



Call for Proposals

User Interface

for Morrisseau Digital Storylines Project with the MacKenzie Art Gallery

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Project Overview

The [MacKenzie Art Gallery](#) and the [Morrisseau Project](#) research team are seeking quotes from qualified applicants to assist with designing and building an engaging user interface to connect the public online and onsite visitors to the MacKenzie Art Gallery with a rich set of materials about artist Norval Morrisseau. These materials include images of artworks, archival documents and photos, audio and video clips, written and oral stories, and a detailed timeline of the artist's life; many of these materials have been uploaded by the Morrisseau Project team into a customized [Argus](#) research database which we will use to generate the curated raw data for this new Digital Storylines user interface project.

We are looking to create a website and onsite digital experience to bring these materials about Morrisseau to life in two digital contexts:

- 1) on an online platform accessible to the general public, and
- 2) through a set of interactive touchscreens installed within a physical exhibition space at the MacKenzie Art Gallery in Regina.

Quotes from interested parties (due 1 August 2022) will be incorporated into a funding application to the Department of Canadian Heritage due 1 September 2022.

Project Background

Anishinaabe painter Norval Morrisseau (1932 – 2007) is widely acknowledged as one of the most important Canadian artists of the twentieth century. As the mishomis or grandfather of a new artistic movement within Indigenous contemporary art, Morrisseau challenged the Canadian art establishment to make space for a discourse related to Indigenous aesthetics and spirituality. His radical innovations have had a profound influence on generations of Indigenous artists. Yet despite his significance to Canada's art history there is as yet no comprehensive account of Morrisseau's life and art. Over the last 4 years the Morrisseau Project: 1955-85 team (a dynamic group of Indigenous and non-Indigenous experts and partner institutions) have been working to create the first full scholarly study assessing Morrisseau's achievement, together with a compilation of securely documented artworks.

Focusing on the period between 1955 and 1985, the team has undertaken research to explicate Morrisseau's visual storytelling practice, a visual language steeped in Anishnaabeg ways of knowing. Documenting how Morrisseau painted, where he made art, the materials he used, his connections with patrons and collectors, and his work in other media, this research has resulted in the development of a detailed chronology, the creation of a list of secure works from private and public collections, the compilation of

archival materials and catalogues, and recorded stories from the people who knew the artist. Through the support of SSHRC, Carleton University and Westerkirk Works of Art, these materials are being uploaded to an Argus research database with the goal of creating a publicly accessible resource for scholars, artists, and the general public on this critical piece of our art history.

Project Team

The MacKenzie Art Gallery is the most recent addition to a dynamic group of partners and scholars leading the research on Morrisseau. This fall, the MacKenzie will act as the lead applicant on a funding application to the Department of Canadian Heritage to support the development of an interactive interface which draws on art and archival materials housed in the Morrisseau Project's research database, which runs on [Argus](#), a collections management software by Lucidea.

Should this grant application be successful, the Project Lead will be the MacKenzie Art Gallery working collaboratively with members of the Morrisseau Project research team. Two project coordinators would be hired to facilitate each of these two parties.

The primary contacts at the MacKenzie Art Gallery would be Director of Programs, Crystal Mowry, and Curatorial Fellow Felicia Gay.

Felicia Gay (she/her) is Swampy Cree and Scottish originally from the Northern First Nations and Métis community of Cumberland House, SK. She has been working as a curator since 2004 and in 2006, Gay was awarded the Canada Council for the Arts Aboriginal Curatorial Residency with AKA Artist-Run in Saskatoon, SK. Gay has also worked as a cultural worker with various arts-based organizations in the province and has been a sessional and guest lecturer at the University of Saskatchewan and First Nations University of Canada since 2008. Gay has an MA and a BA Honours in art history with a focus on Indigenous contemporary art and curatorial praxis. She is currently a PhD candidate in the Department of Media, Art and Performance at the University of Regina. Gay is the 2018 recipient of the Saskatchewan Arts Award for Leadership for her work with curation and advocacy for creating space with Indigenous art and artists. In 2006, Felicia founded and was the Artistic Director of the Red Shift Gallery, a contemporary Aboriginal art space, with Joi Arcand. Her curatorial credits include *Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau* (2018 and 2021) and the forthcoming *I eat a heart and drink some tea: The Work of Faye HeavyShield* (2022).

