering a permanent landmark.

Evidence: NUMINA 26 supplied pitch deck pp. 1–7 and 9–11. Concept imagery from that deck. Full source notes accompany this collection.



FROM LANDMARK TO PERSONAL MEMORY

Skyline presence draws attention. A responsive portrait creates personal agency. A visually dynamic encounter gives people a reason to capture and share their experience. These are design strengths; emotional impact and distribution would be evaluated with audiences.

02 / DELIVERED | BOTANICA 2021 | BRISBANE

RIPPLE

Connecting people and nature



RIPPLE at Botanica. Portfolio images supplied by Georgie Pinn.

An interactive water-based artwork that turns a landscape encounter into a personal experience of connection and change.

THE PUBLIC OPPORTUNITY

Commissioned for Brisbane City Council's Botanica festival, RIPPLE brought projection, sound and a floating screen sculpture into a lagoon setting. Water became the subject, the setting and the emotional language of the work.

THE EXPERIENCE

Participants used temperature sliders to influence animated states of water, from ice to liquid to vapour. Their own images dissolved and reformed within the artwork. Responsive sound and visuals connected an individual action to a shared public experience.

WHAT IS DOCUMENTED

The portfolio records a delivered council festival commission in 2021 and documents the floating sculpture, sensory interface and audience interaction. It does not supply an evaluation of environmental learning, visitor spending or attendance attributable to RIPPLE.

Source: Georgie Pinn portfolio/CV pp. 6 and 11, and Interactor project listing.

02 / DELIVERED | BOTANICA 2021 | BRISBANE

PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

ENVIRONMENTAL CURIOSITY

Making water responsive gives audiences an accessible starting point for exploring change and ecological fragility. A future programme could pair the artwork with local waterway interpretation and facilitated learning.

COMMUNITY CONNECTION

Participants see their actions change a shared environment. This creates opportunities for conversation between generations and a memorable way to encounter public art together.

NATURE-LED EVENING VISITATION

A landscape-based cultural attraction can give people a reason to explore a garden or waterfront after dark. A future commission could connect the visit with nearby dining and other cultural activity.

AUDIENCE INSIGHTS AND ENGAGEMENT DATA

Future versions could record selected water states, interaction duration and completed sessions. Combined with voluntary feedback, this could reveal which themes encourage exploration and help refine environmental interpretation. An optional sign-up could collect email addresses and stated interests for nature activities or future events, with separate consent for follow-up. Interaction alone would not identify a visitor or prove learning.

HOW TO EVALUATE A FUTURE COMMISSION

Creative engagement	Log water-state selections, completed sessions and duration; observe audience flow.
Nature interests	Use optional prompts to assess curiosity, recall and preferred environmental themes.
Continued engagement	Track voluntary email sign-ups and referrals to environmental or cultural programmes.

A USEFUL COMMISSIONING STEP

Begin with a site and ecology assessment. Define water safety, habitat protection, access, weather limits and maintenance. Add a small facilitated learning programme and evaluate it alongside the artwork.

Evidence: Georgie Pinn portfolio/CV pp. 6 and 11, and Interactor project listing. Full source notes accompany this collection.



LANDSCAPE BECOMES AN INTERFACE

The work demonstrates how environmental imagery can move beyond scenery. A person acts, the water changes, and the landscape appears to respond. The encounter invites reflection through participation.

03 / DELIVERED | WORLD SCIENCE FESTIVAL AND NOW OR NEVER

ECHO / OHCE

The public becomes the story



ECHO/OHCE public installation. Portfolio images 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 work demonstrates a delivered interaction format at public festival scale. The original ECHO practice also has international presentations. Reported portrait archive totals describe the wider practice and are not treated here as attendance at one event.

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

03 / 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.

AUDIENCE INSIGHTS AND ENGAGEMENT DATA

Future installations could log completed portrait sessions, chosen effects and interaction duration to inform content, queue design and staffing. Optional surveys could capture audience interests and responses. A separate email sign-up could invite future participation or event updates with clear consent. Portrait participation would not imply permission to retain faces, identify people or send marketing.

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.



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.

04 / DELIVERED | GEELONG TOWN HALL | 2023

XMAS IN GEELONG

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.

04 / 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 INSIGHTS AND ENGAGEMENT DATA

A future projection programme could combine aggregate viewing counts and dwell-time observations with optional QR surveys on favourite sequences, interests and visitor experience. A separate opt-in could collect email addresses for cultural updates. These insights could guide screening times and precinct programming. This linear artwork would require added measurement tools; it does not itself generate interactive behaviour logs.

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.

05 / DELIVERED | ARTPLAY AND SCHOOL RESIDENCY

ELECTRIC CORPSE

Creative learning in public

YOUR IDEAS BECOME THE EXPERIENCE

01



DRAW

Create a character or a shared world

02



ANIMATE

Experiment with movement and sound

03



SHARE

Bring stories together in a collective work

Process diagram based on documented workshop activities. No participant imagery reproduced.

