

Northam Aboriginal & Environmental Interpretive Centre

Multimedia Production Brief & Specifications
Multimedia Production Package A

1. Background Information

1.1 Introduction

The Northam Aboriginal & Environment Interpretive Centre is currently being developed and is set to open will be an active hub that will preserve, celebrate and communicate understanding and engagement with the living Balladong culture.

This RFT seeks a producer to create two key linear immersive video experiences for the NAEIC.

1.2 NAEIC Interpretative Design

The interpretative design for the NAEIC is based on the traditional six seasons of the Balladong and Nyoongar peoples.

A range of experiences and media has been developed to tell stories and illustrate the themes. A collection of, art, objects, artefacts and replicas will be created, and this will be supplemented by museum objects loaned from other institutions, notable the Western Australian Museum collections.

In addition to objects different approaches to storytelling will be employed to respect the oral traditions of the culture and ensure a freshness and variety of pace. These approaches will include artist-designed installations, models, low- and high-tech interactives, and use of film, audio and creative graphics. The mix has been carefully developed to ensure a lively, well-paced exhibition that has moments of fun and creativity as well as opportunities for contemplation and reflection. Above all, this is a participatory exhibition that will inspire visitors.

1.3 Multimedia Interpretative Strategy

The NAEIC will combine the best of traditional museology with innovative storytelling media. Digital media will be used throughout to tell stories, ask questions and encourage visitor participation. The multimedia installations should be considered very much as experiences in their own right, not simply add-ons to object displays.

As the exhibition space on-site is limited, digital media have been selected to carry key areas of content. Careful structuring of content will be required to ensure that visitors can find the information they require but are also presented with surprising and engaging stories that they might not have come across, left to their own devices.

Multimedia elements must be appropriate for multi-generational audiences: that is to say, they should engage younger visitors without alienating older visitors. A key target group for the exhibition is school groups – however, the majority of the content is pitched at Year 3 and above (i.e. 8 years plus.)

1.4 Visitor Experience Background

This is a brief description of the visitor experience:

Foyer

On arrival at the Centre visitors will first pass through an exterior landscaped garden and ambulatory before arriving at the reception area. There will be some interpretive graphics within the landscape.

Visitors will be greeted at the reception desk in the main foyer. From there, guests may enter the exhibition area on one side, or the community space on the other side.

Exhibition Gallery Entrance & Welcome

Visitors will enter through a light trap into the Welcome space, and trigger an immersive video / audio / lighting experience of 2-3 minutes duration. This will be a combination of a Balladong creation story and a Welcome to Country. Lighting effects will usher visitors through into the main gallery area:

Main Gallery – Six Seasons

The main gallery area is arranged in order of the six seasons of the year that the Balladong culture recognizes. A large graphic “ribbon” on the outer wall encircles the space, and contains some objects and three “Seasons” monitors that give additional information on the season.

A curve of central elements – showcases, tables and seating - follows the line of the wall and is set several meters away, allowing visitors to explore more objects, audio interactives, and a map-based touch table that allows visitors to explore key places within Balladong country.

Nyorn / Sorry Stories

Set towards the centre of the building, and partially shielded to offer some privacy, the Nyorn / Sorry area contains seating and two touch screen monitors where visitors can hear more difficult stories including forced relocations and Stolen Generation stories.

Yarning Circle

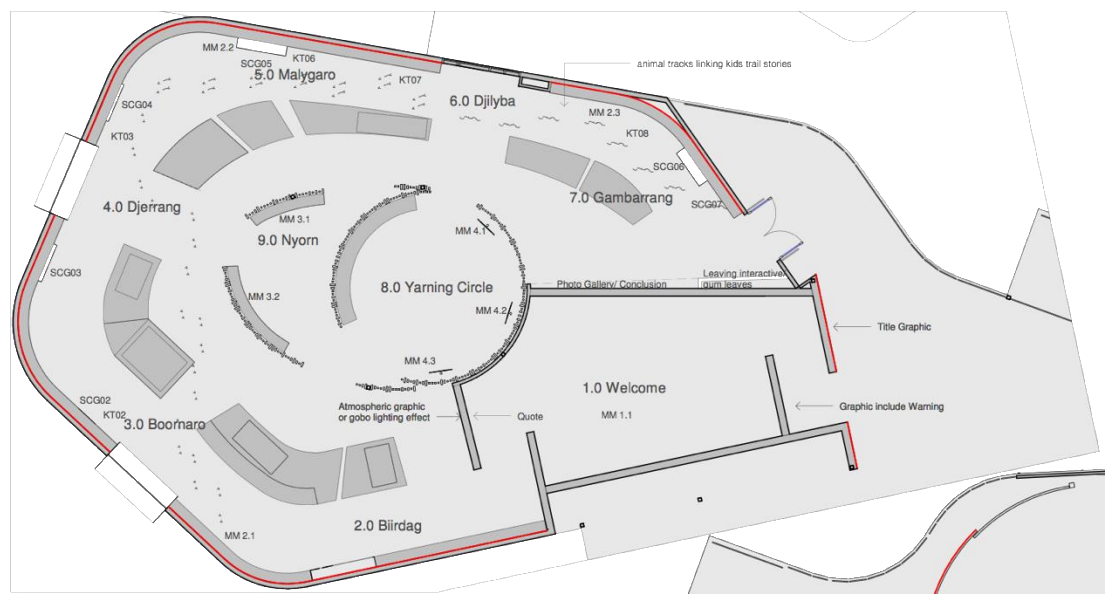
Set in the very centre of the gallery space is the “Yarning Circle”, a seating area with three life-sized monitors showing lively conversations among Balladong community members – not just elders, but the younger generations as well, on everything from traditional knowledge to football. This area is accentuated by timed lighting.