Crystal Mowry (she/her) is the Director of Programs at the MacKenzie Art Gallery. She previously held the position of Senior Curator at the Kitchener-Waterloo Art Gallery where she oversaw the gallery's exhibitions, collections, and publishing activities for over a decade. Her solo projects with Maggie Groat, Ernest Daetwyler, and Deanna Bowen have received Exhibition of the Year Awards from the Ontario Association of Art Galleries (now Galleries Ontario Galleries). She has written curatorial and experimental texts for various artist-focused publications and regularly participates on advisory panels, most recently the Scotiabank Photography Award (2021).

The principal investigator on the Morrisseau Project is professor Carmen Robertson (Canada Research Chair in Indigenous Arts), joined by co-investigator Dr Ruth Phillips, both of Carleton University where the project's lab and student researchers are based. At the core of the project is a partnership of collaborating researchers, drawn from a dynamic group of prominent Indigenous scholars including Indigenous Canada Research Chairs Alan Corbiere, Gerald McMaster and Richard Hill, Métis art historian Michelle McGeough, and Indigenous curators Michelle Lavalley, Linda Grussani, Anong Beam and Greg Hill are joined by art historian Christopher Green, curator Jessica Wilson, and Norval Morrisseau Heritage Society members Richard Baker and Trudy Nicks. Other team members include project manager Kate Higginson, database lead Lisa Truong, Carleton student researchers Stacy Ernst, Franchesca Herbert-Spence and Shaylin Allison. The project's partners include the Norval Morrisseau Heritage Society, the Indigenous Art Centre, the Canadian Museum of History, the National Gallery of Canada, the Royal Ontario Museum, and Westerkirk Works of Art.

Project Goals & Target Audience

Project Goals:

Design and develop an online and onsite interface to showcase a range of stories and research drawn from the catalogue of rich media and text currently held in an [Argus](#) collections management database created by the Morrisseau Project team curated specifically for this project.

Digital Storytelling: Morrisseau was a gifted storyteller, both through his visual art and through published books. We want this Digital Storylines project to highlight Morrisseau's Anishinaabe ways of knowing and visual storytelling on the screen through a dynamic experience.

Educational Resource: The interface aims to be an entry point for a wide general audience to learn more about the too little-known work and stories of Norval Morrisseau. Our goal is to activate diverse forms of knowledge which include collaborative information browsing rather than a singular didactic experience.

The multi-faceted interface should be visual-heavy and image-forward, as well as intuitive. It will promote the work of the artist and draw a wide range of users into the platform through the beauty of Morrisseau's art.

Anishinaabemowin & Multi-lingual platform: The user interface should be provided in English, French and Anishinaabemowin. To facilitate Indigenous language learning, the interface will present all key terms and materials in Anishinaabemowin, with oral pronunciation available for all key terms. We also want to incorporate video clips of Morrisseau speaking in Ojibwe.

Accessibility: Design and development should adhere to strong accessibility design standards and technological accessibility (i.e. limited broadband of users in rural areas). We are interested in innovative and equitable approaches to visual description, alt-text, and video captioning.

Longevity: Software choice and coding used should allow for easy updating and possible future expansions.

Target Audiences:

This project will have a broad reach through both the online and onsite project. Norval Morrisseau is one of Canada's most well-known artists, and has even been featured as a daily [Google Doodle](#) recently. This project will target general art audiences, Indigenous communities, researchers, curators, academics, educators, the Canadian public, and international art enthusiasts. The online component will have two levels of access, one designed to reach professionals, researchers, students, and educators with more extensive and self-guided material; and the other to reach more general audiences with interactive and engaging narrative content. On-site components will engage approximately 100,000 in-person attendees to the MacKenzie Art Gallery, as well as the significant audiences of partner galleries in future installations. The project should ensure high levels of accessibility, considering audiences with low sight, hearing impairment, diverse physical abilities, and should incorporate principals of plain language in the English and French iterations, with Anishinaabe led guidance for Anishinaabemowin components.

Scope of Work & Deliverables

Designers and developers will work collaboratively under the direction of the project manager to meet project targets and respond to the needs of partners. Early meetings will be generative in nature to collaboratively envision the scope of the project.

