



Digital Activation

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Digital Activation

Grumpus Digital Activation

To compliment the Grumpus physical exhibition, these are the proposed digital elements including workshop opportunities to activate community engagement.

This page is a working process and sub pages are to be created for further capture of individual digital elements.

These can be found;

[Relief Wall Projection](#)

[Grumpus Filters](#)

[Grumpus Audio](#)

[Sculpture Projection](#)

Digital Projection

Opportunity

Activate the SLQ Gallery rear Projection area and screen throughout the Grumpus exhibition. It is envisaged that this projection will take up two of the available Christie projectors in the space and run off of one of the workstation class machines that are presently hanging around for use in the gallery. This element could also be displayed outside of the SLQ Gallery in partner spaces and any screens around SLQ.

Rear projection may take up valuable gallery space so front projection discussion to be had

Collected Stories

Idea 1: Projection is a curated video of the Grumpus content captured during the making phase, could be added to as new workshops and content is captured and edited. This is probably the easiest and cheapest to achieve, AC team members or other SLQ staff can edit the content together prior to the exhibition opening. Updating content while the exhibition is underway would need to be considered, another staff member may need to be sort to edit together new content. Or is it someone else's role at SLQ that could be tapped into.

The type of imagery projected could include;

- Imagined Things illustrated and created by young people (drawings and 3d turntable capture of playdoh models), these are located [here](#)
- Photos and video of the making process, which could help provide context on how the exhibition came to be etc.

Feedback to consider: Separate out the filmed piece that speaks to the process of engagement and that would use the still photos and some filmed footage from the workshops, from any other more playful content.

Engage Local Artists

Idea 2: A call out to local video artists to create and submit work to be displayed, this would require a budget. By using local emerging video/screen artists might get a twenty-something demo more engaged and could elevate the exhibition awareness in the local arts scene. The video pieces would be a response to the Imagined Things and Creative Brief, each artist would be required to create a 2 minute piece.

Engaging 5 artists would provide a 10minute video reel. Budget required would be approx. \$5,000 - \$10,000 (leaning more towards lower end).

This could mean we could have more artists talks and promotional content to use outside of a young people and families demographic.

Further to this idea, expanding on collection engagement, there is potential to get the Artists to choose one item from the SLQ collection rather than the Well for inspiration in their video design. Also another consideration is to use front projection and incorporate visitors 'shadows' into the design

Stop Motion

Idea 3: Using the Imagined Things (illustrations and playdoh figures) we can turn these into stop motion video stories to use for the projection. This could be a great way to integrate workshops in the lead up and during the exhibition, presenting Stop Motion workshops. These could be run by an external facilitator if budget available or by AC staff (Michelle).

The idea would be to activate SLQ equipment like the HP Sprout, which can be used to create stop motion animation. Resources: [HP documentation](#)



Video

Projection Mapping

Opportunity

Activate three of the remaining Christie projectors to be used to projection map on to three key sculptural elements, using them as interactive, digital canvases.

Tag Tool

Similar to previous GGR, use Tagtool on the ipad as an interactive way that patrons can engage with the sculptures and exhibition. This would require an iPad secured in the gallery space with Covid safety considerations. This would create real time interaction with the exhibition structures. However consideration would need to be given to how the projections may look when someone is not actively creating content, it might just be the last person's artwork playing until someone changes it.

If not created in real time, then the idea could be to undertake community workshops to create specific projection art that responds to the sculptures and is looping. This wouldn't be interactive for the public.

SLQ has run previous workshops in Tagtool: [STORY LAB: APP ANIMATION MASH UP WORKSHOP](#)

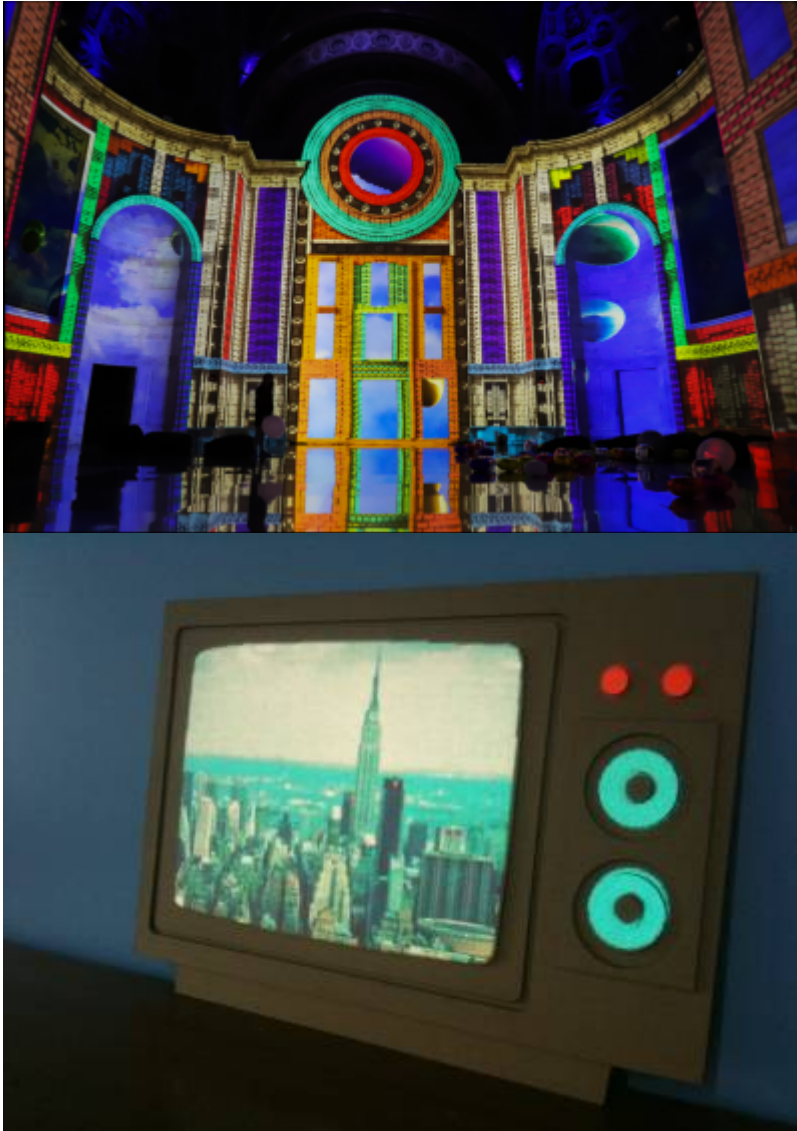
Real time projection may require a bigger budget and technical considerations, iPads and apple TV units would be required to get the created visuals from ipads to watchout system