Exit

Exit from the gallery will be via a photo wall that the community will be encouraged to contribute to, and a ceremonial brushing with eucalypt.

Retail and Community Centre

After exiting the exhibition galleries the visitors will pass through a small retail area, and have the option of visiting temporary exhibitions or events in the community space, or of participating in other outdoor cultural activities such as walking tours and bush tucker tours.



General arrangement – see plan sets for details

2. Quote Requirement – Package A

Package A comprises the major linear experiences in the NAEIC:

MM1,1 Introduction / Welcome space
MM 4.1 Yarning Circle

These productions are both linear in nature, and involve high levels of video production values.

MM1.1 INTRODUCTION / WELCOME TO COUNTRY SPACE

This is an immersive, theatrical Welcome to Country and introduction to Ballardong culture. It is the first experience the visitor will encounter and should allow them to change perspective and begin to see things through Ballardong culture. The space and program should give the feeling of a sacred space, but one that is welcoming. It gives visitors an impactful, emotive introduction, and is not intended to tell the entire story. It needs to engage the imagination and emotions of the visitor, and as such should not be longer than 2-3 minutes.

The custom – built space will have the main part of one long wall as a projection screen, with the opposite wall mirrored to expand the space. Physical “trees” – representations of she-oaks – will cluster at the edges of the space. Light traps at each end darken the space so theatrical lighting effects and surround sound can be used to full effect.

As visitors enter the space, they see rippling water on the floor, and surrounding them, lighting on the tall “trees”. The space darkens, and stars appear on one wall and are reflected in the other.

We hear a chant and voices in the Ballardong language, and is softly translated in English. This will need to be composed in consultation with community elders, but as a guide it might be something like this:

“We are the Ballardong people. Our country surrounds the river, from the place of darkness to the place of the menna gum.”

The stars have gently been rotating to form a very rough outline of country.

“Our kin groups are the white cockatoo and the black crow. The spirits of the emu, the kangaroo, the owl...”

The stars on the screen brighten to form the men’s ochre markings that signify each animal. As they assemble, they begin to dance, with singing and clapsticks.

“We are the carers for the river between these points. We welcome all those who come to our country in friendship. Welcome to the six seasons of the Ballardong”

As we hear these words the dancers become real, and we see the background of the bush through the window of the screen, and its reflection. We are in country. The river ripples return and flow out of the space, leading the visitors into the exhibition.



OPTION B adds impact to the space with a second projector to allow the full wall length to become a projection surface with some additional lighting. The production budget will be extended to cover 4K origination and post-production. A third projector will map an image onto a small wall at the end of the space (nominally a burning grass tree). This third screen is intended to add atmosphere and complexity to the main screen but should not be too distracting.



PRODUCER'S ROLE

To produce a 2-3 minute integrated projection, sound and lighting experience. The visual component may be a mixture of live action video and animation, still images, artwork or other techniques

- Script development and storyboarding in consultation with community and exhibition designers.
- Animation / motion graphics for stars sequence
- Live action filming of welcome and river environs
- Any required artwork commissions, graphics etc
- Editing and postproduction
- Soundtrack recording, mixing and translation, English voiceover artist
- Specification of lighting effects within constraints of equipment
- On site attendance to ensure integration of sound, vision and lighting.
- Integrated and aesthetically pleasing open captioning as required for access.

OPTION A

Origination and production to HD 1080P standard with surround sound of single screen option

OPTION B

Origination and production to 4K / UHD standard for main screen and secondary screen. Please note that the split and merge over two projectors for the main screen will be automatically performed by the Watchout media server.

MM 1.1 Hardware Option A

This is provided for the information of production tenderers only.

To ensure consistency and simplify installation and maintenance issues, the supply and installation of all multimedia hardware will be under a single contract by others. The Council have appointed a multimedia production coordinator to assist in liaison between the hardware supplier and software producers.

1.1.1 Players

The hardware system has been specified to use TCP/IP networked digital signage media players (Brightsign) to drive the display screen(s)

1.1.2 Displays

The introductory space screen will be nominally a 5 x 3m projection screen at HD resolution. This will extend to a full wall screen for option B, and a full wall plus one smaller screen for Option C.

1.1.3 Audio

A multi-channel (4 channel or 5.1 surround) audio system will be provided in the space.

MM 1.1 Hardware Option B

Display and audio equipment will be of a similar specification to the above.

1.1.4 Players

This option will use a Dataton Watchout media server to play and synchronise all screens, and create the split and merge of the main screen 4K production. The hardware contractor will be responsible for loading and synchronizing the finished production.

MM 4.1 THE YARNING CIRCLE

The Yarning Circle is the central space in the exhibition, and allows the visitor to sit in on conversations between members of the Balladong community on a range of subjects.

Three portrait monitors will replay these conversations, with one person on each monitor. This should form a lively and interactive discussion and should NOT be a scripted, sequential presentation by each person. Because of this it needs to be filmed by 3 cameras with all participants present at the same time, to encourage interaction (however, this does not preclude editing). The program should look to ABC TV “Q and A” and “You Can’t Ask That” as examples of tone and style.

It is important to include a range of community members that fully represent the diversity of the community – elders certainly, but also middle aged and young people, a mix of men and women, and different families. Whether ages are mixed up within a group or groups are all the same age is a decision that needs to be worked out with the community. The conversations should be as authentic as possible.

The producers will develop prompts and provocations to start conversations, and should use a skilled interviewer to facilitate the process (although ideally the interviewer will be neither seen nor heard in the finished production.)

