



GibsonGroup



Creative Experiences for Screens and Spaces

# PORTFOLIO

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# WHO WE ARE



Gibson Group is an award winning media company that creates innovative multimedia, interactive and immersive visitor experiences across the globe.

With compelling storytelling as our foundation, we integrate architecture and technology to deliver engaging exhibitions for tourist attractions, cultural institutions, cities and corporations.

Let our experience make yours.



**Creative Experiences for Screens and Spaces**

# AWARDS



**2015 NZ Best Design Awards** - Silver, Interactive Applications



Jim Blackaby  
Ingenuity Award

**2012 Muse Awards** (American Association of Museums outstanding media and technology in museums worldwide) – Gold award in the Interactive Kiosk category & Jim Blackaby Ingenuity Award (Supreme Overall Winner)



**2012 Winner NZ Innovators Award** - Innovation in Information Communications technology



**2011 World Summit Award e-Content and Creativity Awards** - e-Culture & Heritage Award



**2009 World Summit Award e-Content and Creativity Awards** - e-Learning & Science Award

# HOW WE WORK

From early stage feasibility and master planning, to detailed design, build and commissioning, we provide design services throughout the entire project lifecycle, working closely with you to ensure innovative solutions that engage your audience and are operationally fit for purpose.

## DISCOVER

We start by defining the vision for the project by understanding your goals and aspirations, the content and collection you have, and most importantly your audience.

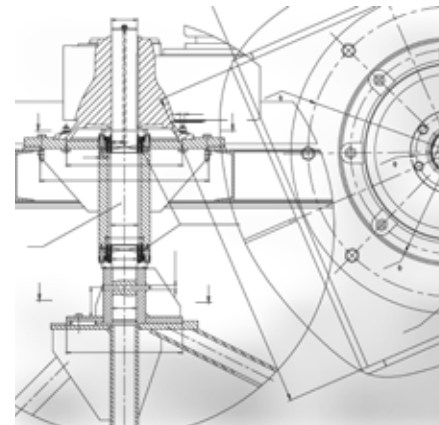


## DEVELOP

This is the conceptualisation phase, where we define the experience, creating an interpretive framework with content delivery approaches as well as the spatial and technological design, which are all tested against the vision and budget constraints.

## DESIGN

With the experience defined, detailed and documented design of the constituent elements are created and costed.



## DELIVER

Production work streams for the media, fabrication and technical systems are completed before installation into the base build, followed by the commissioning and testing of the final experience prior to public opening.