Designed Projection

Instead of real time projection mapping with tag tool, we engage a visual artist to create specific projection for the sculptures. This would require a budget and creative brief, timeline for creation would need to be considered, allowing enough time for the artist to work with the sculptures at a nearly completed stage. Budget for the artist would need to be around \$5,000.

A workshop program for community focused on projection mapping skill building could be run prior or during the Grampus exhibition.

Further to this idea, there is scope to turn the back wall into it's own 3D scene built out with cardboard relief sculpture and projection mapping is layered and designed to make use of the sculpture, which could be tied to first idea. See some examples below as inspiration





SLQ Gallery space uses the Watchout Projection system, a great example of the capabilities to inspire can be seen in this video <https://www.dataton.com/showcases/mask-singer-spain>

Audio Content

Opportunity

Create immersive and interactive sound design for the exhibition.

2 areas of sound design have been identified;

- Gallery audio (soundscape)
- Individual sculpture audio (using the iBeacon audio triggers)

The other audio content to be considered is the process capture, for example the audio from school kids talking about their Imagined Things, interviews with community makers, facilitators etc. I have left this out of the below as this probably comes with the video delivery.

Beacon Audio Triggers

Follow on with the concepts that Phil Gullberg was working towards - [Beacon Audio Triggers](#)

The idea for this component of the exhibition was to create more interactivity in the exhibition using sound. The original concept was for gallery visitors to use a fabricated handheld device to move through the space and hearing audio content related to the sculptures through headphones.

With COVID-19 safety still a very large concern, this idea has been parked with the new idea to either;

- use QR codes and visitors to use their own mobile devices to hear the audio
- use speakers 'hidden' in the sculptures along with the i Beacons

Sound Design Concepts

Sculpture Audio

The content ideas for these have been discussed as;

- The audio captures from content we have of the kids talking about their imagined things, this was probably more the idea when one imagined thing was meant to be the inspiration rather than multiple, but also, this could cause bottle necks and issues with moving through gallery space
- Sounds that are inspired by each sculpture's story, there are not so much 'music' pieces of audio but more sound effects

Sculpture Audio will come in Stage 2 - after exhibition opening

Gallery Soundscape

The content ideas for these have been discussed as;

- Specifically designed as part of the Gallery experience and wayfinding through the space. This audio content would include some music and sound effects.
- This audio should tie in with the sculpture audio content.
- Work in with the capabilities of the gallery audio system (include John Mobbs in conversations)

Update: AC team will create a sound library and process for capturing this audio that will then be provided to a third party to create soundscape

Augmented Reality

Opportunity

To provide interactive content for the public to engage with in the Gallery space along with on their own mobile devices, further promoting the Grampus story outside of SLQ.

Interactive Filters

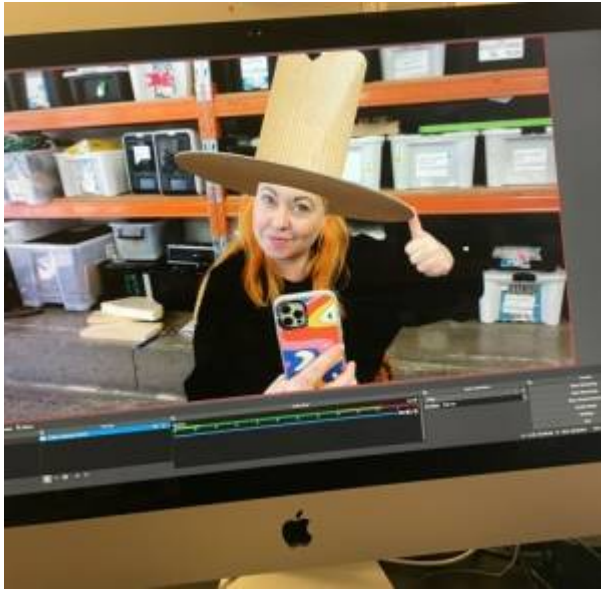
Creating face filters/lens for Snapchat and Instagram/Grampus that embodies the spirit of the Grampus, so using the imagined things to turn into face masks or body objects. Snap Camera means this could be set up on a screen with webcam to allow users to step in front and see these on themselves in the exhibition environment.

This also means that people don't need to come to SLQ to participate in the Grampus, they can use Instagram/Facebook/Snapchat to share the story of the Grampus!

For this component, Michelle Brown from the AC team would work on some key filters for Grampus but would also be able to create a workshop program, teaching other Library staff basic skills to then run similar workshops (PD training) or community based workshops. No additional costs to the program except potential after hours wages for staff running any workshops.

Examples of exhibitions using Snapchat: [Damien Hirst LACMA](#)

Examples of some simple lenses using Snap Camera & OBS:



Audience data

By using mobile interaction with filters/lens we can gather audience numbers.