9 to 12 people will be filmed, with the end result being 20-30 minutes of finished, edited screen time. Enough content should be filmed to enable the program to run without a segment if one needs to be removed at any time, and the filming should be such that additional people and topics can be added in the future.

Topics will include:

- Football
- War and service
- Native title
- Musicians and artists
- Life in Northam
- Aspirations for Northam and life here



PRODUCER'S ROLE

To produce 4, six to eight minute, edited conversations of groups of three community members to replay in the Yarning Circle. This will require

- Content development (topics and questions)
- 1 to 2 days studio filming, 3 camera HD sync (1080P cameras turned sideways or sliced from 4K cameras)
- Editing and sound mixing
- Background replacement / green-screen design
- TBA open captioning

MM 4.1 Hardware

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To ensure consistency and simplify installation and maintenance issues, the supply and installation of all multimedia hardware will be under a single contract by others. The Council have appointed a multimedia production coordinator to assist in liaison between the hardware supplier and software producers.

1.1.1 Players

The hardware system has been specified to use TCP/IP networked digital signage media players (Brightsign) to drive the display screens. These will be synchronized via the Brightwall software system

1.1.2 Displays

The displays will be 3 x 55" LCD monitors mounted in portrait format from floor pole mounts.

1.1.3 Audio

A multi-channel speaker system will be provided of the space. It is envisaged that one speaker will be dedicated to each monitor (3 speakers in total)

3. Project Implementation Information

3.1 Budget

As a guide for tenderers, the budget range allocated for the Welcome space is in the range of \$20,000 - 25,000 for MM1.1 option A and up to \$40,000 for option B.

The budget range for MM 4.1 is \$20,000 - \$24,000

3.2 Schedule - Milestones

Quote Awarded

Community consultation and scripting

Script and storyboard submission

Preproduction

Filming

Rough cut submission and approval

Final cut submission and approval

Install on site on hardware

3.3 Project management, roles and reporting

The selected software producer (the Producer) will be required to sign a contract with the Shire of Northam Council / NAEIC (the Principal) for the works.

The Producer will be required to nominate one person as their primary point of contact for the project.

The primary point of contact for this project for the Principal will be:

Ross Rayson, Shire of Northam

Other key members of the project team you may need to liaise with include :

Curator	Janet Vost, Thylacine
Exhibition Designer	Ceci Wilkinson, Thylacine
Multimedia Consultant	Bruce Brown, Mental Media

3.4 Review and approvals process

Approvals stages will be required for:

1. Script and storyboard, voiceover artists
2. Rough cut
3. Finished edit
4. Installation on site and handover

The Producer will furnish delivery material in a digital or analogue form suitable for the purpose of the review.

Delivery Material for Acceptance Review

Upon The Principal receiving the Delivery Material above, The Principal will conduct the Acceptance Review for that Delivery Material.

Satisfactory completion of Acceptance Review

- (a) As soon as possible after the satisfactory completion of the Acceptance Review, The Principal must issue a written notice certifying that the Delivery Material has passed the Acceptance Review.

Failure to satisfy Acceptance Reviews

If The Principal, in its complete discretion, considers that the Delivery Material or Component fails to satisfy the Acceptance Review, The Principal may give the Producer prompt written details of the failure, and if it does:

- (b) the Producer must, at its own cost, and within 5 days or any other period agreed by the parties in writing, correct the Delivery Material (or relevant Component) so that the Acceptance Review can be repeated;
- (c) the Producer must deliver to The Principal the corrected Delivery Material or Component immediately after it has completed all corrections; and
- (d) The Principal must repeat the Acceptance Review process.

Completion of repeated Acceptance Review

If the repeated Acceptance Review is satisfactorily completed, The Principal must accept the Delivery Material or Component. If the repeated Acceptance Review is not completed satisfactorily, The Principal may by written notice to the Producer, elect either:

- (e) to terminate the agreement with immediate effect; or
- (f) to accept the Delivery Material (or Component) as long as, within 30 days of the date of The Principal's notice to the Producer, the parties agree changes to the Fees and details in the Contract in writing to reflect the altered Delivery Material or Component.

3.5 Meetings

The project site is at Northam, WA.

The Producer should allow for all travel costs in your quoted price.

Where meetings need to take place at the Producer's premises (for instance, to demonstrate the application on the programming equipment), you should indicate this in your quote

On site attendance for software installation is mandatory.

3.6 Copyright and Intellectual Property

3.6.1 To the extent possible by law, all copyright and intellectual property rights for **material created for this project** will be the property of the Shire of Northam / NAIEC.

Standard licenses must be supplied for any **proprietary or third party software** with the Shire of Northam / NAIEC as the license holder.

Licenses for **any material originated** for this production (such as voiceovers and composed music) are the responsibility of the Producer, and must be included in the quoted price. The usage terms for these licenses should be:

Exclusive / In perpetuity / Non theatrical / Use in Centre plus Internet

Licenses for **any third-party copyright material** for this production (stock images, artwork, and footage) are the responsibility of the Principal. The usage terms for these licenses should be:

Non-exclusive / In perpetuity / Non theatrical / Use in Centre plus Internet

If in perpetuity licensing is not available, a minimum period of 10 years is required.

3.6.2 Clearances for the Production

The Producer must use an appropriate clearance form to obtain any clearance required in accordance with this agreement. To avoid doubt the Producer must obtain all necessary clearances in relation to:

- (a) any material not provided by the Principal
- (b) talent and locations used in producing the Delivery Material; and
- (c) all music used in the Delivery Material including permission from all relevant composers, publishers and musicians in the case of original music created for the Delivery Material and recording companies and publishers in the case of pre-recorded music used in the Delivery Material with all clearances to be in the form approved by APRA.