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# WHAT WE DO



## Concept Development

Interpretive and narrative frameworks

User journeys

Experience definition

Design grammar

Budget scope



## Design

Spatial design and object displays

Lighting and audio design

AV/IT infrastructure

Hardware specification

Tender documentation



## Media Production

Digital and interaction design and build

Software and database development

Graphic production

AV scripting and production

User testing



## Fabrication & Installation

Construction supervision

Electronic and mechanical prototyping

AV/IT infrastructure build

Software and content installation

Commissioning and testing



## Project Management

Multi-work stream management

Logistics planning

Base build interfacing

Client communication and reporting

Training and quality assurance



## Servicing

6 – 12 month warranty periods

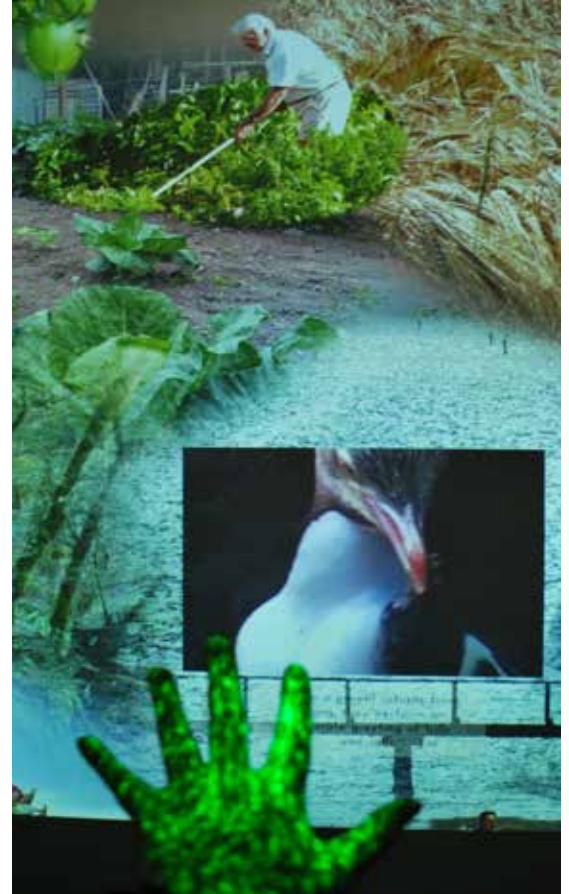
Remote systems monitoring

On call trouble shooting

Software upgrades

Back ups





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# BEAUTIFUL SCIENCE

## Otago Museum

Dunedin, New Zealand

Featuring our latest interactive projection technology, the Beautiful Science Gallery is an immersive experience that draws you into the wonder and beauty of everyday science.

Twelve super-sized interactive screens are projected onto the walls of the gallery space, portraying the seasons in Otago as observed in science, Māori tradition, and everyday activities. The projections follow your hand movements in a laser beam.

New software from our developers choreographs thousands of images into a 3D world that you can explore with hand gestures.

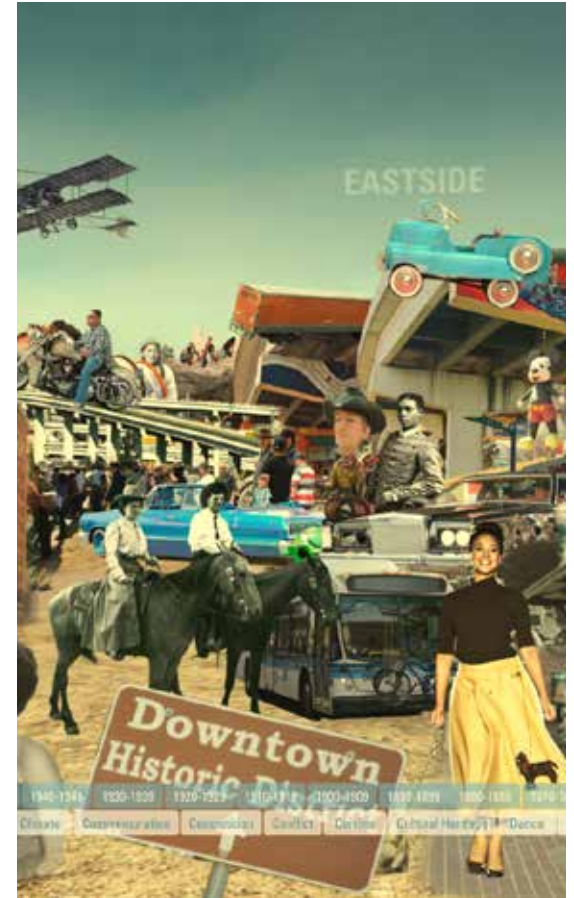
And hidden within are hundreds of bonus images grouped in pop-up story clusters. They are triggered when you steer the projection window towards tell-tale pulses.

Public participation is a feature: you can real-time tweet your own images and messages directly onto the projections.

*“Whether it’s an exhibition or a documentary, or an interactive experience, there has to be a story behind it, and I think that’s what Gibson Group have done brilliantly.”*

– Caroline Cook, Otago Museum Director of Marketing and Development







# TOUCHCITY™

## El Paso Museum of History

Texas, USA

TouchCity™ El Paso, known locally as DIGIE (Digital Information Gateway In El Paso), is a giant interactive wall featuring the largest single touch system in the US.

The 11 metre touchscreen allows multiple visitors to playfully explore El Paso's culture and heritage at the touch of a finger. Through a bilingual interface, visitors experience a 3D graphic world crafted out of the museum's very own image collection.

Visitors are also encouraged to upload their own contributions to the wall – images of their life, family, history and culture, ensuring a fresh content experience and a growing community collection.

In its first year DIGIE received image uploads that increased the database by nearly 30% and had over 1 million individual image views of stories.