The online and on-site versions of the Morrisseau Storylines interface will include the following features and functionality:

- **Interactive Timeline:** an interactive chronological timeline of Morrisseau's life, which can incorporate different types of media (visuals, documents, audio and video clips, animations).
- **Geolocation Maps:** a set of 3-5 interactive maps which utilize geolocation data to show where Morrisseau lived and created key artworks, as well as where those artworks can be found now. Include pop-ups with artwork images and metadata.
- **Storylines Modules:** approximately 15 digital story bundles, linked sets of files which each teach about a key subject from Morrisseau's visual landscape. These would include various media and be easily navigable by touch or click.
- **Storytelling Videos:** production of a set of approximately 15 high-quality narrative shorts about key themes. The Morrisseau Project team would supply the raw footage and still materials, and the design firm would edit and compile these into polished short video segments to be embedded within the Storylines modules, Timeline, and Maps.
- **Nandokawechige Contemporary Artists Module:** *nandokawechige = to look for tracks that have been left.* Create a digital module to highlight the ways in which Morrisseau's art has inspired current-day Indigenous artists like Christian Chapman, Christy Quill Peters, and Blake Angeconeb. This would include video editing work to produce a set of approximately 4 short artist interview videos (combining video clips and still materials provided by the client) and the delivery of these through an online module.
- **Touch Screen Technology:** touch-screen enabled interactive interfaces for use in two versions: 1) on large-scale touch screen displays installed in the art museum setting, and 2) in a **responsive** mobile-friendly version for individual off-site exploratory users connecting to the project online via a phone, tablet or monitor. This would employ a **browsable** interface (touch activated or clickable, rather than relying on typed input for navigation).
- **Anishinaabemowin Key Terms:** integrate clickable audio clips of approximately 100 key terms spoken in Anishinaabemowin (provided by the client) into the project interface wherever those terms are used.
- **Graphic Design Considerations:** the design of all the modules within the Storylines project should reflect Morrisseau's aesthetic style and colour palette, and the interface should showcase Morrisseau's art itself.

- **Documentation:** delivery of documentation at each stage of the process: conceptualization and planning documents; module wireframes and mock-ups for client approval; design manual; prototype for approval; final product user manual.
- **Training:** Group training for key staff members on both the MacKenzie and Morrisseau Project teams for project upkeep and user troubleshooting. Production of a comprehensive user manual with clear guidance that may include recorded training sessions.

Technical Requirements

The online Morrisseau Storylines interface will be hosted on either or both of the secure servers of the MacKenzie Art Gallery or the Morrisseau Project at Carleton University.

Ongoing Support

Please include pricing options for ongoing technical support and maintenance of the user interface for 2, 5 and 10-years within the quote.

Please also include, if available, an hourly rate for additional development and design services beyond the quote's scope.

Project Timeline

- August 1, 2022: Deadline to submit a quote and project outline
- September 1, 2022: Deadline to submit grant application to Department of Canadian Heritage including quotes and partner information
- September 2022 – February 2023: Project preparation
 - Discussions with preferred design firm on finalizing details and terms of engagement
 - Morrisseau Project team completes curated dataset
- January 2023: Anticipated Department of Canadian Heritage funding decision released.
- April 2023 – March 2024: Project Phase One
 - Project timeline details to be proposed by design team.
 - Deliverables for Phase one include the design and development of project framework, accessible online database, and completion of two narrative modules for online engagement.
 - Research on Phase Two requirements
- April 2024 – March 2025: Project Phase Two
 - Creation of interactive materials for on-site implementation – including interactive map and timeline
 - Oversee hardware selection and design for installation on-site

- Completion of two additional narrative modules for online and on-site engagement

Proposal Details

To be considered for this opportunity please submit a proposal which includes the following via email to the contact listed below.

- Name of business(es) and contact information
- Statement outlining what qualifications your team possesses that would make you a strong candidate for this opportunity
- Links to examples of past work that speak to your qualifications
- Detailed project timeline. Note: The timeline should incorporate adequate time for researchers to review multiple drafts of content and testing for multiple user groups.
- An itemized quote with estimates for Phase 1
- An estimate for potential budget range for Phase 2.

Proposals should be submitted in PDF format via email to the contact listed below

Deadline to submit proposal: **August 1, 2022 at 5:00 pm CST**

Criteria for Proposal Selection

The project teams' objective is to select the firm able to provide the best overall value and service solution. Interested parties are advised that the evaluation process is subjective in nature and the project teams' intention is to consider, at its sole discretion, each proposal on its merits, without regard to the rules or principles of competitive bidding or other legal duties, including without regard to whether a proposal is compliant with this call for proposals.

Consideration will be given to levels to: Team experience; Indigenous staff or leadership on team; Demonstrated understanding of project goals; Visual and design portfolio; and Feasibility.

Principal Point of Contact

<mailto:>

Caitlin Mullan

Head of Strategic Initiatives

MacKenzie Art Gallery

Email: cmullan@mackenzie.art