The Principal will bear the cost of copyright for all third party copyright Material and provide this to the Producer, so as to enable the Producer to produce the Production. However, it is the responsibility of the Producer, at its own cost, to identify such material, supply a cost for approval to the Principal, and assist in obtaining clearance paperwork in respect of:

- a. all photographs, stock footage, archival material, newspapers, magazines, multimedia and other printed or downloaded materials;
- b. all works of art appearing in the Material;
- c. all original material used in preparing any scripts, including permission from the community contributors and other owners of copyright or any other Intellectual Property in the scripts; and
- d. any necessary privacy clearances or consents, or appearance payments.

3.6.3 Story-teller's rights

The Shire of Northam and the NAEIC recognize that members of the community and their families have continuing rights to the use of their images and stories. Therefore, the programs should be constructed and supplied in a fashion that allows for the removal, where feasible, of individuals if this is necessary. Also, clearances should be obtained using approved Shire of Northam documents to ensure rights are clearly understood by participants.

3.7 Responsibilities and supply

The software producer will be required to provide:

- Script development and storyboarding in consultation with community and exhibition designers.
- Animation / motion graphics for Welcome
- Live action filming
- Any required artwork, graphics
- Editing and postproduction
- Soundtrack recording, mixing and translation, English voiceover artist
- Specification of lighting effects within constraints of equipment
- On site attendance to ensure integration of sound, vision and lighting.
- Integrated and aesthetically pleasing open captioning as required for access (TBA).
- Finished programs for all screens
- Travel and disbursements
- All other costs required to complete the production

The Shire of Northam / NAIEC will supply:

- Digital copies of any photographs etc required.
- NAIEC logos and graphic identity in .eps or .ai format.
- Community consultation and clearances including appearance fees for community members
- Community members for Welcome filming and Ballardong spoken language, and community members for Yarning Circle filming

The Hardware Supplier will supply:

- Liaison as required with the successful software producer
- One digital player and software for program proving purposes, if required.
- Supply of final hardware installed and operating on site
- Supply of any standard application software required for or supplied with the hardware players.
- Server and internet access if required

3.8 Software Technical Requirements & Standards

The producer should use non-proprietary common industry standards in developing the software application wherever possible.

ACCESSIBILITY

The application should be accessible and use the principles of Universal Design.

This may involve the use of open captioning on the Yarning Circle monitor frames, and some form of text use within the Welcome space, however this will need to be discussed with community.

Particular attention should be given to legibility of the final displays at distance, and colour and contrast for visually impaired people.

3.9 Deliverables

At the completion of the production the Software Producer will deliver two hard drives or optical media (DVD) containing:

- Timed postproduction script / transcript
- All original footage and animations in original format
- An EDL (Edit Decision List) / XML
- An exported Project in the edit system used
- A copy of the finished program at full resolution, 10bit
- A copy of the audio soundtrack separately
- A clean dialogue audio track
- Copyright / IP licenses

3.10 Warranty

A defects liability period of 3 months will apply commencing from the date of opening for the public. During this time, any issues with the operation of the system will be logged by NAIEC staff, and communicated to the multimedia coordinator, who will liaise with the hardware supplier and software Producer to reach a solution.

INTELLECTUAL PROPERTY INDEMNITY

The Software Producer agrees to indemnify NAIEC and the Shire of Northam from any claim or action arising from dispute over copyright or intellectual property rights of material created by the Software Producer for the application, or licensed by the Software Producer for use in it. This indemnity does not extend to materials supplied by the client.

RISK AND TITLE TO TANGIBLE PROPERTY

Title to each tangible part of the Delivery Material, Component and Production passes to The Principal on its delivery to the Principal.

Risk of loss of, or damage to, each tangible part of the Delivery Material, Component and Production passes to the Principal on the Principal issuing a notice certifying that that Delivery Material, Component or Production has passed the Acceptance Review.

3.11 Publicity material

The Producer acknowledges that The Principal may itself or through a third party, use and/or modify any Delivery Material for publicity purposes, including the development of a website by The Principal.

The Principal's publicity activities

The Producer acknowledges that The Principal will have sole responsibility for and control over all publicity activities in connection with the Production and its exploitation. The Producer must not disclose its involvement in the production of the Production, make any public announcements or engage in any publicity in relation to the Production without The Principal's prior written consent.

Producer's publicity activities

To avoid doubt, the Producer may only use the Delivery Material or a Component to discharge its obligations under this agreement. If the Producer wishes to reproduce any Delivery Material or Component for any other purpose, including without limitation, for marketing, the Producer must first obtain The Principal's prior written consent, which The Principal may withhold in its complete discretion.

4. QUOTE SUBMISSION REQUIREMENTS

4.1 Form of Quote

Tenderers should complete

Tenderers should, at a minimum, provide:

A single page introduction summarizing your abilities and any local Balladong / Nyoongar affiliation.

A proposed approach to each program of not more than 3 x A4 pages per program demonstrating an understanding of requirements and a methodology / style for production

Up to 3 examples of previous relevant work (online references or digital / DVD submissions are acceptable)

3 referees with contact information from previous projects

List of key personnel for the project, including a 1-page CV for each (at a minimum this should include the proposed Director, Producer, DOP and Editor)

A draft budget breakdown

4.2 Assessment & Presentation

Tenders will be assessed against the Evaluation Criteria by the Shire of Northam, and advised of the decision in writing. A presentation will not be required.

Preference will be given to tenderers who can demonstrate a strong Balladong / Nyoongar connection through corporate ownership, employment, training or association.