For more information visit [www.gibsonwalls.com](http://www.gibsonwalls.com)





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# NATIONAL ANZAC CENTRE

## Western Australian Museum

Albany, Western Australia

In this evocative exhibition, the Gibson Group integrated a variety of audio-visual technologies to bring World War I stories to life.

Visitors receive one of 32 character cards which when placed against Character Post readers, display a particular soldier or nurse's story. The Character Posts use bespoke reader technology the Gibson Group specifically designed and built for the exhibition. Information to create the stories was sourced from National Archives Australia, Archives New Zealand and the Australian War Museum, and is contained in a backend Content Management System that enables curators to update and add content.

The exhibition experience culminates in a large digital Tribute Wall where visitors can discover all 32 characters in the exhibition using 3 x 65" portrait mounted touch screens. The primary intention is to encourage visitors to leave a personal tribute, using an on-screen keyboard designed as an early 1900s typewriter. The tributes are then displayed on the Tribute Wall.

The centre has been a critical success, winning Best Heritage Tourism Project at the 2015 Western Australian Heritage Awards and ranking #21 in Lonely Planet's top worldwide travel experiences for 2015. Since opening the exhibition has eclipsed its visitor targets, achieving its first year projections within the first six months.









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# A TICKET TO PARADISE?

## National Archives of Australia

Canberra, Australia

This touring exhibition enables visitors to explore historical patterns as well as human experiences of migration, using official statistics, personal testimony, photographs and memorabilia.

The Gibson Group was responsible for creating two interconnected interactive experiences, including their physical design and construction. One is a globe which houses five touch screens where visitors encounter an interactive time slider linked to Australian Bureau of Statistics migration data, animating yearly migration patterns as a world view.

Visitors can touch on a country or theme button to discover both curated and visitor generated stories. Visitors can also contribute their migration story using a custom built iPad application that automatically and wirelessly uploads to the Globe interactive experience based on date, place and theme metadata. The video is then sent to the contributor's email account as a formatted message where they can download and share their video using social media.





# CONNECTION ENGINE

## Confederation of Danish Industry

Copenhagen, Denmark

The Connection Engine is a stunning 3D data visualisation.

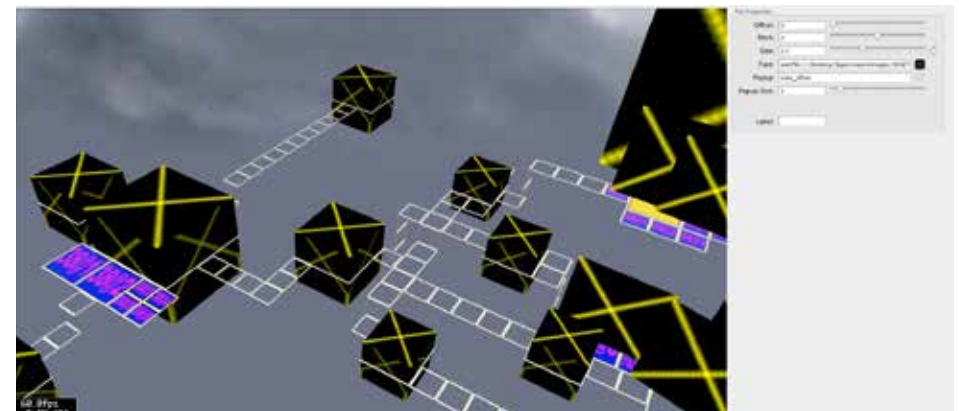
A bespoke render engine creates a 3D kinetic sculptural mind map to allow dynamic exploration of complex interconnected ideas by progressively unfolding pathways of images, videos, and text.

The interface uses 3D nodes to highlight conceptual relationships and excels in delivering both complex and abstract data visualisation. At the same time it can present simple information like an organisational chart, or an historical timeline.