A workshop model that helps young people turn their own drawings, stories and ideas into collaborative animation and sound.

THE PUBLIC OPPORTUNITY

Georgie's education practice includes Electric Corpse at ArtPlay and a six-month residency at Brunswick Primary School supported by Creative Victoria. The formats connect hands-on artmaking with digital production and shared authorship.

WHAT IS DOCUMENTED

The published programme documents a three-day format for ages 9–12 and a separate six-month school residency. These are delivery precedents for different durations, not one combined programme or a measured claim of improved attainment.

THE EXPERIENCE

Participants explore avatars and shared identity through drawing, story, animation and sound. Body and facial tracking bring imagery to life. The ArtPlay programme describes a collaborative animated film created through design, acting, script and sound activities.

Source: Georgie Pinn education page and portfolio/CV pp. 10–11.

05 / DELIVERED | ARTPLAY AND SCHOOL RESIDENCY

PUBLIC VALUE AND NEXT APPLICATION

Outcomes to pursue and measure in a future commission

CREATIVE AGENCY

Young people supply the imagery and ideas that shape the result. A future council programme could make local voices visible through a community screening or agreed public presentation.

DIGITAL AND EXPRESSIVE SKILLS

The activities connect visual art, story, performance and responsive media. The format supports practical learning goals that can be defined with schools, libraries and youth programme partners.

A PATHWAY INTO CULTURAL PARTICIPATION

A workshop can give participants a role as makers in a wider festival or civic programme. A proposed family showcase could link education activity with an accessible early-evening public event.

AUDIENCE INSIGHTS AND ENGAGEMENT DATA

A future programme could record activity completion, selected creative themes and session-level participation, supported by voluntary reflections. This could help hosts adapt facilitation and understand interests. Adult participants or parents and carers could separately opt in with an email address for future programmes. Children's contact details would not be collected through background interaction, and learning would be assessed through agreed tasks.

HOW TO EVALUATE A FUTURE COMMISSION

Participation and interests	Record completion, creative choices and access needs using minimal session-level data.
Learning and response	Use agreed making tasks, optional reflections and facilitator observations.
Programme follow-up	Offer a separate parent, carer or adult email opt-in for future activities.

A USEFUL COMMISSIONING STEP

Co-design the age group, learning goals, staffing and accessible activities with the host. Agree safeguarding and permissions for artwork, voices and images. Scope the showcase separately and assess learning through a few clear tasks.

Evidence: Georgie Pinn education page and portfolio/CV pp. 10–11. Full source notes accompany this collection.

MAKE
PLAY
CONNECT

FROM PARTICIPANT TO CO-CREATOR

The sequence is practical: make an image, explore how it moves, add a story and sound, then share the result. Technology becomes a tool for expression and collaboration.

06 / DELIVERED | BRISBANE FESTIVAL AND ISEA 2024

FLOW

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.

06 / 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.

AUDIENCE INSIGHTS AND ENGAGEMENT DATA

A future installation could log triggered audiovisual elements, interaction duration and activity by time period. Aggregated patterns and voluntary feedback could help refine content and facilitation. Optional sign-ups could collect email addresses and stated cultural interests for future events, with separate follow-up consent. Movement signals would describe interaction with the work; they would not establish a participant’s emotions or identity.

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.



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.

07 / DELIVERED | LUSAIL, QATAR | 2024

LUMINOUS LUSAIL

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.

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.

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.

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 INSIGHTS AND ENGAGEMENT DATA

A future floor could log activation counts, activity by zone and time, and session duration where technically supported. Aggregated patterns could guide layout, content rotation and staffing. A voluntary QR survey could capture preferences, with a separate email opt-in for future events. Footsteps would not reveal email addresses or identify individuals; these analytics would require a defined logging and consent design.

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 | GLOBAL CHAMPIONS ARABIAN TOUR | 2025

MIAMI CEREMONIES

Visual storytelling for a global event



Global Champions Arabian Tour, Miami. Image from Interactor's selected work.

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.

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.

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.

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

08 / 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 INSIGHTS AND ENGAGEMENT DATA

Future ceremonial work could be evaluated through aggregate audience observations and optional QR feedback on memorable moments, content preferences and event experience. A separate opt-in could collect email addresses for future programmes. Insights could guide creative development and audience communications. This screen-content commission was linear; audience analytics would need organiser-approved tools rather than being generated by the visuals themselves.

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.

09 / 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.

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.

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.

09 / 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 INSIGHTS AND ENGAGEMENT DATA

Future versions could record character-part selections, completed creations and session duration to understand creative preferences and improve facilitation. Optional reflections could add context to the logs. Parents, carers and adult visitors could separately provide email addresses for future programmes with clear consent. Character choices would not identify children, and participation would remain separate from any mailing-list sign-up.

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.