4.3 Evaluation Criteria

Concept	20%
Balladong / Nyoongar participation	30%
Experience / capability / similar projects	30%
References	10%
Price	10%

Northam Aboriginal & Environmental Interpretive Centre

Multimedia Production Brief & Specifications
Multimedia Production Package B

1. Background Information

1.1 Introduction

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Yarning Circle

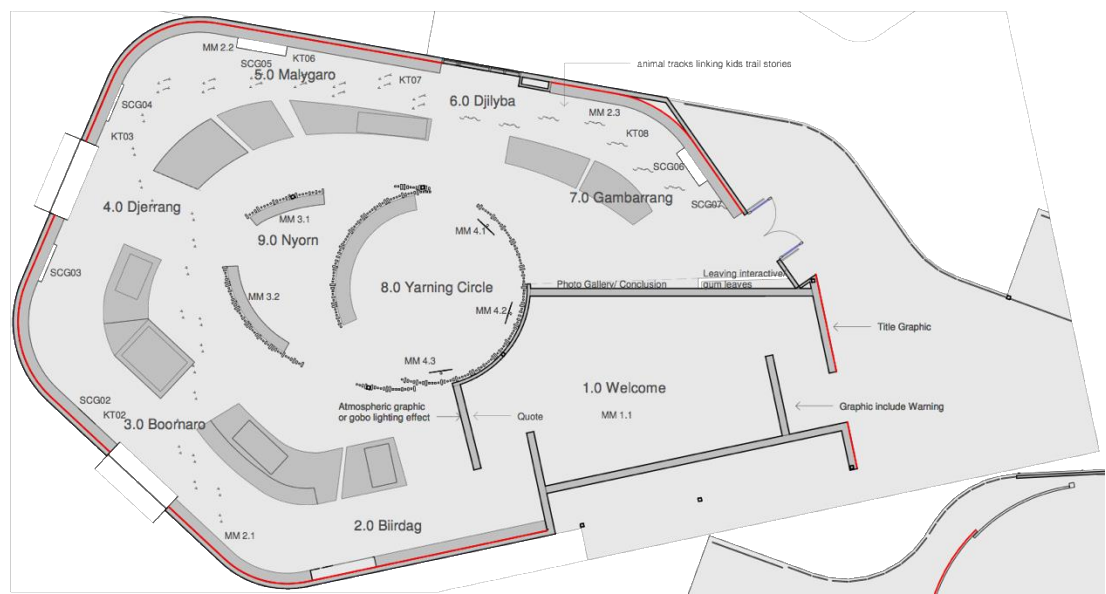
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Exit

Exit from the gallery will be via a photo wall that the community will be encouraged to contribute to, and a ceremonial brushing with eucalypt.

Retail and Community Centre

After exiting the exhibition galleries the visitors will pass through a small retail area, and have the option of visiting temporary exhibitions or events in the community space, or of participating in other outdoor cultural activities such as walking tours and bush tucker tours.



General arrangement – see plan sets for details

2. Quote Requirement – Package B

Package B comprises the mainly interactive experiences in the NAEIC:

MM 2,1, 2.2, 2.3	Seasons monitors
MM 3.1, 3.1	Nyorn
MM 4.1	Audio Trail
MM 5.1	Balladong Touch table

These productions involve production of short interviews and micro-docs, assembled into straightforward multi-touch interfaces.

MM2.1 SEASONS MONITORS

The Seasons monitors are placed in the graphic “ribbon” that forms the outer wall of the exhibition. This ribbon deals with the six seasons of Balladong country in graphic form, and the monitors are placed at the points where one season changes into another.

The monitors will be mounted in a portrait (vertical) format, and are designed to be operated by 1 person but viewed by small groups. Each will display content relevant to both adjoining seasons. The seasons are colour coded and it is expected that these colours will be used in some way within the production.

There are two options for the Seasonality monitors – linear program and interactive. Which of these is realised will depend on the final budget.

The Seasons monitors are:

1. **BIRAK/BUNURU**
2. **DJERAN/ MAKURU**
3. **DJILBA/ KAMBARANG**

OPTION A - LINEAR - layers of graphics, interviews and footage will be used over animated backgrounds to show key attributes of each season and how they change to the next. Two seasons will be paired on one monitor. This will incorporate stories and animations about typical weather, activities, movement of people, and foods and wildlife for each of the seasons. These programs will be linear and about 4 – 5 minutes in length. Due to the portrait format of the screen we imagine that several sources (images and video) might be collaged on screen at one time. There are some existing videos and images that will be supplied, and additional material and interviews will need to be recorded.

The program should use open captioning in English

OPTION B – INTERACTIVE – the same basic ideas will be communicated in this option, but the screens will be interactive (multi-touch) and allow the

visitor to select from a number of program items (approx. 6 per season, or 12 per monitor). These will be micro-docs of 1-2 minutes each.

PRODUCER'S ROLE – OPTION A

To produce 3 mini documentaries approx. 5 min duration each mixing original filming, existing footage and stills, and graphics and text for display on HD portrait mounted screens:

- Originating interviews and supplementary shots for 4-5 short interviews
- Editing of existing moving image material
- Identification of third party copyright material for inclusion
- Creation of photo / graphic stories.
- Postproduction of all of the above

PRODUCER'S ROLE – OPTION B

To produce 30-36 micro-documentaries between 1-2 min duration each mixing original filming, existing footage and stills, and graphics and text for display on HD portrait mounted screens:

- Originating interviews and supplementary shots for 4-5 short interviews
- Editing of existing moving image material
- Creation of photo / graphic stories.
- Identification of third party copyright material for inclusion
- Postproduction of all of the above, including sound
- Programming of interactive multitouch-capable program for above in HTML 5 or similar
- User testing and installation onto playback hardware.