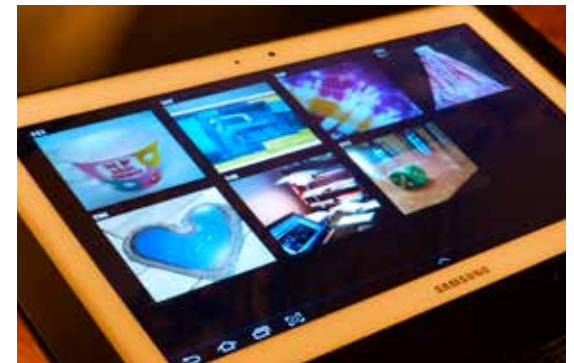
Nodes can be surrounded by any number of image tiles to tease the visitor into exploring further – tap an image and an album opens with images, video and simple metadata which can be browsed with the flick of a finger.

The Connection Engine and its web-based Content Management System are designed for rapid and easy ingestion of images, videos and

metadata by clients with no specialist training. A great strength of the tool is the client can build the layout and unfolding of the kinetic structure using a custom editor supplied with the kiosk application.









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# OBJECTS OF LOVE

## Museum of Copenhagen

Copenhagen, Denmark

To celebrate 200 years of the enduring work of Danish philosopher Søren Kierkegaard, the Museum of Copenhagen invited the public to contribute their own objects and stories to a precious collection of ephemera from Kierkegaard's personal life.

A custom android tablet application was created to enable members of the public to register their own collection objects directly into the exhibition database, together with their personal videos and stories about them. A series of public workshops were held to facilitate this radical departure in museum collection praxis.

Objects contributed by the public were displayed in one of nine interactive exhibition cases, and the related descriptions and stories accessed via another custom developed android tablet application. When an object was selected on the tablet, the contributor's video and text stories about their object came to life on the monitors camouflaged behind a tinted glass backdrop in the case.

The screens on the Kierkegaard side of the cases displayed scrolling quotations from his writings, and another bespoke android tablet application allowed visitors to control the language and speed.





# OURSPACE



## Museum of New Zealand Te Papa Tongarewa

Wellington, New Zealand

A radical interactive visitor experience that utilised technology, photographic images and video footage to explore themes of New Zealand's national identity in two immersive galleries with increasing levels of interactivity and creative participation.

The exhibition was connected to a dynamic media database housing collections from the museum, national institutions and online contributions from the public. Visitors to the gallery were able to directly access this content through a gigantic interactive floor map of New Zealand and also through an 18m screen where they could mash up photos, video and messages using hand-held infrared wands.

The Gibson Group created the concept, physical design, and all interactive technology and software applications to create this unique environment and was recognised for its innovative design with a UNESCO World Summit Award for e-Learning and Education.









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# NEW ZEALAND SHOWCASE

## New Zealand Trade & Enterprise

Auckland, New Zealand

Only four months before the opening of New Zealand's largest ever sporting event - the Rugby World Cup 2011 - the Gibson Group was approached to deliver a showcase highlighting New Zealand business ingenuity, innovation and creativity.

We created a high-end inspirational film shot around the country on RED cameras and a physical showcase highlighting the innovation and design prowess of over 30 New Zealand companies. In addition we produced video and other media content for 40+ New Zealand businesses for the various corporate functions held in the venue over the weeks of competition. This required our software developers to create a play out system in which screen content could be altered in real time.

We also installed two extremely large 6mm LED screens measuring 17.5m x 4.2m each, which again required our software developers to create a unique play out system due to the unusual screen ratio.

The film was used for several more years at embassies and other official New Zealand events around the world.





# KA MATE

## Ngāti Toa Rangatira

Wellington, New Zealand

The Gibson Group was commissioned to create bespoke interactive software for a large screen experience that allowed visitors to learn the famous Ka Mate haka and take away a video of their performance.

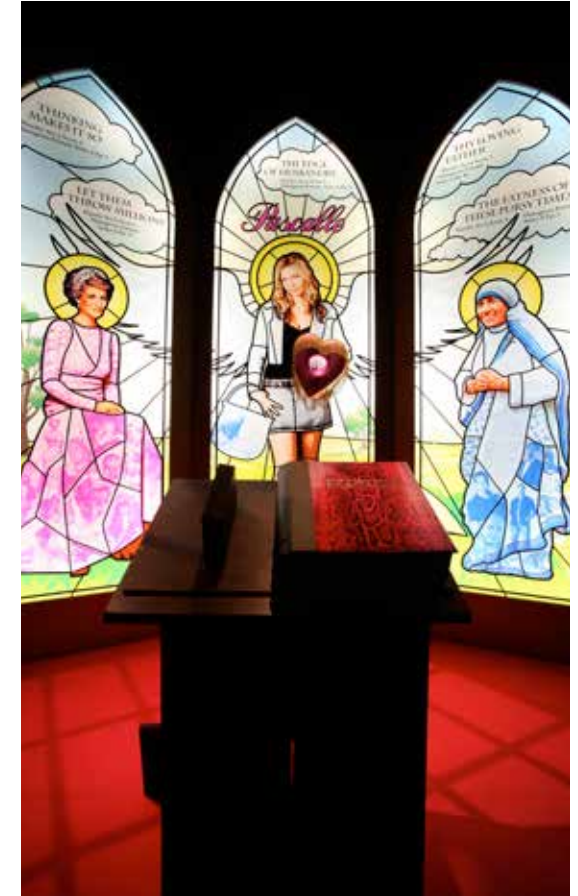
The experience used a series of z-depth cameras to capture each individual visitor and superimpose their silhouette over virtual haka instructors. They then received real time feedback as they attempted to keep in time. The five-minute experience culminated in a final performance, which was recorded and replayed on exterior monitors.

Each video performance was then relayed over wireless to a USB downloader so visitors could purchase their own branded USB stick of their performance.

Installed in the main lobby of the Museum of New Zealand during the Rugby World Cup 2011, it was hugely popular with both local and international audiences.







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# OUTRAGEOUS FORTUNE

## Auckland War Memorial Museum

Auckland, New Zealand

In collaboration with exhibition designer Jerry Hewitt we were challenged to design and install a temporary exhibition to celebrate New Zealand's most successful weekly television drama series.

Visitors encountered a rich and entertaining experience from backstage, to on-set, through a purpose-built immersive environment of lights, sound, media and innovative object displays.

The exhibition culminated in a 3D movie, also produced by the Gibson Group, in which the main actors from the TV series performed their characters for one last time.









# VÆGGEN

## Museum of Copenhagen

Copenhagen, Denmark

The Gibson Group created a world first multimedia interactive installation for the Museum of Copenhagen, which has won multiple international awards.

Væggen - The Wall - is a giant mobile interactive kiosk designed to give a wide public audience on the streets direct and playful access to their museum's collections. With a simple touch of the finger users are able to intuitively explore the city's past and present through a 3D mind map created from thousands of images and videos from the historical collections of the museum. Increasingly the photo collection includes contemporary collections from users who add their own images directly at the Wall or via the associated web portal.

The installation has been open on the streets for five years and has attracted over 1,350,000 visitors and eleven million image views. Users have contributed 7,733 images to a total database of 22,000, sent 168,000 virtual postcards and made over 9,000 comments.