MM 2.x Hardware Option A

This is provided for the information of production tenderers only.

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2.1.1 Players

The hardware system has been specified to use TCP/IP networked digital signage media players (Brightsign) to drive the display screens.

2.1.2 Displays

The screens will be 55 inch screens, portrait mounted. For Option A, these will be non-interactive displays, for Option B they will be multitouch screens.

2.1.3 Audio

Localised audio playback will be provided at each monitor.

MM3.1, 3.2 NYORN / SORRY MONITORS

The Sorry Monitors are two semi-enclosed, touch screen monitors that allow visitors to hear difficult stories including the Stolen Generation, forced relocations and others in a more intimate setting slightly apart from the main exhibition flow.

These will take the form of filmed interviews that the visitor is able to select from, via a menu on the touch-screen. Interviews will be straightforward with the interviewee talking direct to camera (direct to the visitor) recounting their stories. Cutaway material including photos and video may be used if available and it adds to the story, however the main purpose of the videos is to create a connection between the speaker and the visitor.

Ideally, stories will be from 3-5 minutes finished length however this will depend on the specific story.

The same content will appear on both screens.

A simple method to replace videos will be required if necessary because of cultural reasons, and to expand the number of videos in the future.

PRODUCER'S ROLE

To produce 12 interviews (from 3-5 minutes each) :

- Originating interviews and supplementary shots
- Editing and inclusion of existing moving image material
- Identification of third party copyright material for inclusion
- Aesthetically pleasing open captioning of all material.
- Programming of interactive touch screen interface with multitouch commands for above programs, along with a robust and easy to use maintenance program that allows additional points / stories to be added in the future, and existing material to be temporarily removed if necessary.
- User testing and installation onto playback hardware.

MM 3.1 Hardware

This is provided for the information of production tenderers only.

3.1.1 Players

The hardware system has been specified to use TCP/IP networked digital signage media players (Brightsign) to drive the display screens.

3.1.2 Displays

The displays will be 2 x 27" LCD touchscreen monitors mounted in landscape format

3.1.3 Audio

A localized sound system will be provided at each monitor.

MM A_01- A_14 AUDIO KIDS TRAIL

Balladong language is an important part of the centre and will be able to be heard throughout by use of a GuidelD system by guests. This uses small, simple "Podcatcher" units that can be touched against NFC hotspots positioned around the exhibition. The Podcatcher then plays the appropriate track either through an inbuilt speaker or headphones

Tracks will be a mixture of spoken words identifying things like species and body parts in Balladong (and, if appropriate, English as well), as well as longer stories, where the visitor can select between Balladong and English. Audio tracks include:

- A_1 LANGAUAGE Body - Body painting
- A_2 Creation Story: Sharing Water: Walij, Wardung, Cooloo, Jittijitti and Morowa Eagle, Crow, Lice, Wagtail, Flycatcher, Boonaro
- A_3 Creation Story: Meeka Moon and the Red Capped Parrot /Fire comes to the Noongar people
- A_4 LANGAUAGE Fire - words
- A_5 Creation Story: Kangaroo and Moon or Pinjareb : Laws of the camp
- A_6 Audio of story depicted in the painting Mandjelinya and Boornyarri
- A_7 KIDS Jurrnt – The dancer In the stars
- A_8 LANGAUAGE Marsupials names to go with illustration
- A_9 LANGAUAGE Weather to go with artis revolution painting
- A_10 Creation story - Waakal over hill at York
- A_11 Sound of Koolbardie
LANGUAGE or CREATION STORY: CROW/DINGO/ KANGAROO/EMU/
GOANNA/ TURTLE
- A_12 Creation Story: Norn(Black Snake) , Yaggain (Turtle), Went/Kwenda (Bandicoot)
- A_13 Bird names spoken in Noongar
- A_14 Sheoak Audio recording of sound of Kwel tree

PRODUCER'S ROLE

To produce 14 audio segments in Ballardong language with English translations for stories. This will involve studio recording of voice talent, provision of professional voice talent in English where required (for translation of stories), and editing.

MM 5.1 PLACES TOUCH TABLE

The touch table tells place-based stories - what is found at different locations in country, why they are significant, and what they look like. Visitors will explore these stories by using a multi-touch table consisting of 2 x 55in HD monitors placed side-by-side to give a surface of approximately 1200mm square. The table should be capable of accommodating multiple users in a robust manner.

The background image of the table will be an artwork map of the landscape created as an artist commission by Bradley Kickett.

Visitors can touch points on the map artwork to explore stories related to that place. Visitors should be able to zoom and control images and video where appropriate. Whimsical features such as floating clouds, insects etc that visitors can interact with are encouraged.

These stories take several forms - in some cases, they may be images and written text, in other cases a slideshow, or yet others may be video content telling a story about the location.

The table will use standard monitors with a glass overlay fitted with IR touch sensors that use native Windows Touch multitouch commands and drivers.

Subjects / locations will include:

- Path of the Waagyl.
- Creation of Boyagin Rock and Avon Rivers
- The local story of the Waagyl & York hill
- Mount Matilda
- Throwing sand into the water
- Waagyl, resting place at Burlong Pool
- Creation of Wave Rock
- Kutta kitch. The place Balladong people to meet for Ceremony.
- Walk from Wave Rock to neck of the Guilford River.
- Creation story of Kutter kitch if appropriate

PRODUCER'S ROLE

To produce 20-25 micro-programs (from 1-3 minutes each) or text / image sets from existing photographs. Program production will include:

- Originating interviews and supplementary shots for 10-12 stories
- Editing of existing moving image material to length for a further 6 locations
- Creation of 6-10 photo / graphic stories.
- Postproduction of all of the above
- Programming of interactive multiuser table with multitouch commands for above programs, along with a robust and easy to use maintenance program that allows additional points / stories to be added in the future, and existing material to be temporarily removed if necessary.
- User testing and installation onto playback hardware.