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# CITÉ DE L'HUÎTRE

## Oyster City

Marennes, France

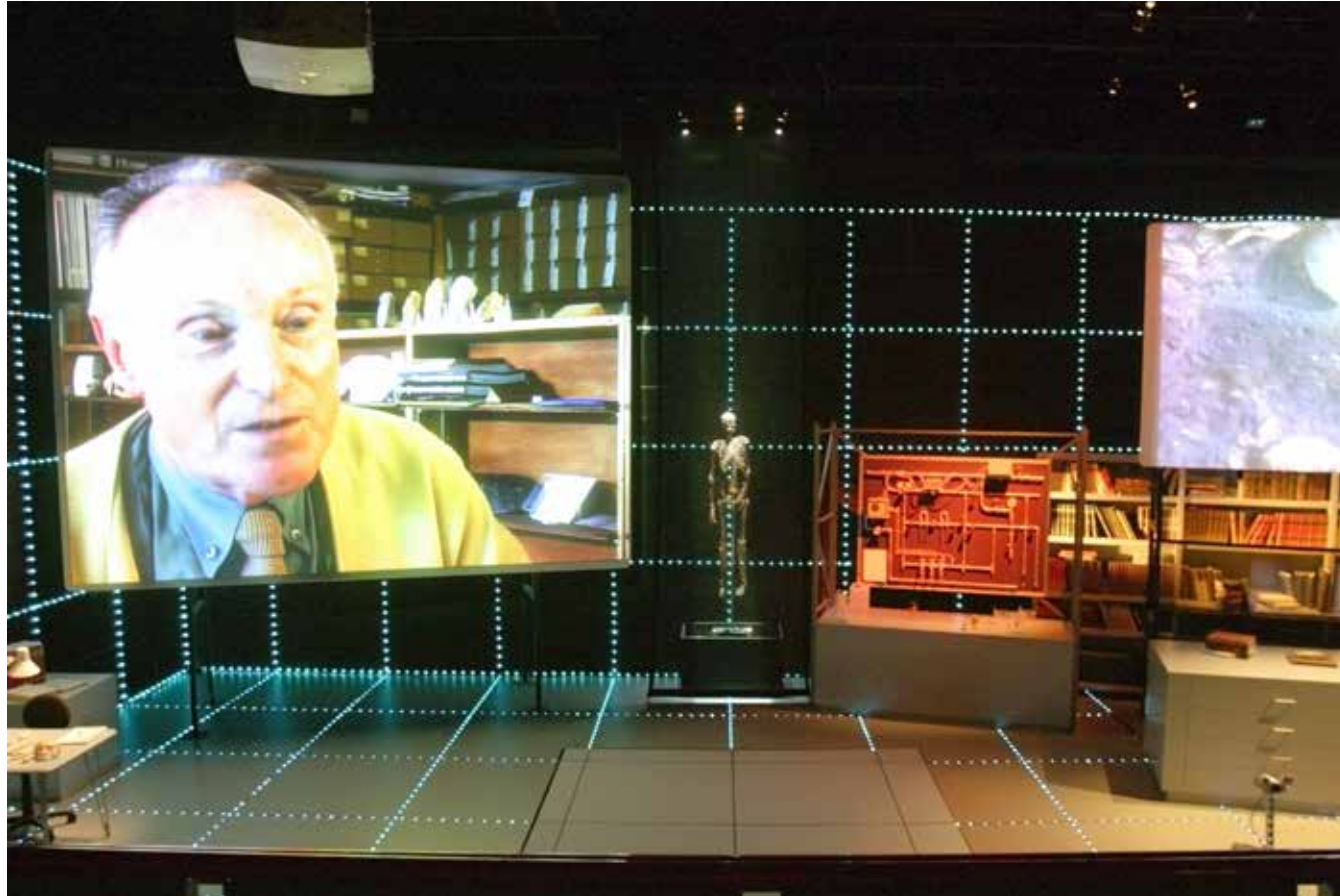
A multimedia tourism attraction situated at the heart of France's famous oyster-producing region, this project celebrates oysters. The Gibson Group designed the exhibition and show control systems, all multimedia material, interior architecture and supervised the base build and exhibit construction.

The centre is built around a raised boardwalk of traditional oyster farmer 'cabines', with a central pond on which children can race model oyster boats.

Within each 'cabine' is an individual show space where the visitor can experience unique French oyster culture. Each science, culture and social history story is treated using different scenographic techniques, from miniature Pepper's Ghost theatrettes, and life size versions, to giant table top projections using CGI and animatronic sets.







# LE PALÉOSITE

## Centre for Neanderthal Man

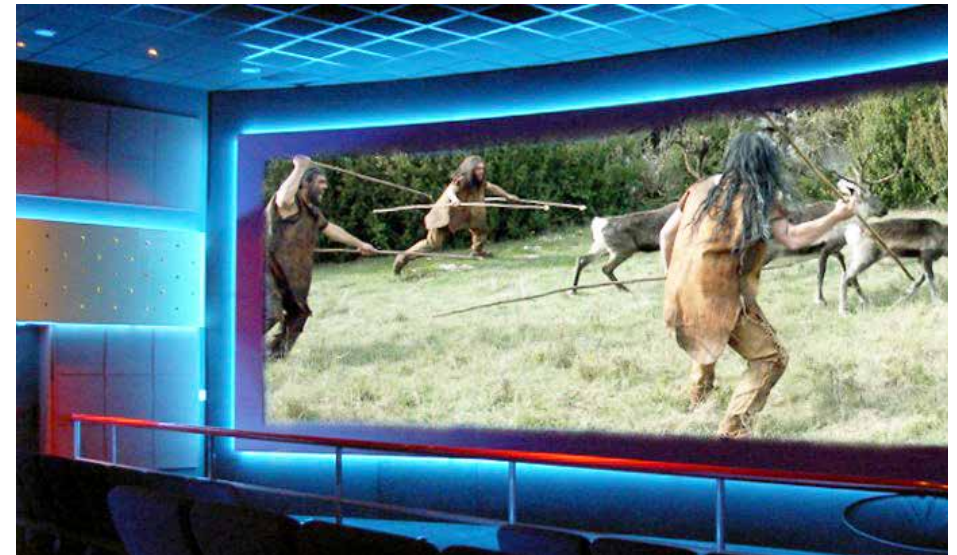
St-Césaire, Charente Maritime, France

This NZ\$30 million, two hectare visitor interpretation centre at the site of an important discovery of Neanderthal remains in St-Césaire, France, has consistently exceeded its projected visitor targets.

The Gibson Group was responsible for all the interactive, immersive and educative exhibitions for this centre, designing and delivering all the spatial and text graphics, in three languages.

It is a timed and ticketed experience where the visitor travels sequentially through nine spaces on an archaeological detective mission, which alternates between high-impact immersive theatres and innovative multi-sensory interactive exhibits.

We collaborated with scientists at the Natural History Museums in London and New York to produce the first complete and anatomically correct facsimile skeletons of Neanderthals.



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# KEY PERSONNEL



## **Allan Smith - Director and Lead Exhibition Designer**

Allan has extensive experience in conceptualisation and development of informational architecture for both interactive and multimedia installations. He holds an MA (Hons) in Social Sciences and Literature and has lectured at universities in France and New Zealand. He is the Gibson Group's lead exhibition designer.



## **Brett Tompkins - Senior Producer**

Brett has international experience in content production for both screen and interactive experiences. With considerable hands-on experience in the media production industry, Brett has project managed multimedia installations, led interactive design and software development, and maintained multi-stakeholder communication processes and financial control on large budget projects.



## **David Crossan - Technical Director**

David is an expert in the development and integration of AV and interactive technology to enhance user experiences. An accomplished programmer, experienced composer and CG effects specialist, his knowledge extends to design and development of industrial show control, projection, lighting and sound systems. He has a degree in mathematics with expertise in electronics and physics.



## **Bonnie Low - Associate Producer**

Bonnie's focus is on project planning, creative content development and project management of exhibition projects involving both immersive multimedia creation and bespoke software based interactivity. She holds a Bachelor of Laws and performs key roles in the development and management of new projects and productions from kiosk based interactives through to large format multi-media productions.



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# KEY PERSONNEL



## **Jane Robertson - Multimedia Producer**

Jane has over twelve years' experience making television and multimedia exhibitions in New Zealand and the United Kingdom. She has a degree in Broadcasting Communication Studies, majoring in Television and Screen Production and along with Gary crosses over the exhibition and media production arms of the company.



## **Gary Scott - Senior Producer**

Gary is a qualified broadcast journalist and crosses over the exhibition and media production arms of the company. He has produced numerous broadcast and exhibition projects, holds a BA in New Zealand history, and has written for the Dictionary of New Zealand Biography and the Waitangi Tribunal.



## **Robert Pointon - Software Developer**

Robert is a software engineer with a broad background from low level systems programming through to multimedia and user interfaces. With a BSc (Hons) in computer science, he has worked in both Scotland and New Zealand as a research associate on the design and implementation of novel computer languages and their testing on micro-controllers, robots, desktop computers, clusters, and fellow humans.



## **Victoria Spackman - Chief Executive**

Victoria has both a creative and analytical background, having worked in theatre, film, television and law for over 15 years. For the Gibson Group she leads a group of talented producers, creatives and technicians. She is also responsible for the company's strategic activities and making sure that the business runs smoothly for the benefit of employees, investors and clients.