MM 5.1 Hardware

This is provided for the information of production tenderers only.

5.1.1 Player

A computer with a high end dual head graphics card will be used to play the content

5.1.2 Displays

The displays will be 2 x 55" monitors with an infrared interactive overlay will be used as the table display. The touch overlay will use standard Windows Touch protocols.

5.1.3 Audio

A localized sound system will be provided.

3. Project Implementation Information

3.1 Budget

As a guide for tenderers, the budget range allocated for the
MM 2.1 – 2.3 Seasons monitors Option A is \$27,000 (\$9K per
monitor) or Option B \$36,000 (\$12K per monitor)

MM 3.1 – 3.2 \$24,000 (same content is shown on both monitors)

Audio production - \$4,000

MM 5.1 Map Table - \$36,000

However the producer is free to reallocate amounts within the overall
total. There will be opportunities for synergy between the productions
(eg some interview subjects many appear on both the Seasons
monitors and Map table, for instance)

3.2 Schedule - Milestones

Quote Awarded

Community consultation and scripting

Script and storyboard submission

Preproduction

Filming

Rough cut submission and approval

Final cut submission and approval

Install on site on hardware

3.3 Project management, roles and reporting

The selected software producer (the Producer) will be required to sign a
contract with the Shire of Northam Council / NAEIC (the Principal) for the
works.

The Producer will be required to nominate one person as their primary point
of contact for the project.

The primary point of contact for this project for the Principal will be:

Ross Rayson, Shire of Northam

Other key members of the project team you may need to liaise with include :

Curator	Janet Vost, Thylacine
Exhibition Designer	Ceci Wilkinson, Thylacine
Multimedia Consultant	Bruce Brown, Mental Media

3.4 Review and approvals process

Approvals stages will be required for:

1. Script and storyboard, voiceover artists
2. Rough cut
3. Finished edit
4. Installation on site and handover

The Producer will furnish delivery material in a digital or analogue form suitable for the purpose of the review.

Delivery Material for Acceptance Review

Upon the Principal receiving the Delivery Material above, The Principal will conduct the Acceptance Review for that Delivery Material.

Satisfactory completion of Acceptance Review

- (a) As soon as possible after the satisfactory completion of the Acceptance Review, The Principal must issue a written notice certifying that the Delivery Material has passed the Acceptance Review.

Failure to satisfy Acceptance Reviews

If The Principal, in its complete discretion, considers that the Delivery Material or Component fails to satisfy the Acceptance Review, The Principal may give the Producer prompt written details of the failure, and if it does:

- (b) the Producer must, at its own cost, and within 5 days or any other period agreed by the parties in writing, correct the Delivery Material (or relevant Component) so that the Acceptance Review can be repeated;
- (c) the Producer must deliver to The Principal the corrected Delivery Material or Component immediately after it has completed all corrections; and
- (d) The Principal must repeat the Acceptance Review process.

Completion of repeated Acceptance Review

If the repeated Acceptance Review is satisfactorily completed, The Principal must accept the Delivery Material or Component. If the repeated Acceptance Review is not completed satisfactorily, The Principal may by written notice to the Producer, elect either:

- (e) to terminate the agreement with immediate effect; or
- (f) to accept the Delivery Material (or Component) as long as, within 30 days of the date of The Principal's notice to the Producer, the parties agree changes to the Fees and details in the Contract in writing to reflect the altered Delivery Material or Component.

3.5 Meetings

The project site is at Northam, WA.

The Producer should allow for all travel costs in your quoted price.

Where meetings need to take place at the Producer's premises (for instance, to demonstrate the application on the programming equipment), you should indicate this in your quote

On site attendance for software installation is mandatory.

3.6 Copyright and Intellectual Property

3.6.1 To the extent possible by law, all copyright and intellectual property rights for **material created for this project** will be the property of the Shire of Northam / NAIEC.

Standard licenses must be supplied for any **proprietary or third party software** with the Shire of Northam / NAIEC as the license holder.

Licenses for **any material originated** for this production (such as voiceovers and composed music) are the responsibility of the Producer, and must be included in the quoted price. The usage terms for these licenses should be:

Exclusive / In perpetuity / Non theatrical / Use in Centre plus Internet

Licenses for **any third-party copyright material** for this production (stock images, artwork, and footage) are the responsibility of the Principal. The usage terms for these licenses should be:

Non-exclusive / In perpetuity / Non theatrical / Use in Centre plus Internet

If in perpetuity licensing is not available, a minimum period of 10 years is required.

3.6.2 Clearances for the Production

The Producer must use an appropriate clearance form to obtain any clearance required in accordance with this agreement. To avoid doubt the Producer must obtain all necessary clearances in relation to:

- (a) any material not provided by the Principal
- (b) talent and locations used in producing the Delivery Material; and
- (c) all music used in the Delivery Material including permission from all relevant composers, publishers and musicians in the case of original music created for the Delivery Material and recording companies and publishers in the case of pre-recorded music used in the Delivery Material with all clearances to be in the form approved by APRA.

The Principal will bear the cost of copyright for all third party copyright Material and provide this to the Producer, so as to enable the Producer to produce the Production. However, it is the responsibility of the Producer, at its own cost, to identify such material, supply a cost for approval to the Principal, and assist in obtaining clearance paperwork in respect of:

- a. all photographs, stock footage, archival material, newspapers, magazines, multimedia and other printed or downloaded materials;
- b. all works of art appearing in the Material;
- c. all original material used in preparing any scripts, including permission from the community contributors and other owners of copyright or any other Intellectual Property in the scripts; and
- d. any necessary privacy clearances or consents, or appearance payments.

3.6.3 Story-teller's rights

The Shire of Northam and the NAEIC recognize that members of the community and their families have continuing rights to the use of their images and stories. Therefore, the programs should be constructed and supplied in a fashion that allows for the removal, where feasible, of individuals if this is necessary. Also, clearances should be obtained using approved Shire of Northam documents to ensure rights are clearly understood by participants.

3.7 Responsibilities and supply

The software producer will be required to provide:

- Script development and storyboarding in consultation with community and exhibition designers.
- Animation / motion graphics for Welcome
- Live action filming
- Any required artwork, graphics
- Editing and postproduction
- Soundtrack recording, mixing and translation, English voiceover artist
- Specification of lighting effects within constraints of equipment
- On site attendance to ensure integration of sound, vision and lighting.
- Integrated and aesthetically pleasing open captioning as required for access (TBA).
- Coding and interactivity via computer (MM 5.1) and Brightsign / Brightauthor (all other media)
- Finished programs for all screens
- Travel and disbursements
- All other costs required to complete the production

The Shire of Northam / NAIEC will supply:

- Digital copies of any photographs etc required.
- NAIEC logos and graphic identity in .eps or .ai format.
- Community consultation and clearances including appearance fees for community members
- Community members for Welcome filming and Ballardong spoken language, and community members for Yarning Circle filming

The Hardware Supplier will supply:

- Liaison as required with the successful software producer
- One digital player and software for program proving purposes, if required.
- Supply of final hardware installed and operating on site
- Supply of any standard application software required for or supplied with the hardware players.
- Server and internet access if required

3.8 Software Technical Requirements & Standards

The producer should use non-proprietary common industry standards in developing the software application wherever possible.

ACCESSIBILITY

The application should be accessible and use the principles of Universal Design.

This may involve the use of open captioning on the Yarning Circle monitor frames, and some form of text use within the Welcome space, however this will need to be discussed with community.

Particular attention should be given to legibility of the final displays at distance, and colour and contrast for visually impaired people.

3.9 Deliverables

At the completion of the production the Software Producer will deliver two hard drives or optical media (DVD) containing:

- Timed postproduction script / transcript
- All original footage and animations in original format
- An EDL (Edit Decision List) / XML
- An exported Project in the edit system used
- A copy of the finished program at full resolution, 10bit
- A copy of the audio soundtrack separately
- A clean dialogue audio track
- Copyright / IP licenses

3.10 Warranty

A defects liability period of 3 months will apply commencing from the date of opening for the public. During this time, any issues with the operation of the system will be logged by NAIEC staff, and communicated to the multimedia coordinator, who will liaise with the hardware supplier and software Producer to reach a solution.

INTELLECTUAL PROPERTY INDEMNITY

The Software Producer agrees to indemnify NAIEC and the Shire of Northam from any claim or action arising from dispute over copyright or intellectual property rights of material created by the Software Producer for the application, or licensed by the Software Producer for use in it. This indemnity does not extend to materials supplied by the client.

RISK AND TITLE TO TANGIBLE PROPERTY

Title to each tangible part of the Delivery Material, Component and Production passes to The Principal on its delivery to the Principal.

Risk of loss of, or damage to, each tangible part of the Delivery Material, Component and Production passes to the Principal on the Principal issuing a notice certifying that that Delivery Material, Component or Production has passed the Acceptance Review.

3.11 Publicity material

The Producer acknowledges that The Principal may itself or through a third party, use and/or modify any Delivery Material for publicity purposes, including the development of a website by The Principal.

The Principal's publicity activities

The Producer acknowledges that The Principal will have sole responsibility for and control over all publicity activities in connection with the Production and its exploitation. The Producer must not disclose its involvement in the production of the Production, make any public announcements or engage in any publicity in relation to the Production without The Principal's prior written consent.

Producer's publicity activities

To avoid doubt, the Producer may only use the Delivery Material or a Component to discharge its obligations under this agreement. If the Producer wishes to reproduce any Delivery Material or Component for any other purpose, including without limitation, for marketing, the Producer must first obtain The Principal's prior written consent, which The Principal may withhold in its complete discretion.

4. QUOTE SUBMISSION REQUIREMENTS

4.1 Form of Quote

Tenderers should complete

Tenderers should, at a minimum, provide:

A single page introduction summarizing your abilities and any local Balladong / Nyoongar affiliation.

A proposed approach to each program of not more than 3 x A4 pages per program demonstrating an understanding of requirements and a methodology / style for production

Up to 3 examples of previous relevant work (online references or digital / DVD submissions are acceptable)

3 referees with contact information from previous projects

List of key personnel for the project, including a 1-page CV for each (at a minimum this should include the proposed Director, Producer, DOP and Editor)

A draft budget breakdown

4.2 Assessment & Presentation

Tenders will be assessed against the Evaluation Criteria by the Shire of Northam, and advised of the decision in writing. A presentation will not be required.

Preference will be given to tenderers who can demonstrate a strong Balladong / Nyoongar connection through corporate ownership, employment, training or association.

4.3 Evaluation Criteria

Concept	20%
Balladong / Nyoongar participation	30%
Experience / capability / similar projects	30%
References	10%
Price	10%